

PREFERRED PRACTICES FOR HISTORICAL REPOSITORIES

A RESOURCE MANUAL AND SELF-ASSESSMENT CHECKLISTS

Montana State Historical Records Advisory Board

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Standard Practices Handbook for Museums and *Self-Evaluation Checklists*

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INTRODUCTION

The *Preferred Practices for Historical Repositories* manual, second edition, updates and revises the first edition, which was produced by the Montana State Historical Records Advisory Board, the Museums Association of Montana, and the Montana Historical Society in 1999.

The manual has been used in repositories across Montana, particularly for the SHRAB's Traveling Archivist program. It has been a useful guide for those starting repositories or for those working on improvements to existing repositories.

The original manual is a weighty and rather daunting object. To make this version less so, we've divided it into two sections: "Getting Started" and "Moving Ahead." The first section has the portions of the manual that you're most likely to need first. "Moving Ahead" contains the more advanced topics that you will need once you have worked on the basics.

BIBLIOGRAPHY

General Reference Sources

Lynn Lady Bellardo and Lewis Bellardo. *The Glossary of Archivists, Manuscript Curators, and Records Managers*. Chicago: Society of American Archivists, 1992.

Defines terms used in the archival profession and the allied professions of records management and information science.

James M. O'Toole. *Understanding Archives and Manuscripts*. Chicago: Society of American Archivists, 1990.

A great overview of the uses and purposes of archives that is suitable reading for volunteers, students, and administrators.

Maygene F. Daniels and Timothy Walsh. *A Modern Archives Reader*. Washington, DC: National Archives Trust Board, 1984.

This reader contains many of the classic texts on which modern archival practices are based.

Elizabeth Yakel. *Starting an Archives*. Chicago: Society of American Archivists: 1994.

This slim volume provides an overview of most of the essential issues you will confront when you start an archives.

Society of American Archivists. "Code of Ethics for Archivists," 1992. Available at http://www.archivists.org/governance/handbook/app_ethics.asp - code

Journals

Society of American Archivists. *American Archivist*.

Published since 1938, this is the journal of record for the profession in the United States.

INTRODUCTION

Society of Canadian Archivists. *Archivaria*.

This is the journal of record for the profession in Canada, which has some practices and standards that are quite distinct from those in America.

Websites

Ready, 'Net, Go! Internet Resources for Archivists.

<http://www.tulane.edu/~lmiller/ArchivesResources.html>

A good starting point to find the whole variety of archival resources on the Internet.

Special Formats

Mary Lynn Ritzenthaler. *Archives and Manuscripts: Administration of Photographic Collections*. Chicago: Society of American Archivists, 1984.

This manual provides an excellent overview of the issues involved in processing, preserving, appraising, and administering photographs.

James M. Reilly. *Care and Identification of 19th Century Photographs*. Rochester, NY: Eastman, Kodak Company, 1986.

Although this manual is almost twenty years old, it is still the best guide to nineteenth-century photographs. In particular, it offers a pull-out guide that will help you identify different formats.

Eileen Bowser and John Kuiper, eds. *A Handbook for Film Archives Two*. New York: Garland Publishing, 1991.

Outlines the proper care of film archives.

Frederick J. Steilow. *The Management of Oral History Sound Archives*. Westport, CT: Greenwood Press, 1986.

A broad treatment of the oral history administration process.

Donald Ritchie. *Doing Oral History*. New York: Twayne Publishers, 1995.

An excellent overall guide to oral history from beginning to end.

Alan Ward. *A Manual of Sound Archive Administration*. Brookfield, VT: Gower Publishing Company, 1990.

This book addresses some of the problems encountered with sound archives. Originally published in England, so some parts are not applicable to the United States.

ARCHIVES RESOURCES BIBLIOGRAPHY

SAA Fundamentals Series*

Arranging and Describing Archives and Manuscripts
Fredric M. Miller

Follow the continuum of activities designed to provide administrative, physical, and intellectual control over archives and historical manuscripts. At the core of this volume are the three basic activities of accessioning, arrangement, and description. This manual will prove especially helpful to the novice archivist coming to the profession through educational programs or the assignment of new archival responsibilities. Numerous tables and sample forms are an added resource.

1990. Soft cover. 131 pages.

A Glossary for Archivists, Manuscript Curators, and Records Managers
Lewis Bellardo and Lynn Lady Bellardo

Do you know the difference between direct access and random access? Authentication and certification? How about functional provenance and functional sovereignty? This glossary includes nearly 1,000 terms and definitions used by archivists, manuscript curators, and records managers. It reflects usage in both the United States and Canada. Highly recommended for entering and established professionals, as well as outside audiences.

1992. Soft cover. 46 pages.

Managing Archival and Manuscript Repositories
Thomas Wilsted and William Nolte

In this 1992 SAA Leland Prize winning manual, archivists are provided with an introduction to the concepts and functions of modern management. The emphasis is on applied management—the use of management techniques to enhance the performance of archives and related repositories.

1992. Soft cover. 106 pages.

Preserving Archives and Manuscripts
Mary Lynn Ritzenthaler

This 1994 SAA Preservation Publication Award winning volume addresses preservation as a management function. Core elements in an archives preservation program are defined; the nature of ar-

SAA Fundamentals Series* (cont.)

Preserving Archives and Manuscripts (cont.)

chival materials and the factors that affect their long-term keeping are broadly discussed. Extensive illustrations and appendices, which include a glossary, bibliography, setting up a workspace, basic preservation procedures, supplies and equipment, preservation and conservation organizations and centers, and funding sources. This is the ultimate preservation resource.

1993. Hard cover. 225 pages.

Providing Reference Services for Archives and Manuscripts

Mary Jo Pugh

Archivists must make their holdings available for use by a wide variety of constituencies. This volume identifies current and potential users and discusses the creation of reference facilities and public programs to meet their needs for information. Providing intellectual, legal, and physical access to textual records is the primary focus. Policies and procedures for reference services that represent a commonly accepted professional standard also are described.

1992. Soft cover. 124 pages.

Selecting and Appraising Archives and Manuscripts

F. Gerald Ham

This 1994 SAA Leland Prize winning volume discusses factors and considerations in appraisal for both archives and manuscripts, including the theoretical foundations for identifying, soliciting, selecting, evaluating, and authenticating records. Also included is the role of records management in controlling the life cycle of modern organizational records, as well as collections management and documentation strategies for other holdings.

1992. Hard cover. 106 pages.

Understanding Archives and Manuscripts

James M. O'Toole

This publication will appeal to the beginning archivist, the archival student, the administrator contemplating the establishment of an archives, as well as the potential donor thinking about depositing records in an archives. Many illustrations enhance the text.

1990. Soft cover. 79 pages.

Introduction to Archives

Advocating Archives: An Introduction to Public Relations for Archivists

Elsie Freeman Finch, editor

As institutional budgets become tighter and information sources wider and more complex, archivists, manuscript curators, and staff of special collections seek ways to broaden the use of their materials, bringing their services and their story to various publics. This manual presents practical advice on how to better serve the client in person, launch a fund-raising campaign, work with media, market programs, organize programs around historical events, train and successfully use volunteers, and avoid the most common public relations errors by planning.

1994. Hard cover. 208 pages.

Developing and Maintaining Practical Archives: A How-To-Do-It Manual

Gregory S. Hunter

An introduction to archival theory and practice for the non-specialist, filled with checklists, diagrams, and real-life examples. It begins with an overview of the history of archives and the archival mission and profession. Next, starting an archives program is explained clearly, from planning and conducting surveys to preparing for disasters and other problems.

1996. Soft cover. 220 pages.

Keeping Archives

Judith Ellis, editor

Since publication of the first edition in 1987, this manual has established itself as a standard student text and professional reference. All chapters have been revised and updated to comprehensively cover the basics of archival administration. Numerous explanatory tables, helpful illustrations, and sample forms guide and inform the reader in establishing and maintaining an effective archives operation.

1993 (2nd ed.). Soft cover. 512 pages.

Managing Archives and Archival Institutions

James Gregory Bradsher, editor

Drawing on the expertise of nineteen highly regarded archivists, the book establishes general principles that will be of practical value to archivists at all stages of professional development in all types of archival institutions.

1989. Soft cover. 304 pages.

Introduction to Archives (*cont.*)

Modern Archives: Principles and Techniques

Theodore R. Schellenberg

In this work, first published in 1956, one of the nation's leading archivists outlines tested and proved plans and procedures for the adequate management of public records. "A most thoughtful and convincing exposition of the role of archivists and their relationship to their own established functions. ... The book is most informative." (*Special Libraries*)

1996 (SAA Archival Classics Reprint). Soft cover. 248 pages.

Starting an Archives

Elizabeth Yakel

This manual is designed for institutional administrators, archivists, and records managers thinking about beginning an historical records program in their organization. It provides a theoretical rationale for the establishment of an archival program and discusses the managerial, financial, and administrative implications involved in beginning an archives. At the same time, it approaches the subject of starting an archives in a practical manner. There are clear descriptions of archival activities, samples of important archival policy documents and forms, and a current bibliography that points to additional texts for further reference.

1994. Soft cover. 160 pages.

Appraisal

Documenting Localities: A Practical Model for American Archivists and Manuscript Curators

Richard J. Cox

This volume discusses the importance of the locality to American archival practice, the primary methods archivists have used to acquire documentation about localities, the practical basis of the archival documentation strategies a more systematic approach to archival appraisal, and suggests a schema for conducting such documentation work.

1996. Hard cover. 200 pages.

Cataloging/Description

Archives, Personal Papers, and Manuscripts: A Cataloging Manual for Archival Repositories, Historical Societies, and Manuscript Libraries

Steven Hansen, comp.

Cataloging/Description (cont.)

Archives, Personal Papers, and Manuscripts (cont.)

The standard manual of rules for archival description and cataloging. Sections cover choice of entry and formulating headings for personal, geographic, and corporate names, and uniform titles. Appendices contain several sample descriptions, MARC-coded versions for all examples given in the text, and tables relating the manual's descriptive elements and MARC fields. "This manual is a must for everyone formulating catalog records for archival and manuscript materials in paper or any other format." (*Library Journal*)

1989. Soft cover. 196 pages.

Oral History Cataloging Manual
Marion Matters

This manual has been created to help mainstream oral history cataloging, using rules that respect the characteristics of oral history as a distinct intellectual form while following the conventions of standard cataloging as represented in *Archives, Personal Papers, and Manuscripts* (APPM), the *Anglo-American Cataloguing Rules*, 2nd edition (AACR2), and the *USMARC Format for Bibliographic Data*.

1995. Soft cover. 112 pages.

The Organization of Information
Arlene G. Taylor

Addresses the theory, principles, standards, and tools of the organization of information such as bibliographies, catalogs, indexes, finding aids, registers, databases, and major bibliographic utilities [such as OCLC]. The book also discusses encoding standards (MARC, SGML, DTDs); metadata (description, access, access control); verbal subject analysis; classification theory and methodology; arrangement, display, and system design.

1999. Soft cover. 280 pages.

Copyright

Copyright Law for Unpublished Manuscripts and Archival Collections
Robert Cogswell

Archival materials are often subject to myriad limitations on use, imposed both by government and by donors. Donors who make gifts to archives should be protected from injury to whatever rights they retain in the records deposited. At the same time, archives must serve the demands of scholarship and further, the right of the general public to know. This book is essential reading.

1992. Soft cover. 120 pages.

Copyright (*cont.*)

Copyright Permissions

Intellectual Property Law Association of Chicago

This book explains why and when permission is needed to borrow from or make a copy of another's copyrighted work.

1995. Soft cover. 28 pages.

Environment

Environmental Guidelines for the Storage of Paper Records

William K. Wilson, editor

Will help librarians, archivists, and building and environmental engineers establish appropriate environmental guidelines for storage of paper records.

1995. Soft cover. 40 pages.

Guide to Environmental Protection of Collections

Barbara Appelbaum

Presents facts about how to protect every kind of collection without spending a small fortune on highly sophisticated environmental control systems. Written for those with no technical background, the book consists of two basic sections: issues in preservation and ways of assessing the needs of a collection.

1991. Hard cover. 272 pages.

Ethics

A Code of Ethics for Archivists (display version)

Printed on elegant parchment-like paper and suitable for framing.

1992. 1 page.

A Code of Ethics for Archivists with Commentary

The code serves to inform new members of the profession of the high standards of conduct in the most sensitive areas of archival work; to remind experienced archivists of their responsibilities; and to educate people such as donors of materials, dealers, researchers, and administrators about the work of archivists and to encourage them to expect high standards. Also includes a three-page commentary which discusses each point in the code.

1992. Soft cover. 4 pages.

Ethics (*cont.*)

Without Consent: The Ethics of Disclosing Personal Information in Public Archives
Heather MacNeil

This book explores the theoretical and practical issues associated with the administration of access to government-held personal information. Its theme is the balance archivists must strike in negotiating access to such information: how do archivists reconcile research and privacy interests concerning the disclosure of personal information? In situations where the two interests conflict, where do archivists' professional responsibilities lie?

1992. Hard cover. 200 pages.

Microfilming

Preservation Microfilming: A Guide for Librarians and Archivists

Presents information on planning and managing microfilming projects, incorporating new cooperative programs, service bureaus, and the impact of automation. With abundant illustrations, it covers each phase in the preservation microfilming process, including quality control and production, storage of master negatives, selection and preparation of materials to be filmed; bibliographic control for microfilmed materials; and overall project administration.

1995. Hard cover. 480 pages

RLG Archives Microfilming Manual [Research Libraries Group]

Nancy Elkington, editor

This 1995 SAA Preservation Publication Award winning volume addresses the needs of archivists and librarians who are managing projects and programs to microfilm archives and manuscripts. Technical guidelines appear as an appendix.

1994. Spiral bound. 208 pages.

Native American

Native American Archives: An Introduction

John A. Fleckner

This 1985 SAA Leland Prize winner offers a basic understanding of archives and their contribution to the administrative, educational, and cultural needs of the Native American society. Superbly illustrated.

1984. Soft cover. 72 pages.

Oral History/Sound Recordings

Doing Oral History

Donald Ritchie

Practical advice and reasonable explanations for anyone starting an oral history project, conducting interviews, using oral history in research and writing, videotaping oral history, preserving oral history in archives and libraries, teaching oral history, or presenting oral history. Sample legal release forms, bibliography, and index.

1995. Soft cover. 265 pages.

The Management of Oral History Sound Archives

Fredrick J. Stielow

Designed for both manual and computerized applications, this definitive manual fills the information needs of established and beginning professionals in the field of oral history and folklore archival management. It offers complete theoretical and practical guidelines for creating, organizing, and managing a sound archives according to principles applicable to any type of project of collection. Winner of the 1987 SAA Leland Prize.

1986. Hard cover. 158 pages.

A Manual of Sound Archive Administration

Alan Ward

As the commercial and non-commercial production of sound recording—audiotape and videotape—has increased, so has the need for preservation and management of sound archives. This manual thoroughly explores all the necessary steps involved in setting up and managing a sound archives, including acquiring the material, documentation, storage and equipment, and conservation programs.

1990. Hard cover. 288 pages.

Oral History Cataloging Manual

Marion Matters

This manual has been created to help mainstream oral history cataloging, using rules that respect the characteristics of oral history as a distinct intellectual form while following the conventions of standard cataloging as represented in *Archives, Personal Papers, and Manuscripts* (APPM), the *Anglo-American Cataloguing Rules*, 2nd edition (AACR2), and the *USMARC Format for Bibliographic Data*.

1995. Soft cover. 112 pages.

Oral History/Sound Recordings (*cont.*)

Preservation and Storage of Sound Recordings

A.G. Pickett and M.M. Lemcoe

This classic work is recommended as basic reading for archivists whose holdings include sound recordings. The report contains some of the earliest and most authoritative research on the deterioration of acetate discs, magnetic tape, and commercial shellac and vinyl disc recordings. Most of the authors' recommendations regarding storage and handling remain valid. Contains illustrations, charts, and a bibliography.

1991 (reprint). Soft cover. 75 pages.

Video Preservation: Securing the Future of the Past

Deirdre Boyle

This book addresses technical, managerial, and philosophical issues posed by video preservation as well as outlines new ideas for programs and funding to secure the treasury of video history for future generations.

1993. Soft cover. 66 pages.

Photographs

Archives and Manuscripts: Administration of Photographic Collections

Mary Lynn Ritzenthaler, Gerald J. Munoff, Margery S. Long

All aspects of managing photographic materials are addressed by this valuable resource. The emphasis is on the archival perspective, stressing the development of systems to organize, access, and preserve entire historical photograph collections.

1984. Soft cover. 176 pages.

Care and Identification of 19th-Century Photographic Prints

James M. Reilly

The first and only reference devoted solely to the care and identification of 19th-century photographic prints. It covers the history of early photographic print processes from 1840 – 1900; identification and forms of deterioration; stability of specific print materials; collection management; proper storage, handling, and display. Includes a practical, detailed system of identify various photographic and photomechanical print processes.

1986. Soft cover. 116 pages.

Photographs (cont.)

The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures

The result of more than twenty years of research, this 1994 SAA Preservation Publication Award winning volume is the first major book to evaluate light fading and dark fading/yellowing characteristics of color transparency films, color negative films, and color papers. Recommendations are given for the longest-lasting products. High resolution ink jet, dye-sublimation, color electrophotographic, and other digital imaging technologies are discussed. This is the ultimate resource for the care of color prints.—Although the book focuses on color photography, comprehensive recommendations are provided for the storage and display of black-and-white photographs.

1993. Hard cover. 744 pages.

Slide Collection Management in Libraries and Information Units
Glyn Sutcliffe

This British book reviews both the traditional manual method of managing slides and the contemporary interrelationship between established slide collections and imaging technologies.

1995. Hard cover. 218 pages.

Preservation/Conservation

See also specific types of materials listed under the material, e.g. Photographs

The Conservation Assessment Guide for Archives
Jane Dalley

Assessment is the cornerstone of preventive conservation. This resource provides standardized guidelines for assessing the effect of archival policies, procedures, facilities, storage, environment, disaster management, and staff on an archives' holdings.

1995. Loose-leaf. 86 pages.

Implementing Preservation Management: A How-To Manual for Archives
Nancy Marrelli

Provides a practical approach to preservation. Short individual chapters provide answers to specific questions such as: what is global evaluation? or, what should be included in an acquisition policy, or in a document handling procedure, etc.? An annotated bibliography provide references to more detailed information.

1996. Binder. 106 pages.

Preservation (*cont.*)

Preservation of Library and Archival Materials: A Manual
Shereilyn Ogden, editor

This comprehensive, easy-to-use guide covers topics from conservation planning to digital image preservation, all in non-technical language. Includes extensive lists of supplies, numerous illustrations of techniques, and charts for measuring temperature and humidity.

1994. Spiral bound. 250 pages.

Preserving Library Materials: A Manual
Susan Swartzburg

Designed to help librarians and archivists analyze the preservation needs of their institutions and develop programs to meet those needs, the text addresses collection management, the various media found in library collections, and the need for long-range planning to preserve library materials through cooperative efforts among libraries.

1995. Hard cover. 504 pages.

Records Management

How to Set Up and Implement a Records Management System
Gloria Gold

This guide describes every step of the process for setting up and implementing a records management system. It tells how to conduct a records management evaluation, analyze data and prepare recommendations, inventory records and handle disposal, set up a records center off-site, prepare a company-wide filing system, and evaluate various image reduction options.

1995. Hard cover. 303 pages.

Records Management: A Practical Guide for Cities and Counties
Julian L. Mims

Intended for any North American local government regardless of its size or budget. Illuminates records management practices that can be used throughout city or county operations.

1996. Soft cover. 192 pages.

Records Management (cont.)

Records Management Handbook

Ira A. Penn, Gail Pennix, Jim Coulson

The second edition provides virtually all of the information necessary to establish and operate a comprehensive records management program.

1994 (2nd ed.). Hard cover. 320 pages.

Reference

Reference Services for Archives and Manuscripts

Laura B. Cohen, editor

From the creation and dissemination of finding aids for electronic resources to the implementation of marketing strategies to increase support and strengthen service, this book shows you how to thrive in the changing world of archival reference.

1997. Soft cover. 215 pages.

Security

Historic Preservation. *Fire Safety Retrofitting in Historic Buildings*. Washington, D.C.: Advisory council on Historic Preservation and the General Services Administration, 1988.

A Manual of Basic Museums Security,

R.B.Burke and S. Adeloys

Washington, D.C.: International Committee on Museum Security and Leicestershire Museums, 1986.

Protecting Your Collections: A Manual of Archival Security

Gregor Trinkaus-Randall

Archival security must be considered an integral component of archival management. This comprehensive manual outlines all of the steps necessary to develop and adopt a security policy which will insure the safety of your collections.

1995. Soft cover. 92 pages.

* Available to borrow for one month from the Montana State Archives. Write to the Archives at the Montana Historical Society, P.O. Box 201201, Helena, MT 59620-1201 or call 406-444-4775.

- Available to borrow for one month from the Montana State Archives. Write to the Archives at the Montana Historical Society, P.O. Box 201201, Helena, MT 59620-1201 or call 406-444-4775.

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Administration

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Alberta Museums Association. *Standard Practices Handbook for Museums*. Edmonton, Canada: Alberta Museums Association, 1990.

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Malaro, M.C. *A Legal Primer on Managing Museum Collections*. Washington, D.C.: Smithsonian Institution Press, 1985.

Messenger, P.M., ed. *The Ethics of Collecting Cultural Property: Whose Culture? Whose Property?* Albuquerque, N.Mex.: University of New Mexico Press, 1989.

The New Museum Registration Methods, Edited by Rebecca A. Buck and Jean Allman Gilmore, American Association of Museums, 1998.

Facility

Burke, Robert B. and Adeloey, Sam. *A Manual of Basic Museum Security*. n.p.: International Council of Museums (ICOM), 1986.

MacLeish, A. Bruce. *The Care of Antiques in Historical Collections*. 2nd ed., rev. and exp. Nashville, Tenn.: American Association for State and Local History, 1985.

Conservation/Preservation

Bachmann, Konstanze, ed. *Conservation Concerns: A Guide for Collectors and Curators*, Washington, D.C.: Smithsonian Institution Press, 1992.

Guldbeck, Per E. *The Care of Historical Collections*. Nashville, Tenn.: American Association for State and Local History, 1972.

Jones, Barclay, ed. *Protecting Historic Architecture and Museum Collections from Natural Disasters*. Stoneham, Mass.: Butterworth Publishers, 1986.

Keck, Caroline. *A Handbook on the Care of Paintings*. 2nd ed. Nashville, Tenn.: American Association of State and Local History, 1967.

Research

Lord, Allyn, Carolyn Reno, and Marie Demeroukas. *Steal This Handbook! A Template for Creating a Museum's Emergency Preparedness Plan*. Columbia, S.C.: Southeastern Registrars Association, 1994.

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Outreach/Public Programming

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Exhibitions

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Miles, R.S. et al, eds. *The Design of Educational Exhibits*. Boston: George Allen and Unwin, 1982.

Schroeder, Fred. *Interpreting the Humanities through Museum Exhibits*. Nashville: AASLH, n.d.

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Staff/volunteers

Edward, D. Youth *Volunteer Programs in Museums*, 2d ed. Austin, Tex.: Austin Children's Museum, 1995.

Miller, R.L. *Personnel Policies for Museums: A Handbook for Management*. Washington, D.C.: American Association of Museums, 1980.

Wilson, M. *The Effective Management of Volunteer Programs*. Boulder, Colo.: Volunteer Management Associates, 1976.

ADMINISTRATION

Governance

The governance of your repository is the basis for everything else it does and its essential mission to preserve and offer access to historical materials.

What is Governance?

Governance makes your organization and its mission possible. Good governance gives you the tools you need to be a purposeful and effective organization.

Elements of Governance

Board of Directors¹

The board of directors for a nonprofit organization fulfills most of its administrative functions by establishing its purpose and by ensuring that the organization has the resources it needs to be effective.

The board of directors has the following duties:

- Duty of care: To act prudently and give attentive and informed participation.
- Duty of loyalty: To act in the best interests of the organization.
- Duty of obedience: To act in keeping with the organization's by-laws and other rules and laws that govern its operation.

The board has eight functions:

- Program: Make sure programs fit with mission, approve annual program plans, and evaluate program outcomes and accomplishments
- Planning: Develop strategic plan, with a mission statement and long- and short-term goals; monitor progress.
- Financial Management: Responsible for all financial planning, budgeting, accounting, payroll, taxes, financial analysis, and risk management.
- Financial Development: Plan for all types of fundraising, including grants, donors, special events, and membership and capital campaigns.
- Human Resource Management: Develop personnel policies, record keeping, legal compliance, hiring and evaluating personnel, job descriptions, compensation, supervision, and career development for staff.
- Marketing and Public Relations: Develop a marketing and PR plan and monitor its effectiveness.

¹ Adapted from the Gill Foundation's "Build a Better Board" pamphlet.

- Information Management: Develop a system to share information with members and the public.
- Board Affairs: Determine what skills are needed on the board and fill those positions, ensuring continuity through board orientation, and evaluating the board's effectiveness.

Authority to Collect

Legal authority is written authorization for the repository to collect, preserve, and make available historical records. This authorization may take many forms including articles of incorporation, enabling legislation, city or county ordinances, or a statement of authorization from a parent organization such as a college or university. Bylaws, constitutions, or institutional policies may supplement a repository's legal authority. The organization may be governed or directed by a government official, a board of trustees, or a university president or provost.

If there is a parent organization, the statement of authority should clearly outline the repository's relationship to the parent organization and the repository's placement in the organizational structure.

The organization must also be in compliance with local, state, and federal regulations regarding its operation and fundraising.

The institution must be aware of the things that it cannot gain the legal authority to collect. For example, the permanently valuable records of federal agencies, including state and local offices, are the property of the National Archives. The Archivist of the United States is the only person who can grant exceptions.

ADMINISTRATION

Governance Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does your organization have a written constitution and bylaws, or some other organizational document such as an ordinance, mandate, or charter?				
Is there a written dissolution agreement that specifies where your collections will go if the organization no longer exists?				
If you are incorporated in Montana, are you keeping the permanent records required by M.C.A 35-2-906?				
Does your repository have a written statement that authorizes its establishment and continued existence, e.g., articles of incorporation?				
Has this statement been reviewed in the past five years?				
In the case of a parent organization, does your statement of authority clearly outline the repository's placement in the organizational structure?				
Does your statement of authority clearly indicate the position(s) with authority to make commitments on behalf of the repository?				
Does your board of directors understand its purpose and responsibilities?				
Does your institution operate in compliance with applicable municipal, state, and federal laws and regulations?				

ADMINISTRATION

Strategic Planning

What is a Strategic Plan?

A strategic plan helps an institution define and refine its mission, purpose, and programming and will determine staffing and fundraising needs. Like any planning process, it can be meaningless or stimulating, depending on the participants, degree of inclusiveness, and the skill of the leadership involved. Skillfully done, it can be very rewarding to the institution in the long and short term. Depending on the institution, it may be helpful to hire a strategic planning consultant to guide the process.

Historical repositories often develop because of a collection that needs to be preserved, but preservation is only half the responsibility. The other half is access for research, display, and education. Strategic planning can help an institution develop a more comprehensive focus to effectively balance those two goals.

A Strategic Plan:

- Must include all stakeholders in the planning process: board, staff, donors, audience.
- Must help the institution focus its efforts to avoid competition with other area institutions or providing services that are not needed.
- Must clearly reflect the institution's current functions and collecting focus.
- Must realistically reflect the physical and financial capacity of the institution.
- May need to be revised if the institution has gone through any major changes.
- Should be reviewed yearly and updated at least every five years by the institution's governing body.

Why is a Strategic Plan important?

- A mission statement explains the institution's reason for collecting, holding, or even de-accessioning certain types of collections.
- It is a clear and unambiguous statement that serves as a guide for planning, setting goals and objectives.
- It clarifies the institution's role to present and future members of the governing board, staff, volunteers, funding agencies, and the general public.

What is a Mission Statement?

A mission statement is a definition of the institution: what the institution is and what it does. It should be a brief statement, usually no more than a sentence or two in length, that everyone involved with the organization can remember easily. It should explain:

- Why the institution exists—what are its overarching aims and objectives?
- What the institution hopes to document with its collections;
- What groups or interests the institution serves, and what service goals the institution has for that audience.

