

We Are History Keepers

A Workshop on Preserving the Cultural
and Historical Records of our Ethnic
Communities, Organizations, and Families

Workshop Guidebook



Ethnic Heritage Council



UNIVERSITY LIBRARIES



CULTURE

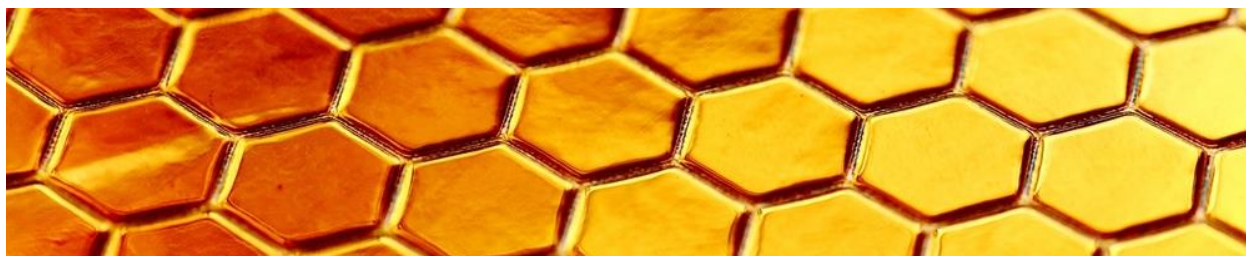


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1. Welcome to We Are History Keepers!

The [University of Washington Libraries](#) and the [Ethnic Heritage Council](#) teamed up in 2016 to create We Are History Keepers! We designed History Keepers to be an ongoing series of workshops on archiving the cultural and historical records of ethnic communities and families in the Pacific Northwest. The free, day-long workshops are hosted in communities around the Puget Sound in collaboration with local ethnic and historical associations. Workshop sessions are led by archivists and information specialists from the University of Washington Libraries and other organizations who teach best practices and help build skills related to preserving historical records.

We are grateful for the financial support of [4 Culture](#) and other local organizations who help host workshops and connect us with people and groups who are interested in learning and sharing ways to preserve cultural history.

The workshop is intended to support your continued work as history keepers. We are available to support your work, hear your ideas, answer questions, help you find resources, champion your events, your celebrations, and your fund-raising efforts, and even help you find repositories for your collections.

Please visit our website wearehistorykeepers.wordpress.com/ to learn more about the program and find more resources. Sign up for updates on the website, so you will get an email when we announce new workshops or post news stories.
Thanks for joining us in preserving history!

With best wishes,

Anne, Crystal, and Rosanne

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2. University of Washington Libraries Special Collections

We Are History Keepers workshop sessions are designed and presented by UW Libraries archivists and librarians.

The University of Washington is fortunate to have one of North America's premier research libraries. The UW Libraries advances intellectual discovery and enriches the quality of life by connecting people with knowledge. The Libraries serve not only students, faculty, and visiting scholars, but are **open to the public** as a resource for information on your local community history and as a repository for regional collections. You are welcome to come and use collections in the Libraries. www.lib.washington.edu/

Special Collections is the Libraries' major resource for rare and archival materials covering a broad range of topics, formats, and periods. It is located in the lower level of Allen Library South. Visit the website www.lib.washington.edu/specialcollections/ to search for collections, view our hours and location, and learn about our current exhibits.



3. Your Organization's Records: What to Save and How to Organize Print and Digital Files

Records and the Records Lifecycle

- What is a record?
 - Records are materials created or used by your organization that document the daily operations, policies and procedures, major decisions made, and events your organization coordinated or was involved in.
 - Records can be both paper-based and electronic.
 - A record is not limited to textual materials. They can also include photographs, audio and video recordings, drawings, memorabilia, and other items created by your organization.
- The records lifecycle



- **Active:** Records currently in use for daily operations at your organization that need to be easily accessible.
- **Inactive:** Records not used as frequently but are important to keep for future operations, legal, or administrative reasons.
- **Disposition:** The disposal of records that are no longer needed by your organization and are of little historical value.
 - Why dispose of records?
 - Storage limitations (both electronically and physically): Storage costs money, and the more you have, the more you have to manage.
 - Audiovisual material and electronic records require periodic maintenance over time.
- **Long-term preservation:** These are records that are no longer needed by the organization but are historically significant because they document important people, goals, decisions, policies, and major activities of your organization.
 - Preserved in-house by your organization OR
 - Donated to an archives or cultural heritage organization

Records Management

This is how you make sure important records are kept and easily accessible, and are safely transferred to permanent, archival storage.

- **Inventory:** First things first! It's important to figure out what records you have, where they are located, and create an inventory.
- **Records Retention Schedule:** A system for documenting the types of records your organization creates and uses and how long they need to be kept.
 - Guided by your organization's daily needs for access to this information, legal requirements, and historical value.
 - Needs to be created into a formal, written policy that is circulated to and followed by all members of your organization who create records.

Example:

Document	Retention Period	Retention Medium
Annual Budget	Ten years	Electronic and Paper
Correspondence	Five years	Electronic and Paper
Articles of Incorporation	Permanent	Paper

- **Filing System:** A way of consistently naming, arranging, and storing your physical and electronic files.
 - Ensures consistent recordkeeping, making it easier to know what each box and folder or electronic file contains and how to retrieve them when needed.
- **Document Management System:** A system that maintains an inventory of your organization's records, how long they will be retained, and where these records are stored.
 - Can be logged using a simple Excel spreadsheet or using content management software, depending on your needs.

Archival Preservation

- **Storing Your Records**
 - **Box and Folder supplies:**
 - Acid free folders and boxes ensures longevity of physical materials.¹
 - Archival supply companies:
 - Hollinger: <http://www.hollingermetalede.com/>
 - Gaylord: <http://www.gaylord.com/c/Preservation>
 - **Environmental Controls:** Materials should be kept in a cool, dry, and dark location. Warm, damp conditions can result in mold growth. Sunlight leads to embrittlement and fading of materials.
 - Humidity: Minimum of 30% and maximum of 50%
 - Temperature: No higher than 70 degrees
 - Keep it stable: Temperature and humidity fluctuations are enemies to preservation! Temperature and humidity readers are affordable and can help you monitor your spaces: <https://www.amazon.com/AcuRite-00613-Indoor-Humidity-Monitor/dp/B0013BKDO8>

¹ See pages 25-29 of *Don't Throw it Away!* for more information about different types of archival storage supplies and environmental controls.

- **Security and Access:** Be sure your materials are stored in a secure location or a secure network drive, if electronic. It's also important to determine who will have access to these storage spaces and how you will provide access to others.

Questions? Discussion!

Some potential questions to get us started:

- What are your current recordkeeping practices at your organization?
- Do you intend on preserving for the long term your organization's historical records or are you interested in donating these records to an archives or cultural heritage institution?
- What concerns or specific questions do you have about your organization's records?

