KEEPING HISTORY

Recommended Practices For North Dakota Historical Records Repositories

North Dakota State Historical Records Advisory Board (SHRAB)
October 2006

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Introduction and Acknowledgments

The North Dakota State Historical Records Advisory Board (SHRAB) works to encourage the preservation of and access to historical documentation, and to provide the information, technical assistance and resources which will assist records-keepers and historical repositories in preserving North Dakota's historical records and in making them accessible. The State Historical Records Advisory Board was established in 1976, with a coordinator and board members appointed by the governor.

The SHRAB is one of many similar state organizations in existence nationwide supported by the National Historical Publications and Records Commission (NHPRC), a branch of the National Archives and Records Administration.

The SHRAB analyzes records conditions and plans its limited activities around what it perceives as the greatest records needs facing the state and what the role of the volunteer body can be. In its most recent review and plan, updated in 2006, the board concluded:

1: Training and professional development are greatest needs*. All individuals working with historical records should have the knowledge necessary to administer their programs and to organize, preserve and make accessible the records in their custody.*

2: Access to records is in danger because of attitudes and changing formats*. Researchers should have ready access to historical records regardless of the format of the record or its physical location. Individuals seeking information from historical records should be able to find the information they need with as few obstacles as possible.*

3: Historical records repositories should work to document all significant areas of the state's history. *There is a need to identify undocumented and under-documented areas in North Dakota's history. North Dakota's history must include the experiences of all of its people, including its ethnic groups, women and others whose activities may not have been well documented in the past. Finding and preserving these records will require the interest and cooperation of many organizations and individuals.*

4: Preservation issues must be addressed. *North Dakota should develop and implement a statewide plan for the identification and preservation of historical records and other documentary materials.*

5: Records facilities need more space and improved environmental controls. *Institutions and organizations responsible for acquiring, preserving and making available historical records should be housed in facilities with adequate space, equipment and environmental controls.*

6: Records preservation needs broader support. *Institutions and organizational units responsible for the management of historical records should have the financial and institutional support necessary to adequately meet their obligations.*

7: Improved communication and coordination can create greater public awareness*. Institutions and organizations responsible for acquiring and preserving historical records should be aware of other programs and work together to insure preservation of* *and access to the state's historical records. All citizens should be aware of the value of historical records.*

8: Institutions must be aware of significance of archives for program success. *Organizations and institutions need to recognize the importance of historical records for the functioning of the organization itself and for the benefit of the larger society.*

Because training and professional development are both a top priority and an area in which the SHRAB can contribute, the board has devoted most of its efforts to this area. These efforts have included workshops and other training. We hope this manual will contribute to that priority as well.

Acknowledgments

This manual is an example of the generous professional spirit of colleagues in several states. In particular, we are grateful to Tony Adams, Chairman of the Wyoming State Historical Records Advisory Board; and Jodie Foley, State Archivist, Montana Historical Society. Most of this notebook's contents were compiled from Wyoming's *Recommended Practices* manual and from Montana's *Preferred Practices for Historical Repositories*, which was also the basis for much of Wyoming's manual. Montana's first edition was compiled by Susan Near and Kathryn Otto, and the last edition by Jodi Allison-Bunnell and Jennifer Jeffries-Thompson, who created their publication from various sources including publications of the Georgia Historical Records Advisory Board and the Alberta Museums Association. In turn, several of these publications were supported by grants from the National Historical Publications and Records Commission (NHPRC), which also supports the work of the North Dakota SHRAB. We apologize in advance to anyone we failed to acknowledge. While credit is due to those named above, any errors or omissions are my responsibility alone.

Thanks to the members of the North Dakota State Historical Records Advisory Board who endorsed this endeavor, helped review contents, and who unwaveringly support efforts across the state to preserve and make accessible North Dakota's documentary heritage.

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State Archivist and State Records Coordinator

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CHAPTER I: ADMINISTRATION

Governance

What is Governance?

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

Elements of Governance

Board of Directors[1]

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 fund-raising, 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.
- 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.

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

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 fund-raising.

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 federal, 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.

In North Dakota, state and local government records must be preserved, stored, transferred, destroyed, or otherwise managed in accordance with the provisions of chapter 54-46 of the North Dakota Century Code.

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 fund-raising 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 to avoid 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.

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 Internal Revenue Service 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 (http://www.nd.gov/sos/) as well as the local IRS will have more specific information about filing procedures.

The IRS will review your purpose and bylaws 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 (c)(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.

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. As a planning guide, consider the relatively simple choices offered by the Alberta Museums Association "Standard Practices Handbook."

<u>Basic</u> 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 Workforce Safety & Insurance (WSI) (http://www.workforcesafety.com/).

<u>Intermediate</u> 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.

<u>Specialized</u> 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.

Grant Programs and Grant Writing

Grant writing is an essential skill for any North Dakota 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 North Dakota repository possible to create education and outreach programs;
- Providing professional-level training for repository staff.

Grants are usually not 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 listed, starting on the following page.

North Dakota Humanities Council
418 E. Broadway, Suite 8
PO Box 2191
Bismarck, ND 58502-2191
Website: http://www.nd-humanities.org/
E-mail: council@nd-humanities.org
Tel: (701) 255-3360 or (800) 338-6543
Fax: 701-223-8724
As an independent, nonprofit affiliate of the National Endowment of the Humanities, the council is mandated to promote lifelong learning through programs that offer inspiration and education to a public audience. Grants from $300 to $20,000 and more are given to sponsoring nonprofit organizations and institutions for projects to develop and implement public humanities programs.

North Dakota Community Foundation (WCF)
1025 North 3rd Street
PO Box 387
Bismarck, ND 58502-0387
Website: http://www.ndcf.net/
Tel: 701-222-8349
The North Dakota Community Foundation serves North Dakota communities statewide with the goal of improving the quality of life for the state's citizens. The Foundation administers many different types of funds. Most of the Funds are restricted to a specific purpose. Applications for the grants from the regional community endowment funds are available from the local advisory committees.

National Endowment for the Humanities (NEH)
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. Of particular interest are *Grants to Preserve and Create Access to Humanities Collections*. Preservation Assistance Grants for smaller institutions are funded by NEH.. See that website at www.neh.gov/grants/guidelines/pag.html.