Resources

John M. Bryson. *Strategic Planning for Public & Nonprofit Organizations*. San Francisco: Jossey-Bass Publishers, 1995.

John M. Bryson and Farnum K. Alston. *Creating and Implementing Your Strategic Plan*. San Francisco: Jossey-Bass Publishers, 1996.

Bryan W. Barry. *Strategic Planning Workbook for Nonprofit Organizations*. St. Paul, MN: Amherst Wilder Foundation, 1997.

M. Jacob. *Strategic Planning: A How-to-Do-It Manual for Librarians*. New York: Neal-Schuman Publishers, 1990.

Marilyn Gell Mason. *Strategic Management for Today's Libraries*. Chicago: American Library Association, 1999.

Museum Marketing Tips, links to Museum and Nonprofit Management Resources, Developing a Strategic Plan. http://www.museummarketingtips.com/links/links_nonprofit.html

Management Assistance Program for Nonprofits, Free Management Library, Strategic Planning section. http://www.managementhelp.org/plan_dec/plan_dec.htm

Whatcom Council of Nonprofits. Best Practices for Nonprofits. Strategic Planning. <http://www.wcnwebsite.org/practices/strategic.htm>

The Learning Institute for Nonprofit Organizations. http://www.snpo.org/li/certificateseries.php_strategicplanning

Nonprofit Good Practice Guide. Management and Leadership. <http://www.nonprofitbasics.org/TopicArea.aspx?ID=10>

ADMINISTRATION

Strategic Planning Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the archives/historical society/museum have a written mission statement?				
Is the mission statement approved and periodically reviewed (at least every five years) by the board/governing body?				
Have changes occurred which suggest that your current mission statement needs to be revised?				
Does the mission statement clearly reflect the institution's current functions and collecting focus?				
Does the mission statement realistically reflect the physical and financial capacity of the institution?				

ADMINISTRATION

Non-Profit Status

Because museums, libraries and other cultural repositories are educational institutions that care for collections, they are usually not in the business of “making” money. Indeed it seems we spend much time worrying about how to meet expenses. Regardless of the reality of financial loss or gain in our important work, museums, like schools, churches, and many philanthropic organizations, are considered “not-for-profit” institutions. The Internal Revenue Service requires that an application be made to qualify for this identity.

What is Involved in Qualifying for Non-Profit Status?

Prior to filing for non-profit status an incumbent organization must draft and adopt a statement of purpose and bylaws and submit Form 1023. There is a fee for application. These organizational papers can be very simple, and you may want to consult with other similar organizations to compare notes. The Secretary of State’s Office (www.sos.state.mt.us) and well as the local IRS will have more specific information about filing procedures.

The IRS will review your purpose and bylaws (see Chapter 1) and send a “determination” letter. Without this letter and classification the institution will be liable for all applicable income and employment taxes. Potential donors interested in tax deductions will not be able to claim deductions if your organization is not “non-profit”. There may also be limits to the kind of grants for which you may apply.

If the institution qualifies for exemption it will probably be under Section 501©(3). This Code Section includes organizations with religious, charitable and educational purposes. Once the determination has been made, your organization must file annual information returns containing things like an annual report and a current list of officers.

It is important to keep track of the institution’s IRS determination letter for future reference.

Why is a Non-Profit Status Important?

- Non-profit status means an organization is not responsible for certain taxes.
- Non-profit status enables donors to deduct from income taxes for the donation of cash, in-kind service, and collection donations made to a museum.
- Non-profit status enables museums and other cultural repositories to apply for certain kinds of federal assistance through grants.

ADMINISTRATION

Application for Non-Profit Status Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the institution have non-profit status?				
Has the institution contacted the IRS for more information and filing forms?				
Has the archives/historical society/museum prepared a purpose statement and bylaws?				
Has the institution paid the application fee and responded to IRS requirements?				
If the institution received a determination letter in favor of non-profit status, are all documents pertaining to this designation kept in a safe place?				

COLLECTIONS MANAGEMENT

Acquisition/Collection Development Policy

What is an Acquisition or Collection Development Policy?

A written acquisition policy is a formal statement that guides the repository's selection of materials to be added to its collections. The resources of any repository are limited, and the repository cannot collect all materials. Only material that is relevant, valuable to the mission of the repository, and within its resources to care for adequately should be acquired, and a written policy is essential in achieving this goal. The policy also provides a basis for cooperation with other repositories. This can help repositories in the same town, county, or state avoid competing with each other for donors and funding for specific programs.

The organization should have a committee responsible for developing and maintaining the acquisitions or collection development policy.

An important element of your policy is cooperative agreements with other organizations near you. If, for instance, your town or county has both a public library and a historical society, the organizations should have an agreement with each other about collecting policies. It is sensible for most books and magazines to go to the library, with archival materials, original photographs, and artifacts going to the historical society. If there are two archives, historical societies, or museums close to one another, make sure that your collecting policies are unique. Otherwise, you will not be distinct as organizations, which may have negative consequences for all areas of your programs. Cooperative agreements can come naturally out of a good strategic planning process. (See Chapter 2)

The acquisition policy should be reviewed at least every five years to stay consistent with the mission of the repository. The acquisition policy must be known and understood by the staff—paid and volunteer—as well as the repository's membership, governing body, and the general public.

Why Do You Need a Written Acquisition or Collection Development Policy?

- It keeps the repository from acquiring materials that your researchers and visitors will not use.
- It provides a clear definition of what you want to add to your collections. This can encourage donations.
- It helps the repository manage its resources more productively by adhering to its mission.

- It helps you to avoid collecting materials in quantities or formats for which you cannot adequately care. If you acquire materials that you can't care for, you are not working to preserve them, and may do more harm than good.
- It provides a firm reason not to accept inappropriate materials offered by donors.
- It helps you decide if you can accept materials with restrictions on their use or display, and what types of restrictions are reasonable for you to enforce.

An Acquisition or Collection Development Policy Should Contain:

- The policy's purpose (institution's mission statement).
- Types of activities supported by the collection, e.g., research, exhibition, publications, etc.
- The clientele served by the collection, e.g., scholars, students, genealogists, etc.
- Collection priorities, i.e. strengths and weaknesses, geographic and subject areas collected.
- Formats you collect (i.e. do you accept papers, photographs, moving images, electronic materials, oral histories, objects?)
- The limitations of the collection, i.e. what the repository does not collect.
- Desired levels of collecting to reach program goals.
- Cooperative agreements with other archival repositories, libraries, and museums regarding collecting.
- The de-accessioning policy. Under what circumstances will materials be de-accessioned, and what will happen to them?
- Policies that affect the collecting policy.
- Procedures for monitoring progress and reviewing the policy.

My institution has been offered something that doesn't fall within our policy. What should we do?

This can be a difficult or delicate situation, but it is best turned into an opportunity to educate and make connections with other institutions. First, turn to your acquisitions or collection development policy. Use it to explain to the potential donor the mission of your institution. If you need to refuse a donation because you lack resources to care for the materials, emphasize your commitment to the things you do collect. If you need to refer the potential donor to another repository that does collect materials like this or that has the resources to care for them, emphasize how much more use and display the materials are likely to get there. At all points, show your ethics, your commitment, and your level of responsibility.

What about exceptions to our Acquisitions/Collection Development Policy?

Good policies are also somewhat flexible. Your repository may occasionally want to consider making an exception to your acquisitions or collection development policy. This should be very rare; making frequent exceptions make the policy quite useless. However, sometimes it is genuinely in the best interest of the institution to consider exceptions. Perhaps the most common example is gifts from current or potential major financial supporters of your organization. Another is a gift that is out of scope, but which comes with resources to help care for it. In all cases, turn back to your acquisitions or collection development policy: how far outside the policy is the material? How much is there?

Sometimes exceptions can be valuable in another way: they can help you re-shape your mission and policies in a new direction that may, if done carefully, infuse your organization with a new purpose and new life. If you choose to make an exception, be sure to revisit your mission statement and strategic plan first. (See Chapter 2)

Restrictions

Your repository should decide what types of restrictions it will allow donors to place on collections. (For other types of restrictions that your repository may wish to place on collections, see Chapter 14)

Donors may place restrictions on materials they give to protect privacy, rights of publication, or other reasons. It may be reasonable to accept restrictions on collections in order to get the material. Restrictions may also burden you with care for many years before you can make the materials available.

Reasonable types of restrictions may include:

- Closing a collection to access by all individuals for a certain number of years to protect individual privacy;
- Protecting private information or that protected by privacy laws in collections: personnel records, student records that include grades, adoption records, records with Social Security numbers of them.

Unreasonable types of restrictions may include:

- Blanket closures of all records, or closures with no end date.
- Restricting materials because they do not show an institution or individual in their best light.
- A request to close collections by a person who does not have the right to make the closure. For instance, researchers who are not donors of the materials in question do not have the right to close a collection from other researchers so that they can publish their book first.

Restrictions should be carefully documented during the accession process so they can be observed consistently. (See Chapter 7)

COLLECTIONS MANAGEMENT

Acquisitions/Collection Development Policy Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the institution have a written acquisition/collection development policy?				
Has the policy been reviewed in the last 5 years?				
Is the policy consistent with the mission and strategic plan of the repository?				
Is the policy realistic in terms of the repository's capacity to care for the materials it acquires? Does the institution acquire only those collections that it can properly document, preserve, store, maintain, and provide public access to?				
Does the institution have a designated individual or an acquisitions committee with final decision in all acquisitions?				
Are donations accepted only without conditions or with reasonable restrictions that the institution is able to honor?				
Does the policy contain statements regarding:				
its purpose?				
the types of activities supported by the collection (research, exhibits, outreach, publications, etc.)?				

Continued on next page

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the policy contains statements regarding (<i>cont.</i>):				
The clientele served by the collection (scholars, students, genealogists, etc.)?				
The priorities of the collection (i.e. strengths and weaknesses, geographic and subject areas collected)?				
The limitations of the collection (what you do not collect)?				
Cooperative agreements with other archival repositories or other museums regarding collecting?				
Does the institution make exceptions to its acquisitions/collection development policy only after careful thought?				
Does the institution accept only reasonable restrictions on materials, and understand the consequences of accepting restrictions?				

COLLECTIONS MANAGEMENT

Documenting Acquisitions

Deed of Gift

What is a Deed of Gift?

A deed of gift is a legal instrument that documents the formal act of donation of material to a repository. It transfers the legal title of ownership of an item(s) from the donor to the repository. This form needs to be reviewed by legal council. The repository also should review the form at least every five years to accommodate changes in laws and practices.

Why is a Deed of Gift Important?

- It secures the legal title to the item(s).
- It informs the repository of any restrictions on the administration or use of donated materials.
- It protects the repository and its staff from legal problems that may arise regarding ownership, use of, and rights to historical records, including access, publication, and possible de-accession.

The Deed of Gift Form Should Contain:

- Donor's name, address, and signature;
- Repository's name, address, and designated representative's signature;
- Date of the transfer of title;
- Description of the material transferred by the deed, listed individually or as a group, as appropriate;
- Designation of copyright ownership. Donors can retain copyright, transfer it, or transfer it at a later time. (See Chapter 27 for more information);
- Any restrictions regarding access or use, including a specific length of time that it will be in effect;
- Names of those who can impose/lift such restrictions;
- Names of those authorized to dispose of unwanted materials, and how they should be disposed of (i.e. return to donor, send to another specified organization, throw away).

NOTE: Materials that are transferred within an organization—i.e. from the museum division to the archives division or from the library division to the museum division—do not need a deed of gift because these materials are owned by the organization. This transfer should be documented by a transmittal form or record of transfer (see examples).

**My institution has acquired materials in the past without getting Deeds of Gift.
What should I do?**

First, realize that this is a common situation, even in the largest and most respected historical repositories in the nation. Second, understand that it is in your interest to obtain clear title to items in your collection, and you should make some effort to do so.

If your records indicate the donor and the date of receipt is recent (within the last three years), do attempt to contact them and have them sign a Deed of Gift. Although this takes some time and trouble, it does make everyone's expectations clear.

If the gift was in the more distant past, the Museum Loan Act fortunately gives you a way to deal with the matter. Property left without legal transfer is considered a loan. You should make a good faith to contact the donor in writing at the last known address. If they fail to contact you for three years, the material in question is considered abandoned property and transfers to your repository. If you can document that material(s) were loaned twenty-five years ago or longer, the material is also considered abandoned and transfers to your repository. (For more complete information, see the *Montana Code Annotated*, 22-3-501 through 22-3-523)

COLLECTIONS MANAGEMENT

Deed of Gift Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the institution have a signed gift agreement form or other proof of legal title, a transfer of title form, or bill of sale to all collections?				
Has this form been reviewed within the past five years?				
Has this form been reviewed by legal counsel?				
Is the repository aware of copyright laws and the restrictions that may apply?				
Does the form contain:				
Donor's name, address, and signature?				
Repository's name, address, and representatives' signature?				
Date of the transfer of title?				
Description of the material transferred by the deed?				
Designation of copyright ownership?				
Any restrictions regarding use and names of those who can impose/lift such restrictions?				
Names of those authorized to dispose of unwanted materials and how they should be disposed of?				
Does the repository understand how to deal with materials donated in the past without a Deed of Gift?				

COLLECTIONS MANAGEMENT

Documenting Acquisitions

Deposit Agreement

What is a Deposit Agreement?

A deposit agreement is a legal document that places material in the custody of a repository without transferring the legal title to the materials. There are several reasons to accept or not to accept deposits; establish a policy after careful consideration of all factors. Some organizations choose to accept materials on deposit in order to ensure their preservation and to provide public access. Carefully weigh the benefits against the cost of caring for materials that may be withdrawn by the donor. The deposit agreement should include a provision in which donors reimburse the repository for those costs if they withdraw material(s), including staff, building, processing and exhibit costs.

Undocumented deposits can cause great trouble for a repository, including a significant amount of bad publicity from angry depositors and their families. As with deeds of gift, many repositories have undocumented deposits in their collections. Whenever possible, document them as you do materials without a Deed of Gift.

If the repository does accept material on deposit for safekeeping, a written agreement needs to document the status of the materials. This deposit form needs to be reviewed by legal counsel. The repository should review this deposit agreement every five years.

Why is a Deposit Agreement Important?

- It informs the repository of any legality regarding the administration or use of donated materials.
- It protects the repository and its staff from legal problems that may arise regarding ownership and rights to historical records or objects, including care, access, publication, and use.
- It provides a basis for recovering costs associated with caring for the collection.

The Deposit Agreement form should contain:

- Depositor's name, address, and signature.
- Repository's name, address, and representative's signature.
- Date of the deposit and time span for the deposit.
- Description of the material deposited.
- Description of any restrictions regarding use.

- Description of the repository's responsibility for processing.
- Statement regarding the repository's responsibility in case of loss or damage.
- Name(s) of depositor's representative(s) with authority to make decisions regarding its disposition.
- Procedure for withdrawal of materials by the depositor.
- Procedure for return of materials by the repository.
- Description of any costs to the depositor if the materials are withdrawn.

COLLECTIONS MANAGEMENT

Deposit Agreement Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does your repository accept deposits?				
Does the repository currently use a deposit agreement form?				
Has this form been reviewed within the past 5 years?				
Has this form been reviewed by legal counsel?				
Does the form contain:				
Depositor's name, address, and signature?				
Repository's name, address, and representatives' signature?				
Date of the deposit and time span for deposit?				
Description of the material deposited?				
Description of any restrictions regarding use?				
Description of repository's responsibility for processing?				
Statement regarding the repository's responsibility in case of loss or damage?				
Name(s) of depositor's representative(s) with authority to make decisions regarding its disposition?				

Continued on next page

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the form contain (<i>cont.</i>):				
A procedure for withdrawal of materials by the depositor?				
A procedure for return of materials by the repository?				
Are any costs to the depositor clearly identified?				

COLLECTIONS MANAGEMENT

Documenting Acquisitions

Transfer Receipt

What is a Transfer Receipt?

A transfer receipt is used when archival records are being transferred from one department of an organization to another. Ownership is not changing—only the physical custody is changing. For example, the State Archives is a department of state government and so is the Secretary of State's Office. The State of Montana owns the records whether they are physically under the control of the State Archives or the Secretary of State's Office. Consequently, a transfer receipt does not convey ownership or copyright.

An archives, historical society, or museum that is officially part of county or city government or another organization (see Chapter 1) would use a transfer receipt when accessioning county or city government records.

The Transfer Form Should Contain:

- Transferring agency's name, address, and signature.
- Repository's name, address, and representative's signature.
- Date of the transfer.
- Description of the material transferred.
- Description of any restrictions regarding use.
- How to dispose of unwanted materials (e.g., return to agency, toss, shred).

COLLECTIONS MANAGEMENT

Transfer Receipt Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Is the repository part of a larger organization that would be transferring records?				
If so, does the repository have a transfer form?				
Does the form contain:				
Transferring agency's name, address, and signature?				
Repository's name, address, and representatives' signature?				
Date of the transfer?				
Description of the material transferred?				
Any restrictions regarding use and names of those who can impose/lift such restrictions?				
How to dispose of unwanted materials?				

COLLECTIONS MANAGEMENT

Documenting Acquisitions

Oral History Release Forms

What is an Oral History Release Form?

An oral history release form gives a repository the right to make an oral history available for research, duplication, and other purposes. Since both the interviewer and interviewee own the copyright to their words, both need to sign forms.

An Interviewee or Interviewer Agreement Should Contain:

- Interviewer/interviewee name, address, and signature;
- Repository name, address, and representative's signature;
- Date of transfer;
- Description of the interview;
- Any restrictions on access or use;
- Language that gives the repository the right to make the interview available in all formats, known and unknown.

COLLECTIONS MANAGEMENT

Oral History Release Forms Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the repository collect oral histories?				
Does the repository get signed agreements from all interviewers and interviewees?				
Does the form contain:				
Interviewer or interviewee name, address, and signature?				
Repository's name, address, and representatives' signature?				
Date of the transfer?				
Description of the interview?				
Any restrictions regarding use and names of those who can impose/lift such restrictions?				
Language that gives the repository the right to make the interview available in all formats, known and unknown?				

COLLECTIONS MANAGEMENT

Collection Assessment

What is Collection Assessment?

An assessment of a collection proposed for donation to a museum or repository is a vital first step in collection management. An assessment is the technique of analyzing the historical, artistic, cultural, legal, administrative, fiscal, and intrinsic value of a collection. Does the collection belong within the scope of your institution's mission? Is the collection from the region you interpret? Does it uniquely illustrate a history not commonly told in existing collections? Is the collection in stable condition? Or is there another institution or repository that could better use or care for this collection? Are there any complications inferred by accepting this donation?

Commonly, a potential donor may call, write or visit to ascertain whether or not an institution is interested in receiving a gift. It is wise to ask questions first and, by all means, regardless of the value of the gift, be polite and support the donor's enthusiasm for the collection. You should be complemented by his/her confidence in your repository and staff. Then take some time to assess the gift and involve others in your decision, particularly experts or consultants in the field. Is the collection authentic, and can valid title to the collection be passed to the repository?

Sometimes donors wish to make gifts to assist with tax deductions. All appraisals that determine the monetary value of a donation must be done by qualified individuals outside of the repository, and never by members of the staff or volunteers.

For more information, refer to the American Association of Museums "Museum Ethics" guidelines on appraisals.

Why is Collection Assessment Important?

- Processing collections and providing storage space is costly. Effective assessment saves money.
- Using good assessment techniques allows the repository to collect and preserve the most important artifacts, art, records, photographs, or other documents.
- Items of limited value should not be permanently retained in an archive, a museum or other repository.

Assessment Steps

The steps of assessment are applied before a collection is accepted and again during the stages of processing.

- A. Identify the collection.
 - What type of record or artifact is it?
 - Is it unique?
 - What condition is it in?
 - Why was it created?
 - Who created it?
 - How old is the donation?

- B. Evaluate the value of the collection.
 - Informational value. In the case of archival records, the value of the documents based on the information they contain on persons, places, subjects, and things or the activities of the individual or family that created them, e.g., diaries, letters, etc. In the case of artifacts, the value of the items based on the documented information associated with it.
 - Intrinsic value. Those qualities and characteristics of permanently-valuable records or artifacts that make their original physical form the most prized and acceptable version, such as Montana's 1884 Constitution, an illustrated letter by Charles M. Russell, or Jeannette Rankin's floppy hat.
 - Fiscal value. Records and artifacts that are literally worth lots of money by virtue of their rare and extraordinary qualities. Such acquisitions may attract more visitors and may require extra security and storage considerations.
 - Legal value. It is authentic and valid title can be passed to the repository.

- C. Expeditiously respond to the donor.
 - Regardless of your decision, inform the prospective donor as soon as possible. Follow through with a letter or the proper forms of acquisition. If you chose not to accept the donation, be helpful in suggesting other repositories.

COLLECTIONS MANAGEMENT

Collections Assessment Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the repository have a written set of assessment guidelines?				
Are your assessment guidelines based on generally-accepted guidelines?				
Are your assessment guidelines consistent with your acquisition/collection development policy?				
Does your repository have a staff person with experience in collection assessment?				
Does your repository ever use outside consultants to evaluate questionable materials?				
When materials are assessed as not appropriate for your repository, do you refer the materials to other repositories that may collect in that area?				

COLLECTIONS MANAGEMENT

Accessioning/Registration

What is Accessioning or Registration?

Accessioning or registration is the process of formally accepting materials (acquisitions) into the custody of a museum or repository. Accession records document information about each new acquisition. These records are the basic documents for all subsequent control, and they track the materials from the moment they enter the repository by establishing basic intellectual and physical control.

The records usually consist of an accession register (hence the term registration) and accession forms. The register lists the accession in chronological order and assigns the accession number. The accession forms record basic information about the donation. The accession number is a unique number that permanently identifies the materials and serves as a control number until further processing. A combination of year and accession sequence is often used, i.e. 1999-01, 1999-02 for the first two accessions of the year 1999. It is useful to use a six-digit number, i.e. 2000-01, to minimize confusion about donations made in the 20th and 21st centuries. A permanent record of accessions should be maintained.

Sometimes repositories will have been collecting materials for years without attending to acquisition or registration duties. If you find yourself in a situation where there is a backlog of undocumented collections, take a breath and then begin. If you have no idea during what year these collections appeared, place an “x” before the accession number and use the year during which your registration work is taking place, i.e. x2003-01.

Collections management activities are greatly enhanced by computer technology. For a thorough discussion of computerized systems and their relevance to museum and archival collections, refer to the American Association of Museums *The New Museum Registration Methods*, listed in the bibliography.

Clearly and unobtrusively marking an artifact with an accession number that matches the number on the corresponding accession form is a critical part of the registration process. Different materials require different number placement and methods. Archival materials are not generally marked individually with the accession number. Consult the bibliography for suggestions on marking techniques and to learn more about which collections tolerate specific kinds of marking materials.

An acquisition refers to the entire donation given by a donor. The collection may be one item or thousands. The accession number is the same for one or all. For Museum artifacts and photographs, catalog numbers are added later to each specific item as the collection is processed.

The Accession Forms Should Record the Following:

- Accession number.
- Date received.
- Statement of provenance (origin).
- Condition and description of material—it is critical that this be detailed enough for the materials to be identified at any time.
- Date range of the material.
- Quantity/size of the collection.
- Exhibit or storage location within the repository.
- Notation of any restrictions.
- Status of accession, i.e. gift, deposit, purchase, etc.
- Donor/depositor information.
- Copyright owner (particularly with archival collections)
- Relationship to previously accessioned materials.

COLLECTIONS MANAGEMENT

Accessioning/Registration Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the repository have written accession procedures for donations?				
Have registration and record-keeping duties, or the coordination of those duties, been assigned to a specific individual?				
Does the repository maintain an accession register or log?				
Does the repository use accession forms?				
Are records kept for all incoming material on loan?				
Is there some means of recording the exit of collections from the building?				
Is the accession register kept in a permanent medium (e.g., written in permanent ink, typed or computer-generated using carbon-based toner, kept on acid-free paper)?				
Is a back-up copy of the accession register kept off-site?				
Is a unique number assigned to all archival collections or museum objects and attached in a clear, safe and unobtrusive manner?				
Are the methods used to apply numbers to artifacts appropriate to the specific material to which the number is being applied, and are they consistent with accepted conservation practice?				

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Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Has a system for recording information—including the type of information to be recorded and the manner in which it is recorded—been adopted?				
Are the accession forms adequate to record the following:				
Accession number?				
Date received?				
Statement of provenance (source)?				
Description of material?				
Date range of material?				
Quantity/size of collection?				
Location within repository?				
Notation of any restrictions?				
Status of accession?				
Donor/depositor information?				
Copyright owner (if appropriate)?				
Relationship to previously accessioned materials?				
Condition?				

COLLECTIONS MANAGEMENT

De-Accessioning

What is De-Accessioning?

Although a good collection development policy helps ensure that appropriate materials are added to the collection, there may be cases in which materials were accepted prior to this policy and are inappropriate for the repository or perhaps the mission of the repository has changed, making these materials out of the scope of the collections. In such cases it may be appropriate to de-accession these materials.

De-accessioning is the process of formally removing materials from the repository to

- a) give to another, more appropriate repository;
- b) return to the donor;
- c) sell;
- d) discard.

De-accessioning decisions are very important and should not be taken lightly. The best practice is to have the decision made by several individuals at the repository and approved by the institution's governing body. In some cases, outside consultation should be sought. Policies and procedures for de-accessioning should be established and followed closely. All de-accessioning decisions and actions should be carefully documented in the collection files and the accession records.

Types of De-Accessioning

Remember to consult the original deed of gift for any restrictions or instructions on de-accessioning materials and follow established policies and procedures. Options include:

- **Transfer to a more appropriate repository.** In re-assessing holdings, you may come upon random bits and pieces of out-of-scope material that may more appropriately enhance the mission of another repository. This collegial and common sense type of de-accessioning is a well-established practice.
- **Return to the donor.** Collections should be returned to the original donor if the Deed of Gift stipulates this consideration.
- **Sell the item or items.** Some out-of-scope items of monetary value may be disposed of by sale. However, this must be approached with great caution. To buffer any criticism that may arise from the sale of de-accessioned items, most repositories use the sale proceeds to fund maintenance of the remaining collections or to purchase new materials. Be aware that although this is a reasonable action, the effect on present and potential donors may not make this a feasible policy. Ethically, staff, volunteers, or board members should not purchase de-accessioned items. It would not serve anyone well for the

public to perceive that a de-accession was made to enrich those closely associated with the repository, no matter how far-fetched that may be.

- **Discard.** Destruction may be a suitable method of disposition for re-assessed collections that do not merit continued preservation. This is usually a last resort.

COLLECTIONS MANAGEMENT

De-Accessioning Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Are all instances of de-accessioning recorded?				
Does the institution's governing body or a sub-committee of the governing body make all final decisions regarding de-accessions?				
Are all de-accessioned collections or objects first offered to the donor or as an exchange, gift, or private sale to other public archival repositories/historical societies/museums before disposition by other means?				
Are all funds received through de-accessioning activities used for the direct benefit of the collections, either through acquisitions or improvements in collections care?				

FACILITIES

Storage

What is Adequate Storage?

Because historical society collections are so diverse—in terms of size, material, condition, etc.—there is no one, simple rule that defines or identifies “adequate” storage. Most often, artifact, art, archival, or film storage has to be evaluated on a case-by-case basis. There are, however, some general guidelines that apply to most storage situations.

- Storage areas should provide a stable environment in terms of temperature and humidity levels;
- Storage areas should have controlled light levels;
- Storage areas should be free from excess dirt and dust, insect infestation, etc.;
- Storage areas should be physically secure, providing safeguards against theft, vandalism, fire and other natural disasters;
- Whenever possible, chemically inert, archival quality storage materials should be used.
- Use enamel-coated, metal shelves, rather than wood, that are secured to walls, floors or ceiling to prevent accidental tipping.

Appropriate storage furniture and archival quality products are expensive. Price breaks often occur in quantity. Consider cooperating with other area repositories when ordering materials. It may save your institution some money. There are grants available to assist repositories with assessing storage needs and with purchasing supplies and storage furniture.