Additional Resources

- Records Management <http://www.lib.washington.edu/specialcollections/laws/preserving-and-donating-records>
- Environmental Controls and Preservation:
<https://www.nedcc.org/free-resources/preservation-leaflets/2.-the-environment/2.1-temperature,-relative-humidity,-light,-and-air-quality-basic-guidelines-for-preservation>
- Digital Preservation:
<http://www.nationalarchives.gov.uk/archives-sector/advice-and-guidance/managing-your-collection/preserving-digital-collections/>



4. Family and Personal Papers

Selecting Items to Preserve

- **Consider the time and resources required**
 - Goals: Organize, describe, and rehouse
 - Calculate space & supply costs to help create stable environment
- **Focus on what's essential**
 - Items that provide significant or vital information about a person, place or major event in your family
 - Photographs and videos
 - Diaries and journals
 - Letters and correspondence
 - Lifecycle events – birth, marriage, and death certificate
 - Diplomas
 - Military service documents
 - Genealogical charts and family trees
 - Are there gaps in your family's story? Consider interviewing your family for an oral history project to complement the items you're preserving
- **Keep a sample of items that illustrate the era**
 - These materials add a larger context to complement your personal or family history.
 - A bulletin from your ancestors' place of worship
 - Brochure from your family's annual vacation spot
 - Menu from a favorite restaurant

What NOT to Preserve

- Duplicate copies of the same documents
- Receipts and bill stubs for daily expenses and routine services
- Items that don't add personal information
- Newspapers – instead, create photocopies on acid-free paper
- Anything that is moldy or mildewed to keep everyone safe and prevent potential damage to other items

Arrangement and Inventories

- **Arranging Materials**
 - **Provenance:** Keeping track of the “who, what, where, and why of a record's creation”

- **Original Order:** Storing documents based on how they were originally arranged by the creator. Avoid mixing collections together with multiple creators.
- **Keeping materials in series:** Collections that are no longer in original order can be organized into series
 - Categories by document type and time
 - Example: Family Correspondence 1970-1979
- Know what you have. Keep a list of storage boxes and inventories of their contents.

Preservation Considerations for Storing Your Records

- **Where to store your personal collections**
 - Environmental Controls: Materials should be kept in a cool, dry, and dark location, like an interior closet. Warm, damp conditions can result in mold growth. Sunlight leads to embrittlement and fading of materials.
 - Humidity: Minimum of 30% and maximum of 50%
 - Temperature: No higher than 70 degrees
 - Keep it stable: temperature and humidity fluctuations are enemies to preservation!
 - Store collections where you will regularly see them or can easily check on them. Small problems, such as a minor leak or rodent intrusion, can ruin collections over time if they are undiscovered and unchecked.
 - Characteristics of common household storage areas:
 - Attics: Space often unused other than for storage, typically dry as long as roof is well maintained. Subject to big swings in temperature and humidity, often hard to monitor regularly, can be subject to insect/animal intrusion or roof damage.
 - Interior living areas: Reasonably stable temperature and humidity, easy to monitor and access for use. Watch out for pets, children, physical crowding that might lead to damage. Often where the least space is available.
 - Items on display: Beware of damage from prolonged exposure to light, especially from direct sun. Need to balance preservation goals with enjoyment of the items on display. Rotate items on display and in storage if feasible.
 - Basements: Stable temperature and humidity, commonly available space for storage. Can be subject to flooding from groundwater, overhead pipes, or water incidents in living areas. Keep materials off the floor on shelves or pallets, and consider covering to protect from overhead leaks. Relatively easy to monitor.
 - Garages: Often have space intended for storage and are relatively easy to monitor. Usually unheated and subject to big swings of temperature and humidity. Can be subject to flooding, keep materials off the ground on shelves or pallets.
 - Sheds: Intended primarily for storage, but subject to big swings of temperature and humidity, often subject to insect and animal intrusion, can be prone to leaking if not well constructed, and can go unmonitored if not in regular use.
 - Commercial storage units: Environments typically comparable to garages. Security issues from presence of numerous tenants, risk of loss if rent is not

kept up. Fire sprinklers can be a source of water damage, so keep materials well packed and covered.

- **Where to store organizational records**

- Office buildings: Office work areas often have industrial HVAC systems which maintain temperature and humidity in a good, stable range. Lots of windows and always-on lights can lead to damage from light. Plumbing leaks can be a major concern, as can water damage from fire sprinklers. Basement storage areas have less problem with light, but increased threat from water damage and less-frequent monitoring. Professional facilities staff may add to monitoring capability.
- Consider security of collections. Keep in locked storage if appropriate, keep accurate records of what is in storage, have protocols for organization staff to access, use, and potentially remove/return materials including access and circulation logs.

Collection Containers

- **Box and Folder supplies:**

- Acid free folders and boxes ensures longevity of physical materials.²
- Archival supply companies:
 - Archival Methods: <https://www.archivalmethods.com>
 - Conservation Resources: <http://www.conservationresources.com>
 - Hollinger: <http://www.hollingermetalede.com/>
 - Gaylord: <http://www.gaylord.com/c/Preservation>
 - University Products: <https://www.universityproducts.com>
- These archival supply companies provide a wide range of conservation supplies, acid free boxes, tubes and tissue, polyethylene bags.
- Note: Acid-free tissue may be ordered buffered or unbuffered. Buffered tissue is used for cotton, linen and jute. Unbuffered tissue should be used with silk, wool, and unidentified fibers.

Electronic Records and Digital Preservation

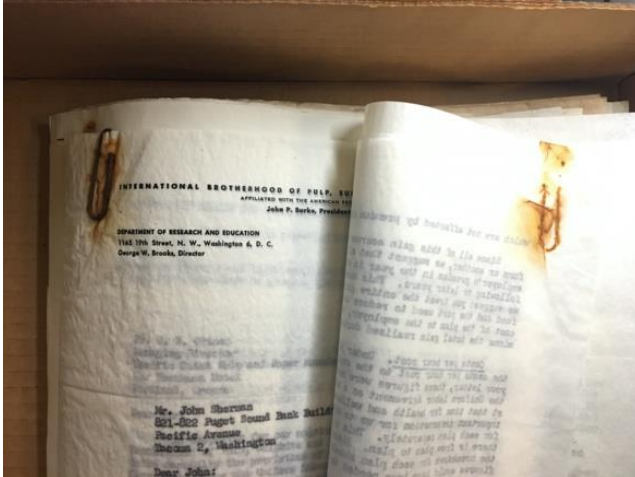
- **Storage and Maintenance:**

- To ensure materials are not lost to technological obsolescence need to periodically convert and migrate files to new formats.
- Keep several digital copies for backup in multiple storage systems – LOCKSS (Lots Of Copies Keeps Stuff Safe)
- **Conversion:** Updating materials from an older format to a current format (i.e. updating older word document files)
- **Migration:** Moving data from one storage system to another (i.e. moving records stored on a floppy disk to cloud-based storage)
- **Storage Systems:**
 - Secure server with regular systems backups
 - Cloud-based storage systems
 - Personal computer with external backup drive
- For files you hope others will eventually preserve: Document what files you have, where they are stored and passwords needed to access them.

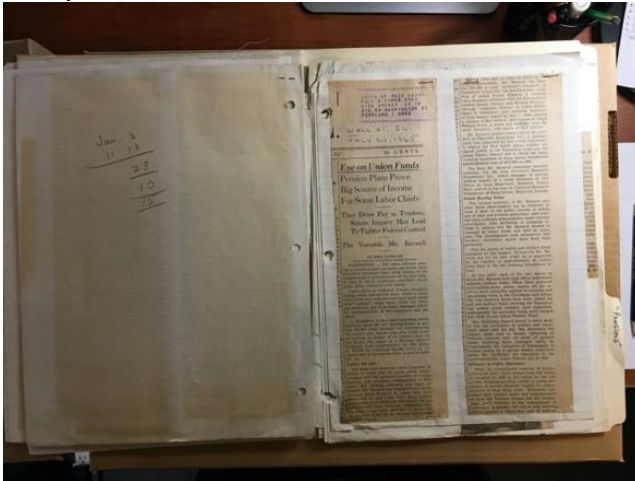
² See pages 25-29 of *Don't Throw it away!* For more information about different types of archival storage supplies and environmental controls.