National Historic Publications and Records Commission (NHPRC)
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 and projects that preserve and provide access to historical collections that are of national and regional significance.

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
IMLS provides funding to all types of libraries to improve access to information through technology, to ensure equity of access, and to help bring resources to under served audiences. The Institute of Museum and Library Services administers five grant programs for libraries (grants to State Library Agencies, Native American Library Services, Native Hawaiian Library Services, Librarians for the 21st Century, and National Leadership Grants for Libraries).
IMLS grants for museums help strengthen operations, improve care of collections, increase professional development, and enhance community service. Museums of all types and sizes receive IMLS funding through five grant programs for museums (Museums for America, Museum Assessment Program, Conservation Project Support, Conservation Assessment Program, and National Leadership Grants for Museums).

The Midwest Art Conservation Center
2400 Third Avenue South
Minneapolis, MN 55404
Tel: (612) 870-3120; website: http://www.preserveart.org
The MACC Preservation Services staff "has helped dozens of member institutions raise funds for preservation projects ranging from initial surveys to complete conservation treatments to new storage buildings." Of particular interest is their Subsidized Survey Program which will help identify an institution's preservation needs.

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 (see Resource Section). 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.

CHAPTER II: COLLECTIONS MANAGEMENT

Records Retention Schedules

What is a records retention schedule?

Records play a vital role in the overall operation of state and local government, non-profit organizations, and private businesses. They serve as an organization's memory, as a record of past events, and as a basis for future actions. Records retention schedules are the most important and powerful tool to properly and totally manage records, and allow for the destruction of non-permanent records in the normal course of business. Retention schedules provide guidelines as to how long records and information have to be legally retained. **It is important to note that all information media, such as paper, microfilm, and electronic data, are subject to the provisions of retention schedules.**

Why Do You Need a Records Retention Schedule?

- It provides you with the legal ability to destroy records, protecting you and fellow employees.
- It identifies what records to retain permanently, allowing for greater care and protection of them.
- It opens up space for new, incoming records, and avoids purchasing additional filing equipment.
- It allows faster retrieval of records and more efficient use of your time.
- It helps plan and implement vital records protection procedures.

Establishing a Plan for the Timely and Systematic Disposition of Records.

North Dakota government records are subject to a number of provisions of state law. NDCC 54-46-07 declares, "All records made or received by or under the authority of or coming into the custody, control, or possession of public officials of this state in the course of their public duties are the property of the state and may not be mutilated, destroyed, transferred, removed, or otherwise damaged or disposed of, in whole or in part, except as provided by law." NDCC 54-46-02 provides the definition: " 'Record' means document, book, paper, photograph, sound recording or other material, regardless of physical form or characteristics, made or received pursuant to law or in connection with the transaction of official business. Library and museum material made or acquired and preserved solely for reference or exhibition purposes, extra copies of documents preserved only for convenience of reference, and stocks of publications and of processed documents are not included within the definition of records as used in this chapter."

In North Dakota, the State Archives is a function of the State Historical Society of North Dakota, while the records management program is administered by the Information Technology Department (ITD). Under provision of NDCC 54-46-08.1, "Any records found to be of permanent value for research, reference, or other use appropriate to document the organization, function, policies, and transactions of government must be transferred to the state archivist for preservation as archival resources."

Retention schedules for state, county, and city records are maintained by ITD Records Management. Current retention schedules are located on the North Dakota web site at http://www.nd.gov/itd/records/.

State law governs the disposition of all government records at all levels and charges the state archives with the preservation of records of enduring value. State law also gives the state archives limited authority to designate repositories for records generated in particular locations. Under that authority, the state archives has designated the Department of Special Collections at the University of North Dakota and the Institute for Regional Studies at North Dakota State University as repositories for records of specific offices and agencies. Beyond this, state law does not authorize the holding of government records other than by the office of origin or the state archives.

State law also governs access to all government records. North Dakota is an open records state. Unless records are specifically closed or restricted by state or federal statute, the public has a right to access open public records, including those of organizations supported by public funds. The North Dakota Attorney General has produced manuals interpreting the requirements for both open records and open meetings. However, there are exceptions to open records that are important to be aware of, including federal requirements regarding student records (Family Educational Rights and Privacy Act – "FERPA"), and medical records (the Health Insurance Portability and Accountability Act of 1996 – "HIPAA"). Specific state statutes also restrict access to certain records and additional federal requirements can be expected to further limit access to records which are used to establish identity.

Non-government agencies should also follow good records management practices in establishing retention schedules for their records.

What about Electronic Records that are in the office computer or on the server?

If you have information stored electronically, the data needs to be managed and scheduled just like paper records, and that process will be completed as outlined above.

Computer programs, which create digital records such as word processing, databases, spread sheets, and graphics, are types of media, not record types. Digital records are those created, modified, or stored within a computer system. The records should be stored in a specific directory format that is recognizable and available to all who may have a need to know. All processes of the computer system should have written policies and procedures as to how they are to be managed. Since digital (and other electronic) media is not suitable, at the present time, for permanent retention, issues of migration of electronic records must be addressed. Many advocate that these records/information should be printed or microfilmed, and the hard copy stored in the office of record or transferred to the State Archives as defined in your agency's retention schedules. Non-permanent records may be stored electronically, providing protective measures are developed and implemented, to insure that the records are retained the period of time required by the retention schedules, and that they are destroyed at the end of their life cycle.

E-mail is the electronic transmission of messages and documents and, like word processing, is a medium, not a record type. The records are the various documents created, sent, and received through the e-mail system, and may include attachments of differing types and calendar entries. You should be aware electronic mail of official business or that is used as evidence of official acts, is a record of the State or your organization. The same guidelines as described above should be used to properly manage your e-mail.

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 local historical society that collects records, 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 non-governmental archival materials, original photographs, and artifacts going to an archival repository or museum. 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 I, *Strategic Planning*)

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.

For an example of a collections development policy, see the North Dakota Institute for Regional Studies (North Dakota State University) policy statement at http://www.lib.ndsu.nodak.edu/ndirs/about/Collection/Introduction.htm.