Why is Storage Important?

There are two primary reasons why storage is an essential component of the operations of most repositories.

- Most often, it is not physically possible for an institution to exhibit every artifact, document, or photograph it owns in the space it has available for mounting exhibitions.
- Because exposure to light is so harmful to many types of materials, it is necessary to give them a periodic “rest” in a darkened storage area to ensure their long-term preservation for future generations.
- Most archival collections are kept in storage when they are not being used.

How Are Items In Storage Utilized?

There are many reasons why institutions store rather than exhibit all of their collections. Some of these reasons include:

- By preserving artifacts for the future, materials will be available when they are needed for temporary and special exhibitions;
- Items in storage are available to scholars, students, and other interested parties seeking to research all aspects of material culture and history;
- Items in storage are available for museum and archival staff to use as special features for school programs, lectures, seminars and other presentations;
- Items in storage are available for other repositories to borrow for their exhibits or other programs;
- Items in storage can be photographed or reproduced to provide illustrations for history textbooks and other publications.

FACILITIES

Storage Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Are archival-quality, acid-free and chemically neutral, containers, padding, and packing material used?				
Are aisles wide enough to allow movement of objects or boxes and moving equipment or ladders?				
Are bottlenecks and sharp corners eliminated?				
Are objects and archival boxes removed from designated aisle areas?				
Is the storage area large enough for shelving and cabinets, and still able to provide easy access to the collections?				
Has the storage floor been inspected assuring it will accommodate the weight of cabinets, shelving, and collections?				
Are all materials stored at least four inches off the ground?				
Are all storage cabinets and shelving chemically and physically safe for the collections?				
Are objects stored in their natural position or in the position that is most stable and provides the least stress to the object?				
Are objects supported to prevent accidental movement or shifting and to prevent sagging or distortion over time?				
Is the storage area used for collections storage only?				

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Is the storage location of each archival collection or museum object noted on registration records?				
Is a plan posted showing the layout of the storage area?				
Is the storage area used for collections storage only?				
Is the storage location of each archival collection or museum object noted on registration records?				
Is a plan posted showing the layout of the storage area?				
Are all shelves and cabinets clearly numbered and labeled?				
Is the storage area used for collections storage only?				
Is the storage location of each archival collection or museum object noted on registration records?				
Is a plan posted showing the layout of the storage area?				
Are all shelves and cabinets clearly numbered and labeled?				
Are all boxes and other containers labeled on the outside with light- and water-resistant ink or carbon-based computer printer toner?				
Is strict control of access to storage areas maintained?				

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Is storage off limits to through traffic?				
Are all unnecessary doors eliminated in storage areas?				
Are stored collections accessible without risk to staff or to the collections?				
Are stable ladders available as required?				
Are electromagnetic disks or tapes (e.g., oral history audio tapes) protected from proximity to steel or other potential sources of magnetic interference?				
Are collections stored away from windows, pipes, heating elements or vents?				

FACILITIES

Environmental Requirements

What Are Environmental Requirements?

A good environment is clean, stable, and secure for the long-term preservation of valuable materials. Records and objects exposed to high levels of heat, relative humidity, light, and dirt degrade more quickly than records stored in conditions that are cool, dry, dark, and clean. Controlling temperature, relative humidity, light, and dirt can dramatically increase the longevity of records.

Historical materials may have existed in an attic, barn, basement, or business office before they came to your facility. They may have suffered considerable damage. It is essential to offer improved conditions to increase the likelihood of long-term preservation.

Fortunately, it is relatively easy to provide a good environment in Montana. Our climate does not often include wildly fluctuating humidity or severe weather like hurricanes. A few relatively simple actions will help provide your materials with a good home.

Why Are Environmental Requirements Important?

- Unsuitable environmental conditions are a primary cause of damage to records and objects.
- Suitable storage conditions slow deterioration and help prevent damage to records.
- Adequate facilities instill donors with confidence that their gifts will receive appropriate care.
- Adequate facilities allow the repository to satisfy its mission to preserve historical records.

Environmental Requirements Include:

- Storage areas should have a steady temperature of 68°F \pm 2°F and a relative humidity of 40% \pm 5% for all types of materials. The repository should monitor temperature and humidity with a drum-type hygrothermograph or a data logger. Maintaining this level of humidity in Montana usually requires using a humidifier in the winter.
- Important photographic and film collections, particularly color, should be kept at no more than 55 °F \pm 2°F. You can provide this by storing them in a refrigerator devoted to this purpose. If you do, put the objects in a sealed heavy plastic bag or other vapor-tight container, and allow it to come gradually to room temperature *in the bag* over at least 24 hours before using or viewing.

- Storage areas should have good air circulation to prevent mold. Stacks should be oriented so that air circulation equipment can move air through them without being blocked.
- All fluorescent lights should have ultraviolet shields on them.
- Lights in storage areas should be turned off except when needed by staff. Check light levels with a light meter (the type used for photography is adequate for this). For storage areas, it should be 10-50 Lux (1-5 Footcandles); for display, 50-150 Lux (5-15 Footcandles).
- The building should have an HVAC system that filters out more than 50% of particulates of 0.5 micron.
- The collections should be stored away from overhead pipes and air conditioning units and at least four inches off the floor to avoid water damage.
- Storage areas should be cleaned regularly by dusting and vacuuming; use a vacuum with a HEPA filter to avoid stirring dust again. Do not wet mop or wet dust, since this will raise humidity quickly. Do not use strong cleaning agents (i.e. ammonia) or dusting compounds like Pledge. Vacuum carpets in high-traffic areas several times a week.
- The building should have an HVAC system that is on 24 hours a day, not shut down for weekends and holidays. Turning the system on and off creates a very unstable environment.
- The building should not have windows that open, as this introduces great fluctuations in temperature and humidity.
- Windows in storage, display, and research areas should have ultraviolet shields, either filtering film applied directly to the glass or gypsum wallboard covered with plastic to completely block light and heat.
- In winter, seal all windows with plastic sheets and tape to reduce drafts of cold and dry air.
- Make sure that the building does not have any large crack or openings around doors, and windows, especially large loading dock doors. Keep all outside doors closed, and add weather stripping if light is visible around the door gasket.
- Make sure to isolate the following activities from storage areas: smoking, food and drink consumption, and any copying equipment, including laser printers.

Winterization

If your facility is closed to both staff and visitors during the winter, you should do the following:

- Perform a complete check of the outside of the building, with particular attention to the roof, gutters or other drainage systems, foundation, and the area immediately around the building. Does the roof have any loose shingles or places where it might fail under the weight of ice and snow? Make sure that gutters are clean and functioning well.
- Cover all storage areas with heavy plastic sheeting in case of water leaks. Ensure that all collections are stored at least four inches off the floor.
- Seal the windows, doors, and any other openings with heavy plastic sheeting and tape to prevent drafts of cold, dry air.

- Seal any other openings (i.e. gaps in the foundation) to prevent the entry of rodents and other small animals.
- If possible, heat the building slightly to keep it above freezing and wrap any water pipes with heat tape and insulation. If this is not possible, drain all water sources in the building so that pipes do not freeze.
- Check the building regularly during the winter. Have people designated to remove snow and ice from the roof and gutters if the snow becomes too heavy. Continue to monitor temperature and humidity; if conditions are too far from ideal, you may need to consider heating and humidifying year-round.

Resources

William P. Lull and Paul N. Banks. *Conservation Environment Guidelines for Libraries and Archives*. Ottawa: Canadian Council of Archives, 1995.

An excellent guideline to environmental requirements, written with the small repository in mind. Addresses areas of compromise, practical solutions, and building renovation/construction considerations.

Sherelyn Ogden, “Temperature, Humidity, Light and Air Quality: Basic Guidelines for Preservation.” Northeast Document Conservation Center, Technical Leaflet.

<http://www.nedcc.org/plam3/tleaf21.htm>

Good basic guidelines for these areas. The NECDD website also has many other excellent resources in this area.

FACILITIES

Environmental Requirements Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the repository maintain a consistent overall temperature of 68°F (+/- 2°F) in collection storage areas?				
Does the repository maintain a consistent overall relative humidity of 40% (+/- 5%) in collection storage areas?				
Are these conditions monitored on a regularly scheduled basis, preferably weekly?				
Are monitoring devices (hygrothermographs or data loggers) periodically calibrated and verified?				
Is there a regular cleaning schedule for the storage and other areas? Do you use a vacuum with a HEPA filter to clean?				
Do storage areas have good air circulation?				
Are storage areas protected from daylight and other sources of ultraviolet light?				
Are lights turned off in storage areas unless needed by staff?				
Do all fluorescent lights have ultraviolet shields on them?				
Have you sealed all openings and cracks in your building? Do you keep outside doors and windows closed?				
Are collections stored away from overhead pipes and air conditioning units?				

Are collections stored at least four inches off the floor?				
In repositories that close during the winter months, do you follow a winterizing routine?				

FACILITIES

Collection Security

Collection security is essential for long-term preservation of historical materials. Security is part of the work that helps to balance preservation with open access to materials for research and display.

Good collection security involves rules and policies that balance the needs of materials with the needs of researchers and staff. Introducing these rules and policies is sometimes difficult in Montana, where openness and trust are a great cultural tradition. However, our remote location does not make us immune to security problems like theft. In fact, historic objects and archival materials from Montana are more rare than some others, and there is a great demand for them in the antiquities market. They are attractive to thieves

It is important to follow some generally accepted policies for historical repositories, but don't lose the friendly and open atmosphere by creating overly restrictive rules. A balanced approach is the best one.

Why is Collection Security Important?

- Good security, without excessive rules that inconvenience visitors and researcher, makes it clear that your repository is professional and competent.
- Good security protects your collections from damage and theft.
- Good security is essential to long-term preservation of historical materials.

Guidelines for Collection Security

Good security protects collections from inadvertent or intended damage and theft, and protects confidential information in your repository. Commonly accepted guidelines include:

- Have a written security policy and a staff person responsible for security.
- Lock all storage areas and all non-public areas (i.e. staff workrooms and offices) to prevent access by anyone but authorized personnel.
- Provide reference service in an area separate from the storage area and provide lockers or secured storage to house the researchers' personal belongings, especially any large enclosures (bags, briefcases, backpacks, lap top cases) where they could conceal stolen items.
- Do not allow food, drink, or smoking in any areas where collections are stored, used, processed, or displayed.
- Keep any confidential information, including donor files and research records, in a secure location that is only accessed by staff when necessary.

- Monitor all public areas, including exhibit and research areas, at all times to ensure that visitors are not handling materials inappropriately.
- Know your staff, board members, and volunteers well, and have some way to monitor everyone's activities. Many thefts occur from within organizations.
- Constantly monitor your care and handling of materials. When you work with historic materials every day, it is easy to become blasé about how you handle them. (See Chapter 13)
- If possible, install a security system and have the building monitored 24 hours a day by a security service.

FACILITIES

Security Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the institution have a written security policy and procedures?				
Has the institution assigned an individual responsibility for overseeing security?				
Does the institution have a written policy prohibiting smoking and food consumption in areas containing collections?				
Does the institution maintain controlled access to confidential information about the collections?				
Is access to storage areas limited?				
Does the institution have a security system?				
Is the security system monitored by a security firm/central office 24 hours a day?				
Does the institution control the entry of parcels, large bags, umbrellas, etc., into the building(s)?				
Are notices posted for the public regarding touching of collection objects?				
Are all public areas supervised during open hours?				
Is there some system for monitoring photography done on the premises?				
Do you know your staff, board members, and volunteers?				

PRESERVATION

Preservation Policy and Preservation Planning

Preservation planning is one of the major, and most important, tasks for a repository of historical materials to undertake. All of the other things that a repository staff does—collecting, describing, planning outreach, assisting research—are pointless in the long run if the repository is not also doing its best to ensure the long-term existence and usefulness of its collections. Planning for preservation and development of a preservation policy is essential to that long-term mission.

What are Conservation, Preservation, and Restoration?

Preservation is action taken to retard or prevent deterioration or damage in cultural properties by control of their environment. The goal is to maintain them as nearly as possible in an unchanging state. It includes providing good environmental conditions (see Chapter 10), proper housing (see Chapter 9), and care and handling (see Chapter 13).

Restoration or Conservation is action taken to return a deteriorated or damaged artifact as nearly as is feasible to its original form, design, color, and function with minimal further sacrifice of aesthetic and historic integrity. *Most conservation measures should only be undertaken by a specially trained professional; do not attempt to do conservation treatments yourself unless you have this training.* A primary ethical consideration in restoration work relates to the issue of just how far reconstruction of an historical document or artifact should be taken. It is important not to lose or diminish the historical, legal, and evidentiary values of a document or artifact. The primary aim of restoration should be to ensure that the material is physically intact and as chemically stable as possible to assure long-term availability and use.

Most small repositories should concern themselves mainly with preservation planning.

A Preservation Policy Should Address the Following:

- Identification and training of an individual who will be responsible for collections care.
- Establish general and specific needs of collections and state priorities.
- Commitment to establishing, monitoring, and maintaining standards for relative humidity, temperature, and lighting in storage and exhibition areas, and for loan material, that are appropriate to the particular form of that material;
- Commitment to preventive measures, such as training of staff and volunteers in proper care and handling, good housekeeping practices, a pest control program, basic security measures, emergency and disaster planning, and provision for proper storage.
- Recognition of the need for condition reports and periodic checks on the condition of collections.
- Maintenance of proper records of preservation and conservation measures taken.

- Recognition and outline of conservation concerns regarding outgoing loans and incoming exhibitions and other loans.
- Recognition of the role of outside conservation services, and identification of process for identifying need for that consultation.
- Guidelines for the health and welfare of staff, whether handling objects or using conservation methods and materials that might have a negative impact on health.

Resources

Jan Merrill-Oldham and Jutta Reed-Scott, rev. eds. *Preservation Planning Program: An Assisted Self-Study Manual for Libraries*. Washington, DC: Association of Research Libraries, 1993.
This manual provides the overview of the preservation planning process.

Ogden, Sherelyn, ed. *Preservation of Library & Archival Materials: A Manual*. Andover, MA: Northeast Document Conservation Center, 1992.

Northeast Document Conservation Center. List of leaflets on preservation and conservation.

<http://www.nedcc.org/leaflets/leaf.htm#english>

An excellent resource for free, up-to-date information on the full range of preservation topics.

Jan Paris, “Choosing and Working With A Conservator.” Northeast Document Conservation Center, Technical Leaflet. <http://www.nedcc.org/plam3/leaf69.htm>

This leaflet provides an overall guide to selecting and working with a conservator.

CONSERVATION/PRESERVATION

Conservation Policy and Preservation Planning Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the institution have a written conservation policy?				
Is there a written, board-approved collections care and handling policy?				
Are staff and volunteers trained in basic care and handling?				
Is there a manual of care and handling procedures?				
Has the institution established a policy for when it will consult with an outside conservator? Does it know how to find a qualified conservator?				

CONSERVATION/PRESERVATION

Care and Handling of Collections

The care and handling of collections is of paramount importance in all cultural repositories. Collections in good condition not only make provocative exhibits and contribute to research, study, and writing, but they also lend a human view of our culture and history. Without care, collections can deteriorate, be stolen or broken, separate from their stories of origin, or deteriorate beyond usefulness in a short period of time. One careless moment can make a difference.

Why Is the Proper Care and Handling of Collections Important?

A repository holds collections in the public trust, preserving them for present and future generations. Proper care and handling must be addressed in policy, preferably in both the collections management policy and in the conservation policy.

It is important that all staff members and volunteers working with collections be given instruction in care and handling when they begin work and periodically throughout their work. Proper tools and equipment are essential, e.g., carts, baskets, trolleys, gloves. Refer to the American Association of Museums' *New Museum Registration Methods*, particularly the chapter on "handling" to learn how specific materials should be treated.

Standard Practices and General Guidelines

The following standards and guidelines apply to most collections.

- Do not eat, drink, or smoke around collections.
- Wash your hands before you work with original materials of any format.
- Museum objects and photographs should be handled as little as possible.
- Wear comfortable clothing with no protruding buckles, buttons or jewelry that may catch on or accidentally damage documents or artifacts.
- Most museum objects, films, and photographs are handled with gloves—either clean cotton or latex, whichever is appropriate—in order to protect both the object and the person. Most archival documents are not, because the gloves tend to smear ink and pencil and make it easy to bend or tear paper.
- Each museum object is carefully examined visually for strengths and weaknesses.
- Carry only one object at a time. Do not move museum objects unnecessarily.
- Each museum object is regarded as irreplaceable and receives the same standard of care as any other.

Resources

Bachmann, Konstanze, ed. *Conservation Concerns: A Guide for Collectors and Curators*, Washington, D.C.: Smithsonian Institution Press, 1992.

Guldbeck, Per E. *The Care of Historical Collections*. Nashville, Tenn.: American Association for State and Local History, 1972.

Keck, Caroline. *A Handbook on the Care of Paintings*. 2nd ed. Nashville, Tenn.: American Association of State and Local History, 1967.

Research

Shelley, Marjorie. *The Care and Handling of Art Objects*. New York: The Metropolitan Museum of Art, 1987.

CONSERVATION/PRESERVATION

Care and Handling of Collections Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Is each collection/object given the same standard of care as any other?				
Are smoking, drinking, and food consumption restricted to designated areas?				
Are collections/objects handled as little as possible?				
Do staff members wash their hands before they handle any object?				
Are objects and photographs handled with gloves, either clean cotton or latex, whichever is appropriate?				
Are books/volumes pulled from shelves properly, avoiding damage to the spine?				
Is the unnecessary movement of objects avoided?				
When objects are moved, are they moved using a secondary support, such as a trolley or tray, with packing and support to prevent damage?				
Are objects properly supported when handled?				
Is care taken when moving objects with appendages or projecting parts?				
Are objects transported off-premises packed in non-abrasive materials to protect them against damage from movement, vibration, and climatic fluctuations?				

RESEARCH

Access Policy

What is an Access Policy?

An access policy is a written statement that describes the repository's rules and procedures for providing public access to its collections. The policy should take into consideration the type of collections that are contained in the repository, this mission of the repository, and the desires/needs of its users. (See Chapter 2)

Collections should be made available to all users on an equal basis, without introducing or varying restrictions for different researchers. This includes members of the archives staff. Staff members should not allow themselves access to restricted materials for their own research. Access policies need to take copyright into account. (See Chapter 27) The repository should also take steps to ensure compliance with the Americans with Disabilities Act (ADA). (See Chapter 26)

Making information available about your collections is an essential part of an access policy. The policy should contain statements about how collections are described and how that information is made available. (See Chapter 22)

Why is an Access Policy Important?

- It helps repository staff communicate and enforce restrictions on access to researchers.
- It can help provide security for collections that may be fragile, highly sensitive, or extremely valuable.
- It re-assures donors that their materials will be properly protected and used in the repository.
- It protects the rights and privacy of records creators and the sensitivity/confidentiality of records.

Restrictions on Access

There are two types of restrictions that may be placed on collections: those specific to the collection (i.e. the donor has specified that a portion of a collection is closed for a number of years), and those that are repository-wide (i.e. specifying that researchers must view use copies of moving image materials rather than originals). Staff and researchers should carefully observe any restrictions on access or publication.

Restrictions placed by donors are discussed in Chapter 4. Reasonable types of restrictions by a repository may include:

- Asking researchers to use copies (i.e. photocopies, microfilm) of extremely valuable or fragile materials.
- Protecting private information or that protected by privacy laws in collections: personnel records, student records that include grades, adoption records, records with Social Security numbers of them, etc.
- Collections that have not yet been fully accessioned or described.

Unreasonable types of restrictions may include:

- Handling restrictions that inconvenience researchers excessively. For instance, it is not necessary for researchers to wear gloves to handle *all* collections; it is necessary for handling photographic materials.
- Restricting materials because they do not show an institution or individual in their best light.
- Closing collections to benefit one patron over another. For instance, you should not privilege access to a collection for one researcher so that he or she can publish the first book on it.

Every repository needs to decide whether to offer access to unprocessed collections. If collections are being properly appraised, accessioned, and have all necessary paperwork, it may be reasonable to offer access. However, if there are any serious doubts about the completeness of any of these processes, it may be prudent to restrict access to unprocessed collections.

The records of restrictions on collections need to be well maintained. Restrictions on access to collections should be reviewed on a regular basis to determine if they are still necessary or in force.

Bibliography

ALA-SAA Joint Statement on Access: Guidelines for Access to Original Research Materials, 1994. Available at <http://www.archivists.org/statements/alasaa.asp>

RESEARCH

Access Policy Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the repository have a written policy on collection access?				
Does the policy state who may use the facility?				
Does the policy describe how collection information is made available to researchers?				
Does the repository apply restrictions with caution?				
Have the records on restrictions to collections been well maintained?				
Are restrictions on access to collections reviewed on a regular basis to determine if they are still necessary?				
Does the staff consistently and equitably enforce restrictions on collection access?				
Is the staff careful not to give itself research access to materials that the public does not have access to?				

RESEARCH

Reference Service

What is Reference Service?

Reference service is providing information to users about the repository's collections, making materials available for research, and providing copies of collections when appropriate. For archival repositories, it fulfills the mission of access to collections. Depending on the number of staff members you have, you may be able to offer reference service to both on-site researchers, who come in person to your facilities, and to off-site researchers, who cannot come in person but ask for service by telephone, mail, or email.

Why is Reference Service Important?

- Good service fulfills the repository's goals of preserving and providing access to historical information.
- It makes research materials accessible to the public.
- It helps the staff monitor the condition of materials.

Elements of Good Reference Service

Researchers should be able to:

- Find out your open hours easily.
- Find out what types of services you offer: on-site only, off-site, any fees associated with research, other services available like duplicating collections.
- Find descriptions of your collections easily. (See Chapter 22)
- Know what level of service you will provide and how long it will take.
- Receive service of equal quality to all other researchers.
- Receive information on the copyright implications of any work they want to do.

You should:

- Offer assistance of equal quality to all researchers.
- Ask researchers to register and/or complete a research application before using the collections. Protect your researchers' privacy by keeping those registration and/or research applications confidential.
- Have clear procedures for requesting and handling materials properly.
- Keep statistics on reference use so that you can continue to provide good service.
- Track which materials have been used by researchers, in case you later discover damage or theft. You should keep these records permanently, but be aware that they can be viewed by law enforcement under the USA PATRIOT Act.

- For service and security purposes, have a staff member present when materials are being used.
- If you do research for off-site patrons, have a system for tracking and documenting off-site requests.
- Provide appropriate information for researchers on copyright. (See Chapter 27)

Making Copies

If at all possible, you should offer copies of materials from your collections. These can include copies of paper materials, photographs, audio, and moving image materials. If you are unable to make these copies in-house, you can make arrangements with qualified local businesses to do these services for you. Researchers generally should not make their own copies, including photocopies and photographic copies, except under staff supervision.

You should have a form for researchers to order copies of materials from your collections. This form should include the following elements:

- The researchers name and complete contact information.
- The standard copyright warning (See Chapter 27)
- A place for researchers to sign, making them responsible for any copyright infringement.
- Information on how to cite materials for publication.
- Place to note what is to be copied and in what form.
- Any deadline by which the copies must be complete.
- A fee schedule with costs for different forms of duplication.

Any copies made from the institution—whether photocopies, photographic prints, audio or moving images, or any digital copies—should be clearly and permanently marked as a copy made from your institution and with a copyright notice. You should require researchers to credit the institution in some way when they reproduce any materials for publication or other distribution.

Resources

Mary Jo Pugh. *Providing Reference Service for Archives and Manuscripts*. Chicago: Society of American Archivists, 1992.

RESEARCH

Reference Service Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the repository have the resources and space to accommodate visiting researchers?				
Does the repository have the resources to serve off-site researchers who cannot visit in person?				
Does the repository have regularly scheduled reference hours?				
Are the reference hours posted where researchers can find them easily?				
Are researchers made aware of any fees associated with using the collections or duplicating materials?				
Is a trained staff member available for regular consultation during reference hours?				
Do you ask researchers to register and/or complete a research application?				
Does your repository maintain forms that track what materials are used by researchers, and keep them confidential?				
Does your repository have written procedures regarding the handling of materials?				
Are researchers made aware of procedures for requesting and using collections?				
Is research conducted according to the standards of scholarship of the research discipline in which the research is done?				

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Do researchers adhere to any legal and/or ethical restrictions on research?				
For service and security purposes, is a staff member always present when collections are being used?				
Does the repository answer written requests for information?				
Does the repository answer telephone requests for information?				
Does the repository answer e-mail requests for information?				
Does the repository keep statistics on reference use?				
Are users able to have materials copied?				
Are they allowed to copy materials themselves?				
Do you have methods of reproducing paper materials, photographs, audio, and moving images, either in-house or out-of-house?				
Do you have forms for reproduction requests? Do those forms have the necessary elements?				
Does your repository reserve the right to refuse to copy material when there are risks to the material?				
Do you have a policy on publication of materials from your collections?				
Do you have a fee schedule for publication?				
Is the federal copyright law posted and strictly observed?				

OUTREACH/PUBLIC PROGRAMMING/PUBLIC RELATIONS

Outreach and Public Relations

Public relations and outreach help you fulfill the second part of your essential mission as a historical repository: access.

What are Outreach and Public Relations?

Outreach is the provision of services or programs that promote awareness of the repository and its mission; “the dissemination of the institution’s information, expertise, and materials comprises outreach.”

Public relations focus on the development and communication of the institution’s image: what do people think of when they hear of your institution? What can you provide for them?

The basis for all outreach and public relations is your programs. Without a solid program of governance, collecting, preservation, description, and interpretation, you have little or nothing to reach out *with*.

Providing educational programs and museum promotion outside of the repository’s walls helps reinforce and expand the audience base. It can help the repository reach its educational goals. Museums and archives can offer forums for expression of a community’s cultural history and can be the center of a community’s memory.

The most basic form of outreach is having regularly scheduled hours that the repository is open to the public. Outreach can take many forms, including reference service; exhibits focusing on the collections; written reports, brochures, and newsletters; repository guides; on-line public access catalogs or bibliographic networks; workshops, lectures, field trips, or repository orientation for key groups such as students, genealogists, scholars, etc.; donor contacts; and websites.

It is important to make the public aware of the activities and accomplishments of the organization. Think about announcing the opening of archival collections, new publications, new staff, grants received, or other information that demonstrates the achievements of the repository.

It is also important to create public relations and outreach activities that are interesting to a diverse audience: young and old, rich and poor, more and less educated, and of different ethnicities. It is of little use to reach out only to your current audience.

Why are Outreach and Public Relations Important?

- It raises public awareness and helps build a strong local base of support for the repository.
- It encourages increased use of the repository and its collections by inspiring new people of all ages to enjoy its collections.
- It aids in identifying new sources of archival records and artifacts.
- It enhances the repository's image.

Elements of Outreach, Public Relations, and Marketing

Public Relations Plan

Your institution should develop a comprehensive public relations plan. The plan should follow closely on your mission statement and strategic plan (see Chapter 2) and identify the key audiences you want to contact, what you want to communicate to them, and what means you will use to do that.

Inspiration

Other institutions like yours, in and out of Montana, can be wonderful sources of inspiration for public relations and outreach activities. The best sources for this are professional association newsletters and meetings. (See Chapter 32) If your institution does something that is successful and inspiring, be sure to share it with others through your professional association(s).

Collection Description

Your collections should be described according to accepted standards, and those descriptions should be accessible to your visitors through a collection guide and some form of catalog. (See Chapter 22 for information on description and cataloging)

Media Relations

Develop a good relationship with the local media: know which reporters at your local newspaper, radio station(s), and television station(s) are most likely to cover your institution. You should designate a particular individual to be the primary media contact for the institution.

When you have a story that may be of interest, let the media know with a press release; they may be looking for a feature or news piece. Press releases should be brief but detailed enough to provide the basics: who, what, when, where, why, and how. They should include complete contact information. If the information is time-sensitive (i.e. a specific event), send the press release in plenty of time. You should always understand that other news items may take priority on a particular day and that you cannot guarantee "placement" of a story.

Publications

If your institution produces brochures and/or a newsletter, make sure they are complete, correct, and up-to-date. If possible, hire someone with desktop publishing experience to produce them for you. If that is not possible, use computer software intended for desktop publishing, review the content and appearance carefully, and be sure to edit with precision.