Examples of Preservation Issues to watch out for and avoid

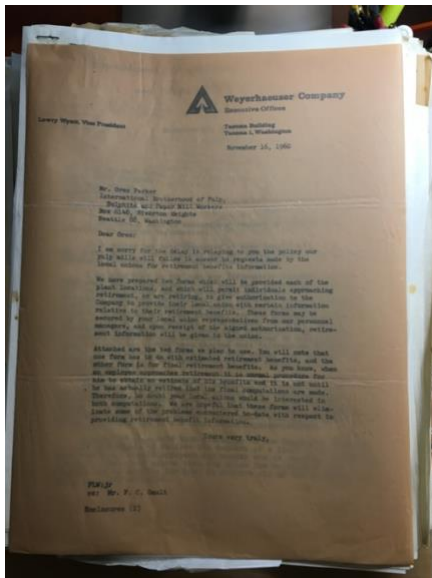
- Metal fasteners (staples, paperclips, and binder clips) can cause physical and chemical damage; if staples make the most sense for keeping papers together, use stainless steel staples



- Acidic paper (like newsprint) can cause acid burn, avoid this by interleaving paper between newsprint and other materials or photocopying content and discarding the newsprint



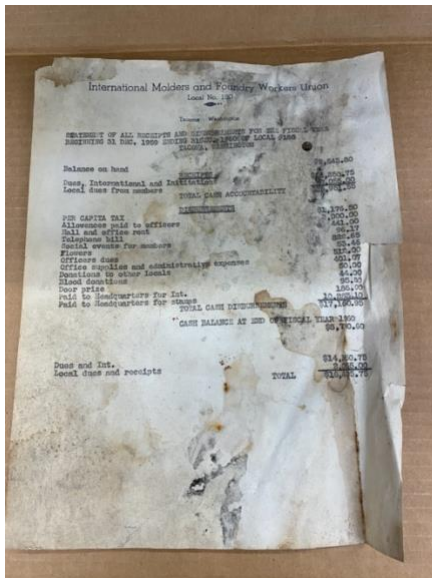
- Records created by Thermofax, mimeograph, Verifax, ditto, and other duplication processes are often unstable; consider photocopying and discarding to prevent damage to other adjacent documents



- Underfilled boxes can lead to slumping of materials inside which can lead to curved and distorted records



- Beware of mold! Remove moldy materials from collection if possible or isolate from other records if necessary, to keep.



Resources for Preserving Your Personal & Family Collections

- National Archives – Family Archives - <https://www.archives.gov/preservation/family-archives>
- National Archives - Preserving Your Digital Memories - <http://www.digitalpreservation.gov/personalarchiving/index.html>
- National Archives – Housing Enclosures for Archival Records - <https://www.archives.gov/preservation/storage/specs-housing-exhibition-2015-current.html>
- National Archives – Preservation of Archival Records - <https://www.archives.gov/preservation/holdings-maintenance/preservation-of-archival-records.html>
- Jewish Women's Archive – Preservation Tips - <https://jwa.org/stories/how-to/preservation>
- Margot Note - Family Archive Resources - <https://www.margotnote.com/resources>



5. Book Collections

Repurposing an Ethnic Community Library Collection

Establish a community book club...

Reinvigorate demand for older classics as well as new books of interest, at the same time as you build community.

Hold your own community book sale or give-away...

A great community event encourages reading and can raise a modest amount of money for other activities.

Donate them...

- **Seattle Public Library (SPL) or King County Library System (KCLS)**
 - For KCLS, see <http://kcls.org/friends-of-the-library/>
 - For SPL, see <http://www.friendsofspl.org/>
- **American Library Association (ALA):** options for donating books overseas
 - <http://www.ala.org/offices/iro/iroactivities/intlbookdonations>
 - Individual non-profit organizations may be selective
 - Some prefer only new books, used books in very good condition, in certain languages or on certain topics

Sell or give them to local used bookstores...

- **Magus Books:** <http://www.magusbooksseattle.com/>
- **Half-Price Books:** <https://www.hpb.com/stores>

Contact UW Libraries...

- **Gifts Program:** <http://www.lib.washington.edu/gifts>
 - Head, Carolyn Aamot (caamot@uw.edu)
- **UW international studies librarians** (see address list at the end of the packet)

Donated Books, Periodicals and Other Materials

- **Be sure to store book and journal collections in a cool, dry place.** This provides the best environment for their longevity.
- **Cellar/basement storage is conducive to mold.** Moldy books are environmental hazards and in all but the rarest of cases must be refused by libraries. Costly procedures to remove or neutralize mold can be used in rare cases when a highly valuable, rare item is infected with mold.

- **Some stored books can also be infested by pests:** most notably silverfish, which multiply and infest nearby materials – and if books are exposed to the elements, also rodents, which are attracted to the glue used in some bindings. Infested or gnawed-on books are generally beyond salvaging and must be refused.
- **Books printed on low-quality paper:** paper made with a high proportion of wood pulp was an innovation of the late 19th century that enabled a boom in the newspaper industry, as well as the mass production of pulp fiction and other genres. After a certain age, this paper begins to crumble and is not repairable. However, we continue to discover unique, valuable, even irreplaceable content printed on this medium, and in that case, it merits preserving (e.g., microfilming, digitizing, or restoration)
- **Translations of world literature into the ethnic community's heritage language:** most of the time this kind of material is “out of scope” (i.e., poses no interest) for university libraries, though some public libraries may have a use for some of them.
- **Author/title lists are invaluable:** when contacting the UW Libraries or any other library with an offer to donate a large collection of books and journals, the library staff will be grateful if you can also provide them with a complete or near-complete inventory of the collection. A list in spreadsheet format providing the author's name (surname, first name), the title and subtitle of the book, and the publishing information (city, publisher's name, and year of publication) for each book usually provides us with enough information to tell at a glance how good a fit the material might for the UW Libraries. Even if the fit isn't ideal for UW, we may be able to refer you to another library that could be interested.
- **Site visits:** In some cases, if there is strong evidence that a significant proportion of a library collection merits adding to the library, and if an author/title list is not available and cannot be produced, UW Libraries staff may arrange to make a site to have a look at the collection in order to make a decision.
- **Conservation:** thanks to generous support from the Andrew Mellon Foundation and many private donors, the UW Libraries now has the most advanced book conservation program in the Pacific Northwest. In the years ahead and as it grows over time, UW's Conservation Program will begin to offer workshops on preserving rare and antiquarian library materials. If your community has rare and antiquarian books and journals, keep an eye on the schedule of educational outreach events that our Conservation Program will be offering. Visit <http://www.lib.washington.edu/preservation/conservation-1>



6. Conducting and Preserving Oral History Projects

These materials support the oral history workshop given by Zhijia Shen zhijia@uw.edu and Justin Wadland jwadland@uw.edu in Tacoma, September 2018. Information originally compiled by Deepa Banerjee dbaner@uw.edu and Juan Luo for We Are History Keepers, November 2016. Revised by Conor Casey, Labor Archivist cmcasey@uw.edu March 2017. Revised by Lauren Adams, Curatorial Assistant, ladams13@uw.edu, Ryan A. Donaldson wsjarch@uw.edu, Collections Strategy Manager and Archivist, Washington State Jewish Archives, and Melissa A. Seaburg, mseaburg@uw.edu, Curatorial Assistant, September 2020.

What is Oral History?