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 I, *Strategic Planning*)

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 *Documenting Acquisitions* in this Chapter)

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 *Documenting Acquisitions* in this Chapter)

Documenting Acquisitions

<u>Deed of Gift</u>

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 V, *Copyright*, 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.

Deeds of gift and other collections documentation should be viewed as vital records of your organization. It is important to maintain Donor/Collection Files where all documents, correspondence, memoranda of record, accession forms, finding aids are kept. Materials relating to a donor or collection should be kept in one file, which in turn is kept in a secure, well-organized area. Copies of all correspondence with a donor should be kept in the file.

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.

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.

Note section 55-12-01 of the NDCC. "When property held by museum or historical society deemed abandoned. Any property held by a museum or historical society in this state that is held for ten years or more and to which no person has made claim is deemed to be abandoned and becomes the property of the museum or society, provided the museum or society has complied with the publication and notice requirements of this chapter."

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 accept materials on deposit 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.

Transfer Receipt

What is a Transfer Receipt?

A transfer receipt is used when archival records are transferred from one department or organization to another. Ownership may not be changing, but physical custody is changing. For example, the State Archives is a division of the State Historical Society of North Dakota. The State of North Dakota owns the records whether they are physically under control of the State Archives or the office of origin. Consequently, a transfer receipt does not convey ownership or copyright. The legal custodian of the records after transfer, however, is the State Archives. The same is true for local government records transferred to the State Archives. This is important as the records custodian needs to certify, as to the authenticity of the record and document, its chain of custody.

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).
- Copyright release, if necessary.

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.
- Transfer of rights to the repository.
- Language that gives the repository the right to make the interview available in all formats, known and unknown.

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 a collection's historical, artistic, cultural, legal, administrative, fiscal, and intrinsic value. 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? Is there another institution or repository that could better use or care for this collection? Are 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 complimented 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 North Dakota's Constitution, which was drafted and approved by the electorate in 1889, a letter written by Theodore Roosevelt, or Mark Kellogg's satchel and Little Big Horn diary.
- 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.
- See additional criteria used for evaluating collections at the end of this section.

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.
- Document and properly receipt the return of the collection to the donor if you chose not to accept the donation. Be helpful in suggesting other repositories.

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.

Museum Practices

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. 2006-01, 2006-02 for the first two accessions of the year 2006. It is useful to use a six-digit number, i.e. 2006-01, 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 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, catalog numbers are added later to each specific item as the collection is processed.

Archives Practices

Archives practices are similar, but accession numbers are rarely marked on each (or any) item. An archival collection is usually placed in appropriate size boxes and the accession number is then written on the outside of the box. Accessions are then frequently stored on shelving in accession order. Care must be observed in marking any archival item and for that reason (as well as the time involved), marking is usually restricted to containers or other enclosures.

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.

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 collection*s, 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 J. E. Stimson, 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

A key publication for information on describing archival materials is *Describing Archives: A Content Standard (DACS)*. *DACS* was officially adopted as a standard by the Council of the Society of American Archivists in March 2005.

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

Repository.
Record group (used for government archives) or collection (used for manuscript collections, records, and artificial collections.).
Series and sub-series.
File unit (folder, volume, reel, etc.).
Item. Items within a file unit are rarely described (except photographs) and frequently not arranged. This level of processing is very time-consuming and is reserved for significant, heavily-used collections.

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

Repository: State Historical Society of North Dakota
Collection: North Dakota Conference of Churches Records, 1891-1982
Series: Minutes
File: Interchurch Council Minutes, 1946

Record Groups and Series

Level 2: A ***record group*** is a designation assigned to signify a large body of material connected through a creator or some other factor (usually a government office or agency). 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'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 includes all the records of one specific creator/donor. For example, the John Doe Papers, and may correspond to an accession. Accession information will provide the basis for developing a very general, basic description that can be used in a guide or listing of an institution's holdings.

Level 3: 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 respon-sible 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 North Dakota 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, with incoming arranged alphabetically and outgoing arranged chronologically.

Level 4: 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 correspon-dence 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 Titles

Series can be named whatever describes the materials in them best. You may use the following list of series titles, but you may also devise your own list. Either way, be consistent, and avoid general terms like "miscellaneous" that do not describe the materials. Appropriate series titles may already be established by the creator of the records.

*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, often 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). In this case, it may be necessary to use the term "miscellaneous."

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 and/or the name of a case, e.g., "John Doe vs. Jim Doe," "In the matter of…" or "Exhibit A." Most court case files are filed numerically, and it may be necessary to create an index or contact the court.

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 not be kept open to public research.

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 Transportation 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. Academic records on individuals are restricted.

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. Depending on the artifact, it may be advisable to store it in a separate container or location. Your finding aid should still include the artifact in its inventory of the collection.

Processing

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

Preliminary Survey

- Review donor/purchase materials and accession file. Be sure that the donor has not put any restrictions on the material.
- 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.
- 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.

Photograph Collections

Photographs are often handled as a separate collection area in both archives and museums. Although the same general principles and approach applies to photographs as to other archival materials, the nature of the information contained in the photograph as well as the information about the photograph, along with the physical characteristics of photographs, require additional attention. Photographs are also among the most widely collected archival materials. It is unlikely there is a historical organization in North Dakota that does not have photographs in its collections.

Although photographs are often viewed differently, archival principles should still be observed. Sometimes photos come to repositories as extensive collections while others may come as individual items. Lumping all photographs together, or grouping them by size or subject without regard to how, when or from whom you received them means that you have lost a great deal of valuable information in an effort to "organize."

Provenance and *original order* (Chapter II - Arrangement) apply to photograph collections as well. As with unorganized collections of manuscripts that sometimes come into a repository, sometimes it is necessary to impose a new order based upon an analysis of the collection. Chronological arrangement will often pull events together and aid in the identification of people and places.

Correct handling of photographs will aid in preserving them for as long as possible.

- Wear clean, lint-free cotton gloves when handling photographs. Oil and dirt from your hands can permanently damage photographs.
- Record information on a photocopy of the image or in pencil on the back near the edge of the photograph. Number or otherwise identify a photograph using a soft pencil on the back of the photo. Be careful not to press too hard when writing.
- Archival quality acid free storage materials should be used.
- Prints and negatives should be individually stored in sleeves or acid-free envelopes. Archival quality plastic sleeves or envelopes have the advantage of permitting inspection or viewing of a photograph without touching the actual image.
- Images should be stored flat in acid free boxes (preferred) or vertically with spacers so they will not slump. Photographs that are allowed to curl will be difficult to flatten.
- Labels and identification stamps should never be applied directly to photographs. Adhesives fail after time and ink damages the photo.