Website

A website is a great way to make information about your repository and its collections available worldwide. If it is well done, it can be an effective part of your public relations and outreach strategy. If it is not well done, it can make your repository look unprofessional and seriously mislead potential visitors and donors.

If possible, hire a qualified website designer to produce your web pages. A qualified designer is someone who knows elements of good design and how to communicate information effectively. Knowledge of web design software is not, by itself, sufficient qualification.

Your website should be accessible to persons with disabilities and to people with a variety of types of Internet connections, computers, and browsers.

There are many excellent resources on basic web design and on accessibility issues, but the most comprehensive is <http://www.useit.com/>

You will also need to make a plan for updating your website. Out-of-date information is misleading and frustrating to your users. If you hire a website designer not on your staff, will you have to hire that person again for every update? Will a person on your staff be able to make simple updates, like changes in hours?

Resources

American Association of Museums. *America's Museums: Building Community*. Washington, DC: American Association of Museums, 1999.

Developed by AAM's Government and Public Affairs Department with a marketing firm, this guide offers a step-by-step guide to communicating your museum's message to government and policy makers.

Bridget Beattie McCarthy. *How the Arts Help Market Tourism Products; How Tourism can Help Provide Markets for the Arts*. 1992.

Provides a guide for developing tourist audiences.

Jason Hall. *How to be Your Museum's Best Advocate*. Washington, DC: American Association of Museums, 1994.

Guide to developing positive contacts, particularly with politicians and representatives at the federal level.

Kathy Bonk, Henry Griggs, & Emily Tynes. *The Jossey-Bass Guide to Strategic Communications for Nonprofits: A Step-by-Step Guide to Working with the Media to Generate Publicity, Enhance Fundraising, Build Membership, Change Public Policy, Handle Crises, & More*.

A nuts-and-bolts workbook for building an effective communications and public relations strategy.

Sue Runyard & Ylva French. *The Marketing & Public Relations Handbook for Museums, Galleries & Heritage Attractions*. AltaMira Press / The Stationery Office, 1999.
Describes effective marketing and public relations techniques that any cultural institution or heritage site can use.

Douglas B. Herron. *Marketing Nonprofit Programs & Services: Proven & Practical Strategies to get More Customers, Members, & Donors*. Jossey-Bass, 1997.
A general guide for nonprofits of all types and sizes.

Gary J. Stern & Elana Centor. *Marketing Workbook for Nonprofit Organizations, volume I: Develop the Plan. 2nd edition*. Amherst Wilder Foundation, 2001.
Instruction, nonprofit studies, and worksheets to help you develop a marketing plan.

Gary J. Stern. *Marketing Workbook for Nonprofit Organizations, volume II: Mobilize People for Marketing Success*. Amherst Wilder Foundation, 1990.
Steps and worksheets to help mobilize your organization for a successful marketing campaign.

Neil Kotler & Philip Kotler. *Museum Strategy & Marketing: Designing Missions, Building Audiences, Generating Revenue & Resources*. Jossey-Bass, 1998.
Guide to strategic planning and marketing, with the two treated hand-in-hand.

Peggy Wireman. *Partnerships for Prosperity: Museums & Economic Development*. Washington, DC: American Association of Museums, 1997.
A guide to developing better collaborations with businesses and government.

American Association of Museums. *Taking Charge of Your Museum's Public Relations Destiny*. Washington, DC: American Association of Museums, 1990.
How to use community and news media systems to create better public relations.

American Association for State and Local History.
The “Products” section on their website has many videos and technical leaflets on developing a PR plan and communicating effectively with media.
https://www.aaslhnet.org/aaslhssa/ecssashop.shopping_page

OUTREACH/PUBLIC PROGRAMMING/PUBLIC RELATIONS

Outreach Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Has the repository designated responsibility for public relations and marketing to an individual or committee?				
Does the institution have a public relations and marketing policy?				
Does the institution produce promotional materials?				
Has the institution's public relations and marketing representative established liaison with local media representatives to promote the institution?				
Does the institution's public relations and marketing representative send out press releases regularly?				
Is your repository open to the public on a regular schedule?				
Has the institution posted a notice of regular open hours?				
Has the institution posted precise directions to its location in prominent and diverse places?				
Does the institution employ external and internal signage to orient and direct visitors?				
Does your repository publish a newsletter?				
Does your repository publish brochures?				
Does your repository public guides to or catalogs of the collections?				
Is your repository's archives catalog available through an on-line public access catalog or bibliographic network?				

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Is your repository's catalog available through an on-line public access catalog or bibliographic network?				
Does your repository have a well-designed, accessible, and informative website?				
Is the website updated regularly?				
Is the website accessible to the disabled and to people using a variety of Internet connections, computers, and browsers?				
Does your repository target key groups of researchers?				
Does your staff contact potential donors of materials?				
Do outreach efforts target a variety of constituents (age, income, ethnicity)?				
How often does the museum provide alternate learning opportunities beyond the museum and in the community it serves?				
Does the institution maintain records documenting its public relations and marketing efforts?				
Does the institution consider opportunities that give cultural groups a means to share their own history within the museum context?				
Does the institution periodically review and evaluate its public relations and marketing efforts?				

EXHIBITIONS

Developing and Interpreting Exhibits

Why is An Exhibit Policy Important?

An exhibition policy helps guide the staff in making decisions about what exhibits to offer the public and how they are to be developed. Institutional goals, appropriate content, interpretive value, acceptable modes of presentation, responsibility for exhibitions, and methods of evaluation should be among the items discussed in an exhibition policy.

Some questions an exhibit policy should address are:

- Does the museum have an exhibition policy to determine the kinds of exhibits it will display? Do the exhibits complement your institutional mission?
- Who is your audience? What are they interested in? Why are they visiting your museum?
- Does the exhibition policy outline the means and budgets necessary for an exhibition program? Who organizes and produced the exhibits?
- Once complete, how will the exhibit be evaluated and by whom?
- What other educational activities take place in conjunction with the exhibit?

What is Interpretation?

Interpretation, as it applies to museum exhibitions, is the term used to describe a variety of educational activities thematically supported by the exhibit. These activities add to and amplify the exhibit narrative and often use other educational strategies to convey more information. For instance an exhibit focusing on the tools of underground mining may employ a variety of labels, photographs, videos, oral history, tours, publications/handouts, or music to add to or “interpret” the exhibit. A good exhibit includes not just artistically arranged collections, but many interpretive devices to add meaning and understanding.

When developing an interpretation plan, some questions to ask are:

- What are the objectives of the exhibition? What story does it tell? Does it fit into a larger historical context? Are you considering a variety of interpretive approaches?
- How much information will you provide with the artifacts, i.e. minimal labels or text heavy labels? Are illustrations and photographs included? Will there be interactive aspects incorporated into the exhibit, etc.? Would the addition of an audio-visual component help tell the story?

- Are there opportunities to provide meaningful educational programs or publications that would expand the visitor's experience of the exhibit theme?
- Have you accommodated suggestions from targeted audiences, such as students, teachers, senior citizens, specific ethnic or cultural groups? Have you asked them to evaluate the effectiveness of the exhibit? Do you welcome and value the public's suggestions?
- How does the exhibit and interpretive activities relate to the overall mission of the museum? How is the exhibit program likely to affect and influence visitors?

Resources

Deetz, James. *In Small Things Forgotten* Garden City, N.J: n.p., 1977.

Klein, Larry. *Exhibits: Planning and Design*. Washington,,D.C.: AAM, 1986.

Matelic, Candace T. *Successful Interpretive Planning*. Nashville: AASLH, n.d.

Miles, R.S. et al, eds. *The Design of Educational Exhibits*. Boston: George Allen and Unwin, 1982.

Schroeder, Fred. *Interpreting the Humanities through Museum Exhibits*. Nashville: AASLH, n.d.

Serrell, Beverly. *Labels: Verbal Communications of the Interpretive Message*. Nashville: AASLH, n.d.

EXHIBITIONS

Developing and Interpreting Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the museum have an exhibition policy to determine the kinds of exhibits it will develop?				
Do the exhibits complement the institutional mission and strategic plan?				
Have you identified your audience? What are they interested in? Why are they visiting your museum?				
Does the exhibit policy outline the means and budgets necessary for an exhibition program? Does it identify staff or volunteers responsible for developing the exhibit and related programs?				
What are the objectives of the exhibition? What story does it tell? Does it fit into a larger historical context? Are you considering a variety of interpretive approaches?				
How much and what kind of text will narrate the exhibit? Are illustrations and photographs included? Will there be interactive aspects incorporated into the exhibit? Would the addition of an audio-visual component help tell the story?				
Are there opportunities to provide meaningful educational programs or publications that would expand the visitor's experience of the exhibit theme?				

STAFFING AND PROFESSIONAL DEVELOPMENT

Volunteers

Why Have Volunteers?

Most historical institutions cannot operate without the help of volunteers. Budgets are limited and there never seems to be enough staff to meet the demands. Volunteers provide invaluable assistance, helping with a variety of tasks from collections management, to clerical assistance; from editing and writing, to reception planning; from tours and classroom presentations, to stuffing envelopes.

Volunteers are not only an integral part of a repositories operation; they are usually busy individuals involved in the life of the whole community. It is critical to the development of a valid volunteer program to make their time spent productive and worthwhile. No one wants to waste their time or feel their energies are not appreciated.

Coordination, planning, training, education, and sincere appreciation are a few conditions that should be in place in order to stimulate and maintain a healthy volunteer program. You may want to consider a volunteer coordinator—whether it is a specific paid position, part of a director's job, or a volunteer—who can devote time and energy in creating an effective program. It is also worthwhile to keep good records of the time contributed by each person. These hours can be used as in-kind match in many grants. At the end of a year of service, you will be surprised to see the accumulation of time volunteered to the institution.

When relying upon volunteer assistance, be careful to accurately describe the work you wish to have completed. Match the job with a volunteer's interests and talents, just as you would for any paid position. Divide the task into manageable work units so that there are clear goals and stages during the course of a project. This gives volunteers an opportunity to complete a segment, and then make the decision to continue or to find another project without feeling disappointed or embarrassed.

While many people will admit that they are not motivated by acknowledgement, rewards, or accolades, none-the-less a yearly luncheon or reception honoring the contributions of a museum's volunteers is a humbling and important occasion.

STAFFING AND PROFESSIONAL DEVELOPMENT

Volunteers Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the institution have written task-oriented job descriptions for volunteers?				
Has provision been made for professional development of volunteers?				
Has a specific individual been assigned the responsibility of overseeing volunteer management?				
Is a record kept of volunteer hours?				
Do you have a way to recognize volunteers and their work?				

ADMINISTRATION

Insurance as a Form of Risk Management

What is Risk Management?

It has been said that there are no accidents; there are, instead, events that result from a failure to plan properly. Risk management is a systematic approach to loss control; it is the identification, analysis, and evaluation of risk and the selection of the most advantageous method of treating it. Risks to a museum may include fire, theft, personal accident, or vandalism to name a few. Steps can be taken to identify potential risks, and procedures may be implemented to minimize the repercussions. Still, unfortunately, there are surprises.

Insurance is a form of “risk management”. It offers financial protection by insulating the museum from catastrophic monetary loss. It is a very complicated service, and there are innumerable options available to museums. Costs associated with this protection also vary widely. Refer to the bibliography for a more complete discussion of insurance. As a planning guide, consider the relatively simple choices offered by the Alberta Museums Association “Standard Practices Handbook.”

Basic Standard Insurance Practices:

- The museum has insurance coverage for its building(s), equipment and furnishings under a comprehensive insurance policy.
- The museum has public liability insurance or an equivalent provision.
- The museum ensures that objects received on loan, or sent as outgoing loans, are insured while in transit and while on the borrower’s premises.
- The museum has made provision for the coverage of personnel by the Worker’s Compensation Board.

Intermediate Insurance Practices:

- The museum has insured against the possible dishonest acts of its staff and volunteers by purchasing fidelity insurance.
- The museum has some form of insurance for its collections and all valuations for collections are reviewed and revised periodically.

Specialized Insurance Practices:

- The museum has insurance on behalf of its staff for incorrect advice on identification and authentication.

Once you decide the degree of insurance your institution can afford and which will address your concerns, meet with insurance representatives. Contact a specialist, if you can, one who is well versed in issues affecting museums and cultural agencies. The

policy may be tailored specifically to the organization's needs, and premiums may be lower with a fine arts insurer than with a multi-purpose insurance agent.

All final decisions regarding insurance coverage should be made by a well-informed and objective board of directors.

ADMINISTRATION

Insurance Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the archives/historical society/museum have insurance coverage?				
Has the institution assigned an individual responsibility for monitoring the institution's insurance options, and for making recommendations to the board?				
Does the institution have insurance coverage for its building(s), equipment, and furnishings?				
Does the institution have insurance coverage for its collections?				
Does the institution have public liability insurance or an equivalent provision?				
Has the institution investigated:				
what hazards might be expected causes of loss?				
the possibilities for loss or damage?				
at what frequency might they occur?				
what is the likely severity?				
what monies are available to finance and/or protect the objects?				

ADMINISTRATION

Grant Programs and Grant Writing

Grant writing is an essential skill for any Montana historical repository. Grants can help you fulfill your mission and advance your programs in any number of areas. Finding grant programs and approaching them for funding can be complex, but can bring great rewards.

What are Grant Programs?

Grant programs are government or private entities that give money to organizations to complete projects and provide services that fulfill the mission of the granting agency. Grants can be small and for short-term projects or can be large and complex.

What Can Grants Do?

Grants can advance your institution's programs by:

- Providing you start-up funds to start a needed organization, repository, or program for a particular subject area;
- Providing consultant services for program assessment;
- Allowing you to catch up your processing and description backlog by adding temporary staff;
- Funding purchase of materials for appropriate storage of materials;
- Funding a new outreach program for a particular audience or on a particular subject;
- Making full collaboration with another Montana repository possible to create education and outreach programs;
- Providing professional-level training for repository staff.

Grants are sometimes a source for general operating funds, but most often are for special projects or new initiatives.

Whenever possible, pursue opportunities to collaborate with other repositories on grant-funded projects. Collaborative projects are very attractive to funding agencies: they often save on costs like travel for consultants, and may have much more long-term impact by building relationships between repositories in a region.

Where Can I Get a Grant?

Grant funds can come from many sources, depending on your institution and type of project. Some granting agencies that support archives and museums specifically are:

Montana Committee for the Humanities

311 Brantly Hall

The University of Montana

Missoula, MT 59812-7848

Phone (406)-243-6022

Toll-free in Montana (800)-624-6001

Fax (406)-243-4836

Website: <http://www.humanities-mt.org/>

General email: lastbest@selway.umt.edu

MCH funds non-profit organizations in Montana to do programs that focus on the humanities. Projects must have a clearly defined humanities theme, include professional humanists in planning and execution, avoid advocacy, include a bibliography, have publicity and outreach plans, and have a 1:1 cost match.

National Endowment for the Humanities

1100 Pennsylvania Avenue NW

Washington, DC 20506

Phone: 1-800-NEH-1121 or 202-606-8400

TDD: 1-866-372-2930

Fax: 202-606-8282

Website: <http://www.neh.gov/>

Email: info@neh.gov

The NEH has many different programs that support humanities programs. See their website for more information.

National Historic Publications and Records Commission (NPRC)

National Archives and Records Administration

700 Pennsylvania Avenue, NW, Room 111

Washington, DC 20408-0001

Phone: 202-501-5610

Fax: 202-501-5601

Website: <http://www.archives.gov/grants/index.html>

E-mail: nhprc@nara.gov

The NHPRC is the granting agency of the National Archives and Records Administration. It funds primarily archival and documentary editing projects.

Institute for Museum and Library Services

Office of the Director

1100 Pennsylvania Avenue, NW

Room 510

Washington, DC 20506

Phone: 202/606-8536

Fax: 202/606-8591

Website: <http://www.imls.gov>

Email: imlsinfo@imls.gov

How Do I Apply for and Write a Grant?

Someone in your repository should know how to write grants. Grant writing is an essential skill. There are many places to get additional training in grant writing.

Applying for a grant is, at heart, simply the process of making your goals and those of a granting agency match up. The basic steps are:

- Decide what you would like to do. Your project should be well-connected to your mission, be an integral part of your strategic plan, and be clearly connected to your primary or desired audience.
- Find out who funds that activity and which of their program areas it may fit in. Determine the proposal deadline for that program area.
- Determine cost-match requirements and the appropriate sources for them. Most of the federal granting agencies require you to match every dollar they give you through in-kind contributions or cost share.
- Create an outline of your proposed project that includes some expression of how the project fits the goals of the granting agency.
- Contact a program office at the agency. Making this contact early will help you create a strong proposal and keep you from wasting your time applying for the wrong program.
- If the initial reaction is positive and the proposal process and project are activities your institution can support, proceed with proposal creation. Read the proposal guidelines very carefully, and follow them exactly. If possible, write this draft far enough ahead to have a program office review it.
- Solicit letters of support from administrators, partner organizations, and potential audience members or researchers.
- Create the budget. Submit this for any institutional review that may be needed (i.e. by your accountant or research office).
- Have others read and review the proposal. Is it clear and convincing? Does it follow the guidelines exactly?
- Prepare the final version.
- Send the proposal by insured carrier so that it will arrive by or before the deadline.

Tips for a Better Proposal

- **DO** contact the granting agency early in the process to make sure that your project is a viable contender for their funding.
- **DO** follow all instructions exactly. If possible, address each area in the same order it is listed in the guidelines; this makes reviewers' jobs easier, and therefore preserves their good graces.
- **DO** use correct grammar and spelling, and proofread carefully. Anything else makes you appear unprofessional and amateurish.

- **DO** bear in mind that “because I think this is a cool program” is not a reason for an agency to fund it. Demonstrate, through evidence and a clear argument, that this program will have an impact in your community.
- **DO** refer to and use national standards for description, preservation, and digitization of historical materials in your project (refer to other chapters in this manual). Projects that indicate no knowledge of these standards or that argue for a non-standard local practice don’t get funded.
- **DO** stay within any specified page limits. Long proposals only annoy the reviewers.
- **DO** triple-check your budget numbers. Numbers that don’t match up are one of the most common reasons for rejecting an otherwise good proposal. If your budget is complex, explain it clearly.
- **DO** type any forms that you must fill in; do not handwrite them.
- **DO** send your proposal in on time. Late proposals get rejected; don’t waste your hard work.

ADMINISTRATION

Grant Programs and Grant Writing Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Is someone on your repository's staff trained in grant writing?				
Do any grant proposals you create match closely with the institution's mission and strategic plan?				
Do you follow the basic tips for effective grant writing?				

COLLECTIONS MANAGEMENT

Arrangement of Archival Collections

What is Arrangement?

Arrangement is the physical and intellectual process of putting records into order following accepted archival principles. The goal of arrangement is to assemble the materials to reflect how and why the records were created, and to make it easier for researchers to find the information they need in the records.

Why is Arrangement Important?

- Maintaining original order provides valuable information on how and why the records were originally created.
- It provides staff and users with a way to locate materials within the collection or record group.
- It makes it possible to create good collection descriptions.

Arrangement Principles

The principle of *provenance* deems that records of different creators should not be intermingled. The “creator” is an organization or individual who created, accumulated, and/or maintained and used the records in the conduct of business or personal life.

Original order is the order by which records and archives were kept when they served their primary purpose, especially in a government organization or business. This principle requires that the original order be maintained or reconstructed unless that order cannot be determined or is considered haphazard and makes the materials irretrievable. If the original order is unusable or would completely impede access, the archivist must impose order.

The repository should have a written procedure for arranging materials. The person processing collections should record the reasons for the new arrangement if the original order has been lost. He or she also should make a note if non-textual or oversize records must be removed from the collection.

The process of arrangement usually includes organizing, boxing, foldering, labeling, and shelving. It is primarily intended to achieve physical control over your holdings.

Types of Collections

- Personal or family papers, usually referred to as *manuscript collections*.
- *Records* of institutions, organizations, or businesses.
- *Combination* of manuscript collections and records.
- *Artificial collections*, which are pulled together from several sources or creators. An example would be a collection of items gathered by staff, students, and volunteers that relate to Charlie Russell, or a collection of postcards that came from many sources. Artificial collection is also used to refer to a collection that is assembled by a donor, such as an autograph collection. Create artificial collections sparingly and with care.
- *Government records*, such as court records, deeds, marriage records, etc.

Non-Paper Materials in Collections

- Photographs and other images, artifacts, audio materials, moving images, and books should be separated from manuscript materials due to preservation and storage concerns. However, they should remain intellectually connected with the collection they came from; other materials in the collection will usually provide important information on the non-paper materials.

Hierarchical Description

In order to preserve the context in which they were created, archival collections are arranged hierarchically. There are five basic levels of arrangement:

- 1 Repository.
- 2 Record group (used for government archives) or collection (used for manuscript collections, records, and artificial collections.).
- 3 Series and sub-series.
- 4 File unit (folder, volume, reel, etc.).
- 5 Item.

So, for instance, you might describe something in a collection like this:

Mount Vernon Historical Society

Newburg Family Papers

Series I: Correspondence

File: Molly Newburg to Horace Newburg, 1892

Item: Letter about Christmas plans, November 20, 1892

Record Groups and Series

A *record group* is a designation assigned to signify a large body of material that is connected through a creator or some other factor. The records of various departments within an organization usually constitute a record group. For example, in records held by

a county archives, a record group might be the records of the county clerk and recorder's office or the records of the county commissioners.

When dealing with manuscript materials, the large body of material is usually referred to as a *collection*. This grouping would include all the records of one specific creator/donor. For example, the John Doe Papers.

A *series* is a grouping within the record group or collection and consists of records brought together in the course of their active life to form a discrete sequence. This sequence may be a discernible filing system—alphabetical, numerical, chronological, or subject—or it may simply be a grouping of records on the basis of similar function, content, or format. The important factor is that the grouping was made by those responsible for the records during the records' active life. For example, within a record group for the engineering department there could be series such as correspondence, surveys, plans and specifications, etc. In some cases, the series may be divided into sub-series. For example, in Montana state government records the series correspondence is often divided into correspondence among state agencies, correspondence with federal agencies, and correspondence with the public. In nineteenth-century business records, correspondence is often divided into incoming and outgoing.

Within the series or sub-series, it may be appropriate to list various file units. This may be folders or similar groupings. For example, within a series or sub-series of correspondence file units might be titled "1935," "1936," "1937," or "A – C," "D – F," "G – H," etc. When you list these file units, you don't need to write "Correspondence" again and again, because everything in the series is correspondence.

Materials are described to the appropriate level based on their content. Most archival record groups and collections are described to the series level. In most cases, they are also described to the file unit. Description to the item level is very rare and should be reserved for collections that are so valuable that this level of description is worthwhile. It is most often reserved for photographs and moving image materials. The benefits of detailed descriptions must be weighed against the time and cost involved in preparing that level of description.

Series

Series can be named whatever describes the materials in them best. You may use the list of series titles from the Montana Historical Society (below), but you may also devise your own list. Either way, be consistent, and avoid general terms like "miscellaneous" that do not describe the materials.

Series Titles (Adapted from the Montana Historical Society Archives)

Biographical/Historical Materials: Autobiographical and biographical writings about the person or historical writings/information about the organization whose collection it is;

also newspaper clippings, obituaries, photocopies of articles of incorporation (if original articles are not part of the collection), etc.

Correspondence: Comes in different types:

Interoffice Correspondence: Letters among members of a company or organization, usually chronological, but sometimes alphabetical in a complex company.

Incoming Correspondence: Letters to the person/organization whose collection it is, usually arranged alphabetically.

Outgoing Correspondence: Letters from the person/organization whose collection it is, usually arranged chronologically.

General Correspondence: Letters both to and from the person/organization, often arranged alphabetically, but sometimes chronologically, and sometimes—in government agencies and twentieth century organizations—by subject.

Miscellaneous Correspondence: Letters neither to nor from the person/organization whose collection it is (e.g. correspondence of a predecessor in office; letters inherited by an individual from an ancestor).

Case Files: Filing unit containing material related to a specific action, transaction, event, person, place, or project; may cover more than one subject relating to a particular case; often filed numerically by case number or alphabetically; examples include legal case files, social work case files, personnel files, contract files, project files.

Court Papers: Briefs affidavits, transcripts of court hearings, exhibits, and other papers filed with a court concerning a court case or other court function; usually identifiable by the name of a court followed by “ss.” And/or the name of a case, e.g. “John Doe vs. Jim Doe,” “In the matter of...” or “Exhibit A.”

Diaries: Personal diaries and journal writings.

Employment Records: Use only when there is a large amount of material, such as employee audits, detective reports, or security reports on employees, employee injury reports, employee pension and benefit program materials, employee insurance records, employee vaccine records, or time sheets/payroll records. True personnel files and employee medical records are confidential and should probably not be kept.

Financial Records: Ledgers, journals, cash books, daybooks, account books, tax returns, etc. (Do not keep cancelled checks, check stubs, receipts, invoices, unless these transactions are not documented elsewhere in the collection.)

Hearings: Transcripts and minutes of official hearings. These are easy to confuse with Court Papers, the main difference being the jurisdiction and function of the agency conducting the hearing. Records in the Hearings series were not created by a court of law, but by a regulatory agency, legislative body, or a board or commission, e.g. a Public Service Commission hearing on rate increases, a Highway Department hearing on where to place a new road, or a local Zoning Commission hearing on land use.

Legal Documents: Includes deeds, contracts, agreements, abstracts of title, mining claims, etc. Often these are the individual or organization's copies that have been filed in a county office and document a legal transaction.

Membership Records: Use only when there is a large amount of material, e.g. a diverse number of membership records. When there are a limited number, they go under Organizational Records.

Minutes: Official minutes of organizations, companies, government bodies; can be included under series Organizational Records if other corporate materials are included.

Organizational Records: Include articles of incorporation, bylaws, stockholder ledgers, etc.; minutes are often included here for companies whose articles of incorporation, bylaws, etc., are recorded in the minute book.

Press Releases: Typed articles submitted to newspapers by a person/organization for publication.

Printed Material: Use for publications created by and/or collected by the individual or organization. If you have a library you can separate publications to, most printed material would be sent to the library, keeping items that are integral to the collection and minor items that may have intrinsic value.

Reports: Written reports by the person or organization whose collection it is.

School Notes/Records: Notebooks, class notes, report cards, transcripts, yearbooks, and other school memorabilia.

Speeches: Speeches, either handwritten notes or typed transcripts, by the person whose collection it is; can be combined with the series Writings.

Subject Files: Records arranged according to their general informational content, the purpose being to bring together all papers on the same topic, often including correspondence but also things like forms, reports, and other material related to programs and functions. Many government agencies and large organizations file their correspondence by subject.

Writings: Writings, either manuscript or typescript, by the person whose collection it is; can be combined with the series Speeches. Examples would include reminiscences (but not diaries) and articles written for publication (published or not). Drafts are usually only kept if there are substantial differences between the draft and the final product, or if the draft contains significant marginalia, additions, or changes.

Miscellany: Things that don't fit in any other series. Use sparingly.

Clippings: Include in the collection only if they were compiled by/about the person or organization.

Scrapbooks: Scrapbooks compiled by the person or organization whose collection it is. Leave these intact, unless leaving the materials as they are would cause damage.

Photographs: Usually retain only if photographs are by or about the individual/organization. Separate from paper materials, but leave a note (separation sheet) that records the original location of the photograph(s).

Audio: Usually retain only if the audio is by or about the organization. Separate from paper materials, but leave a note (separation sheet) that records its original location.

Film/Video: Usually retain only if the film/video is by or about the organization. Separate from paper materials.

Artifacts: If you are part of a museum, separate these to the museum collection and note their separation. If you are not part of a museum, leave them in the archival collection.

Processing

This is the actual arrangement of a collection or record group. There are many issues to address. The three steps are preliminary survey, collection plan, and physical arrangement.