- “First person access to history” - <https://guides.library.duke.edu/c.php?g=733290>
- Augments, corrects or contradicts the written record
- In some cases, the only documented form for what’s untold, neglected or forgotten

Project Design

- Identify historical questions not addressed by existing sources for “new” stories and varied spectrum of perspectives
- Flexibility is intended
- Responsive and adaptive to feedback
- “An ideal project design integrates the broad historical timeline of an institution, community, or social movement with individual life histories.”
<http://bit.ly/oralhistoryprojectdesign>
- Three-part design: Pre-Interview, Interview, and Post-Interview
 - **Pre-Interview**
 - Formulate a central question or theme
 - Bring together the project team
 - Envision outcomes - what does project success look like?
 - Plan the timeframe
 - Conduct background research
 - Select potential Narrators
 - Per the *Oral History Association Core Principles and Practices*, “Narrator” is used rather than “Interviewee” or other terms - “as an acknowledgment that the people we interview have agency and are not merely ‘living human subjects.’” - <https://www.oralhistory.org/narrator/>
 - Formulate open-ended questions that centers the Narrator’s experience
 - Establish file format standards - audio/video recordings
 - Outline the tools & technology

- Recording equipment and platforms
 - Tracking the project workflow
- Create collections guidelines - will any other related material be accessed or donated?
- Additional considerations
 - Budget resources
 - Outreach to Narrator communities
- **Interview**
 - Establish Informed Consent - “An agreement that documents, verbally or in writing, that the narrator has been given all the information necessary to come to a decision about whether to participate in the oral history project. Informed consent does not cover or deal with copyright. The interview process must be transparent, with ongoing participation, consent, engagement, and open discussion among all parties, from the first encounter between interviewer and narrator to the creation of end products. Informed consent plays a key role in ensuring transparency.” Oral History Association - <https://www.oralhistory.org/informed-consent/>
 - Optional: Obtain Biographical Form
 - Duke University Library: <https://docs.google.com/document/d/1Tlj6-GFbq9nfQWx8awSgRjyQd5RIJSyp-Sr7bs37D4s/edit>
 - Obtain Signed Narrator Agreement Form
 - Necessary for donation to an archives or repository
 - Proof of permission required for publication, including books, websites, and documentaries
 - Sample Narrator Agreement Forms
 - University of Washington Libraries Special Collections, Labor Archives of Washington, https://docs.google.com/document/d/1LAK36gO-XWDb-IV0VYYda_iU3Jd56yEgcEITdPkPu8s/edit?usp=sharing
 - Fort Lewis College, Center of Southwest Studies <http://swcenter.fortlewis.edu/Tools/sw-6.htm>
 - University of North Carolina, Southern Oral History Program http://www.sohp.org/howto/forms/SOHPForms_interview_agreement.pdf
 - CSUF, Center for Oral and Public History http://coph.fullerton.edu/_resources/pdf/4.%20Narrator-Interviewer%20Agreement%20Form.pdf
 - Washington State Jewish Archives <http://bit.ly/WSJAconsentform>
 - Obtain Signed Deed of Gift Form
 - Necessary for donation to an archives or repository
 - Transfers physical & legal custody from the Interviewer to an archives or repository
 - The signed Deed of Gift together with the signed Narrator Agreement Form ensures access for future researchers and to share & publish

- Sample Deed of Gift Forms
 - University of Washington: <http://bit.ly/UWDeedOfGift>
 - Dartmouth College
<http://www.dartmouth.edu/~library/rauner/docs/pdf/Deed.pdf?mswitch-redir=classic>
- Ensure familiarity with all tools & technologies utilized for both Interviewer and Narrator
- Establish Active, Informed & Mindful Listening for Interviewer
- File Formats
 - There are many audio and video formats available. Best practice is to choose uncompressed and nonproprietary formats whenever possible.
 - For example, .WAV for audio is preferable to .MP3 and .M4A formats.
 - There is not one preservation video format, so record in high resolution in uncompressed formats.
 - For final versions of signed forms, transcriptions, and electronic documents, use .PDF/A, which is the current ISO standard for long term preservation.
- **Post-Interview**
 - Create Subject Index
 - Periodic timestamps with brief description of topic
 - Create Transcriptions
 - Share with Narrator for review, corrections and approval
 - Further Considerations
 - Accuracy
 - Audio/video quality
 - Language/dialect
 - Accessibility (closed-captioning for video)
 - Project File Management
 - Setting up a Shared Collaboration Space
 - Using a tool such as Google Drive can help centralize and share files, interview transcriptions, project handbooks, style guides, questions, and research resources, and to upload recorded interviews.
 - Google Drive with a free account has a limit of 15GB, and can be shared publicly or with specific people (such as the Narrator).
 - Please note that using Google Drive does not guarantee the long-term preservation of the files.
 - Digital Preservation & Storage
 - Lots Of Copies Keeps Stuff Safe (LOCKSS)
 - Make Copies and Store in Different Places - from Library of Congress:
 - “Make at least two copies of your selected audio [and video] recordings—more copies are better.

- One copy can stay local on your computer or laptop; put other copies on separate media such as DVDs, CDs, portable hard drives, thumb drives or Internet storage.
- Store copies in different locations that are as physically far apart as practical. If disaster strikes one location, your audio [and video] recordings in the other place should be safe.
- Put a copy of the summary description with your important papers in a secure location.
- Check your digital recordings at least once a year to make sure you can read them.
- Create new media copies every five years or when necessary to avoid data loss.”
- Evaluation and Surveys
 - Surveys for all project participants (Interviewers & Narrators)
 - Questions on experience of the process and seek opportunities to improve
 - Survey results to inform any Project Design adjustments

Oral History Project Examples

- Black Oral History Interviews, 1972-1974, Manuscripts, Archives, and Special Collections, Washington State University, Pullman, WA.

<https://content.libraries.wsu.edu/digital/collection/5985/>

The Black Oral History Collection consists of interviews conducted by Quintard Taylor and his associates, Charles Ramsay and John Dawkins. They interviewed African American pioneers and their descendants throughout Washington, Oregon, Idaho, and Montana, from 1972-1974.

- SeaTac Seattle Minimum Wage History Project

<http://content.lib.washington.edu/projects/sea15/>

In November 2013, the small suburban city of SeaTac passed Proposition 1, authorizing a \$15 minimum wage policy phased in over several years; after surviving a lawsuit filed by business groups, the policy went into effect in January 2014. Six months later, the Seattle City Council, led by socialist council member Kshama Sawant and Mayor Ed Murray, expanded a similar \$15 minimum wage policy to nearly 20,000 workers. These policy innovations arose from struggles by a broad coalition of labor unions and community partners around a host of issues concerning low wage workers' rights in the years following the Occupy movement. Building on similar struggles for and by low wage workers around the nation, the victories in the Puget Sound catalyzed a proliferating array of campaigns to raise the minimum wage in many cities and states. This digital web archives documents the stories of those involved, as supporters and opponents, in or affected by the struggles over a \$15 minimum wage at SeaTac and in Seattle as well as the broader, ongoing effects and efforts at a national level. Including 56 audio and video interviews with supporters and opponents who were in or affected by the struggles over a \$15 minimum wage at SeaTac and in Seattle as well as the broader, ongoing effects and efforts at a national level.

If you know someone who was part of the SeaTac or Seattle organizing for 15 Now who would like to be interviewed or has materials they would like to donate to the Labor Archives, please contact us! Conor Casey cmcasey@uw.edu.

- South Asian Oral History Project
<http://content.lib.washington.edu/saohcweb/index.html>
The SAOHP represents one of the first attempts in the U.S. to record pan-South Asian immigrant experiences in the Pacific Northwest using the medium of oral history. This initiative not only has the goal of preserving the history of South Asian immigration to the region, but also of making these historical resources/material available to everyone.
- History through Memories and Stories: Exploring Seattle's Chinese Immigrant Experiences
<http://depts.washington.edu/oralhist/wordpress/>
This oral history project documents the life and experiences of Seattle's Chinese immigrant community from Taiwan, Hong Kong, Mainland China, and other areas of the world.
- Washington State Jewish Archives Oral Histories
<http://bit.ly/wsjaoralhistory>
Begun in 1968, the oral histories include approximately 500 interviews with early immigrants and refugees, businessmen and women, artists, political figures in the Jewish community, and many others throughout Washington State.