- Refrain from using ink or marking pens on either the front or back of photographs as the ink can bleed into the image area.
- Paper clips, rubber bands and tape are especially damaging to photographs. Paper clips rust and deform the image. Rubber bands deteriorate and stick to the image and the adhesive on tape degrades and the transparent base yellows.
- Avoid excess exposure to light, especially sunlight and fluorescent. All photographs will fade from prolonged exposure to strong light, but color photographs will fade rapidly.

Description and Cataloging for Archives and Museums

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 *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.

Applying the Rule of General to Specific

In this and the preceding discussion of arrangement, it is important to keep in mind a general rule: always move from the general to the specific. In practical terms, this means that you should develop a general description of the repository's holdings before you arrange and describe specific collections in detail. You should have a general description of each collection before you have a detailed inventory of a single collection. If done correctly, you will build your data incrementally, starting with a few pieces of information about each collection, such as collection name, volume, location and general description, which you will continue to add to as you organize your repository's holdings. As the data build, you will gain information that will help you develop priorities, recognize strengths and needs, and assist users in gaining access to what they need.

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, many 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. Examples of standard format inventories are available through in-state repository websites, such as http://www.lib.ndsu.nodak.edu/ndirs/ (North Dakota Institute for Regional Studies and University Archives), http://www.library.und.edu/Collections/whatsnew.html (University of North Dakota Department of Special Collections), and http://www.nd.gov/hist (State Historical Society of North Dakota).

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. For examples of North Dakota archival catalog records, see Online Dakota Information Network (ODIN) at http://odinlibrary.org/.

Finding Aids

A basic finding aid should contain the following information:

- Repository Name and Addresss.
- Name of Processor, with date processed.
- Collection Number: Collections should have some unique number assigned to them to aid with identification and retrieval.
- 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 the Marquis de Mores is cited as: Morès, Antoine Amédée Marie Vincent Manca de Vallombrosa, marquis de, 1858-1896. The Library of Congress maintains the name authority file; it is available at http://authorities.loc.gov/.
- Collection Title: 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.
- 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.
- 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.
- 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.
- 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.
- Arrangement: A description of series, if any, and any other scheme used to arrange the collection.
- 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 (e.g., microfilm).
- Administrative Information: This gives researchers further information that may affect their ability to access, copy, or publish materials.
- Restrictions on Access (i.e. Physical/handling considerations).
- Restrictions on Use (i.e. Intellectual/publication considerations).
- 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.

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 (http://www.loc.gov/coll/nucmc/). You only need to have a complete finding aid to put into a web form; the NUCMC staff does all of the name authority and subject heading work for you. This is a good option if you do not have access to a professional cataloguer.
- Entering the collection descriptions (cataloging) into a national bibliographic utility. The most common is OCLC (the Online Computer Library Center). Most libraries have access to OCLC and may be willing to allow you to use it for archives cataloging. This is a option if you have someone with formal cataloguing training to do this work.

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 cataloguing, 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. 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 web page at: http://dublincore.org/.

Museum Description/Cataloging

What is Object 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, stolen, or destroyed in a disaster.

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 relevant to the artifact or its history).
- date received into museum collection.
- how acquired, i.e. donation, bequest, purchase, by or from whom, etc.

Automation of Collection Management

What is Automation?

Automation is the use of a computer-based system to help 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.
- Automation may provide greater consistency of cataloging and aid in applying uniform nomenclature and authority.

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 means to back up the system?
- Is there a staff member 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 *Description and Cataloging for Archives and Museums*, this Chapter)
- 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 you can protect confidential information? Can you make the system accessible on the institution's website, or will it be available in-house only?

Available Software

There are a number of software programs that are of potential value in automating collections management, including off-the-shelf office software, such as Access™ and specialized software designed for museum and archives collections management. A number of museums in North Dakota have purchased PastPerfect™ software for managing collections. PastPerfect™ is a product of the Pastime Software Company and is approved by the American Association for State and Local History as "exemplary software for museums and historical societies." The company claims more than 5,000 museum clients. The software has various modules and can be used for most museum and archives functions, including membership and volunteer hours. One virtue of using software that is used by other institutions in proximity to your own is the ability to learn from peers. Information on PastPerfect™ collections software can be obtained through the AASLH website at http://www.AASLH.org or directly through the software company site at http://www.museumsoftware.com/.

LOANS

What is a Loan Agreement?

Loans made *to* other institutions or *from* individuals are not often encouraged for a variety of reasons. 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 agreement 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 written sources on the subject 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.

De-Accessioning

What is De-Accessioning?

Although a good collection development policy helps ensure 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 for the decision to be 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 collection files and accession records. In North Dakota, government offices must follow procedures established by ITD Records Management when disposing of records that have been made or received in transacting public business. See the *North Dakota Records Management Program Manual* for specific information on disposal or transfer of 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 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 does 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 disposition method for re-assessed collections not meriting continued preservation or for a document to properly dispose of it.

CHAPTER III: 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.

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 North Dakota. 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:

- A steady temperature of 68ºF $^{+}$/-2ºF and a relative humidity of 40% $^{+}$/- 5% is generally suitable 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 North Dakota usually requires using a humidifier in the winter.
- Important photographic and film collections, particularly color, should be kept at no more than 55 ºF $^{+}$/-2ºF. 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. Use caution if wet moping or wet dusting, 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.

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 North Dakota that endanger historical materials. However, the ones that are present can do quite a bit of damage or cause health problems for staff 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 off-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 or disaster plan.

Collection Security

Collection security is essential for long-term preservation of historical materials. Security is part of the work that helps 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 North Dakota, where openness and trust are a great cultural tradition. However, our "remote" location does not make us immune to security problems like theft or vandalism. In fact, historic objects and archival materials from North Dakota are rarer 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 a 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.
- Establish a policy on the issuance of keys and maintain a key log.
- Provide reference service in an area separate from the storage area and provide lockers or secured storage to house researchers' personal belongings, especially 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 IV, *Care and Handling of Collections*)
- If possible, install a security system and have the building monitored 24 hours a day by a security service.