Preliminary Survey

- 1 Review donor/purchase materials and accession file. Be sure that the donor has not put any restrictions on the material.
- 2 Do background research on the individual/organization, if possible. If your accession file system contains what it should, some of the materials you need will already be there. Before starting work on processing a collection, one should assemble source material that will reveal as much as possible about the organization, individual, or family who created, received, or used the material. This will help the archivist understand the background of the records, help identify series, and provide useful information for later use in the compilation of an administrative history or biographical note. Sources checked should be noted in the processing notes.
- 3 Bring the entire collection together and survey the material without re-arranging or moving material. Make careful notes, preferably on a word processor so that you can use these notes efficiently in the final collection description. Note the arrangement if one exists, the condition of materials and any preservation concerns, the type and amount of material, and any possible series within the collection.

Collection Plan

As a result of the preliminary survey, it should be possible to determine the original order, if one exists, or to decide what order you would impose. At this point, it is

important to develop a work plan for the collection that indicates the order and series that will be established and any conservation steps that will be taken. Know how you will arrange the collection, and have this information written down, before you physically move anything in the collection.

Physical Arrangement

- 1 Remove staples, paper clips, brads, rubber bands, and other fasteners; carefully open folded materials and place in oversize containers.
- 2 Place the materials in series order, in appropriate boxes, folders, and sleeves. Remove duplicates and materials clearly not appropriate for the collection. Do not discard at this time; set aside for a second review and disposition as appropriate. Note: some duplicates can be useful to save for exhibition purposes.
- 3 Label folders and boxes with repository, collection, series, and box/folder number. Folders are best labeled with pencil; repetitive portions of folder labels can be done with ink stamps. Avoid labels that adhere to folders; the adhesive will dry over time and the labels will fall off. Box labels may be made with pencil, ink, or computer as preferred.

Arrangement Policy

Your repository should have a written policy on how collections are to be arranged. The policy should include guidelines on how you prioritize collections for processing, the assignment of collection and/or record group numbers, whether you use a pre-determined set of series titles or not, how you handle non-text materials separated from collections, and whether you describe materials to the series, file, or item level. It should also detail how folders and boxes are labeled and what system you use to keep track of where materials are shelved.

Resources

Fredric M. Miller. *Arranging and Describing Archives and Manuscripts*. Chicago: Society of American Archivists, 1990.

COLLECTIONS MANAGEMENT

Arrangement of Archival Collections Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does your repository have a written procedure for arranging materials?				
Does your repository take into consideration the principles of provenance and original order when arranging its materials?				
When transferring materials to the repository, do you try to maintain their original order?				
When processing, if the original order has been lost, do you record your reasons for the new arrangement?				
If non-textual or oversize records must be removed from the collection, do you keep them intellectually connected and make note of where they can be found?				

COLLECTIONS MANAGEMENT

Archival Collection Description/Cataloging

What is Description?

Description is the process of analyzing and recording information about the collection. The collection description includes a biographical sketch or a history of the organization that created the records, information about their contents, physical characteristics, and the reason they were created. This information provides the basic level of access for potential users. A written description for an archival collection is called a *finding aid*. A more brief collection description used in a library catalog is called a *MARC record* or *catalog record*.

Why is Description Important?

- It provides a researcher with an indication of what types of documents and subjects are contained in a collection, thus saving time and unnecessary handling of materials.
- It gives a sense of how the materials can best be used.
- It supplies a history of the materials.
- It allows you to share your collection information with researchers worldwide through bibliographic utilities and websites.

How Do I Do It?

A computer with a moderately up-to-date and widely used word-processing program like Microsoft Word or Corel WordPerfect is an essential tool for producing collection descriptions. You may print the finding aids out or present them in some electronic format.

However you present your finding aids, they should follow a consistent format. Your repository may not be the only one to have papers from an individual or organization; it is almost certainly not the only place to have materials that relate to a particular subject. It is likely that researchers not in your immediate town or county would use your resources if they knew about them. For this reason, most archives put information about their collections on websites and/or create catalog records to put on computerized library union catalogs, or bibliographic utilities.

To assist in that information sharing, you should describe your collections similarly to other repositories. The Northwest Archives Processing Initiative, an NHPRC-funded project in 2002-2004, has created a format for finding aids that you should use. (See attachment)

A good finding aid will give you the information you need to create a catalog record for an archival collection, similar to a catalog record for a library book, to place on a bibliographic utility. This will use the descriptive elements found in the MARC (machine-readable cataloging) format.

If you do not have professionally-trained staff, you can certainly create good finding aids, but you may not be able to create MARC records. There are other resources to help you create catalog records; see the end of this chapter.

Finding Aids

A good finding aid should contain the following information:

- **Repository Name and Address**
- **Name of Processor**, with date processed.
- **Collection Number**: Collections should have some unique number assigned to them.
- **Creator**: The person or group responsible for creating, collecting, or maintaining the materials being described. The proper name should be checked against established authority control files to ensure consistency of access points. For example, a controlled authority file will tell you whether to use Charlie Russell, C. M. Russell., Charles Marion Russell, or C. M. (Charles Marion) Russell. The Library of Congress maintains the name authority file; it is available at <http://authorities.loc.gov/>(MARC 100 or 110 field)
- **Title statement**: Provided by the creator or archivist. The title statement should indicate the type of material in the collection, such as “records” (for government or organizational collections) or “papers” (for personal or family collections), “collection” (for an artificial collection), or “diaries” if the collection contains only diaries. (MARC 245 field)
- **Date span**: This is the beginning and ending dates of the collection, for example 1885-1920. Bulk dating is a technique that can be used to indicate that the majority of the collection is in a certain period, for example 1885-1920 (bulk: 1890-1910) would mean that although there is some material from 1885 to 1920, the majority of the collection is only between 1890 and 1910. (MARC 245 field, sub-field “f”)
- **Physical description/volume**: Indicates the extent of the collection. This is usually given in linear feet, cubic feet, or number of items. This section also contains the type of packaging unit, such as 20 boxes + 3 volumes, or 2 reels of microfilm. (MARC 300 field)
- **Summary**: Combines elements from historical/biographical note and content description. No more than two sentences.
- **Collection Location**: Some repositories put this information in finding aids; others keep it elsewhere, for ease of updating and security.
- **Location of Originals**: Use if the collection contains photocopies or microfilm from another repository.

- **Historical or biographical note**—This note provides the researcher with a brief history of the person or organization that created the records. A biography should include birth and death dates, if possible, and the dates of important events in the person’s life. If possible, the information also should provide historical context for the records. (MARC 545 field)
- **Content Description**—This note provides an overview of the contents of the collection or series. It also should describe the types of materials in the collection and state the dates covered by each of the various types. It is important to bring out the strengths and weaknesses of the collection in documenting the creator. This is a crucial part of the description because researchers use this as a basis for examining or bypassing the materials. (MARC 520 field)
- **Arrangement:** A description of series, if any, and any other scheme used to arrange the collection.
- **Standardized subject and name access**—is critical for guiding the researcher. Subject headings established by the Library of Congress (LC Subject Headings) are the most popular and accepted source of standardized access points. (MARC 600, 610, 650 and 700, 710 fields). The LC Subject Headings are available at <http://authorities.loc.gov/>
- **Separated Materials:** If materials were separated during processing and sent elsewhere (in the organization or without), note that here.
- **Alternative Forms Available:** Include different or alternative media formats that are available for patrons to access the same information (i.e. microfilm). (MARC field 530)
- **Related Materials:** Include only related materials based on topics, primarily at other repositories. (MARC 544)
- **Administrative Information:** This gives researchers further information that may affect their ability to access, copy, or publish materials.
 - **Restrictions on Access** (ie. Physical/handling considerations) (MARC 530,540)
 - **Restrictions on Use** (ie. Intellectual/publication considerations) (MARC 506)
 - **Copyright statement** (MARC 540)
 - **Preferred Citation** (MARC 524)
 - **Custodial history** (previous collection history) (MARC 541,561)
 - **Acquisition Information** (immediate source of donation or purchase information: where, when, how) (MARC 541)
 - **Processing Note** (describes any details regarding processing) (MARC 500)
 - **Future Additions** (describes any expected additions) (MARC 584)
- **Container list**—This provides an overview of the boxes and folders within the series or collection and is sometimes called an inventory. This is the most detailed guide to the contents of the collection. (Not included on a MARC record; only in a finding aid)

MARC records

A good MARC record should contain the following:

- **Creator:** The person or group responsible for creating, collecting, or maintaining the materials being described. The proper name should be checked against established authority control files to ensure consistency of access points. For example, a controlled authority file will tell you whether to use Charlie Russell, C. M. Russell., Charles Marion Russell, or C. M. (Charles Marion) Russell. The Library of Congress maintains the name authority file; it is available at <http://authorities.loc.gov/> (MARC 100 or 110 field)
- **Title statement:** Provided by the creator or archivist. The title statement should indicate the type of material in the collection, such as “records” (for government or organizational collections) or “papers” (for personal or family collections), “collection” (for an artificial collection), or “diaries” if the collection contains only diaries. (MARC 245 field)
- **Date span:** This is the beginning and ending dates of the collection, for example 1885-1920. Bulk dating is a technique that can be used to indicate that the majority of the collection is in a certain period, for example 1885-1920 (bulk: 1890-1910) would mean that although there is some material from 1885 to 1920, the majority of the collection is only between 1890 and 1910. (MARC 245 field, sub-field “f”)
- **Physical description/volume:** Indicates the extent of the collection. This is usually given in linear feet, cubic feet, or number of items. This section also contains the type of packaging unit, such as 20 boxes + 3 volumes, or 2 reels of microfilm. (MARC 300 field)
- **Summary:** Combines elements from historical/biographical note and content description. No more than two sentences. (MARC 520)
- **Historical or biographical note**—This note provides the researcher with a brief history of the person or organization that created the records. A biography should include birth and death dates, if possible, and the dates of important events in the person’s life. If possible, the information also should provide historical context for the records. (MARC 545 field)
- **Restrictions on Access** (ie. Physical/handling considerations) (MARC 530,540)
- **Restrictions on Use** (ie. Intellectual/publication considerations) (MARC 506)
- **Standardized subject and name access**—is critical for guiding the researcher. Subject headings established by the Library of Congress (LC Subject Headings) are the most popular and accepted source of standardized access points. (MARC 600, 610, 650 and 700, 710 fields). The LC Subject Headings are available at <http://authorities.loc.gov/>.

Now What?

Once you have good collection descriptions, you should consider:

- Posting the collection descriptions on your repository website.
- Entering the collection descriptions into NUCMC (the National Union Catalog of Manuscript Collection), which is kept by the Library of Congress and automatically puts the records on RLIN. You only need to have a

complete finding aid to put into a web form; the NUCMC staff does all the name authority and subject heading work for you. This is a good option if you do not have access to a professional cataloguer. Contact Kim Allen Scott at Montana State University—Bozeman about participating in this program. He can be reached at aliks@montana.edu or (406) 994-4242. Or, go to the NUCMC website at <http://www.loc.gov/coll/nucmc>

- Entering the collection descriptions (cataloging) into a national bibliographic utility. The two most common are RLIN (the Research Libraries Information Network) and OCLC (the Online Computer Library Center). Every county library has access to OCLC and may be willing to allow you to use it for archives cataloging. This is a good option if you have someone with formal cataloging training to do this work.
- Submitting your finding aids to the Northwest Digital Archives (NWDA) database, a consortium of archives in Washington, Oregon, Idaho, and Montana. The NWDA website is <http://nwda.wsulibs.wsu.edu/>

Resources

Northwest Digital Archives (NWDA).
<http://nwda.wsulibs.wsu.edu/>

Steven Hensen. *Archives, Personal Papers, and Manuscripts: A Cataloging Manual for Archival Repositories, Historical Societies, and Manuscript Libraries*. Chicago: Society of American Archivists, 1989.

Victoria Irons Walch and Marion Matters. *Standards for Archival Description: A Handbook*. Chicago: Society of American Archivists, 1994. Available online at <http://www.archivists.org/catalog/stds99/index.html>

Library of Congress, MARC Standards webpage: <http://www.loc.gov/marc/>

FINDING AID STANDARD FOR NWAPI PROJECT

FRONT MATTER

(No labels)

- | | | |
|---|---|-----|
| 1. Repository name, address, and logo | R | 851 |
| 2. Collection Name
Example: Guide to the Mike Mansfield Papers, 1923-1996
(See format requirements for dates, in overview below) | R | 245 |
| 3. Collection Number
Example: RG-14 | R | 099 |
| 4. Processed by (include date) | | |
| 5. Encoded by (include date) | | |
| 6. (Required Note) Funding for preparing this finding aid was provided through a grant awarded by the National Historic Publications and Records Commission. | | |

OVERVIEW OF THE COLLECTION

- | LABELS | REQUIRED=R | OPTIONAL=O |
|---|-------------------|-------------------|
| MARC | | |
| 1. Repository Name (include contact information) | R | 851 |
| 2. Collection Number
Collection designate
Example: RG-14 | R | 099 |
| 3. Creator
Individual creator or description of provenance
Example: Gifford, Benjamin A., photographer
Optional if creator/collector cannot be ascertained, per AACR2- <u>title main entry</u> | R | 100 |
| 4. Title
Title Proper, including span dates and bulk dates, if needed
Example: Papers, 1939-1998; (bulk 1948-1978). | R | 245 |
| 5. Dates
Supply inclusive dates and/or bulk dates, if needed
Example: 1929-1998; (bulk 1948-1978) | R | 245f |

Dates at this level MUST be compliant with the ISO 8601 standard:

Year:
 YYYY (eg 1997)
 Year and month:
 YYYY-MM (eg 1997-07)
 Complete date:
 YYYY-MM-DD (eg 1997-07-16)

- | | | |
|--|---|-----|
| 6. Quantity (Repeatable field in MARC)
Physical extent in formats in collection.
Option: May include breakdown by genre, repeatable | R | 300 |
| 7. Summary
Clear, concise summary of collection description in one paragraph | R | 520 |
| 8. Location of Collection
Use if repository policy allows, also use if collection described is located off-site.

Example: Collection is located off-site. Please give staff 24-hour advance notice. | O | |
| 9. Location of Originals
Use if collection is copied (i.e. microfilmed) from originals at another repository. | O | |

End of Descriptive Summary

- | | REQUIRED=R | OPTIONAL=O |
|--|------------|------------|
| LABELS | | |
| MARC | | |
| 9. Biography of [use creator name]
History of [use creator name]
Biographical Note
Historical Note
Context of creator and/or description of relationship of creator to content/context. (Repeatable)
Example: Biography of Ernest Hemingway
History of Pacific Power | R | 545 |
| 10. Content Description of Collection
Summary, including form, function, subjects, dates, significance | R | 520 |
| 11. Arrangement
Series list or sentence describing arrangement | O | 351 |

12. **Subjects** (ie. 600, 610, 611, 650, 651, 655, 700, 710, 711) R
600s/700s
Use Library of Congress Subject Headings (LCSH), Art and Architecture Thesaurus (aat), Thesaurus for Graphic Materials (lctgm), Graphic Materials Genre and Physical Characteristics (gmgpc), or Local Name Authority
13. **Bibliography** O
List of sources used in compilation of inventory.
14. **Additional Reference Guides** O 555
Use for additional or alternative guides to described materials.

Example: Repository maintains alphabetical card index of correspondents
15. **Separated Materials** O 544
Include only collections split between departments/institutions. Use for collections separated from same accession/provenance.

Example: Photographs have been separated and transferred to the image department at the University of Montana. See Organized lot 234.
16. **Alternative Forms Available** O 530
Include different or alternative media formats that are available for patrons to access the same information.

Example: Manuscript manuscript letters have be microfilmed and are available for copying. See Mss 1146 microfilm collection.
17. **Related Materials** O 544
Include only related materials based on topics, primarily at other repositories. (Prefer providing text, avoid hyper-links or URLs to other web resources)

Example: The papers of Mike Mansfield's chief-of-staff are located at the Bancroft Library, University of California, Berkeley.
18. **Administrative Information** O
- a. **Restrictions on Access** (ie. Physical/handling considerations) 530,540
 - b. **Restrictions on Use** (ie. Intellectual/publication considerations) 506
 - c. **Copyright statement** 540
 - d. **Preferred Citation** 524
Example: Letter to Senator Mansfield, September 12, 1964.
K. Ross Toole Archives, The University of Montana.

e. Custodial history (previous collection history)	541,561
f. Acquisition Information (donation or purchase information: where, when, how)	541
g. Processing Note (describes any details regarding processing)	500
h. Future Additions (describes any expected additions)	584

CONTAINER LIST

NOTE: A container list is required except for collections that include a single item or a single folder that can be adequately described in the Content Summary

	REQUIRED=R OPTIONAL=O
MARC	
1. Sub-Group Title and/or Series Title Includes date range and may include bulk dates	R (if present)
2. Sub-Group Scope Note and/or Series Scope Note Form, function, subjects, significance, physical extent	O
3. [Container] – use for unit of measurement (repeatable) Example: Box, Folder, Volume, or Scrapbook	R
4. Contents (including date(s))*	R

* Dates at this level are encouraged, though not required, to be compliant with the ISO 8601 standard:

Year:

YYYY (eg 1997)

Year and month:

YYYY-MM (eg 1997-07)

Complete date:

YYYY-MM-DD (eg 1997-07-16)

If this is not possible (i.e. undated, circa, or technical problems that make changing existing date formats not feasible), dates should be consistent with the following:

Date Formats:	n.d.	If undated or date unknown
	ca. 2000	Circa
	April 2001	Spell out month
	2001	Year in four digits
	April 21, 2002	Format if entire date required

5. **Folder Note**

O

Item-level description for all or highlighted items

These finding aid standards were developed through the Northwest Archives Processing Initiative, funded in 2002-2004 by the National Historic Publications and Records Commission.

COLLECTIONS MANAGEMENT

Archival Collection Description/Cataloging Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does your repository create collection descriptions to aid researchers?				
Do you follow the NWAPI finding aid format?				
Are the elements in your descriptions consistent with the description elements found in the MARC format?				
Do you use Hensen's <i>Archives, Personal Papers, and Manuscripts</i> ?				
Do your finding aids contain at least the following information:				
Repository Name?				
Collection Number?				
Creator?				
Title statement?				
Date span?				
Physical description/volume?				
Historical or biographical note?				
Content description?				
Restrictions?				
Subjects?				
Container list?				
Does your repository post information about its collections on its website?				

Does your repository submit your collection descriptions to NUCMC/MULP?				
Does your repository put your collection descriptions on OCLC or RLIN?				

COLLECTIONS MANAGEMENT

Archival Item-Level Description/Cataloging

When Do I Describe at the Item Level?

Whether your archival collections are paper-based or contain photographs, moving images, and other non-paper materials, you should first describe them at the collection level. However, particularly for non-textual materials, there may be some benefit to item-level cataloging, especially for items of strong local interest. If you are digitizing archival materials, they will need to be described at the item level to facilitate searching.

Item-level description uses many of the same elements as collection-level description, with some additional specifications.

Descriptive Standards

The MARC format may be used to describe materials at the item level (see description of MARC format in previous section). Another standard, more commonly used for some formats at the item level, is Dublin Core.

Dublin Core refers to a set of fifteen elements that are most commonly used in a number of different descriptive standards. It is much simpler and easier to understand than MARC or many other formats. The Dublin Core elements are: Title, Creator, Subject, Description, Publisher, Contributor, Date, Type, Format, Identifier, Source, Language, Relation, Coverage, and Rights.

For more complete information on Dublin Core, go to the Dublin Core web page at : <http://dublincore.org/>

Descriptive Elements

A good collection description should contain the following information

- **Number:** A unique number assigned to the object. (Dublin Core Identifier)
- **Title**—The title could be the title of an individual photograph supplied by the photographer him/herself and inscribed on the photograph or negative. If there is no title, you may devise a brief descriptive title and enclose it in brackets to indicate that the cataloger supplied it. (MARC 245; Dublin Core Title)
- **Creator**—would generally be the photographer. As with archival collections, use the Library of Congress Name Authority File, at <http://authorities.loc.gov/> (MARC 100 or 110; Dublin Core Creator)
- **Publication information**—includes the place of publication; the name of the publisher, printer, or distributor; and the date of publication or copyright date. (Dublin Core Publisher)

- **Date**—The date used would depend on whether the photograph was published or not. If you are cataloging a published photograph (removed from a newspaper, for example), the publication date would be used. If the photograph was not published, include only the date of execution or probable execution. When no date can be found, give a probable date or span of dates and enclose it in brackets. (MARC 245, sub-field “f”; Dublin Core Date)
- **Physical description/volume**—An indication of the material upon which the image is printed or executed; an indication of the material upon which the image is mounted, if significant; other details of physical description as appropriate; dimensions; and any indication of accompanying material. For example, “1 photonegative : glass, collodion ; 7x5 cm.” or 1 photoprint : cyanotype ; 10x8 in” or “1 photoprint on cabinet card : sepia toned ; 17x11 cm.” Terms should be drawn from the Art and Architecture Thesaurus, http://www.getty.edu/research/conducting_research/vocabularies/aat/ (MARC 300; Dublin Core Type or Format)
- **Subject description note**—Use this note, introduced by the work “Subject” (followed by a colon), for an objective narrative summary of a collection or for clarification of the content, meaning, or iconography of a single item. Information that places the materials in a proper context and conjectural statements may be included. This could include additional information about the photograph. For example, if the title supplied by the photographer does not accurately or adequately describe the nature and content of the photograph, supply additional information in this note area. (MARC 520; Dublin Core Description)
- **Terms of access, use, and reproduction**—A description of any restrictions on the access and use of the photograph or collection of photographs should be included in the description. Always introduce this note by the word “Restricted.” (MARC 506; Dublin Core Rights)
- **Provenance**—If considered significant, make a note on the history of the custody of the material being cataloged.
- **Source**—Record how the material was acquired, i.e., gift, purchase, deposit, transfer, etc. (MARC 541; Dublin Core Source)
- **Subjects**—The appropriate source for subject terms for visual materials (i.e. photographs) is the *Thesaurus for Graphic Materials*, available at <http://www.loc.gov/rr/print/tgm1>. For geographic names, search the *Thesaurus of Geographic Names* at http://www.getty.edu/research/conducting_research/vocabularies/tgn/. For name authorities, use the Library of Congress Name Authority File, <http://authorities.loc.gov/>. (MARC 650, 651, 655; Dublin Core Subject)

Resources

Elisabeth Betz Parker. *Graphic Materials: Rules for Describing Original Items and Historical Collections*. Washington, DC: Library of Congress, 1997. Available at <http://www.loc.gov/rr/print/gm/graphmat.html>

Art and Architecture Thesaurus:

http://www.getty.edu/research/conducting_research/vocabularies/aat/

Thesaurus of Geographic Names:

http://www.getty.edu/research/conducting_research/vocabularies/tgn/

Thesaurus for Graphic Materials:

<http://www.loc.gov/rr/print/tgm1/>

Visual Resources Association, Resources for cataloguing and data management:

<http://www.vraweb.org/resources.html>

COLLECTIONS MANAGEMENT

Archival Item-Level Description/Cataloging Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does your repository create item-level descriptions to aid researchers?				
Do your descriptions follow a consistent format for describing collections?				
Are the elements in your descriptions consistent with the description elements found in the MARC or Dublin Core formats?				
Do you use the Library of Congress' <i>Graphic Materials: Rules for Describing Original Items and Historical Collections</i> ?				
Do your descriptions contain the following information:				
Number?				
Creator?				
Title?				
Publication information?				
Date?				
Physical description/volume?				
Historical or biographical note?				
Terms of use/restrictions?				
Provenance?				
Subjects?				
Do the descriptions use the standard thesauri for names, subjects, genre terms, and geographic terms?				

Have any of your descriptions been entered into an automated collection management system?				
Does your repository post information about its collections on a website?				

COLLECTIONS MANAGEMENT

Museum Description/Cataloging

What is Cataloging?

Cataloging is the process of recording and documenting all significant facts regarding the physical appearance and history of every object in your collection. Through proper cataloging you ensure that all information associated with an item is saved for posterity.

An excellent source for an object classification system is Blackaby and Greeno's *Revised Nomenclature for Museum Cataloging: A Revised and Expanded Version of Robert G. Chenhall's System for Classifying Manmade Objects*.

Why is Cataloging Important?

- It greatly facilitates all future use of and access to collection information.
- It expedites artifact retrieval when you are searching for a specific item among several similar pieces.
- It lessens unnecessary handling (and the attendant wear and tear) of artifacts.
- It provides documentation essential in identifying artifacts in case something is lost or stolen.

A Good Object Description Should Contain the Following Information:

- catalog number.
- item classification.
- item name or title.
- material(s) of which the object is composed.
- date of manufacture.
- place of manufacture.
- name of maker.
- dimensions.
- narrative description.
- condition.
- provenance information.
- markings, labels, inscriptions, etc.
- miscellaneous notes (any other information that is relevant to the artifact or its history).
- date received into museum collection.
- how acquired (i.e. donation, bequest, purchase, by or from whom, etc.).

COLLECTIONS MANAGEMENT

Museum Description/Cataloging Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does your repository create object descriptions to aid researchers?				
Do your descriptions follow a consistent format for describing objects?				
Are all items cataloged as fully as possible according to the outlined procedures?				
Does the cataloging system provide for ready retrieval of information?				
Are the museum's curatorial staff and volunteers trained in the retrieval of catalog data?				
Does the museum keep secure, and maintain controlled access to, catalog records that include insurance valuations or other confidential information?				
Has provision been made for updating records should additional information become available?				
Is the museum's record-keeping system linked by cross-references made in catalog records to other records such as donor files, artists' resume files, and photograph files?				
Is an object classification system used in registration and record-keeping?				

Continued on next page

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Do your descriptions contain the following information:				
catalog number?				
item classification?				
item name or title?				
material(s) of which the object is composed?				
date of manufacture?				
place of manufacture?				
name of maker?				
dimensions?				
narrative description?				
condition?				
provenance information?				
markings, labels, inscriptions, etc.?				
miscellaneous notes?				
date received into museum collection?				
how acquired?				

COLLECTIONS MANAGEMENT

Automation

What is Automation?

Automation is the use of a computer-based system to help you manage and create access to the materials your institution holds. Museums, libraries, and archives have been automating information about the contents and management of their collections for the last forty years. Automation offers advantages and disadvantages and can be a major investment. It needs to be planned well to be most beneficial.

Why Should I Automate?

- Automation may make it easier for your staff and visitors to find out what you have and locate it.
- Automation may help you set better priorities for collection care, processing, and description.
- Automation can minimize staff time spent on clerical tasks (i.e. typing, filing, filling out forms by hand) and free time for more substantive activities that have greater benefit to the institution.

Considerations for Automation

- Do you need to automate? Is your collection and staff large enough to make automation necessary and useful?
- Do you currently have systems in place (i.e. accessioning, description), or will you need to add tasks to make the automated system effective?
- Is the information you have about your collections useful and accurate, or will it need to be re-done or upgraded to be useful?
- How much does the system cost? Is that an initial cost only, or is there a yearly license fee? Can you afford this? Will you have a budget increase to automate, or will this be a new area to fund? Will automation save you money in some other area?
- Do we have a computer or computers of sufficient power to run an automated system? Are the computers networked? Do we have a server to back up the system?
- Is there someone on staff who knows how to make an automated system work, or who can learn this? Do we have access to technical support, both for the computers and for the automation software?
- Does the automated system rely on accepted descriptive standards for archival and museum materials? (See Chapter 22)

- What are the capabilities of the automated system? Can it be customized to your needs? Does it track accession information? Does it provide a format to describe materials? For museum materials, does it provide a way to store and re-purpose exhibit text? Does it provide different access modes for staff and visitors so that you can protect confidential information? Can you make the system accessible on the institution's website, or will it be available in-house only?

Resources

The Department of Canadian Heritage, Canadian Heritage Information Network (CHIN) does a regular review of sixteen collection management products that are available to the museum community. They have just completed the fourth edition of this software review: http://www.chin.gc.ca/English/Collections_Management/Software_Review/index.html

CHIN has also developed an extensive criteria checklist of functions that could be included in these systems. This on-line tool can help them define your requirements before you look at different systems.

<http://www.chin.gc.ca/CMSR/checklist/index.cfm?fuseaction=login&lang=en>

COLLECTIONS MANAGEMENT

Automation Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Do you need to automate? Is your collection, staff, and audience large and complex enough to justify it?				
Do you have good information on your collections to put into an automation system, or will it need revision?				
Would automation provide more benefits than burdens to your institution?				
Are you using accepted standards and procedures to describe and manage your collections?				
Do you review available products carefully before purchasing and implementing them?				