Guidelines for Remote Oral History Projects

Best Practices

- It is important to note that conducting oral history sessions remotely is *not* traditionally considered a best practice. Not only can it be difficult to establish a relationship with the narrator without developing rapport in person, but the technical aspects of recording audio or video over the internet can provide its own set of unique challenges. However, in extenuating circumstances such as COVID-19, illness, or long distance, the use of alternate recording methods can be helpful to continue the documentation of oral histories. These extra guidelines should be taken into consideration for implementing an oral history project remotely in addition to the guidelines for best practices as seen in the prior sections.
 - **Pre-Interview:**
 - Research and decide which format is best for the oral history project. Video recordings of the narrator and audio-only recordings are both possible to implement but require different types of preparation.
 - Free or paid video conferencing applications have been shown to be most user-friendly and easiest to implement.
 - If the narrator does not have an internet connection, they can dial into a video conferencing application using their phone and the session can still be recorded from the conference application. Using a landline, if available, is the best option to reduce the potential of dropped calls or sound interference.
 - Conduct a test recording to evaluate sound and video as well as to familiarize yourself with the recording processes of your chosen video conference application. It is preferable to do this with a friend or peer over a video conference to most emulate the oral history session.
 - Note, if recording locally to your computer, where the recordings are stored (typically in the downloads folder).
 - Evaluate sound and video quality to analyze if adjustments need/can be made to improve recording conditions.

- Take care to maintain regular contact with your narrator via phone or email to ensure good communication. Their time and participation is just as important in a remote session as it would be if the recording was occurring in person.
- **Interview:**
 - Obtaining informed consent from all participants is still imperative while conducting remote interviews. While it may not be possible to procure a handwritten signature while practicing social distancing, there are options to obtain consent digitally.
 - DocuSign offers options to obtain electronic signatures on agreements such as informed consent or deed of gift documents.
<https://www.docusign.com/>
 - Utilizing a simple survey form, such as Google Forms, can also be used for informed consent and to allow the narrators to choose options for their sessions (video versus audio only, if they would like to review the material, etcetera).
 - <https://zapier.com/learn/google-sheets/how-to-use-google-forms>
 - Have a backup recording of video and audio running while recording on the video conferencing application - If options are limited, audio recording/screen recording applications come bundled into most operating systems. It is highly recommended to test and try out the different recording softwares available. Not all software functions perfectly on different operating systems or are as easy to navigate for each person. Finding one that works well for you will make the process less frustrating!
 - Quicktime Player is included with Mac operating systems and can be downloaded for PCs:
<https://support.apple.com/guide/quicktime-player/welcome/mac>
 - DVD Video Soft - Free Screen Video Recorder
<https://www.dvdvideosoft.com/products/dvd/Free-Screen-Video-Recorder.htm>
 - ShareX: <https://getsharex.com/>
 - It is recommended to begin a video conferencing session before the recording begins. This will allow for the interviewer and narrator to test sound and audio (make sure all parties can hear each other!). This is also an opportunity to discuss guidelines for the upcoming session if needed and set all parties at ease by having a friendly conversation before recording.
 - It is a good idea to go over the basic controls if the narrator is unfamiliar with the software - if they accidentally mute themselves, it is important that they know how to unmute themselves!
 - If recording video, have both parties set their device in a location that allows for a clear, unobstructed view of their face. Ensuring that the narrator is in a well-lit area is also recommended.
 - The interviewer should ensure that they are in a quiet space so as to not distract the narrator while they are speaking. The best practice for the interviewer would be to use the “mute” function while not speaking.
 - Minimize distractions! Close windows and doors and inform others in the recording location that a session will be taking place.
- **Post-Interview:**

- Check to ensure all went smoothly with each recording and save locally to a designated location.
- If utilizing options via some video conferencing applications for auto-generated transcriptions, download and save the transcript locally.

Video Conference Applications

- Utilizing video conferencing applications for video recording can allow for all parties to see and communicate with one another, which can help to develop a relationship between the narrator and interviewer(s).
- Video conferencing applications that allow for the recording of sessions give the users a choice of the view: speaker view versus gallery view.
 - Traditional oral history sessions are recorded with the narrator on camera and the interviewer off-camera but still audible while they ask questions. This can be done via recorded video conferencing applications by choosing a pinned speaker view for the account recording the session if recording locally. This will not affect the universal cloud recording. If recording to the cloud via Zoom, utilizing Spotlight View will highlight one user as the primary speaker and record only that speaker.
 - For less formal and more conversational oral histories, gallery view may be utilized to prevent a jarring cut while narrators/interviewers take turns speaking. Most video conferencing applications only offer this option if there are three or more participants.
- Separate video conferencing applications have different guidelines for recording video sessions or may require a paid subscription.
 - Free Zoom accounts offer local recordings for up to 40 minutes. Paid Zoom accounts offer both local and cloud recordings. Cloud recordings come with a basic auto-generated transcript.
<https://zoom.us/>
 - Google Meet and Google Hangouts allow paid subscribers to record sessions. This is relaxed through September 2020.
<https://meet.google.com/>, <https://hangouts.google.com/>
 - Skype allows for calls to be recorded to the cloud via the feature Call Recording for all users. It can be saved for 30 days in the cloud, during which time the recording can be shared or saved locally. <https://www.skype.com/en/>
 - CISCO Webex Meetings is a basic video conferencing application that permits for meetings up to 50 minutes and options for local recording included with free accounts. <https://www.webex.com/video-conferencing>
- It is important to note that if using video conferencing applications, there are privacy and security issues that will need to be taken into account. Recording over an end-to-end encrypted session and implementing the use of a waiting room for conference participants are protective measures that should be taken while recording oral history sessions.
 - If the narrator will potentially divulge sensitive or personal information, a remote oral history project may not be the best method due to privacy and security concerns. It is the responsibility of the interviewer to ensure the privacy of personal information or, at the very least, to include in the consent forms with transparency that there may be risks associated with recording remotely.

Audio Considerations

- Clear, coherent audio is an important aspect to consider while conducting oral history projects. While the principal reason for this is clarity (being able to hear and comprehend what the Narrator is speaking about is essential!), clear audio is critical for better long-term preservation, easier transcription and therefore better accessibility, and can provide opportunities for reuse in other projects, such as documentaries, podcasts, and others. Conducting projects remotely does not allow for the use of traditional in-person recording equipment, but there are options that can promote better audio reception in sessions if the narrator is comfortable with employing different types of technology.
- Additionally, as mentioned above, the best quality in which to record audio is a WAV format. However, if recording audio from separate locations over a video conferencing application, options for types of audio recording may be limited to a specific format (most video conferencing/audio recording applications on computers and smart phones record in MP3/MP4 formats). There are guidelines that can be followed to try to capture better quality audio without the use of additional equipment.
 - The use of lavalier microphones with a USB port can ensure better quality and catch quieter sounds, words, or phrases with ease. If there is a sufficient budget for the project, these can be purchased and shipped for between \$20-\$60.
 - Most smartphones come preinstalled with a voice recording application, such as Voice Memos on iPhone or Android's stock Audio Recorder, that will record superior audio to what is recorded on the video conference application. It is important to familiarize yourself with any of these applications prior to recording the oral history session.
 - Options for voice recording applications include:
 - Hokusai Audio Editor will allow for audio recording in WAV format, which is the recommended audio format for best practices in traditional oral history projects.
<https://apps.apple.com/us/app/hokusai-audio-editor/id432079746>
 - ASR Voice Recorder
https://play.google.com/store/apps/details?id=com.nll.asr&hl=en_US
 - The StoryCorps App has guidelines for "Creating Your Own StoryCorps Studio," which offers tips for how to "sound-treat" a space in which an interview is taking place. These guidelines can be helpful to help a narrator choose the best space in their homes for recorded video and audio.
<https://storycorpsorg-staging.s3.amazonaws.com/uploads/Improve-Sound-Quality.pdf>
 - Separating audio from video and utilizing an application such as Audacity can help to reduce background noise, normalize audio to remove deviations in sound volume, or diminish unwanted feedback noises. These options, among other effects, generators, and analyzers that will assist in overall audio quality or effects, are explained in Audacity's user manual.
https://manual.audacityteam.org/man/index_of_effects_generators_and_analyzers.html
 - Note: If editing audio back into a video of the interview, it is important to note that any cutting of audio time will affect the sync of video and audio. Try to use the tools provided in audio editing software to adjust the noise

first before cutting the audio clip out entirely, or else you will also need to edit the video.