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 the Occupational Safety and Administration (OSHA) website: http://www.osha.gov/; the Americans with Disabilities Act (ADA), website: www.usdoj.gov/crt/ada/adahom1/htm; or Hazardous Materials (HAZMET), website: www.usfa.fema.gov/subjects/hazmat/ 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.

CHAPTER IV: CONSERVATION/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?

Conservation is a term sometimes applied to both preservation and restoration practices.

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 III, *Environmental Requirements*), proper housing (see Chapter III, *Storage*), and care and handling (see this Chapter, *Care and Handling of Collections*).

Restoration 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/restoration measures should only be undertaken by a specially trained professional*. 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.

Developing a Preservation Plan

An institution needs to have a formal Preservation Plan to be successful in applying for a NEH or other grant. The MACC survey program (see Grants in Chapter I) would help an institution to develop such a plan. The *Conservation Assessment Program*, funded by the Institute for Museum and Library Services (IMLS) and administered through Heritage Preservation (http://www.heritagepreservation.org/CAP/), provides a general conservation assessment of your museum's collection, environmental conditions, and site. Conservation priorities are identified by professional conservators who spend two days on-site and three days writing a report. The report can help your museum develop strategies for improved collections care and provide a tool for long-range planning and fund-raising.

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.

Managing Electronic Records

The information/records created and/or maintained in electronic format are vitally important to the operation of any organization, as they serve as the organization's memory and are evidence of past events and the basis for future actions. And they may provide access to or information about the collections that are preserved and protected in paper form and artifacts. Electronic records can be a tremendous asset to the organization and researchers if properly managed, or they can reduce the effectiveness of an organization and increase its costs substantially.

North Dakota statutes require government agencies to keep records to fulfill the obligations of accountability. Statutes also mandate that records are accessible to the public, unless categorized as restricted by federal or state. The laws require records maintained electronically to be available to the public in the same way other government records are available and are legally admissible in court.

What is an Electronic Record?

Electronic Records include such information as e-mail messages, correspondence in word processing files, GIS applications, digital images, databases, website data, etc. A records inventory identifies what records you have, where they are maintained, and in what quantity. They may be stored on various media including floppy disks, hard drives, CDs, DVDs, or on servers or main frames.

What should be considered when developing an electronic records management strategy?

- Who is responsible for developing our electronic records management strategy?
- Which North Dakota laws apply to electronic records?
- How long do we retain and manage electronic records/information?
- Should we manage electronic records differently from our paper records?
- Is an electronic copy of a record an acceptable substitute for the original?

If you use a storage facility, you need to consider:

- The storage media will have a direct effect on how and where you will store your information. A review of the life expectancy of the various storage media types will give you a better understanding of which media will meet your organization's needs.
- The storage space must be a space designed for that purpose, including the proper temperature and humidity controls, because it will help you maintain your electronic records as long as legally and operationally necessary.
- Access procedures and the use of the storage facility must detail who may access the facility and the electronic records, and who controls their disposition.

North Dakota Electronic Records Guidelines

Guidelines are available to provide assistance to North Dakota state agencies and political subdivisions in the management of their electronic information and are available on-line at http://www.nd.gov/itd/records/erguide.pdf.

What are your Electronic Records Management Goals?

Although the specific strategy your organization develops and implements will be unique, all strategies share common goals. No matter what your final strategy, the electronic records that exist in your organization should be:

- *Trustworthy.* Trustworthy records contain information that is reliable and authentic.
- *Complete.* Your records should have all the information necessary to ensure their usefulness throughout the entire retention period of the record series. You will also need to capture and maintain the necessary metadata about your records. *Metadata* is "data about the data" that documents the relationship of the record to your organization's activity and to other records. Metadata ensures that you can find your records and includes such elements as the record's creator, the date of creation, the subject, and the record series to which the record belongs.
- *Accessible.* You must be able to locate and access your records in a way that meets your needs and the needs of other concerned parties. Some records may need to be immediately accessible to the public, while others may not.
- *Durable.* You also want to ensure that your records are durable. In other words, they must be accessible for the designated records retention period and stored, as appropriate, on a medium of a quality that ensures their accessibility and legibility. The software to access them must be current, and the storage media on which they are stored must be the current technology.

What is your long-term retention approach?

As you consider how to maintain your electronic records and information, and whether to convert them to another software or storage media, or migrate them to another computer platform, storage media, or physical format, consider which medium is appropriate for long-term retention and the length of time that the records need to be accessible. Most authorities accept that the accessibility and other attributes of electronic records can only be preserved fully in an electronic format. In some cases, transfer to microfilm or paper is considered appropriate to insure preservation.

Disaster Preparedness

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.

Recent large-scale natural disasters and terror threats have increased awareness of the need for preparedness. There are more resources available for planning and response as well as more requirements imposed on agencies and institutions to establish and maintain such plans.

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.

Disaster Recovery

When a disaster that impacts records strikes, it is important to react quickly, efficiently, and calmly to recover as many records as possible. Even when the highest precautions are taken and the best disaster preparedness plans are in place, it is likely that some important records will be damaged or lost. Although nothing can be done to retrieve lost records, a number of actions can be taken to salvage those that have been damaged.

Action Steps:

Never begin removing records from a disaster site until the area is safe for working. If it is necessary for you to salvage records impacted by a disaster, the following actions should be taken:

- Consult with the North Dakota State Archives to ask for comprehensive information about salvage operations, which can be complex, and to identify individuals or firms that are experts in appropriate salvage operations. Restoration of damaged records is best undertaken by experts.
- If your insurance policy provides for all or part of the cost of records salvage, inform your insurance company of the disaster and document, through photographs, all of the steps of the recovery operations for insurance, as well as your own, purposes.
- Document what records were destroyed or damaged by making a list, or record, of the materials. Documentation assists in returning records to their proper places.

Water-Damaged Records:

The most frequent cause of damage to records in a disaster is water. Because mold, mildew, and other deteriorating factors develop on water-damaged records within two days, salvage should begin as soon as possible.