COLLECTIONS MANAGEMENT

Loan Agreement

What is a Loan Agreement?

Loans made to other institutions or from individuals are not often encouraged for a variety of reasons. But when an institution wishes to borrow something to complete a temporary exhibit, to research an extraordinary collection, or to preserve something that is in harm's way, exceptions are understandable. In-coming and out-going loans should be administered with much care. A written loan policy is a legal document that places material in the temporary custody of a repository without transferring the legal title to the materials. A system for reviewing loan requests by staff or by the repository's governing body should be in place. The receiving institution must be able to communicate an ability to care for and preserve the loaned collection.

Because of the complexity of loan agreements, it is recommended that several written sources included in the bibliography be consulted.

Why is a Loan Agreement Important?

- It informs the repository of any legality regarding the administration or use of donated materials.
- It protects the repository and its staff from legal problems that may arise regarding ownership and rights to historical records or objects, including care, access, publication, and use.
- It provides a basis for recovering costs associated with caring for the collection.

The Loan Agreement Form Should Contain:

- name, address, and signature of person or institution making a loan.
- repository's name, address, and representative's signature.
- date of the loan and span of time item(s) are to be loaned.
- description of the material loaned.
- description of any restrictions regarding its use.
- description of the repository's responsibility for processing.
- statement regarding the repository's responsibility in case of loss or damage.
- procedure for recalling loan .
- procedure for return of materials by the repository.
- description of any costs to the depositor.

COLLECTIONS MANAGEMENT

Loan Agreement Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does your repository accept loans? Does your repository loan?				
Does the repository currently use a loan agreement form?				
Has this form been reviewed within the past 5 years?				
Has this form been reviewed by legal counsel?				
Does the form contain:				
loaner's name, address, and signature?				
repository's name, address, and representatives' signature?				
date of the loan and time span for loan?				
description of the material loaned?				
description of any restrictions regarding use?				
description of repository's responsibility for processing?				
statement regarding the repository's responsibility in case of loss or damage?				
name(s) of depositor's representative(s) with authority to make decisions regarding its disposition?				

FACILITIES

Pest Control

What is Pest Control?

Pest control is an important part of protecting your collections from damage. The National Pest Management Association defines a pest as any animal or insect that causes damage to property or threatens human health through its population and needs for food and shelter.

Some materials in museums and archival repositories are attractive food and shelter sources for some pests: paper, leather, cardboard, and fabric, for example. The most important part of pest control is to avoid providing food or shelter to pests.

Fortunately for us, there are relatively few pests in Montana that endanger historical materials. However, the ones that are present can do quite a bit of damage if left unchecked.

Pest Control Recommendations

- Incorporate a section on pest control into your institution's management policies governing collections, as well as the conservation policy.
- Constantly monitor for pests with sticky traps (available in archival and museum supply catalogs) in a number of locations. Check the traps regularly.
- Identify common pests and identify the types of materials found in the collections that may pose problems.
- Know the conditions under which pests thrive, e.g., in moist, dark, and dusty conditions.
- Implement procedures designed to train and educate the entire staff in pest-control problems.
- Keep the collection areas clean.
- Inspect storage boxes, cases, shelves, and representative objects or papers on a regular basis.

In addition to environmental controls, there also should be a regular schedule for pest inspection and control, as well as a regular cleaning schedule for the storage area. If the staff is not doing the cleaning themselves, there should be a staff member present during the cleaning.

The repository's staff and volunteers should be trained in the recognition of signs of infestation on the premises and in the collections. The repository should isolate all incoming material, if at all possible, in a separate room and check for infestation. If infestation is found, it should be dealt with immediately to prevent the infestation spreading to the permanent collections. Suspect material should be isolated and checked periodically. The repository staff should monitor and make regular periodic checks for infestation in all collections and all areas containing collections.

The consumption and storage of foods should be confined to areas without collections. The staff should record all indications of past or present infestation and any treatment undertaken in condition reports. There are simple methods available to contain infestation and all staff, including volunteers, should be made aware of the correct procedures.

The repository should retain a pest-control contractor who uses integrated pest management in case of an emergency. The staff should be informed of, and take recommended precautions, when dealing with toxic pest control substances.

If an infestation is encountered in the collection area, the problem should be

- Treated immediately, i.e. material is isolated and experts are contacted.
- Identify all procedures for handling an infestation.
- Before using fumigants or pest control products, consult a conservator, then, if necessary, consult a qualified pest control company, ideally one familiar with your collection and with integrated pest management.
- Identify all procedures and rules mandated by laws and regulations regarding the use of pest control products in repositories.
- Maintain good inventory records of any pesticides used, i.e. Material Safety Data Sheets.
- Storage cabinets and collection areas that contain pesticides or their residues should be clearly marked and of-gassing, if required, should be thorough with regular checks being made of toxic levels.
- Staff coming in contact with fumigants, pest control products, or residual products, should take all precautions necessary to prevent injury and health-related problems.
- The possibility of a pesticide- or fumigant-related accident should be included in the repository's emergency plan.

Assistance

The Department of Entomology at Montana State University and its Extension Service provide advice and assistance with pest management to historical repositories in Montana. If you find a pest in a sticky trap, you may send it to them, and they will assist you with identification and advise you on what action to take.

Will Lanier, Insect Diagnostician and ICPM Assistant

Email: wlanier@montana.edu

Department of Entomology, Montana State University, Bozeman, MT 59717

Phone: (406) 994-5690 (lab)

Fax: (406) 994-6029

FACILITIES

Pest Control Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Is there a regular schedule for pest inspection and control?				
Is all incoming material isolated in a separate room and checked for infestation?				
If infestation is found, is it dealt with immediately?				
Is regular, thorough housekeeping of the storage areas undertaken?				
Is food consumption prohibited in storage areas?				
Are staff and volunteers trained in the recognition of signs of infestation on the premises and in the collections?				
Are all past or present indications of infestation recorded?				
Does the repository use the services of the MSU Extension Service to identify pests and needed actions?				
Is any treatment undertaken recorded in condition reports?				
Are the staff informed of, and precautions taken, when dealing with toxic pest control substances?				

FACILITIES

Safety

While curators, archivists and others associated with collection care take great effort to preserve and maintain donations, we should also take time to consider the safety of our work environment. Precautions may be as simple as locating the nearest fire exit, removing or fixing uneven floor coverings, or attending to loose or broken steps.

What is Adequate Safety?

Operating a public building requires that certain minimal standards of safety are observed. Refer to websites for OSHA, ADA or HAZMET to determine specific requirements for public access.

Post maps to indicate emergency exits, and inform all workers of evacuation procedures. Investigate the installation of battery-operated lights in case electricity is interrupted. All storage areas should be equipped with smoke and/or heat detectors and some type of fire suppression system. Keep and maintain a first aid kit.

Keep toxic or volatile materials like paint, solvents, or chemicals in a metal cabinet away from public areas and collection storage. Be certain to meet with officials from the fire department. They will have good, practical advice about what you can do to minimize the possibilities of accidental fire in your building.

Why is Safety Important?

- Proper facilities instill donors with confidence that their gifts will receive appropriate care.
- Adequate facilities allow the repository to satisfy its mission to preserve historical records.

FACILITIES

Safety Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does the institution comply with the local and state fire codes?				
Are all storage areas equipped with smoke and/or heat detectors?				
Does the institution have a fire alarm system?				
Does a security firm/central office on a 24-hour basis monitor the fire alarm system?				
Is there a fire suppression system?				
Does the institution have exit lights above all exits?				
Are emergency exit procedures posted at the entrance?				
Is regular maintenance and repair undertaken?				
Does the institution comply with any regulations governing designated historical properties?				
Does the institution comply with ADA regulations?				
Does the institution comply with OSHA regulations?				
Does the institution have a first aid box and at least one staff member with first aid training?				
Are the staff informed of, and precautions taken, when dealing with toxic pest control substances?				

RESEARCH

Copyright

What is Copyright?

Copyright protects the right of creators to benefit from their creativity for a limited time. It is derived from Article 1, Section 8 of the United States Constitution, in which Congress is given the power “to promote the Progress of Science and Useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.” Congress passed the first copyright act in 1790; the act was substantially revised in 1976, and the late 1990s brought more significant revisions. Copyright now covers all creations recorded in a fixed medium, whether that is writing, photography, art, film, or computer programs.

Copyright does not protect ideas; it only protects the particular expression of them and its exact form. Copyright does not affect access to materials; a repository does not have to own copyright to the materials it holds to make them available for research. As the name implies, copyright affects the ability to copy, publish, and otherwise distribute material. This includes making materials accessible over the Internet.

Under the 1976 law, copyright becomes effective as soon as a work is created; registration with the United States Copyright Office at the Library of Congress is not necessary. Works created by and for government agencies are not covered by copyright.

The length of time that copyright lasts depends on whether a work is published (i.e. a book or newspaper article) or unpublished (i.e. letters, most photographs) and when it was created. (See attached table for further information.)

The Copyright Act gives some exclusive rights to copyright owners: the right to reproduce or publish the work; the right to prepare derivative works; in the case of musical works, dramatic and choreographic works or audiovisual works, to perform the work; and, in the case of the aforementioned plus pictorial, graphic, or sculptural works, to display the work publicly.

Ownership of an item, whether a group of letters or a painting, does not necessarily mean ownership of copyright in that item. Copyright can only be transferred from the copyright owner to another individual or institution in writing. This means that when someone sells or donates something to your repository, they can only transfer copyright to you if they own it.

Some types of copying of copyrighted materials are legal, especially for libraries and archives, because they do not significantly affect creators' ability to profit from their work. This is called “fair use,” and includes copies made for private use and scholarship. There are four factors that determine fair use: (1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes; (2) the nature of the copyrighted work; (3) the amount and substantiality of the portion used in relation to the copyrighted work as

a whole; and (4) the effect of the use upon the potential market for or value of the copyrighted work.

Archives and libraries are also specifically allowed to make single copies of items in their collections for preservation purposes (i.e. making a photocopy or microfilm of a set of letters that are too fragile for researchers to use), or to replace a published work that is not available for a reasonable price, as long as the reproduction includes a copyright notice, the repository is open to the public, and there is no commercial advantage to the repository. (17 USC, Section 108)

Why is copyright important?

- Copyright allows creators to benefit from their creativity. Since historical repositories exist to preserve those creations, respecting copyright is part of any good repository's mission.
- An institution that offers copying services without making researchers liable for any copyright infringement may make itself liable for any infringements.
- An institution that makes copies of works for preservation or research (i.e. microfilm, digitization) must be aware of the copyright status of those works and the limitations on the types of copying that it can do.

What do I need to do?

You should always be aware of the copyright status of your materials, published and unpublished. If you are keeping accession records and have well formed transfer procedures (i.e. signed Deeds of Gift), this will give you good information on copyright holders. You'll need to share this information with researchers who will need to clear copyright.

However, you may also be dealing with many items for which you do not have any indication of copyright holder or any practical way of obtaining clear copyright to them. Photographs, which often do not have any clear indication of creator, date, and whether they are published. As long as your records are clear and complete, you should be able to avoid any major problems.

If your institution offers copying services for published or unpublished materials, you should post the following warning on any copy machine and on any forms used for ordering copies in any format:

NOTICE
WARNING CONCERNING COPYRIGHT RESTRICTIONS
The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is

not to be “used for any purpose other than private study, scholarship or research.” If a user makes a request for, or late uses, a photocopy or reproduction for purposes in excess of “fair use,” that user may be liable for copyright infringement.

The institution reserves the right to refuse to accept a copying order if, in its judgment, fulfillment of the order would involve violation of copyright law.” (17 USC §(d) and (e))

In addition, any forms should make the person ordering copies aware that they need are responsible for clearing copyright before publishing or otherwise distributing what they have obtained from your repository.

Your Deed of Gift should allow persons donating or selling items to your repository to transfer copyright to the repository, retain it, or transfer it at a later date.

If your institution decides to preserve original materials by photocopying, microfilming, or digitizing them, you need to be aware of the copyright status of the materials and determine whether what you want to do would infringe copyright. This is always important, but is especially so if you are applying for federal funding to do the project.

Training sessions on copyright basics are available through professional organizations and law schools (including the University of Montana). Whenever possible, at least one person on your staff should have some training in copyright. There are many excellent books, articles, and websites that will assist you. Additionally, you should have someone with whom you can consult on copyright matters: an attorney with experience in copyright for historical repositories or an archivist or librarian with special training in copyright.

Resources

Colorado Digitization Program. Copyright and Intellectual Property Resources.
http://www.cdpheritage.org/resource/legal/rsrc_copyrightl.html

United States Code, Title 17, Copyright Act. See especially Section 106, 107, and 108.

Peterson, Gary M. and Trudy Huskamp Peterson. *Archives & Manuscripts: Law*. Chicago: Society of American Archivists, 1985. See Chapter 6: Copyright and the Archives.

SAA newsletter article, 1999.

United States Copyright Office. <http://www.copyright.gov/>

Copyright Duration For Unpublished and Published Works

Type of Work	Copyright Term
Unpublished works	Life of the author + 70 years
Unpublished anonymous works and pseudonymous works, and works made for hire (corporate authorship)	120 years from date of creation
Unpublished works created before 1978 that are published before January 1, 2003	Life of the author + 70 or December 31, 2047, whichever is greater
Unpublished works created before 1978 that are published after December 31, 2002	Life of the author + 70 years
Unpublished works when the death date of the author is not known	120 years from date of creation
Works published before 1923	In public domain
Works published between 1923 and 1978 published without a copyright notice	In public domain
Works published between 1978 and March 1, 1989, published without a copyright notice or subsequent copyright registration	In public domain
Works published between 1978 and March 1, 1989, published without notice but with subsequent copyright registration	Life of author + 70 If corporate authorship, either 95 years from publication or 120 years from creation, whichever is shorter
Works published between 1923 and 1963 published with copyright notice, but copyright not renewed	In public domain
Works published between 1923 and 1963 published with copyright notice, copyright renewed	95 years after publication date
Works published between 1964 and 1978 with copyright notice	95 years after publication date
Works published after March 1, 1989	Life of author + 70 years If corporate authorship, either 95 years from publication or 120 years from creation, whichever is shorter

Adapted from Peter Hirtle, "Recent Changes to the Copyright Law: Copyright Term Extension." *Archival Outlook*, January-February 1999.

RESEARCH

Copyright Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does your repository post the copyright warning at any public copier, anyplace where copies are ordered, and on all copy forms for photocopies, photograph reproductions, or copies of audio or moving image materials?				
Does your repository make the user responsible for any copyright infringement on all forms where researchers order photocopies, photograph reproductions, or copies of audio or moving image materials?				
Does your repository keep good records on who holds copyright to the materials you hold?				
Does your Deed of Gift form include a provision for donors to choose whether to transfer copyright to your repository—now, later, or never?				
Does your repository take copyright in consideration when planning any copying for preservation and access, including microfilming and digitization?				
Does someone on staff regularly seek out information and training on changes in copyright laws?				
Has your repository identified a qualified person (i.e. attorney, professionally-trained archivist) to consult with copyright questions?				

PRESERVATION/CONSERVATION

Duplication, Reformatting, and Digitization of Archival Materials

What are Duplication and Reformatting?

Duplication and reformatting refer to the reproduction of information in another format or medium. Sometimes, the preservation of the information is more important than preserving the documents themselves. Duplication or reformatting of materials may be considered in circumstances such as poor physical condition of records or the desire to provide access to documents at other repositories. For vital records, it is an excellent way to protect against possible loss of information by storing a copy off-site.

Microfilming materials or photocopying records on acid-free paper are two common techniques for preservation or access. Digitizing records is an option for increasing access but not for preservation.

Why is Duplication and Reformatting Important?

Duplication or reformatting may be used to:

- Increase the availability of archival records.
- Protect material by reducing wear and tear on the originals.
- Protect information from disasters by storing the original or a copy in an off-site location.
- Save space in some instances, such as microfilm versus maintaining original newspapers.

What Do I Need to Consider?

Photocopying

Materials that have informational value, but less intrinsic value, can be photocopied onto acid-free paper as a preservation medium. Materials suitable for this treatment include newspaper and magazine clippings. Photocopying is also a suitable way to provide an inexpensive use copy of very fragile or valuable material so that the original does not have to be handled.

Use an analog or digital copier (not a scanner and ink-jet printer) and acid-free paper from an established supplier of archival paper. The paper should have a PH of 7.5 to 10 and have less than 1% of lignin, with an alkaline reserve. (Meets NISO Standard for paper permanence.)

Microfilming

Materials selected for microfilming should have more informational than intrinsic value, be low-use material that needs to be retained for legal reasons, be difficult to preserve in its original form, or need to be used in its entirety at another location. Materials commonly selected for microfilming include newspapers, bulky public records that do not need to be retained in their original format, or manuscript collections of high research use that need to be used at other locations.

When microfilming, the repository should verify that the vendor adheres to national standards for preservation microfilming. The repository also should determine if the vendor has worked with historical documents and is sensitive to their unique needs. A vendor may work at your repository or have materials shipped to them for filming; you should specify which option is acceptable to you. The vendor's contract should include the production of three copies: the silver halide original camera master (to be stored off-site), a second print master to use in making additional copies, and a use copy or copies as needed.

If you have produced a microfilm copy of originals, you should have at least a microfilm reader, and preferably a reader-printer, in your repository. If you do not have a reader or a reader-printer, the microfilm provides only a back up copy if the originals are destroyed.

Digitizing

Digitization is easily the hottest topic in archives and museums. At face value, digitization seems quite simple, and a matter of owning a collection of interesting old photographs and a scanner.

However, digitization should be planned and thought out carefully. At best, it can offer thoughtful worldwide access to your collections. At worst, it can drain your staff and funding to very little advantage.

Costs make it foolhardy to digitize everything in even a small repository. Materials should be selected for digitization with care. Factors to consider include:

- How does digitization fit into the mission and strategic plan for your organization?
- Will you reach a new audience? Will you reach your current audience better?
- What kinds of materials are you thinking of digitizing? Are they in good condition? Is any text readable? If they are photographs, do you have reliable caption information?
- Who owns the copyright on the materials? You should not digitize materials unless you own the copyright or can prove they are in the public domain.
- How much staff time will it take? What else will not get done while the staff is doing the project? Are those other things more central to your mission than digitization, or less?

- How will you pay for digitization? Will you get grant funding? Can you afford the computer equipment to do the project well?
- Who will be responsible for the project? Who will select the materials? Who will prepare the materials? Who will do the scanning? Who will do the cataloguing and description? What additional skills do you need to do the project well?
- How will you do the actual digitization? Will you do it on-site, or use an off-site contractor? What standards will you use?
- How will you provide access to the materials? How are the materials already described? What description standard(s) will you use? (See Chapter 22) What search mechanism will you provide? How will you provide Web access?
- How will you maintain the collection in the future? What plans do you have for long-term data storage? What is your funding source for continued maintenance?

Bibliography

National Information Standards Organization, *Permanence of Paper for Publications and Documents in Libraries and Archives*, 1992. ANSI/NISO Z39.48-1992. Available at http://www.niso.org/standards/standard_detail.cfm?std_id=500.

The standard for permanent paper.

Nancy C. Elkington, ed. *RLG Preservation Microfilming Handbook*. Mountainview, CA: Research Libraries Group, 1992.

The comprehensive and standard guide to preservation microfilming, with complete practical and technical information and standards.

Colorado Digitization Program, Digitization Resources:

<http://www.cdpheritage.org/resource/index.html>

The CDP is one of the very best sources for practical digitization standards and practices for small repositories.

Dan Hazen, Jeffrey Horrell, Jan Merrill-Oldham *Selecting Research Collections for Digitization*. Washington, DC: Council on Library and Information Research, 1998.

The CDP recommends this resource for planning digitization projects.

Anne Kenney and Oya Rieger. *Moving Theory into Practice: Digital Imaging for Libraries and Archives*. Washington, DC: Research Libraries Group, 2000.

A comprehensive manual from one of the foremost experts in archival digitization.

RESEARCH

Duplication, Reformatting, and Digitization of Archival Materials

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does your repository currently photocopy materials for preservation purposes?				
Has your repository staff compiled a list of materials that are candidates for duplication?				
Does your repository own a microfilm reader?				
Does your repository own a microfilm reader-printer?				
Has your repository had any of its materials microfilmed				
Did your vendor adhere to national standards for preservation microfilming?				
Has your repository invested in duplicate (security) copies of microfilm to be store at an off-site location in case of disaster?				
Does your repository have the staff and computing capacity to digitize materials?				
Do you adhere to national standards when you digitize?				
Does your repository have the equipment needed to provide access to digitized materials?				
Do you have a long-term plan for maintenance of materials you have digitized?				

CONSERVATION/PRESERVATION

Disaster Preparedness Plan

What is a Disaster Preparedness Plan?

A disaster preparedness plan is a written document that helps a repository protect its holdings in case of natural or man-made disasters. The plan should be reviewed and updated on a regular basis. Disasters may range from natural occurrences such as fire, flood, or earthquake to man-made problems like a leaking water pipe. The plan describes procedures, responsibilities, and appropriate responses for specific emergencies. It identifies those items in the collection that should be saved first. List and post the names and phone numbers of individuals who can help at a moment's notice, as well as supplies and resources available in case of emergency. Emergency supplies should be available in-house as described in the plan, and they should be checked periodically. Provide copies of the plan off-site and distribute to police, fire protection, or other emergency workers if necessary.

All staff members should be required to read and be familiar with the disaster plan. The volunteers and governing board members also should be familiar with the disaster plan. Train all staff members in emergency procedures, such as the use of fire extinguishers, first aid, etc.

If a repository is part of a larger organization, it is very important that the repository's disaster preparedness plan is compatible with and supported by the organization's plan.

Why is a Disaster Preparedness Plan Important?

- A plan helps the repository identify potential hazards that can be corrected, and prevent or minimize damage from natural disasters that cannot be avoided.
- It enables the repository to respond quickly and appropriately to emergency situations.
- Planning increases awareness by staff, volunteers, and governing board members of good maintenance practices that may prevent disasters.
- Coordination with fire and police departments helps insure appropriate responses to the special concerns of an historical repository.

CONSERVATION/PRESERVATION

Disaster Preparedness Plan Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does your repository have a written disaster plan?				
Is your plan up-to-date and reviewed on a regular basis?				
Are staff members required to read and be familiar with the disaster plan?				
Have all staff members been trained in emergency procedures such as the use of fire extinguishers, first aid, etc.?				
Are copies of your plan maintained off-site and readily available in case of emergencies?				
Are your volunteers and governing board members familiar with your plan?				
Are your local police and fire departments aware of your particular needs in case of emergency?				
Does your plan include a list of what to save first?				
Are emergency supplies available in-house as identified in your plan?				

OUTREACH/PUBLIC PROGRAMMING/PUBLIC RELATIONS

Public Programming / Museum Education Programming

What is Public Programming?

In previous chapters, we are reminded that the goal of any historical and cultural repository is to collect, preserve, and interpret. No one of these obligations is more important than the other. It would be a poor museum, indeed, that housed, preserved, and acquired beautiful collections without providing public access to them through programs. Whether it is a lecture, a tour, a workshop, or a demonstration of a craft, public programs return in some measure the contributions and investments the public has already placed in the facility. The public is not only interested, they are entitled.

“Every museum has an educational responsibility to the public it serves. Museums offer a unique encounter with objects and ideas for people of many ages, interests, capabilities, and backgrounds. Museum education strengthens that encounter by building bridges between visitors’ expectations and the experiences and ideas that emanate from a museum’s collections.”
From: *Professional Standards for Museum Educators*, Washington, DC.: AAM, 1989.

Why is Public Programming Important?

- Programming is an educational opportunity to remind the public about what the museum does and why it is important.
- Public programming returns the favor for support, donations, and volunteerism.
- Public programming not only enhances the interpretive goals of the museum or repository, it enriches the cultural life of our communities.
- Under certain circumstances public programming also qualifies museums for government grants.
- An obligation to the public remind museum staff that our audience is broad, consisting of many ages, genders, and abilities. It is not our purpose to reach only those who are able, but all who have an interest.

OUTREACH/PUBLIC PROGRAMMING/PUBLIC RELATIONS

Public Programming Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does your repository offer any public programs such as workshops, lectures, etc.?				
Does the repository have a written public programming policy?				
Do the public programs the museum presents meet the mission and goals of the institution?				
Has the institution defined its audience or audiences?				
Is the institution's public programming relevant to its collections and audience?				
Do you have exhibits focusing on your museum collections?				
Do you have exhibits focusing on your archival collections?				
Does the museum provide information about its collections, exhibitions, and sites beyond that presented in exhibit text, e.g., through catalogs, self-guided tours, guided tours, etc.?				
Is training provided for public programming staff (volunteer interpreters, docents, guides, etc.)?				
Is the training sufficient to ensure that staff presents the correct information well, or that they have the ability to readily locate the correct information?				

Continued on next page

OUTREACH/PUBLIC PROGRAMMING/PUBLIC RELATIONS

Public Programming Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
How are the programs balanced in theme, type, and target audience to mesh with the goals of the museum?				
What input do the publics being served have with program development?				
Who is responsible for developing education program ideas?				
How are they delivered to the public?				
How are they evaluated?				

EXHIBITIONS

Producing and Evaluating Exhibits

Producing Exhibits

An exhibit's purpose is to interest, inform, and stimulate visitors. Design principles, such as lighting, color, space, arrangement, plus the safety and preservation of the artifacts used create inevitable tension. How do we adequately care for and preserve our collections and meet our professional obligations to exhibit and interpret them to the public? There is much to consider when trying to achieve a balance in the development of a good exhibit. The views of a designer, curator, educator, and an administrator to manage time and resources are helpful in the development process. The "exhibit planning team", a relatively new concept in exhibit production, should be prepared to compromise and honor the contributions of their colleagues. It is not always easy.

When first considering the development of an exhibit, review the following concerns:

- What story needs to be told, and do the collections support the story? Is it within the scope of the museum's mission?
- What exhibit methods are best used to tell the story? What materials and supplies are needed to produce the exhibits?
- How can we effectively involve the perspectives of a curator/archivist, educator and designer? Have we taken measures to assure that their perspectives are valued equally?
- What are the budgetary constraints? What schedule needs to be observed?
- What design elements are needed to provide accessibility, i.e. to the visually impaired, small children, visitors in wheelchairs, etc.?
- Is the exhibit visually interesting? Does the design match the theme and content of the exhibit?
- Are there adequate lighting, environmental, and security accommodations in the exhibit gallery? Are there chairs or benches?
- Are the artifacts installed with their preservation/protection in mind?
- How much and what kinds of staff/volunteers do you need to construct the exhibit? Are the various tasks coordinated, i.e. researching, writing text, artifact installation, exhibit case manufacture, etc.?
- What interpretive devices will be employed? Are they appropriate to the subject of the exhibit and its intended audience?
- What is your plan for publicity? Have you provided opportunities for the public to return to the exhibit many times throughout its scheduled tenure?

Evaluating Exhibits

Preparing and installing an exhibit is hard work, and it does not conclude on opening day. But it is important to celebrate completion of the initial work with a public party or reception. It is a way of involving the public and supporters in your sense of accomplishment, of bringing attention to the museum in honor of a special occasion, and it is an opportunity to announce your intentions for future public programs in support of this recent endeavor.

As difficult as it may seem, make provision for the public to comment on your exhibit work. An important goal of an exhibit is to effectively communicate a story through collections with the desired audience. Did that happen? The visitor must feel welcome, the environment must be conducive to learning, and it must be easy for the audience to gain new knowledge or a new way of seeing things. Are you sure that is happening?

Here are some things to consider when evaluating your exhibit:

- What are the opportunities for visitor feedback? Is evaluation from audiences a regular part of exhibit development/planning? Is there an assigned person responsible for assessing and follow-up on comments?
- Does the exhibit work? Are visitors leaving understanding your message? Does it appeal to those audiences you targeted? What parts of the exhibit did the visitor enjoy the most?
- Is there an accurate count for visitation? Are any formal procedures for regular statistical evaluation undertaken?
- Did the visitor have a good experience? Have you provided necessary visitor services, i.e. telephone, rest rooms, tourist information, etc.
- Check your attitude. Do you really value what the audience has to say about the exhibit, and are you in a position to respond appropriately?