- Note: Converting MP4 audio to WAV formats can be done using applications such as Audacity or other converters. However, this will not increase the quality of the audio of the original recording. It is best, if at all possible, to utilize technologies to record in superior formats such as WAV.

Oral History Resource List

Best Practices, Guidelines, & Templates

- Beginning an Oral History Project - University of Florida SPOHP
<https://oral.history.ufl.edu/research/tutorials/>
Guidelines to assist oral historians prepare for their projects. Features an approachable “8 Step” method to conduct successful oral history projects.
- Best Practices for Recording Remote Oral Histories- Washington State Jewish Historical Society
https://wsjhs.sharepoint.com/:w:/s/office/EbNGCJkcCQNAiOedJc0AB3AB7r-ErpHUQKsems5V_kgl5Q?e=OK4IUy
Includes tips and guidelines for recording with remote video platforms, in particular Zoom.
- “Community Oral History Toolkit” Guidebook
<http://www.worldcat.org/oclc/794361894>
This link goes to Worldcat, a worldwide library catalog. If you enter your zip code into the search form, you can find the closest available copy at a library near you. A handy guidebook by Nancy MacKay, Mary Kay Quinlan, and Barbara W. Sommer is the “definitive guide to all aspects of conducting successful community oral history projects that conform to best practices in the field.”
- “Curating Oral Histories” Book by Nancy MacKay
<http://www.worldcat.org/oclc/919067976>
This link also goes to Worldcat. Nancy MacKay's Curating Oral Histories (2006) has been the one-stop shop for librarians, curators, program administrators, and project managers who are involved in turning an oral history interview into a primary research document, available for use in a repository. In this new and greatly expanded edition, MacKay uses the life cycle model to map out an expanded concept of curation, beginning with planning an oral history project and ending with access and use. The book guides readers, step by step, on how to make the oral history “archive ready”; offers strategies for archiving, preserving, and presenting interviews in a digital environment; and includes comprehensive updates on technology, legal and ethical issues, oral history on the Internet, cataloging, copyright, and backlog.
- Interview Tips & Resources - Veterans History Project - American Folklife Center - Library of Congress
<https://www.loc.gov/vets/moreresources.html>
Includes practical advice on preparing for and conducting an interview, as well as sample Biographical Data Form & Accepted Media & Formats table.
- Oral Histories in the Digital Age
<http://ohda.matrix.msu.edu/>
This site contains dozens of excellent resources from top professionals nationwide. There are essays, case studies, and tutorials on a wide range of topics, from picking out which equipment to use and planning your first oral history project to creating accession workflows and making your interviews publicly accessible

- Oral History Association Web Guides for Conducting Oral History Projects
<https://www.oralhistory.org/web-guides-to-doing-oral-history/>
Annotated list of resources. Prepared by Linda Shopes, updated August 2012.
- Oral History Association Webinar – Oral History at a Distance
<https://www.oralhistory.org/2020/03/26/webinar-oral-history-at-a-distance-conducting-remote-interviews/>
Recorded webinar from March 31, 2020 with excellent discussion, summary, Q+A and supplemental resources.
- Oral History One-Pager - Duke University Libraries
<http://bit.ly/2l2fuY8>
Practical tips for recording oral histories that truly fit onto one page!
- Oral History Society - Advice on Conducting Oral Histories in the Covid-19 Pandemic
<https://www.ohs.org.uk/advice/covid-19/>
Organized into in-person and remote oral history advice.
- Oral History Workflow Template: University of Washington Libraries Special Collections, Labor Archives of Washington
A template was developed by the SeaTac Seattle Minimum Wage History Project that could be of use as a project management tool for other community-based oral history projects. Please contact Conor Casey (cmcasey@uw.edu) for access or help.
- Recording During the Coronavirus Pandemic:
<https://transom.org/2020/recording-during-the-coronavirus-pandemic/>
Transom's guide to some best practices for in-person recording, along with a lot of alternate options for recording remotely.
- Sample Cataloging Form: University of Washington Libraries Special Collections, Labor Archives of Washington
<https://docs.google.com/a/uw.edu/forms/d/e/1FAIpQLScg2jNA66KLZTf4EaQDGykoy2WnXrFeYbX106uYNq-jH3-QrQ/viewform>
This form was developed to capture the information about the interview directly from the interviewer and feeds into a spreadsheet hosted on the SeaTac Seattle Minimum Wage Project Google Drive space. In this way, we were able to capture important information about the interviews and link that information to specific audio or video files before we completed editing, transcribing, and processing the interviews.
- Sample Project Oral Interview Protocols, File Naming Conventions, Uploading and Cataloging Instructions: University of Washington Libraries Special Collections, Labor Archives of Washington
<https://docs.google.com/document/d/1C2Xkzx2XzslPjjeYqOxUW4p65C8EzLjhlwviEzCOKw/edit?usp=sharing>
Developing file naming conventions and common practices between interviewers, transcribers, catalogers, and other members of a project is important. Even if there is only one or two people working on a project over time, agreeing upon and documenting these decisions is a good idea so that they are recorded for people who have to administer or access the collection in the future.
- Southern Oral History Program: Resource Page
<http://sohp.org/resources-2/>
Compilation of resources on conducting oral histories, tools, samples, and related resources.
- The Smithsonian Folklife and Oral History Interviewing Guide
<https://folklife.si.edu/the-smithsonian-folklife-and-oral-history-interviewing-guide/smithsonian>
Revised edition last updated in 2016. Includes PDF download of the guide.

- Step by Step Guide to Oral Histories
http://dohistory.org/on_your_own/toolkit/oralHistory.html
Compiled by Judith Moyer (1993, revised 1999) containing guidelines, suggestions, issues, and bibliography.
- Steven Sielaff, "Brave New World: A Guide to 21st Century Technology for Oral History"
<https://www.baylor.edu/toha/doc.php/310617.pdf>
Article published in the Journal for the Texas Oral History Association.
- University of South Carolina Remote Interviewing Resources and Guidelines
https://sc.edu/about/offices_and_divisions/university_libraries/documents/oral_history/remote_interviewing.pdf
Provides links and guidelines to Covid-19 remote oral history projects as well as a webinar from OHA and Baylor University.

Additional Articles & Information

- "How to Record Calls on Your iPhone" - Liz Stinson and Josie Colt
<https://www.wired.com/story/record-calls-with-your-phone/>
Options for recording telephone calls via the iPhone smartphone using applications and hardware.
- "If You're Thinking About Starting An Oral History Project" by Sady Sullivan with Maggie Schreiner
<https://cuny.manifoldapp.org/read/untitled-1102e586-8f09-4b60-835f-78634ad473dd/section/83e46635-d139-42f9-a16f-253401e9baab>
Useful set of additional considerations prior to launching an oral history project.
- Oral History: From Fact Finding to History Making
<https://www.eiu.edu/historia/Mariner.pdf>
An article that proposes oral historians approach their projects with the methodology of "history shaping" rather than using interviews as fact-finding authoritative sources.
- "Presenting Your Findings" - Smithsonian Center for Folklife and Cultural Heritage
<https://folklife.si.edu/the-smithsonian-folklife-and-oral-history-interviewing-guide/presenting-your-findings/smithsonian>
Includes suggestions for projects based on oral history interviews, including cookbooks, exhibitions, digital scrapbooks, and other creative ideas.
- "What is Oral History?" Oral History Centre - University of Winnipeg
<https://oralhistorycentre.ca/what-is-oral-history/>
Brief overview with orientation video.