Water-soaked records are fragile and must be handled carefully to avoid tearing. If possible, maintain the filing arrangement and file folder labels when moving these records. Milk crates or other ventilated plastic containers can be used to move water-soaked records, and the file cabinet drawers in which records are stored may also be suitable for use.

Books should be packed in crates with spines down and waxed paper placed between them to prevent the covers sticking together. Books covered with mud as well as soaked with water can be washed off using a hose with a low-pressure water flow, then wiped clean with a soft cloth after they are dry.

A slow but effective method of drying records is to spread them out on tables or the floor, then use fans to circulate air through the room. Turn the records periodically so they dry on both sides. If at all possible, keep the relative humidity in the drying room below 40% and the temperature below 60 degrees Fahrenheit.

When restoration efforts cannot be performed immediately, the records should be frozen. They can be placed in a cold-storage warehouse, refrigerated trucks, or, even a home-style freezer if the quantity is small enough. Records managers recommend a temperature of zero degrees Fahrenheit, while archival conservators recommend minus 20 degrees for archival records. *Coated papers* should be frozen immediately, then freeze dried.

Microfilm should never be allowed to dry and should remain in its box. Place a rubber band around the box to prevent labels from being separated. Wash dirt from the box, but keep the film in a plastic container of water at approximately 65 degrees Fahrenheit until it can be run through a solution to harden the emulsion. The film should be sent to a commercial microfilm firm that specializes in reprocessing damaged film within three days.

Floppy disks can frequently be salvaged by carefully cutting away the paper jacket and washing the disk in distilled water to clean away any mud or grime. Then, let the disk dry under a cool stream of air and insert it into a new jacket. Finally, copy the disk onto a new disk and discard the old one.

Restoration of *computer disk packs and other magnetic media* should be undertaken by a professional firm; sometimes the information is not recoverable.

Commercial recovery firms have special equipment and techniques that can be used to most effectively recover records. These firms may have special equipment that can be brought on-site; most use a vacuum freeze-drying process. Using a commercial firm may be expensive, but when large amounts of important records are damaged, you should consider using one of these firms.

CHAPTER V: 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, the mission of the repository, and the desires/needs of its users. (See Chapter I, *Strategic Planning*)

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. The repository should also take steps to ensure compliance with the Americans with Disabilities Act (ADA).

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 II, *Accessioning/Registration*)

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 II, *Acquisition/Collection Development Policy*. Reasonable types of restrictions by a repository may include:

- Asking researchers to use copies (e.g., 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.

Other Legal Restrictions on Access

As discussed above in Chapter II, state law also governs access to all government records. North Dakota is an open records state. Unless records are specifically closed or restricted by state or federal statute, the public has a right to access open public records, including those of organizations supported by public funds. The North Dakota Attorney General has produced manuals interpreting the requirements for both open records and open meetings. However, there are exceptions to open records that are important to be aware of, including federal requirements regarding student records (Family Educational Rights and Privacy Act – "FERPA"), and medical records (the Health Insurance Portability and Accountability Act of 1996 – "HIPAA"). These requirements of federal law apply to all records, not just those created by government. Specific state statutes also restrict access to certain records and additional federal requirements can be expected to further limit access to records which are used to establish identity.

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 II, Accessioning/Registration*)
- 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, develop a system for tracking and documenting off-site requests.
- Provide appropriate information for researchers on copyright. (See this Chapter, *Copyright*)

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 researcher's name and complete contact information.
- The standard copyright warning (See this Chapter, *Copyright*)
- 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.

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 federal 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 the 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 keep 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.

You may also be dealing with items for which you do not have any indication of copyright holder or any practical way of obtaining clear copyright. Photographs 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 later 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 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. 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.

The United States Copyright Office provides extensive information on its web site at: 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.

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 photocopier 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 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; you should specify which option is acceptable. The vendor's contract should include the production of three copies: a 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.

The State Historical Society of North Dakota can, within limits, assist with microfilm projects or provide microfilm services for historical materials. The Society microfilms all North Dakota newspapers and works with publishers and historical repositories to insure complete filming to national standards. The Society has also microfilmed other historical materials to insure information preservation.

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 your organization's mission and strategic plan?
- 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 will not get done while staff is doing the project? Are other things more, or less, central to your mission than digitization?
- 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 II, *Accessioning/Registration*) 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? This item can be very expensive.

Before attempting any digitization project, it is also a good idea to determine whether someone else is also undertaking a project to digitize the same material. Alternately, it is useful to determine whether some projects can be undertaken cooperatively to spread out costs, better utilize resources, and possibly increase the scope and impact of the project.

CHAPTER VI: 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 with which to reach out.

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?

- They raise public awareness and help build a strong local base of support for the repository.
- They encourage increased use of the repository and its collections by inspiring new people of all ages to enjoy its collections.
- They aid in identifying new sources of archival records and artifacts.
- They enhance the repository's image.
- They enrich the cultural life of our communities.

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 I, *Strategic Planning*) 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 North Dakota, 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 IX, *Professional Development*) 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 II, *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-do-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?

CHAPTER VII: EXHIBITIONS

Developing, Interpreting, Producing and Evaluating 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?

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?

CHAPTER VIII: STAFFING

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 provides a directory of archival educational programs. Their website can be found at: http://www.archivists.org/prof-education/edd-index.asp.

The Western Archives Institute, http://www.ss.ca.gov/archives/level3_wai.html, is sponsored by the Society of California Archivists and the California State Archives and 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 North Dakota, archival training workshops are offered by the State Historical Records Advisory Board (SHRAB), and the State Historical Society of North Dakota. Educational programs on managing records, including electronic records, are provided by the chapters of *ARMA International*.

The Midwest Archives Conference (MAC) holds two meetings each year (spring and fall) at different locations in the region to provide a forum for the exchange of archival ideas and the renewing of collegial acquaintances. Meetings include formal sessions, group discussions, repository tours, and business meetings. Members are encouraged to participate in ad hoc committees, which meet throughout the year. MAC also cooperates with other professional groups and institutions to offer a variety of workshops useful to professional archivists and members of allied professions. To find out specific information about MAC training, visit the website at www.midwestarchives.org.