EXHIBITIONS

Producing and Evaluating Exhibits Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
What exhibit methods are best used to tell your particular story?				
What materials and supplies are needed to produce the exhibits?				
What design elements are needed to provide accessibility, i.e. to the vision impaired, small children, visitors in wheelchairs, etc.?				
Is the exhibit visually interesting?				
Does the design match the theme and content of the exhibit?				
Do you have adequate lighting and environmental conditions in the exhibit gallery?				
Are the artifacts installed with their preservation/protection in mind?				
Do you have a large enough, accessible, and secure area for an exhibit gallery?				
How much and what kinds of staff/volunteers do you need to construct the exhibit? Are the various tasks coordinated, i.e. researching, writing text, artifact installation, exhibit case manufacture, etc?				
What are the opportunities for visitor feedback?				

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Is evaluation from audiences a regular part of exhibit development/planning?				
Is there an assigned person responsible for assessing and follow-up on comments?				
Does the exhibit work?				
Are visitors leaving understanding your message?				
Does it appeal to those audiences you targeted?				
What parts of the exhibit did the visitors enjoy most?				
What considerations have you made for publicity?				
Are public programs integral to the exhibit?				
Will you take time to celebrate?				

STAFFING AND PROFESSIONAL DEVELOPMENT

Staff Training and Education

What is a Trained Staff?

A trained staff includes at least one person who possesses, through training and experience, professional competence in basic archival and/or museum principles and procedures. Although this is normally a paid employee, it also may be a volunteer. This person should guide the repository's functions of appraisal, arrangement and description, preservation, and reference service. The repository also should have sufficient staff to supply services appropriate for its holdings and the needs of its researchers and public.

Why is a Trained Staff Important?

- Awareness and implementation of appropriate practices and procedures enhance the care of historical records and avoid doing harm to them.
- A qualified archivist or museum professional can provide basic training and supervision for volunteers and others.
- Professional staffing improves the repository's credibility and image in the community.
- Trained staff members improve funding opportunities since many grant awards require that a repository have at least one professional staff member.

Sources of Training

Training is available through college and university programs, archives institutes, workshops, professional association meetings, and internships. The Society of American Archivists offers an extensive series of publications and their website, (<http://www.archivists.org/prof-education/edd-index.asp>) and provides a directory of archival education programs. The Western Archives Institute (http://www.ss.ca.gov/archives/level3_wai.html), sponsored by the Society of California Archivists and the California State Archives, is one of the most accessible training programs available in the nation. The two-week course offers an overview of the most important issues and techniques for the profession.

Within Montana, archival training workshops are offered every fall by the State Historical Records Advisory Board (SHRAB) at the annual Montana History Conference. That same workshop is usually repeated in the spring, often at the Museums Association of Montana (MAM) annual meeting. Museum training is offered every year at the annual meeting of the Museums Association of Montana. Northwest Archivists meets in Montana every few years and offers workshops and other training opportunities.

Membership in a professional organization is an excellent source of training, education, and inspiration. It is extremely useful to have a network of colleagues to call on with a question or problem; professional organizations can give you that. See the attached list of professional organizations for additional information.

Although it can be difficult and costly to travel to training, repositories in Montana that have pursued training opportunities—and the funding that is often available to pay for it—have found the rewards well worth the investment of time and money.

Ethics

At least one member of the staff should be familiar with the Society of American Archivists' Code of Ethics (http://www.archivists.org/governance/handbook/app_ethics.asp) and/or the American Association for State and Local History's Statement of Professional Standards and Ethics (<http://aaslh.org/ethics.htm>)

Without training in this important area, organizations may conduct their business in an unethical way without realizing that they are doing something potentially harmful to themselves and to other historical repositories in Montana.

STAFFING AND PROFESSIONAL DEVELOPMENT

Staff Training and Education Checklist

Elements	Acceptable	Needs Improvement	Priority	Not Applicable
Does your repository employ, or have as a volunteer, any staff with professional training and experience?				
If your repository does not have any professional staff, is it making plans to hire or recruit a qualified volunteer?				
Does your repository utilize volunteer workers?				
Are there enough experienced staff members to train and supervise volunteers?				
Are staff members familiar with the Code of Ethics for Archivists and/or the AASLH's Statement of Professional Standards and Ethics?				
Have staff members joined professional organizations? Are they aware of what conferences, workshops, and other training opportunities are available?				
Does your repository have funds to send its staff to conferences, workshops, and other training opportunities?				
Does your repository pursue other ways to fund staff attendance at conferences, workshops, and other training opportunities, including association scholarship opportunities?				

STAFFING AND PROFESSIONAL DEVELOPMENT

Staff Training and Education

Archives, Library, and Museum Organizations

Montana Organizations

(Montana) State Historical Records Advisory Board (SHRAB)

Molly Kruckenberg, Coordinator

Montana Historical Society

PO Box 201201

Helena, MT 59620-1201

Newsletter: *Montana Archivist* (quarterly)

Notes: The SHRAB represents those who care for historic records in the state of Montana. Through twice-yearly meetings, usually in conjunction with a state archives, history, library, or museum conference, the Board initiates projects for the state, including training opportunities, and assists historical repositories in Montana with their work. The SHRAB also reviews all grant applications to the National Historic Publications and Record Commission (NHPRC) from Montana.

Montana Art Gallery Directors Association (MAGDA)

2112 First Avenue North

Great Falls, MT 59401

Phone: (406) 761-1797

Email: <mailto:montanaart@hotmail.com>

Website: <http://www.mt-magda.org/>

Notes: MAGDA encourages, develops, and accomplish the public exhibition of a diverse range of the visual arts by originating and/or touring exhibitions; disseminates technical information regarding gallery and museum operations; provides public information and education concerning the arts; develops and supports public interest in, and knowledge of, the cultural resources and heritage of the State of Montana; and procures and provides financial support for the accomplishment and continuation of these purposes. It has an annual conference with professional development and training for personnel and volunteers of the state's art centers

Montana Library Association (MLA)

Email: hatcher@montana.com

Website: <http://www.mtlib.org/>

Newsletter: *Focus* (quarterly)

Notes: Provides Montana libraries with leadership, education, and advocacy. Annual conference (spring) with training opportunities.

Museums Association of Montana (MAM)

Website: <http://montanamuseums.org/>

Newsletter: *MAM Newsletter* (quarterly)

Notes: MAM promotes professionalism and cooperation among the museums of Montana. MAM supports all types of museums—art, history, science, and general—and individuals who are interested in improving and strengthening Montana’s museums.

Annual conference (spring) with training opportunities.

Regional Organizations

Council of Intermountain Archivists (CIMA)

PO Box 2048

Salt Lake City, UT 84110

Website: <http://www.lib.utah.edu/cima/>

Newsletter: *CIMA Newsletter* (quarterly)

Notes: CIMA is an organization of approximately 150 archivists and records managers, mainly from Utah, Nevada, and Idaho. However, anyone from any state may join. Annual conference with training opportunities.

Mountain-Plains Museums Association (MPMA)

7110 West David Drive

Littleton, Colorado

80128-5405

Phone: (303) 979-9358

Fax: (303) 979-3553 fax

Email: <mailto:mountplains@aol.com>

Website: <http://www.mountplainsmuseums.org/>

Newsletter: *Newsgram* (monthly)

Notes: MPMA provides networking and education for museums in Colorado, Kansas, Montana, Nebraska, New Mexico, North Dakota, Oklahoma, South Dakota, Texas and Wyoming. Annual conference (fall) with training opportunities.

Northwest Archivists, Inc. (NWA)

Website: <http://www.lib.washington.edu/nwa/>

Newsletter: *Easy Access* (quarterly)

Notes: The Northwest Archivists, Inc. is a regional association of professional archivists, users of archives, and others interested in the preservation and use of archival materials in the Pacific Northwest United States, including Alaska, Idaho, Montana, Oregon, and Washington. The organization holds a general meeting once a year (spring) with a program to enhance professional development and networking among archivists throughout the region, and has a scholarship program to assist its members in obtaining training and education.

Northwest Oral History Association (NOHA)

Website: <http://www.ohs.org/collections/oralhistory/NOHA.cfm>

Notes: The Northwest Oral History Association is a regional organization of oral historians, users of oral histories, and others interested in the collection and preservation of historically significant memories through recorded interviews. NOHA's focus is Pacific Northwest history, including Alaska, California, Idaho, Montana, Oregon, Utah, and Washington. NOHA holds an annual spring conference to advance professional development and networking among oral historians throughout the region.

Society of Rocky Mountain Archivists

Website: <http://ahc.uwyo.edu/srma/>

Newsletter: *Rocky Mountain Archivist* (quarterly)

Other publications: Occasional Papers (irregular)

Notes: The Society meets twice a year to promote education and awareness of archival issues. These meetings include formal talks, panel discussions, and repository tours.

Western Museums Association

P.O. Box 13314 #578

Oakland, California 94661

Phone: (510) 238-9700

Fax:(510) 238-9701

Email: <mailto:info@westmuse.org>

Website: <http://www.westmuse.org/>

Notes: The Western Museums Association challenges the diverse museum community of the West, empowering individuals to cultivate leadership and enable institutions to remain relevant in a dynamic world. We provide opportunities for learning and personal interaction to enhance the creative skills and enrich the lives of individuals who do museum work. Annual conference (fall) with training opportunities.

National Organizations

Academy of Certified Archivists (ACA)

48 Howard Street

Albany, NY 12207

Phone: 518/463-8644

Fax: 518/463-8656

Email: <mailto:aca@caphill.com>

Website: www.certifiedarchivists.org

Notes: The Academy of Certified Archivists promotes fundamental standards of professional archival practice. It defines the knowledge and abilities necessary to be an archivist and certifies archivists through examination, ensures professional archival standards, and promotes the employment of Certified Archivists.

American Association for State and Local History (AASLH)

1717 Church St.

Nashville, TN 37203-2991

Phone: 615/320-3203

Fax: 615/327-9013

Email: <mailto:membership@AASLH.org>

Website: www.aaslh.org

Newsletter: *Dispatch* (monthly)

Magazine: *History News* (quarterly)

Notes: The American Association for State and Local History provides leadership service, and support for its members, who preserve and interpret state and local history in order to make the past more meaningful in American Society. Publishes technical leaflets and other publications. Annual meeting (fall) with training; also offers separate workshop series.

American Association of Museums (AAM)

1575 Eye Street NW, Suite 400

Washington, DC 20005

Phone: 202/289-1818

Fax: 202/289-6578

Website: www.aam-us.org

Newsletter: *AVISO* (monthly)

Magazine: *Museum News* (semi-monthly)

Notes: Founded in 1906, the American Association of Museums (AAM) is dedicated to promoting excellence within the museum community. Through advocacy, professional education, information exchange, accreditation, and guidance on current professional standards of performance, AAM assists museum staff, boards, and volunteers across the country to better serve the public. AAM is the only organization representing the entire scope of museums and professionals and unpaid staff who work for and with museums. Sponsors accreditation of museums, museum assessment, provides advocacy and representation, publishes professional literature, and provides education through an annual meeting (spring) and a series of workshops and seminars.

American Historical Association

400 A Street SE

Washington, DC 20003-3889

Phone: (202) 544-2422

FAX: (202) 544-8307

E-Mail: aha@theaha.org

Website: www.theaha.org

Newsletter: *Perspectives* (monthly during academic year)

Journal: *American Historical Review* (quarterly)

Notes: The American Historical Association (AHA) is a nonprofit membership organization founded in 1884 and incorporated by Congress in 1889 for the promotion of historical studies, the collection and preservation of historical documents and artifacts, and the dissemination of historical research. As the largest historical society in the United States, the AHA serves as the umbrella organization for historians working in every period and geographical area. Among its 15,000 members are faculty at secondary schools and two- and four-year colleges and universities, history graduate students,

independent historians, and historians in museums, historical organizations, libraries and archives, government, and business.

American Library Association, Rare Books and Manuscripts Section, Association of College and University Libraries (RBMS/ACRL/ALA)

Website: <http://www.rbms.nd.edu>

Newsletter: *RBMS Newsletter* (twice yearly)

Journal: *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* (twice yearly)

Notes: The Rare Books and Manuscripts Section is part of the of the Association of College and Research Libraries (ACRL), a division of the American Library Association (ALA). RBMS strives to represent and promote the interests of librarians who work with rare books, manuscripts, and other types of special collections. Annual conference (summer)

Association of Canadian Archivists (ACA)

ACA Office Manager

PO Box 2596, Station D

Ottawa, ON

K1P 5W6

Canada

Phone: (613) 445-4564

Fax: (613) 443-0261

Email: aca@magmacom.com

Website: <http://archivists.ca>

Newsletter: *ACA Bulletin* (semi-monthly)

Journal: *Archivaria* (twice yearly)

Notes: Provides advocacy, education, standards, and research for Canadian archivists.

Annual conference (spring) and training opportunities.

Archivists for Congregations of Women Religious (ACWR)

ACWR National Office

Trinity College

125 Michigan Ave N.E.

Washington D.C. 20017

Phone: 1-202-884-9441

Fax: 1-202-884-9229

Email: acwr@juno.com

Website: <http://www.homestead.com/acwr>

Newsletter: Twice yearly

Notes: ACWR is a professional organization established to bring archivists, historians and researchers together to confront current issues and problems and to explore needs and opportunities facing religious women's archives today. ACWR members benefit from the expertise and resources of many knowledgeable and qualified archivists throughout the country. In addition to opportunities for interaction, you will have access to educational programs specifically developed for archivists for congregations of women religious.

Association of Catholic Diocesan Archivists (ACDA)

President:

Charles E. Nolan

Archdiocese of New Orleans

1100 Chartres St.

New Orleans, LA 70116-2596

Phone: (504) 529-2651

Fax: (504) 529-3075

Email: archives@archdiocese-no.org

Association for Documentary Editing (ADE)

Website: <http://etext.virginia.edu/ade/>

Journal: *Documentary Editing* (quarterly)

Notes: The Association for Documentary Editing was created in 1979 to promote documentary editing through the cooperation and exchange of ideas among the community of editors. The ADE plays a significant role in publishing, automating, setting standards for documentary editions, and representing the interests of the profession in Washington, D.C. The ADE has been very successful in lobbying on behalf of documentary editors and the federal agencies that fund documentary editions. Annual conference (fall).

Association of Moving Image Archivists (AMIA)

1313 N. Vine Street

Hollywood, CA 90028

Phone: (323) 463-1500

Fax: (323) 463-1506

Email: <mailto:AMIA@amianet.org>

Website: <http://www.amianet.org>

Newsletter: *AMIA Newsletter* (quarterly)

Journal: *The Moving Image* (twice yearly)

Notes: AMIA is the largest non-profit professional membership association for individuals and institutions concerned with the preservation of moving images. Incorporated in 1991, AMIA was established to advance the field of moving image archiving by fostering cooperation among those concerned with the acquisition, preservation, exhibition and use of moving image materials. In addition to its publication and education programs, AMIA holds an annual conference (fall), develops and promotes standards, encourages field-wide communication through its listserv, honors the work of archivists and archival organizations, administers a scholarship and fellowship program and collaborates with other institutions and organizations to design, promote and implement national moving image preservation policies and plans.

Association of Records Managers and Administrators (ARMA International)

13725 W. 109th St., Suite 101

Lenexa, KS 66215

Phone: (913) 341-3808

Fax: (913) 341-3472

Email: <mailto:hg@arma.org>

Website: <http://www.arma.org/>

Notes: ARMA International is a not-for-profit association serving more than 10,000 information management professionals in the United States, Canada, and over 30 other nations. ARMA International members include records and information managers, archivists, corporate librarians, imaging specialists, legal professionals, knowledge managers, consultants, and educators. ARMA holds an annual conference (fall) with training opportunities.

Council on Library and Information Resources

1755 Massachusetts Avenue, N.W.

Suite 500

Washington, DC 20036-2124

Phone: 202-939-4750

Fax: 202-939-4765

Email: info@clir.org

Website: www.clir.org

Newsletter: *CLIR Issues* (semi-monthly)

Notes: CLIR works to expand access to information, however recorded and preserved, as a public good. Their website is a good source for reports relevant to current issues in libraries and archives.

Council of State Historical Records Coordinators (COSHRC)

Victoria Irons Walch, Program Director

Council of State Historical Records Coordinators, Inc.

308 East Burlington Street, PMB 189

Iowa City, IA 52240

Phone: 319-338-0248

Fax: 319-354-2526

Email: vwalch@coshrc.org

Website: <http://www.coshrc.org/index.html>

Newsletter: None, but website has significant resources for educational programs, web-based training, and teaching with primary sources.

Notes: The Council of State Historical Records Coordinators (COSHRC) is a national organization comprising the individuals who serve as State Historical Records Coordinators and their deputies. The Coordinators chair State Historical Records Advisory Boards (SHRABs) in each of the 50 states, six territories, and the District of Columbia. Working collectively through their membership in COSHRC, the State Coordinators encourage cooperation among the states and state boards on matters of mutual interest, define and communicate archival and records concerns at a national level, and work with the NHPRC and other national organizations to ensure that the nation's documentary heritage is preserved and accessible.

Genealogical Society of Utah

50 East North Temple,

Salt Lake City, UT 84150
Telephone: (801) 538-2978
Fax: (801) 240-1448

Website: <http://www.gensocietyofutah.org/>

Notes: The Genealogical Society of Utah is dedicated to gathering, preserving, and sharing genealogical information throughout the world. Established in 1894, it is an incorporated, nonprofit educational institution entirely funded by The Church of Jesus Christ of Latter-day Saints. Its headquarters are in Salt Lake City, Utah, with local representatives in all parts of the world. The Society makes family history information available through its program of microfilming and through its libraries and Internet site.

Museum Computer Network (MCN)

Vicky Roper
232-329 March Road
Box 11
Ottawa ON K2K 2E1
Tel: 888-211-1477
Fax: 613-599-7027

Email: <mailto:mcn@igs.net>

Website: <http://www.mcn.edu/>

Newsletter: *Spectra* (thrice yearly)

Notes: The Museum Computer Network is a nonprofit organization of professionals dedicated to fostering the cultural aims of museums through the use of computer technologies. We serve individuals and institutions wishing to improve their means of developing, managing, and conveying museum information through the use of automation. We support cooperative efforts that enable museums to be more effective at creating and disseminating cultural and scientific knowledge as represented by their collections and related documentation. Members can participate in an annual conference and special interest groups; the website also has significant resources for museum automation.

Museum Trustee Association
2025 M Street NW, Suite 800
Washington, DC 20036-3309
Phone: (202) 367-1180
Fax: (202) 367-2180

Email: <mailto:coordinator@mta-hq.org>

Website: <http://www.mta-hq.org/>

Newsletter: *Museum Trusteeship* (electronic quarterly)

Notes: The Museum Trustee Association (MTA) is the only organization dedicated to providing ongoing board education programs, services and resources for the special needs of museum trustees. Museum trustees are elected to govern institutions voluntarily. There are nearly 75,000 museum trustees in the United States; they set policy, ensure funding and oversee the management of an institution, and in many cases are almost entirely untrained. The moral and legal obligations of museum trustees are complex and, in many

respects, unique to the museum world. The MTA offers numerous training opportunities, usually in conjunction with associated professional meetings, throughout the year.

National Association of Government Archives and Records Administrators (NAGARA)

48 Howard Street

Albany, NY 12207

Phone: (518) 463-8644

Email: nagara@caphill.com

Website: www.nagara.org

Newsletter: *Clearinghouse* (quarterly); *Crossroads* (quarterly)

Notes: NAGARA is the National Association of Government Archives and Records Administrators. It is an association dedicated to the improvement of federal, state, and local government records and information management. Annual meeting (summer) with training opportunities.

National Conference of State Historic Preservation Officers (NCSHPO)

Suite 342 Hall of the States

444 North Capitol Street, NW, Washington, DC 20001-7572

Phone: 202-624-5465

Fax: 202-624-5419

Website: <http://www.ncshpo.org/>

Newsletter: None, but significant news and events on website.

Notes: The National Conference of State Historic Preservation Officers acts as a communications vehicle among the State Historic Preservation Officers and their staffs and represents the SHPOs with federal agencies and national preservation organizations. Annual meeting (spring) with training opportunities.

National Council on Public History

Cavanaugh 327, IUPUI

425 University Blvd.

Indianapolis, IN 46202-5140

Phone: 317-274-2716

E-mail: ncph@iupui.edu

Website: <http://ncph.org/>

Newsletter: *Public History News* (quarterly)

Journal: *The Public Historian* (quarterly)

Notes: The National Council on Public History (NCPH) works to advance the professionalism of public history and to advocate enhanced public and governmental support for historical programs. The NCPH includes museum professionals, government historians, historical consultants and employees in consulting, archivists, professors and students with public history interests, and many others. Annual meeting (spring) with training opportunities.

National Episcopal Historians and Archivists (NEHA)

Website: <http://www.neha-archivist.org/>

Newsletter: *The Historiographer* (quarterly)

Notes: The National Episcopal Historians and Archivists (NEHA), formerly the National Episcopal Historians Association, began in 1961 as an outgrowth of what was then called the Church Historical Society. The organization answered the need as of Diocesan officials and others who felt that attention should be given to nurturing congregations, diocesan, and institutional archivists as well as historiographers and registrars. Annual conference with training opportunities; meet every three years with Historical Society of the Episcopal Church and the Episcopal Women's History Project.

National Genealogical Society

4527 Seventeenth Street North

Arlington, VA 22207-2399

Phone: (703) 525-0050

Fax: (703) 525-0052

Email: <mailto:ngs@ngsgenealogy.org>

Website: www.ngsgenealogy.org

Newsletter: *NGS NewsMagazine* (bimonthly)

Journal: *NGS Quarterly* (quarterly)

Notes: Offers instructional materials, training, annual conference (spring), and a selection of books and publications.

Organization of American Historians (OAH)

112 North Bryan Ave.

Bloomington, IA 47408-4199

Phone: 812-855-7311

Fax: 812-855-0696

E-mail: magazine@oah.org

Website: www.oah.org

Newsletter: *OAH Newsletter* (quarterly)

Magazine: *OAH Magazine of History* (quarterly)

Journal: *Journal of American History* (quarterly)

Notes: The Organization of American Historians is the largest learned society devoted to the study of American history. Since its founding in 1907 as the Mississippi Valley Historical Association, the OAH has promoted the study and teaching of the American past through its many activities. Provides education, advocacy, and promotion of history. Particular focus on using historical materials in K-12 education. Annual meeting (spring).

Oral History Association (OHA)

Website: <http://www.dickinson.edu/organizations/oha/>

Journal: *Oral History Review* (quarterly)

Newsletter: *OHA Newsletter* (quarterly)

Notes: The Oral History Association, established in 1966, seeks to bring together all persons interested in oral history as a way of collecting human memories. In addition to fostering communication among its members, the OHA encourages standards of excellence in the collection, preservation, dissemination and uses of oral testimony. To guide and advise those concerned with oral documentation, the OHA has established a set

of goals, guidelines, and evaluation standards for oral history interviews. Annual meeting (fall) with training opportunities.

PRISM International (Professional Records & Information Services Management)

605 Benson Road - Suite B
Garner, North Carolina 27529 USA
Ph: 919-771-0657
Fax: 919-771-0457

Email: <mailto:staff@prismintl.org>

Website: <http://www.prismintl.org/>

PRISM is a not-for-profit trade association for companies that provide their clients with protection, access, retention, storage and disposal of their vital information. Website offers a number of resources related to records and information management, including a code of ethics.

Society of American Archivists (SAA)

527 S. Wells St., 5th Floor
Chicago, IL 60607
Phone: 312/922-0140
Fax: 312/347-1452

Email: <mailto:info@archivists.org>

Website: <http://www.archivists.org/>

Newsletter: *Archival Outlook* (bimonthly)

Journal: *American Archivist* (semi-annually)

Notes: The Society of American Archivists serves the educational and informational needs of its members and provides leadership to help ensure the identification, preservation, and use of the nation's historical record. SAA assists archivists in the United States through leadership, education, and information exchange. SAA's annual meeting occurs in late August or early September and provides workshops and a variety of session types. SAA also provides workshops throughout the year; some are in-person and some are web-based. SAA also produces a newsletter and a peer-reviewed academic journal, and provides its members with a membership directory.

Visual Resources Association (VRA)

Website: <http://www.vraweb.org/>

Journal: *VRA Bulletin* (quarterly)

Notes: The Visual Resources Association is a multi-disciplinary community of image management professionals working in educational and cultural heritage environments. The Association is committed to providing leadership in the field, developing and advocating standards, and providing educational tools and opportunities for its members. The Association offers a forum for issues of vital concern to the membership, including documentation and access to images of visual culture, integration of technology-based instruction and research, and intellectual property policy. Our international membership includes: information specialists, digital image specialists; art, architecture, film and video librarians, museum curators; slide, photograph, microfilm and digital archivists, architectural firms, galleries, publishers, image system vendors, rights and reproductions

officials, photographers, art historians, artists, and scientists. The VRA offers an annual conference (spring) with training opportunities and a number of resources on their website.

Preservation and Bibliographic Associations and Consortia

American Institute for Conservation of Historic and Artistic Works (AIC)

1717 K Street, NW

Suite 200

Washington, DC 20006

Phone: (202) 452-9545

Fax: (202) 452-9328

Email: info@aic-faic.org

Website: <http://aic.stanford.edu>

Newsletter: *AIC News* (bimonthly)

Journal: *Journal of the American Institute for Conservation* (bimonthly)

Notes: The American Institute for Conservation of Historic and Artistic Works (AIC) is the national membership organization of conservation professionals dedicated to preserving the art and historic artifacts of our cultural heritage for future generations. Providing a forum for the exchange of ideas on conservation, AIC advances the practice and promotes the importance of the preservation of cultural property by coordinating the exchange of knowledge, research, and publications. AIC's Code of Ethics and Guidelines for Practice defines appropriate conduct for the field. AIC produces a variety of publications and holds an annual conference (spring) that offers training opportunities.

Conservation Center for Art & Historic Artifacts (CCAHA)

264 S. 23rd Street

Philadelphia, PA 19103

Phone: (215)545-0613

Fax: (215) 735-9313

Email: ccaha@ccaha.org

Website: www.ccaha.org

Publications: Variety of publications on conservation topics.

Notes: The CCAHA specializes in the treatment of art and historic artifacts on paper. Established in 1977, CCAHA is one of the largest non-profit regional conservation laboratories in the country. CCAHA serves cultural, educational, and research institutions; individuals; corporations; and private organizations throughout the United States.

Amigos Library Services

14400 Midway Road

Dallas, Texas 75244-3509

Phone: 1-800-843-8482 (972-851-8000 in the Dallas area)

Fax: 972/991-6061

Email: amigos@amigos.org

Website: <http://www.amigos.org/>

Notes: Library service center that offers imaging and preservation services, education and training to its members.

Northeast Document Conservation Center (NEDCC)

100 Brickstone Square

Andover, MA 01810-1494

Phone: (978) 470-1010

Email: nedcc@nedcc.org

Website: <http://www.nedcc.org/>

Notes: The Northeast Document Conservation Center (NEDCC) is the largest nonprofit, regional conservation center in the United States. Its mission is to improve the preservation programs of libraries, archives, museums, and other historical and cultural organizations; to provide the highest quality services to institutions that cannot afford in-house conservation facilities or that require specialized expertise; and to provide leadership to the preservation field. It provides paper, book, and photograph conservation; photograph duplication; and microfilming services. It also provides consultants for workshops, surveys, and disaster assistance. Its website offers an excellent selection of up-to-date preservation resources.

Regional Alliance for Preservation (RAP)

Website: <http://www.rap-arcc.org/>

Notes: National network of preservation/conservation organizations that coordinates outreach efforts.

Southeastern Library Network (SOLINET)

1438 West Peachtree Street NW, Suite 200

Atlanta, GA 30309-2955

Phone: 1-800-999-8558

Fax: (404) 892-7879

Website: <http://www.solinet.net/>

Notes: Membership network of libraries and other information organizations.