Technology, Tools, and Platforms

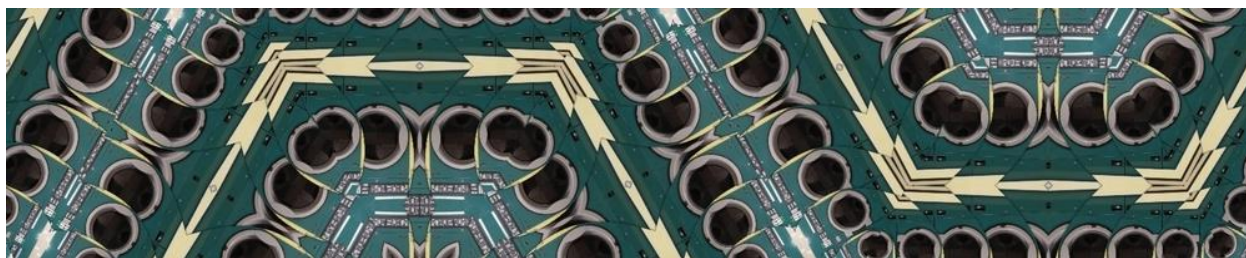
- "A Brief Guide to Basic Technology Planning for Oral History Projects" by Kim Mann - Academic Technology at the College of William & Mary
<http://at.blogs.wm.edu/a-brief-guide-to-basic-technology-planning-for-oral-history-projects/>
Includes discussion of selecting technology based on project requirements, including audio only, video, testing equipment, and additional resources.
- Asana - <https://asana.com/>
Project management tool that includes free and paid versions.
- "Ask Doug - Recorders" Oral History in the Digital Age -
<http://ohda.matrix.msu.edu/askdoug/>

Includes an online form that incorporates budget and other project requirements to provide product suggestions.

- Audacity - <https://www.audacityteam.org/>
"Audacity is a free, easy-to-use, multi-track audio editor and recorder for Windows, macOS, GNU/Linux and other operating systems."
- Basecamp - <https://basecamp.com/>
Project management tool that includes free and paid versions.
- DocuSign - <https://www.docusign.com/>
Manage electronic agreements and signed forms and digital signatures.
- iMovie - <https://support.apple.com/imovie>
iMovie is a free video editing application that comes built into each Mac computer system. The program utilizes a drag and drop model for editing.
- Otter.ai - <https://otter.ai/>
Auto transcription tool that uses Artificial Intelligence to speed up the review & editing process.
- Reaper.fm - <https://www.reaper.fm/>
Powerful audio editing software available for purchase or a sixty day free trial.
- The StoryCorps App - <https://storycorps.org/participate/storycorps-app/>
Free mobile app that provides opportunity to upload the audio to the Library of Congress and the StoryCorps Archive platform.
- Transcribing Style Guide - Baylor University Institute for Oral History
<https://www.baylor.edu/oralhistory/index.php?id=931752>
A style guide for editing and transcribing oral history sessions. Includes guidelines for common interview transcription issues such as false starts, interruptions, repeated phrases, and more.

Societies and Organizations

- Oral History Association (USA) - <https://www.oralhistory.org/>
A membership organization for oral historians and for others committed to preserving the value of oral history, fostering best practices, encouraging support for oral historians and their projects.
- H-OralHist - <https://networks.h-net.org/h-oralhist>
"H-Oralhist is a network for scholars and professionals active in studies related to oral history. It is affiliated with the Oral History Association."
- International Oral History Association - <http://www.ioha.org>
A worldwide forum for oral historians to communicate and collaborate on oral history practices, processes, and endeavors.
- Texas Oral History Association - <https://www.baylor.edu/toha/>
"TOHA is a network for oral history practitioners that promotes the use of professional interviewing and archiving standards."
- Voice of Witness - <https://voiceofwitness.org/>
A nonprofit organization that works to amplify marginalized voices and stories through the process of oral histories, book series, and other projects. Features several webinars on oral history projects, guidelines, and curricula for educators.



7. Collecting and Preserving Photograph Collections

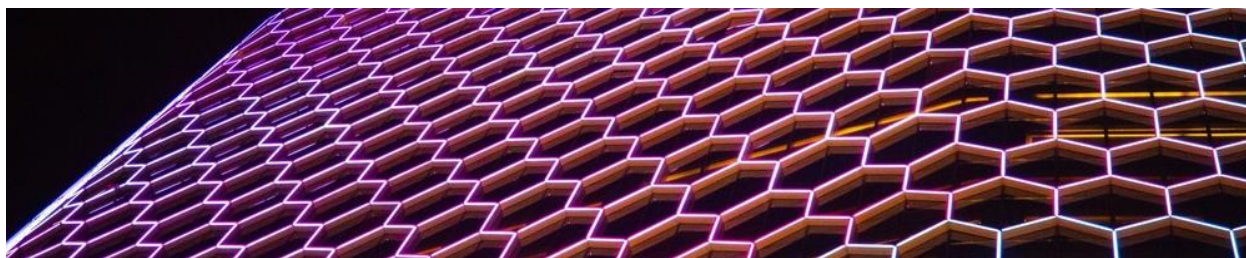
Typical materials that cause deterioration in photographs:

- Sulfur-based chemicals and materials including
 - Rubber cement
 - Rubber bands
 - Sulfite and kraft papers
 - Industrial pollutants
- Chlorine-based chemicals and materials including
 - Polyvinyl chloride plastics
 - Cleaners and commercial cleaning solutions
 - Sweat and perspiration salts transferred through finger oils
- Oxidizing gases and chemicals including
 - Ozone from xerox machines
 - Industrial pollutants
 - Ammonia (from household cleaners, etc.)
 - Cellulose nitrate photographs
 - Oil based paints
 - Floor varnishes
 - Wood and other materials with lignin
- Organic acids and basic chemicals and materials including
 - Wood and other materials with lignin
 - Sulfite and kraft papers
 - Glassine
 - Cardboard and unprocessed paper products
 - Pressure—sensitive tapes
- Iron based metal products including
 - Paper clips

Resources: Information on care of photograph and film Collections

- **Books**
 - *An Ounce of Preservation: A Guide to the Care of Papers and Photographs*, Craig Tuttle, 1994
 - *Storage Guide for Color Photographic Materials*, James Reilly, 1998
 - *Preserving Your Family Photographs: How to care for your family photographs*, Maureen A. Taylor, 2010
 - *Uncovering Your Ancestry through Family Photographs*, Maureen A. Taylor, 2000