The Mountain-Plains Museums Association (MPMA) is a regional museum association that provides professional serves to ten states: Colorado, Kansas, Montana, Nebraska, New Mexico, North Dakota, Oklahoma, South Dakota, Texas and Wyoming. It was established in 1953. For more information, visit the MPMA website at http://www.mountplainsmuseums.org/.

Museums in North Dakota, Inc. (MIND) is a private nonprofit corporation registered in the State of North Dakota. Its purposes are: "...to promote and facilitate cooperation and communication among museums, museum workers, and related organizations; and to improve professional standards within the museum field."

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.

Although it can be difficult and costly to travel to training, repositories in North Dakota 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 North Dakota.

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 acknowledgment, rewards, or accolades, nevertheless a yearly luncheon or reception honoring the contributions of a museum's volunteers is a humbling and important occasion.

CHAPTER IX: RESOURCES

Professional Development and Bibliography

There are a number of associations which provide training and professional development opportunities in the archives and museum fields. These same associations are generally the best source of professional literature. In addition, there are organization websites that provide excellent information.

North Dakota archivists should be familiar with the association which serves all United States and Canadian archivists: the **Society of American Archivists** (http://www.archivists.org/) . The SAA is a major source of professional literature, including a series on Archival Basics. The web site bookstore lists more than 200 publications.

The regional archival association serving North Dakota is **Midwest Archives Conference** (http://www.midwestarchives.org/index.htm). MAC, like SAA, publishes a journal and holds educational conferences and workshops.

Historical organizations should be familiar with the **American Association for State and Local History** (http://www.aaslh.org/). AASLH has an extensive selection of publications, publishes a journal, and holds educational conferences and workshops.

American Association of Museums (http://www.aam-us.org/) is the national association of museum professionals. AAM has an extensive selection of publications, publishes a journal, and holds educational conferences and workshops.

The regional museum association serving North Dakota is **Mountain-Plains Museums Association** (http://www.mountplainsmuseums.org/). MPMA also hosts regular educational conferences and workshop.

This is only a partial listing of possible professional associations you might be interested in. Government archives and records professionals should consider the **National Association of Government Archives and Records Administrators** (http://www.nagara.org/). Records Managers should consider **ARMA International** (http://www.arma.org/)which also has local chapters. There are also specialized associations for oral historians (http://www.dickinson.edu/oha/); film and video (moving image) archivists (http://www.amianet.org/); and others. A professional association provides professional literature, training, and an opportunity to meet and share with others who work in the same field and face the same challenges.

In addition to professional associations, there are organizations which provide support and expertise for people working in archives and museums. Perhaps most important are those who provide conservation knowledge. For information on conservation, check out **Regional Alliance for Preservation** (http://www.preservecollections.org/index.php). For a great web site with significant "how-to" information, go to **Conservation OnLine** (http://palimpsest.stanford.edu/). The **Northeast Document Conservation Center** (NEDCC - http://www.nedcc.org/index.html) offers educational programs and publications in addition to its services. The NEDCC website has a number of excellent technical publications, including many “how-to” items on storage and preservation which can be downloaded or printed from the website without charge. The **Midwest Art Conservation Center** (http://wwwpreserveart.org), which serves North Dakota, provides services and educational programs. It also has technical publications and links to other resources accessible through its website.

Heritage Preservation (http://www.heritagepreservation.org), which administers the Conservation Assessment Program, produces publications and devices such as the *Field Guide to Emergency Response* and the *Emergency Response and Salvage Wheel*. It has an extensive on-line bookstore accessible through its web site.

There is a wealth of information available and more being produced that will provide greater depth and detail than can be provided in this preferred practices manual. There are numerous, short “how-to” publications that will help you solve specific problems or answer specific questions.

In addition, the North Dakota State Historical Records Advisory Board (SHRAB) offers a “Basics of Archives” workshop that was developed by the Council of State Archivists. SHRAB has also supported more specialized and in-depth workshops. The State Historical Society of North Dakota hosts an annual Governor’s Conference on North Dakota History which has workshops connected to it. Museums In North Dakota (MIND) supports training activities. Opportunities exist in North Dakota to gain the information needed to incorporate preferred practices into your operation.

LENDING LIBRARY

The State Historical Society of North Dakota established a lending library program for in-state county and local historical organizations in 1998. As of September 2006, the following titles are available from the State Historical Society of North Dakota, State Archives and Historical Research Library. These selected resources may provide continuing education for staff, volunteers, or those new to public history. Organizations may also use the resources to review materials they are considering purchasing. Loans are for two weeks.

Alderson, William and Shirley Payne Low. *Interpretation of Historic Sites.* American Association for State and Local History. Nashville: 1976. Second Edition, Revised.

American Association of Museums. *Excellence and Equity: Education and the Public Dimension of Museums.* Washington, D.C.: 1992.

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

Baum, Willa K. *Oral History for the Local Historical Society.* American Association for State and Local History. Nashville: 1987.

Betz, Elisabeth W. *Graphic Materials : Rules for Describing Original Items and Historical Collections*. Library of Congress. Washington, D.C. : 1982.

Buck, Rebecca A. and Jean Allman Gilmore, eds. *The New Museum Registration Methods.* American Association of Museums. Washington, D.C.: 1998.

Burcaw, G. Ellis. *Introduction to Museum Work.* American Association for State and Local History. Nashville: 1975. Third Edition.

Butcher-Youghans, Sherry. *Historic House Museums: A Practical Handbook for their Care, Preservation, and Management.* Oxford University Press. 1993.

Carley, Rachel. *The Visual Dictionary of American Domestic Architecture.* Henry Holt and Company. New York: 1994.

Deiss, William A. *Museum Archives: An Introduction.* Society of American Archivists (SAA). 1984.

Fleckner, John A. *Native American Archives: An Introduction*. Society of American Archivists (SAA). 1984.

George, Gerald and Cindy Sherrell-Leo. *Starting Right: A Basic Guide to Museum Planning.* American Association for State and Local History. Nashville: 1986. Second Edition. AASLH Members, $18

Ham, F. Gerald. *Selecting and Appraising Archives and Manuscripts.* Society of American Archivists (SAA). 1993.

Harris, Cyril M., ed. *Dictionary of Architecture & Construction*. McGraw-Hill, Inc., New York: 1975, first edition. Revised Edition. 2000.