Federal Agencies

Library of Congress

Website: <http://www.loc.gov>

Notes: The source for a wealth of information on cataloguing standards, including MARC, EAD, and authority files. There is also helpful information on copyright and on standards for digitization.

National Archives and Records Administration (NARA)

Website: <http://www.archives.gov/>

Notes: Naturally, a resource for examples of good government record-keeping. NARA also has the Archives Library Information Center (ALIC), the only library just for archivists. It can be found at http://archives.gov/research_room/alic/.

Listservs

Archives and Archivists Listserv

This listserv is open to all archivists.

To subscribe or unsubscribe, send e-mail to listserv@listserv.muohio.edu In body of message:

SUB ARCHIVES firstname lastname *or*:

UNSUB ARCHIVES [firstname lastname not used for unsubscribing]

To post a message, send e-mail to archives@listserv.muohio.edu.

Web interface at <http://listserv.muohio.edu/archives/archives.html>

List manager: Robert F Schmidt rschmidt@lib.muohio.edu

Archives Discussion List

This listserv, hosted by Georgia College & State University, is open to archives students and new archivists who have been in the profession for 3 years or less. Information on subscribing to the list can be found at

http://www.gcsu.edu/lists/scholar/archives_talk.html

List manager: Lamonica Jenkins Sanford: ljenkins@mail.gcsu.edu.

Electronic Records Section Listserv

ERECS-L is operated jointly by the Electronics Records Section and SUNY at Albany. This was the first listserv operated by an SAA unit and has served as the model for SAA's Listserv Policy. ERECS-L has been operating since 1994 and currently has over 1,000 members. The list is dedicated to discussions about the preservation and management of records in electronic form.

To subscribe, send a message to: LISTSERV@listserv.albany.edu

SUB ERECS-L [Yourfirstname Yourlastname]

L.A.G.A.R. (Lesbian and Gay Archives Roundtable) Listserv

The L.A.G.A.R. Listserv was established to encourage discussion and information sharing on topics related to collecting, preserving, and making accessible gay and lesbian historical materials. Business of L.A.G.A.R. will also be discussed here.

To subscribe, send the following command to: listproc@cornell.edu

SUBSCRIBE LAGAR-L Firstname Lastname

where "Firstname Lastname" is your real name

Museum Archives Listserv (SAAMUS-L)

The Museum Archives Listserv, SAAMUS-L, is hosted by the Smithsonian Institution.

To join the SAA Museum Archives listserv send email to LISTSERV@SI-LISTSERV.SI.EDU with the following commands in the body of the email:

subscribe SAAMUS-L firstname lastname

To post to the list, send email to SAAMUS-L@SI-LISTSERV.SI.EDU.
List manager: Kristine Kaske, kaskek@nasm.si.edu.

Oral History Discussion List **H-Oralhist** is the oral history discussion list. To subscribe to the H-Oralhist send a message to: listserv@h-net.msu.edu with no subject and with the following text:
SUBSCRIBE H-ORALHIST firstname lastname affiliation

Records Management Roundtable Listserv

This listserv is open to all archivists who have responsibility for or just an interest in records management. It is to be used solely for information, comments or questions regarding the SAA Records Management Roundtable and its companion groups, the ARMA Archives ISG and the SAA/ARMA Joint Committee. It is not designed to replace or augment the Records Management listserv.

To subscribe send the following message to: listserv@listserv.syr.edu
SUB SAARMRT Your First Name Your Last Name (insert your own first and last name)
List manager: Edward L. Galvin

SAA Student List

This list is open to all student archivists. To subscribe, go to <http://www.archivists.org/students/index.asp#subscribe>

Science, Technology, and Health Care Archives Forum ([STHC-L Archives](#))

STHC-L provides a forum for archivists working at institutions in the natural, physical, and social sciences; technology; and the health sciences. It includes announcements, inquiries, and discussions on access to and use of historical sources. Membership is open to archivists and users of archives in the history of science, technology, and health care. It is maintained for the benefit of the STHC Roundtable of the Society of American Archivists, but is open to all (i.e., anyone) with an e-mail account can subscribe without restriction.

To subscribe, send a message to: LISTPROC@library.ucla.edu
With the following in the body of the message: SUBSCRIBE STHC-L [Yourfirstname Yourlastname, Institution] e.g.: SUBSCRIBE STHC-L Russell Johnson, UCLA

VisualMat Listserv

VisualMat is a list begun in 1999 as an open forum for topics relating to visual materials collections in archives and as a means of communication among members of the Visual Materials Section and the Visual Materials Cataloging and Access Roundtable of the Society of American Archivists. VisualMat provides a venue for the discussion of all aspects of the management and cataloging of historic visual materials collections, particularly in archival repositories.

To subscribe, send a message from your own email account to: majordomo@listlink.berkeley.edu

You need no subject line, and the body of the message should just read:
subscribe visualmat

Once you have signed up, messages should be sent to: visualmat@listlink.berkeley.edu

In order to prevent spam, postings to the list can only be made by subscribers.
List manager: James Eason, jeason@library.berkeley.edu

Archives, Library, and Museum Organizations

Montana Organizations

(Montana) State Historical Records Advisory Board (SHRAB)

Jodie Foley, Coordinator

Montana Historical Society

PO Box 201201

Helena, MT 59620-1201

(406) 444-7482

Email: jofoley@mt.gov

Website: http://mhs.mt.gov/research/library/rc_brdscoms.asp

Newsletter: *Montana Archivist* (quarterly)

Notes: The SHRAB represents those who care for historic records in the state of Montana. Through twice-yearly meetings, usually in conjunction with a state archives, history, library, or museum conference, the Board initiates projects for the state, including training opportunities, and assists historical repositories in Montana with their work. The SHRAB also reviews all grant applications to the National Historic Publications and Record Commission (NHPRC) from Montana.

Montana Art Gallery Directors Association (MAGDA)

2112 First Avenue North

Great Falls, MT 59401

Phone: (406) 761-1797

Email: montanaart@hotmail.com

Website: <http://www.mt-magda.org/>

Notes: MAGDA encourages, develops, and accomplish the public exhibition of a diverse range of the visual arts by originating and/or touring exhibitions; disseminates technical information regarding gallery and museum operations; provides public information and education concerning the arts; develops and supports public interest in, and knowledge of, the cultural resources and heritage of the State of Montana; and procures and provides financial support for the accomplishment and continuation of these purposes. It has an annual conference with professional development and training for personnel and volunteers of the state's art centers

Montana Library Association (MLA)

Email: debkmla@hotmail.com

Website: <http://www.mtlib.org/>

Newsletter: *Focus* (quarterly)

Notes: Provides Montana libraries with leadership, education, and advocacy. Annual conference (spring) with training opportunities.

Museums Association of Montana (MAM)

Website: <http://montanamuseums.org/>

Newsletter: *MAM Newsletter* (quarterly)

Notes: MAM promotes professionalism and cooperation among the museums of Montana. MAM supports all types of museums—art, history, science, and general—and individuals who are interested in improving and strengthening Montana's museums.

Annual conference (spring) with training opportunities.

Regional Organizations

Council of Intermountain Archivists (CIMA)

PO Box 2048

Salt Lake City, UT 84110

Website: <http://www.lib.utah.edu/cima/>

Newsletter: *CIMA Newsletter* (quarterly)

Notes: CIMA is an organization of approximately 150 archivists and records managers, mainly from Utah, Nevada, and Idaho. However, anyone from any state may join. Annual conference with training opportunities.

Mountain-Plains Museums Association (MPMA)

7110 West David Drive

Littleton, Colorado

80128-5405

Phone: (303) 979-9358

Fax: (303) 979-3553 fax

Website: <http://www.mountplainsmuseums.org/>

Newsletter: *Newsgram* (monthly)

Notes: MPMA provides networking and education for museums in Colorado, Kansas, Montana, Nebraska, New Mexico, North Dakota, Oklahoma, South Dakota, Texas and Wyoming. Annual conference (fall) with training opportunities.

Northwest Archivists, Inc. (NWA)

Website: <http://www.lib.washington.edu/nwa/>

Newsletter: *Easy Access* (quarterly)

Notes: The Northwest Archivists, Inc. is a regional association of professional archivists, users of archives, and others interested in the preservation and use of archival materials in the Pacific Northwest United States, including Alaska, Idaho, Montana, Oregon, and Washington. The organization holds a general meeting once a year (spring) with a program to enhance professional development and networking among archivists throughout the region, and has a scholarship program to assist its members in obtaining training and education.

Northwest Oral History Association (NOHA)

Website: <http://www.his.state.mt.us/finduse/noha.asp>

Notes: The Northwest Oral History Association is a regional organization of oral historians, users of oral histories, and others interested in the collection and preservation of historically significant memories through recorded interviews. NOHA's focus is Pacific Northwest history, including Alaska, California, Idaho, Montana, Oregon, Utah, and Washington. NOHA holds an annual spring conference to advance professional development and networking among oral historians throughout the region.

Society of Rocky Mountain Archivists

Website: <http://www.srmarchivists.org/>

Newsletter: *Rocky Mountain Archivist* (quarterly)

Other publications: Occasional Papers (irregular)

Notes: The Society meets twice a year to promote education and awareness of archival issues. These meetings include formal talks, panel discussions, and repository tours.

Western Museums Association

2960 San Pablo Avenue

Berkeley, CA 94702

Phone: (510) 665-0700

Fax: (510) 665-9701

Website: <http://www.westmuse.org/>

Notes: The Western Museums Association challenges the diverse museum community of the West, empowering individuals to cultivate leadership and enable institutions to remain relevant in a dynamic world. We provide opportunities for learning and personal interaction to enhance the creative skills and enrich the lives of individuals who do museum work. Annual conference (fall) with training opportunities.

CDP@BCR

14394 E. Evans

Aurora, CO 80014

Phone: 303-751-6277

Fax: 303-751-9787

Website: <http://www.cdpheritage.org/>

Notes: The CDP's mission is to achieve high quality digital access to cultural heritage collections. To provide resources and training to create digital surrogates of primary source collections. The CDP works with partners across the western United States.

National Organizations

Academy of Certified Archivists (ACA)

48 Howard Street

Albany, NY 12207

Phone: 518/463-8644

Fax: 518/463-8656

Website: www.certifiedarchivists.org

Notes: The Academy of Certified Archivists promotes fundamental standards of professional archival practice. It defines the knowledge and abilities necessary to be an

archivist and certifies archivists through examination, ensures professional archival standards, and promotes the employment of Certified Archivists.

American Association for State and Local History (AASLH)

1717 Church St.

Nashville, TN 37203-2991

Phone: 615/320-3203

Fax: 615/327-9013

Website: www.aaslh.org

Newsletter: *Dispatch* (monthly)

Magazine: *History News* (quarterly)

Notes: The American Association for State and Local History provides leadership service, and support for its members, who preserve and interpret state and local history in order to make the past more meaningful in American Society. Publishes technical leaflets and other publications. Annual meeting (fall) with training; also offers separate workshop series.

American Association of Museums (AAM)

1575 Eye Street NW, Suite 400

Washington, DC 20005

Phone: 202/289-1818

Fax: 202/289-6578

Website: www.aam-us.org

Newsletter: *AVISO* (monthly)

Magazine: *Museum News* (semi-monthly)

Notes: Founded in 1906, the American Association of Museums (AAM) is dedicated to promoting excellence within the museum community. Through advocacy, professional education, information exchange, accreditation, and guidance on current professional standards of performance, AAM assists museum staff, boards, and volunteers across the country to better serve the public. AAM is the only organization representing the entire scope of museums and professionals and unpaid staff who work for and with museums. Sponsors accreditation of museums, museum assessment, provides advocacy and representation, publishes professional literature, and provides education through an annual meeting (spring) and a series of workshops and seminars.

American Historical Association

400 A Street SE

Washington, DC 20003-3889

Phone: (202) 544-2422

FAX: (202) 544-8307

Website: <http://www.historians.org/>

Newsletter: *Perspectives* (monthly during academic year)

Journal: *American Historical Review* (quarterly)

Notes: The American Historical Association (AHA) is a nonprofit membership organization founded in 1884 and incorporated by Congress in 1889 for the promotion of historical studies, the collection and preservation of historical documents and artifacts,

and the dissemination of historical research. As the largest historical society in the United States, the AHA serves as the umbrella organization for historians working in every period and geographical area. Among its 15,000 members are faculty at secondary schools and two- and four-year colleges and universities, history graduate students, independent historians, and historians in museums, historical organizations, libraries and archives, government, and business.

American Library Association, Rare Books and Manuscripts Section, Association of College and University Libraries (RBMS/ACRL/ALA)

Website: <http://www.rbms.nd.edu>

Newsletter: *RBMS Newsletter* (twice yearly)

Journal: *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* (twice yearly)

Notes: The Rare Books and Manuscripts Section is part of the of the Association of College and Research Libraries (ACRL), a division of the American Library Association (ALA). RBMS strives to represent and promote the interests of librarians who work with rare books, manuscripts, and other types of special collections. Annual conference (summer)

Association of Canadian Archivists (ACA)

ACA Office Manager

PO Box 2596, Station D

Ottawa, ON

K1P 5W6

Canada

Phone: (613) 445-4564

Fax: (613) 443-0261

Website: <http://archivists.ca>

Newsletter: *ACA Bulletin* (semi-monthly)

Journal: *Archivaria* (twice yearly)

Notes: Provides advocacy, education, standards, and research for Canadian archivists. Annual conference (spring) and training opportunities.

Archivists for Congregations of Women Religious (ACWR)

ACWR National Office

5900 Delhi Rd

Mount St. Joseph, OH 45051

Phone: 1-513-347-4080

Website: <http://www.archivistsacwr.org/>

Newsletter: Twice yearly

Notes: ACWR is a professional organization established to bring archivists, historians and researchers together to confront current issues and problems and to explore needs and opportunities facing religious women's archives today. ACWR members benefit from the expertise and resources of many knowledgeable and qualified archivists throughout the country. In addition to opportunities for interaction, you will have access to educational programs specifically developed for archivists for congregations of women religious.

Association of Catholic Diocesan Archivists (ACDA)

President:

Charles E. Nolan

Archdiocese of New Orleans

1100 Chartres St.

New Orleans, LA 70116-2596

Phone: (504) 529-2651

Fax: (504) 529-3075

Association for Documentary Editing (ADE)

Website: <http://etext.virginia.edu/ade/>

Journal: *Documentary Editing* (quarterly)

Notes: The Association for Documentary Editing was created in 1979 to promote documentary editing through the cooperation and exchange of ideas among the community of editors. The ADE plays a significant role in publishing, automating, setting standards for documentary editions, and representing the interests of the profession in Washington, D.C. The ADE has been very successful in lobbying on behalf of documentary editors and the federal agencies that fund documentary editions. Annual conference (fall).

Association of Moving Image Archivists (AMIA)

1313 N. Vine Street

Hollywood, CA 90028

Phone: (323) 463-1500

Fax: (323) 463-1506

Website: <http://www.amianet.org>

Newsletter: *AMIA Newsletter* (quarterly)

Journal: *The Moving Image* (twice yearly)

Notes: AMIA is the largest non-profit professional membership association for individuals and institutions concerned with the preservation of moving images. Incorporated in 1991, AMIA was established to advance the field of moving image archiving by fostering cooperation among those concerned with the acquisition, preservation, exhibition and use of moving image materials. In addition to its publication and education programs, AMIA holds an annual conference (fall), develops and promotes standards, encourages field-wide communication through its listserv, honors the work of archivists and archival organizations, administers a scholarship and fellowship program and collaborates with other institutions and organizations to design, promote and implement national moving image preservation policies and plans.

Association of Records Managers and Administrators (ARMA International)

13725 W. 109th St., Suite 101

Lenexa, KS 66215

Phone: (913) 341-3808

Fax: (913) 341-3472

Website: <http://www.arma.org/>

Notes: ARMA International is a not-for-profit association serving more than 10,000 information management professionals in the United States, Canada, and over 30 other nations. ARMA International members include records and information managers, archivists, corporate librarians, imaging specialists, legal professionals, knowledge managers, consultants, and educators. ARMA holds an annual conference (fall) with training opportunities.

Council on Library and Information Resources

1755 Massachusetts Avenue, N.W.

Suite 500

Washington, DC 20036-2124

Phone: 202-939-4750

Fax: 202-939-4765

Website: <http://www.clir.org/>

Newsletter: *CLIR Issues* (semi-monthly)

Notes: CLIR works to expand access to information, however recorded and preserved, as a public good. Their website is a good source for reports relevant to current issues in libraries and archives.

Council of State Archivists (CoSA)

308 East Burlington Street, PMB 189

Iowa City, IA 52240

Phone: 319-338-0248

Fax: 319-354-2526

Website: <http://www.statearchivists.org/>

Newsletter: None, but website has significant resources for educational programs, web-based training, and teaching with primary sources.

Notes: The Council of State Historical Records Coordinators (COSHRC) is a national organization comprising the individuals who serve as State Historical Records Coordinators and their deputies. The Coordinators chair State Historical Records Advisory Boards (SHRABs) in each of the 50 states, six territories, and the District of Columbia. Working collectively through their membership in COSHRC, the State Coordinators encourage cooperation among the states and state boards on matters of mutual interest, define and communicate archival and records concerns at a national level, and work with the NHPRC and other national organizations to ensure that the nation's documentary heritage is preserved and accessible.

Genealogical Society of Utah

50 East North Temple,

Salt Lake City, UT 84150

Telephone: (801) 538-2978

Fax: (801) 240-1448

Website: <http://www.gensocietyofutah.org/>

Notes: The Genealogical Society of Utah is dedicated to gathering, preserving, and sharing genealogical information throughout the world. Established in 1894, it is an incorporated, nonprofit educational institution entirely funded by The Church of Jesus

Christ of Latter-day Saints. Its headquarters are in Salt Lake City, Utah, with local representatives in all parts of the world. The Society makes family history information available through its program of microfilming and through its libraries and Internet site.

Museum Computer Network (MCN)

232-329 March Road

Box 11

Ottawa ON K2K 2E1

Tel: 888-211-1477

Fax: 613-599-7027

Website: <http://www.mcn.edu/>

Newsletter: *Spectra* (thrice yearly)

Notes: The Museum Computer Network is a nonprofit organization of professionals dedicated to fostering the cultural aims of museums through the use of computer technologies. We serve individuals and institutions wishing to improve their means of developing, managing, and conveying museum information through the use of automation. We support cooperative efforts that enable museums to be more effective at creating and disseminating cultural and scientific knowledge as represented by their collections and related documentation. Members can participate in an annual conference and special interest groups; the website also has significant resources for museum automation.

Museum Trustee Association

4633 E. Broadway Boulevard, Suite 101

Tucson, Arizona 85711

Phone: (520) 322-5555

Toll Free: (866) 640-7555

Fax: (520) 323-3399

Website: <http://www.mta-hq.org/>

Newsletter: *Museum Trusteeship* (electronic quarterly)

Notes: The Museum Trustee Association (MTA) is the only organization dedicated to providing ongoing board education programs, services and resources for the special needs of museum trustees. Museum trustees are elected to govern institutions voluntarily. There are nearly 75,000 museum trustees in the United States; they set policy, ensure funding and oversee the management of an institution, and in many cases are almost entirely untrained. The moral and legal obligations of museum trustees are complex and, in many respects, unique to the museum world. The MTA offers numerous training opportunities, usually in conjunction with associated professional meetings, throughout the year.

National Association of Government Archives and Records Administrators (NAGARA)

90 State Street, Suite 1009

Albany, NY 12207

Phone: (518) 463-8644

Fax: (518) 463-8656

Website: <http://www.nagara.org/>

Newsletter: *Clearinghouse* (quarterly); *Crossroads* (quarterly)

Notes: NAGARA is the National Association of Government Archives and Records Administrators. It is an association dedicated to the improvement of federal, state, and local government records and information management. Annual meeting (summer) with training opportunities.

National Conference of State Historic Preservation Officers (NCSHPO)

Suite 342 Hall of the States

444 North Capitol Street, NW, Washington, DC 20001-7572

Phone: 202-624-5465

Fax: 202-624-5419

Website: <http://www.ncshpo.org/>

Newsletter: None, but significant news and events on website.

Notes: The National Conference of State Historic Preservation Officers acts as a communications vehicle among the State Historic Preservation Officers and their staffs and represents the SHPOs with federal agencies and national preservation organizations. Annual meeting (spring) with training opportunities.

National Council on Public History

425 University Blvd.

Indianapolis, IN 46202-5140

Phone: 317-274-2716

Website: <http://ncph.org/>

Newsletter: *Public History News* (quarterly)

Journal: *The Public Historian* (quarterly)

Notes: The National Council on Public History (NCPH) works to advance the professionalism of public history and to advocate enhanced public and governmental support for historical programs. The NCPH includes museum professionals, government historians, historical consultants and employees in consulting, archivists, professors and students with public history interests, and many others. Annual meeting (spring) with training opportunities.

National Episcopal Historians and Archivists (NEHA)

Website: <http://www.neha-archivist.org/>

Newsletter: *The Historiographer* (quarterly)

Notes: The National Episcopal Historians and Archivists (NEHA), formerly the National Episcopal Historians Association, began in 1961 as an outgrowth of what was then called the Church Historical Society. The organization answered the need as of Diocesan officials and others who felt that attention should be given to nurturing congregations, diocesan, and institutional archivists as well as historiographers and registrars. Annual conference with training opportunities; meet every three years with Historical Society of the Episcopal Church and the Episcopal Women's History Project.

National Genealogical Society

4527 Seventeenth Street North

Arlington, VA 22207-2399

Phone: (703) 525-0050

Fax: (703) 525-0052

Website: <http://www.ngsgenealogy.org/>

Newsletter: *NGS NewsMagazine* (bimonthly)

Journal: *NGS Quarterly* (quarterly)

Notes: Offers instructional materials, training, annual conference (spring), and a selection of books and publications.

Organization of American Historians (OAH)

112 North Bryan Ave.

Bloomington, IA 47408-4199

Phone: 812-855-7311

Fax: 812-855-0696

Website: <http://www.oah.org/>

Newsletter: *OAH Newsletter* (quarterly)

Magazine: *OAH Magazine of History* (quarterly)

Journal: *Journal of American History* (quarterly)

Notes: The Organization of American Historians is the largest learned society devoted to the study of American history. Since its founding in 1907 as the Mississippi Valley Historical Association, the OAH has promoted the study and teaching of the American past through its many activities. Provides education, advocacy, and promotion of history. Particular focus on using historical materials in K-12 education. Annual meeting (spring).

Oral History Association (OHA)

Website: <http://www.dickinson.edu/organizations/oha/>

Journal: *Oral History Review* (quarterly)

Newsletter: *OHA Newsletter* (quarterly)

Notes: The Oral History Association, established in 1966, seeks to bring together all persons interested in oral history as a way of collecting human memories. In addition to fostering communication among its members, the OHA encourages standards of excellence in the collection, preservation, dissemination and uses of oral testimony. To guide and advise those concerned with oral documentation, the OHA has established a set of goals, guidelines, and evaluation standards for oral history interviews. Annual meeting (fall) with training opportunities.

PRISM International (Professional Records & Information Services Management)

131 US 70 West

Garner, NC 27529

Tel: (800) 336-9793

Fax: (919) 771-0457

Website: <http://www.prismintl.org/>

PRISM is a not-for-profit trade association for companies that provide their clients with protection, access, retention, storage and disposal of their vital information. Website offers a number of resources related to records and information management, including a code of ethics.

Society of American Archivists (SAA)

17 North State Street, Suite 1425

Chicago, IL 60602,

Phone: (866) SAA-7858

Fax: (312) 606-0728

Website: <http://www.archivists.org/>

Newsletter: *Archival Outlook* (bimonthly)

Journal: *American Archivist* (semi-annually)

Notes: The Society of American Archivists serves the educational and informational needs of its members and provides leadership to help ensure the identification, preservation, and use of the nation's historical record. SAA assists archivists in the United States through leadership, education, and information exchange. SAA's annual meeting occurs in late August or early September and provides workshops and a variety of session types. SAA also provides workshops throughout the year; some are in-person and some are web-based. SAA also produces a newsletter and a peer-reviewed academic journal, and provides its members with a membership directory.

Visual Resources Association (VRA)

Website: <http://www.vraweb.org/>

Journal: *VRA Bulletin* (quarterly)

Notes: The Visual Resources Association is a multi-disciplinary community of image management professionals working in educational and cultural heritage environments. The Association is committed to providing leadership in the field, developing and advocating standards, and providing educational tools and opportunities for its members. The Association offers a forum for issues of vital concern to the membership, including documentation and access to images of visual culture, integration of technology-based instruction and research, and intellectual property policy. Our international membership includes: information specialists, digital image specialists; art, architecture, film and video librarians, museum curators; slide, photograph, microfilm and digital archivists, architectural firms, galleries, publishers, image system vendors, rights and reproductions officials, photographers, art historians, artists, and scientists. The VRA offers an annual conference (spring) with training opportunities and a number of resources on their website.

Preservation and Bibliographic Associations and Consortia

American Institute for Conservation of Historic and Artistic Works (AIC)

1156 15th Street NW Suite 320

Washington DC 20005-1714

Phone: (202) 452-9545

Fax: (202) 452-9328

Website: <http://aic.stanford.edu>

Newsletter: *AIC News* (bimonthly)

Journal: *Journal of the American Institute for Conservation* (bimonthly)

Notes: The American Institute for Conservation of Historic and Artistic Works (AIC) is the national membership organization of conservation professionals dedicated to

preserving the art and historic artifacts of our cultural heritage for future generations. Providing a forum for the exchange of ideas on conservation, AIC advances the practice and promotes the importance of the preservation of cultural property by coordinating the exchange of knowledge, research, and publications. AIC's Code of Ethics and Guidelines for Practice defines appropriate conduct for the field. AIC produces a variety of publications and holds an annual conference (spring) that offers training opportunities.

Conservation Center for Art & Historic Artifacts (CCAHA)

264 S. 23rd Street

Philadelphia, PA 19103

Phone: (215) 545-0613

Fax: (215) 735-9313

Website: <http://www.ccaha.org/contact.php>

Publications: Variety of publications on conservation topics.

Notes: The CCAHA specializes in the treatment of art and historic artifacts on paper.

Established in 1977, CCAHA is one of the largest non-profit regional conservation laboratories in the country. CCAHA serves cultural, educational, and research institutions; individuals; corporations; and private organizations throughout the United States.

Amigos Library Services

14400 Midway Road

Dallas, Texas 75244-3509

Phone: 1-800-843-8482 (972-851-8000 in the Dallas area)

Fax: 972/991-6061

Website: <http://www.amigos.org/>

Notes: Library service center that offers imaging and preservation services, education and training to its members.

Northeast Document Conservation Center (NEDCC)

100 Brickstone Square

Andover, MA 01810-1494

Phone: (978) 470-1010

Website: <http://www.nedcc.org/>

Notes: The Northeast Document Conservation Center (NEDCC) is the largest nonprofit, regional conservation center in the United States. Its mission is to improve the preservation programs of libraries, archives, museums, and other historical and cultural organizations; to provide the highest quality services to institutions that cannot afford in-house conservation facilities or that require specialized expertise; and to provide leadership to the preservation field. It provides paper, book, and photograph conservation; photograph duplication; and microfilming services. It also provides consultants for workshops, surveys, and disaster assistance. Its website offers an excellent selection of up-to-date preservation resources.

Regional Alliance for Preservation (RAP)

Website: <http://www.rap-arcc.org/>

Notes: National network of preservation/conservation organizations that coordinates outreach efforts.

Southeastern Library Network (SOLINET)

1438 West Peachtree Street NW, Suite 200

Atlanta, GA 30309-2955

Phone: 1-800-999-8558

Fax: (404) 892-7879

Website: <http://www.solinet.net/>

Notes: Membership network of libraries and other information organizations.

Federal Agencies

Library of Congress

Website: <http://www.loc.gov>

Notes: The source for a wealth of information on cataloguing standards, including MARC, EAD, and authority files. There is also helpful information on copyright and on standards for digitization.

National Archives and Records Administration (NARA)

Website: <http://www.archives.gov/>

Notes: Naturally, a resource for examples of good government record-keeping. NARA also has the Archives Library Information Center (ALIC), the only library just for archivists. It can be found at http://archives.gov/research_room/alic/