Long, Richard W. *Caring for Your Family Treasures: Heritage Preservation.* Harry N. Abrams, Incorporated, New York: 2000.

McAlester, Virginia & Lee. *A Field Guide to American Houses*. Alfred A. Knopf, Inc., New York: 1997.

Mercier, Laurie and Madeline Buckendorf. *Using Oral History in Community History Projects*. Oral History Association. Pamphlet Series No. 4. 1992.

Miller, Frederic M. *Arranging and Describing Archives and Manuscripts.* Society of American Archivists (SAA). 1990.

National Institute for the Conservation of Cultural Property. Schultz, Arthur W., ed. *Caring for Your Collections.* New York: 1992.

Neal, Arminta. *Help for the Small Museum: Handbook of Exhibit Ideas and Methods.* Pruett Publishing Company. Boulder, CO: 1987. Second Edition.

Neuenschwander, John A. *Oral History and the Law.* Oral History Association. Pamphlet Series No. 1. Revised Edition. 1993.

Pizer, Laurence R. *A Primer for Local Historical Societies.* American Association for State and Local History. Nashville: 1976. Second Edition, Revised.

Ritzenthaler, Mary Lynn, et. al. *Archives and Manuscripts: Administration of Photographic Collections.* Society of American Archivists (SAA). 1984.

Ritzenthaler, Mary Lynn. *Preserving Archives and Manuscripts.* Society of American Archivists. 1993.

Ritzenthaler, Mary Lynn and Diane L Vogt-O'Connor, with Helena Zinkham, Brett Carnell, Kit A Peterson. *Photographs: Archival Care and Management*. Society of American Archivists (SAA). 2006.

Society of American Archivists. *Describing Archives: A Content Standard*. Society of American Archivists (SAA). 2004.

Sommer, Barbara W., and Quinlan, Mary Kay. *The Oral History Manual*. AltaMira Press. Walnut Creek, CA: 2002. (Available through the American Association for State and Local History.)

Theobald, Mary Miley. *Museum Store Management.* American Association for State and Local History. Nashville: 1991.

U.S. Department of the Interior. National Park Service. *Preservation Briefs*. Set of forty-one. Washington, D.C.

U.S. Department of the Interior. National Park Service. *How to Apply the National Register Criteria for Evaluation.* Washington, D.C.: 1991.

U.S. Department of the Interior. National Park Service. *How to Complete the National Register Registration Form.* Washington, D.C.: 1997.

Whiffen, Marcus. *American Architecture since 1780. A Guide to the Styles.* Cambridge, Mass.: 1969, first ed. Revised Edition, 1999.

Witteborg, Lothar P. *Good Show! A Practical Guide for Temporary Exhibitions.* Smithsonian Institution. Washington, D.C.: 1981. Second Edition.

Suppliers of Archival or Museum Quality Materials

There are a number of excellent suppliers of archival quality materials for the care of your collections, a small number of which are listed below. A more complete list would include suppliers of more specialized equipment and supplies. However, those listed below will carry most products needed by archives and museums. Reputable companies will inform you of the composition and quality of their materials. Some suppliers will have minimum orders.

Archivart
7 Caesar Place
Moonachie, NJ 07074
Toll Free: (800) 804-8428 Telephone: (201) 804-8986
Fax: (201) 935-5964
http://www.archivart.com/ E-mail: sales@archivart.com
General conservation and restoration supplies.

Conservation Resources International, L.L.C.
5532 Port Royal Road
Springfield, VA 22151
Toll Free: (800) 634-6932 Telephone: (703) 321-7730
Fax: (703) 321-0629
http://www.conservationresources.com E-mail: sales@conservationresources.com
Comprehensive supplier of archival storage supplies and conservation materials, including MicroChamber boxes.

Gaylord Brothers
Box 4901
Syracuse, NY 13221-4901
Toll Free: (800) 448-6160
Fax: (800) 272-3412
http://www.gaylord.com E-mail: customerservice@gaylord.com
Comprehensive supplier of conservation supplies and storage materials. As a library supplier, Gaylord has a range of products, some of which are <u>not</u> archival. Gaylord identifies its archival quality supplies and also produces a separate archival supplies catalog. Other major library suppliers may do the same.

Hollinger Corporation
9401 Northeast Drive
P.O. Box 8360
Fredricksburg, VA 22404-8360
Toll Free: (800) 634-0491
Toll Free Fax: (800) 947-8814
http://www.holllingercorp.com E-mail: hollingercorp@erols.com
The original archives supplier, Hollinger provides a wide range of boxes, folders, photographic envelopes and sleeves, and other supples. Hollinger will make special order boxes.

Light Impressions
P.O. Box 787
Brea, CA 92822-0787
Toll Free: (800) 828-6216
Telephone: (714) 441-4539 (outside U.S.)
Toll Free Fax: (800) 828-5539 Fax: (714) 441-4564 (outside U.S.)
http://www.lightimpressionsdirect.com E-mail: LiWebsite@limpressions.com
General conservation supplier, but especially complete for photographic supplies.
Metal Edge, Inc.
6340 Bandini Blvd.
Commerce, CA 90040
Toll Free Telephone: (800) 862-2228
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http://www.metaledgeinc.com E-mail: info@metaledgeinc.com
Comprehensive supplier of conservation supplies and storage materials.

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Orlando, FL 32860-7638
Toll Free Telephone: (800) 508-8539 Telephone: (407) 886-3100
Toll Free Fax: (800) 546-4145 Fax: (407) 886-0008
http://www.printfile.com/ Email: support@printfile.com
Print File manufactures its line of photographic sleeves and distributes through dealers as well as directly through its catalog and web site.

Talas
20 West 20th Street, 5th floor
New York, NY 10011
Telephone: (212) 219-0770
Fax: (212) 219-0735
http://www.talas-nyc.com Email: info@talasonline.com
Talas carries many specialty items that are sometimes difficult to find.

University Products
517 Main Street
P. O. Box 101
Holyoke, MA 01041
Toll Free: (800) 628-1912 Telephone: (413) 532-3372
Toll Free Fax: (800) 532-9281 Fax: (413) 432-9281
http://www.universityproducts.com E-mail: custserv@archivalsuppliers.com
Comprehensive supplier of conservation supplies and storage materials.