- *Disaster Recovery: Salvaging Photograph Collections*, Conservation Center for Art and Historic Artifacts (booklet) <https://ccaha.org/sites/default/files/attachments/2018-07/technical-bulletin-salvaging-photographs.original.pdf>
- **Websites**
 - How to Preserve Family Papers & Photographs, National Archives, <https://www.archives.gov/preservation/family-archives> or <https://www.archives.gov/preservation/formats#photos>
 - Personal Archiving: Preserving Your Digital Memories, Library of Congress, <http://www.digitalpreservation.gov/personalarchiving/photos.html>
 - Preservation publications, Library of Congress, <http://www.loc.gov/preserv/>
 - Preservation leaflets, Northeast Document Conservation Center, <http://www.nedcc.org/resources/leaflets.list.php>
 - *Washington State Film Preservation Manual: Low-Cost and No-Cost Suggestions To Care For Your Film (movies)* <http://content.lib.washington.edu/filmarchweb/index.html>
- **Archival Storage Supplies**
 - (paper, envelopes, negative sleeves, boxes, etc.)
 - Metal Edge-Hollinger, 800-862-2228 or 800-634-0491, www.hollingermetalede.com
 - Gaylord Brothers Archival Solutions, 800-962-9580, gaylordbros@email.gaylord.com and www.gaylord.com
 - University Products, 800-638-1912, <https://www.universityproducts.com/>
- **Custom Labwork**
 - Moonphoto, digital and darkroom, 206-783-3377, www.moonphotolab.com
 - Panda Lab, digital and darkroom, 206-285-7091, www.pandalab.com
 - Art & Soul, high resolution scanning and color carbon printing, 206-297-1223, www.colorcarbonprint.com
- **Production Quality Scanning and/or Labwork**
 - ScanCafe, online vendor of production digital services, 1-866-234-3909, www.scancafe.com
 - iMemories, film and video tape to DVD, www.imemories.com
- **Professional Conservators**
 - Lisa Duncan, Art Conservator LLC, Seattle, lisduncan.artconservator@gmail.com, www.lisduncanllc.com
 - Chicago Albumen Works, 174 Front St, Housatonic, MA, 01236, 413-274-690, www.albumenworks.com



8. Papers and Photographs Tips for Long-Term Care

Quick Tips

- Keep in a Safe Place
- Maintain a stable Environment
- Limit Exposure to Light
- Keep Storage Places Clean
- Use Appropriate Storage Materials
- Handle Materials Safely
- Seek Advice

Causes of Deterioration

Family papers and photographs are fragile treasures and precautions must be taken to prolong their lives. Understanding the causes of deterioration will help families avoid placing them in jeopardy.

Keep in a Safe Place

Give careful consideration to where you store your family letters, Bibles, licenses, newspaper clippings, albums, photographic prints, negatives, and slides.

Papers and photographs should not be stored in potentially hazardous areas, such as near sources of water (under water pipes or in bathrooms), heat (near vents, on outside walls, over radiators or fireplaces), or light (near windows, under light fixtures). Keep papers and photographs off the floor to avoid damage from minor leaks, bumping, and easy access by pests.

If your papers and photographs are locked or tucked away where you do not see them, remember to check them periodically. This inspection will detect possible problems before damage occur

Maintain a Stable Environment

Keep papers and photographs in an area where temperature and relative humidity fluctuations are minimal and air circulation is good. Select a place that is dry and cool throughout out the year. Attics, basements, and outbuildings are often the most hazardous places to choose. Areas that are prone to be moist and damp may be conducive to mold growth, and insect and pest infestation, and may cause fasteners to rust and stain papers and photograph.

Limit Exposure to Light

All paper and photographic materials should be stored in darkness. When viewing them, limit the amount of time the materials are uncovered. Avoid looking at papers and photographs in direct sunlight. If an item needs to be displayed, consider using a photocopy or facsimile instead. If the

original item must be displayed, position it in a dark area away from direct sunlight, such as an interior hallway, and keep lights turned off as much as possible.

Keep Storage Places Clean

Store and handle your papers and photographs in clean areas that are not prone to dust, grime, or soot. Avoid use of food and drink when handling materials to prevent damage from spills or soiling from hands. If they must be left out when not in use, cover them to prevent accumulation of dust and dirt. Place a sign near the covered materials to alert others that care needs to be taken.

Use Appropriate Storage Materials

Ideally, papers and photographs should be stored in an acid-free box for protection, but at a minimum the box should be sturdy enough to support the weight of the materials inside. Papers and photographs stored loose in drawers, piled on top of furniture or left on the floor can easily be damaged. Wooden boxes are not suitable for long-term storage of valuable items. The storage box should be clearly labeled to alert others that it is for safekeeping. In addition, loose papers and photographs should be placed inside acid-free folders. Label folders with a pencil. Avoid overfilling the folders. Items should not extend beyond the folder to prevent crumbling and bending of pages. Fragile and torn materials should be in their own individual folder or enclosure to provide needed support. Ideally, separate photographic materials from paper items, either in different folders or locations. Segregate highly acidic materials, such as newspaper clippings, from other paper materials. Consider photocopying newspaper clippings onto acid-free paper. Supplies for storing family papers can be purchased from archival suppliers and some local stationery stores.

Avoid attempting to repair historic records. Even minimal repairs with pressure sensitive tapes will cause unnecessary damage in the years to come. All tapes should be avoided. Seek advice from a paper, photograph, or book conservator when repairs are needed.

Handle Materials Safely

Special care should always be taken when handling family papers and photographs. Prepare a place to view records so materials can be used safely. Avoid folding and unfolding items to prevent weakening on the fold lines. Oversize items should always be supported on a piece of mat board larger than the item. Self-stick notes, fasteners, rubber bands, glues, and tapes should not be used.

Seek Advice

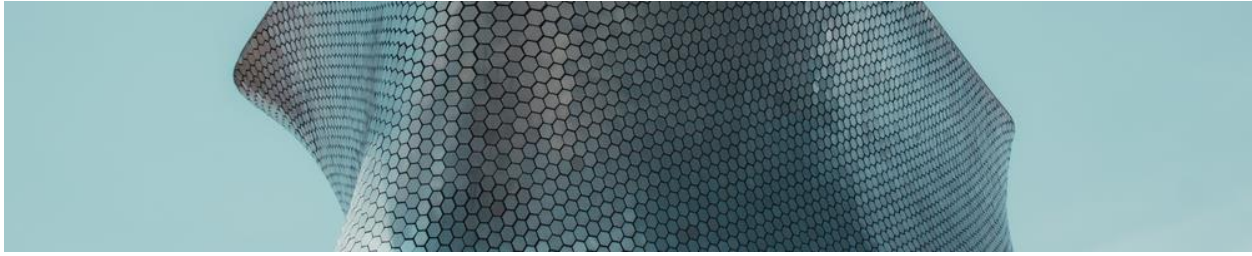
When in doubt about how to store, handle, or treat your family papers or photographs, seek advice. If you are not interested in your family papers and photographs, consider locating an interested family member or local historical society or library that may be able to care for them. Your local library or historical society may also be a resource for tips on caring for family papers and photographs.

Seek advice from a paper, photograph, or book conservator when you consider repairing, cleaning, flattening, dealing with mold and pest infested materials, or conservation treatment. If your papers or photographs are valuable or severely damaged, they should be examined by a conservator for conservation treatment and storage options. It may be difficult to locate a conservator through the Yellow Pages of your telephone book. The American Institute for

Conservation (AIC) can provide a referral to a conservator or Regional Conservation Laboratory. AIC's website is www.conservation-us.org, and its telephone number is 202.452.9545.

Conservation treatment should be considered for items that have been damaged in handling or storage or that show signs of deterioration (staining, discoloration). The Conservation Center for Art and Historic Artifacts (CCAHA) will provide a condition assessment and a treatment plan for a small fee (typically \$125.00). Shipment of materials in safe containers can be arranged by calling CCAHA in advance. If you are interested in bringing or sending an item to CCAHA, call us at 215.545.0613 or email ccaha@ccaha.org.

CCAHA is a nonprofit regional conservation laboratory serving other nonprofit cultural, educational, and research institutions, as well as private individuals and organizations throughout the United States. The Center specializes in the treatment of art and historic artifacts on paper, rare books, photographs, and library and archival materials. It also offers on-site consultation services; educational programs and seminars; internships, fellowships and apprenticeships; and emergency conservation assistance. Visit www.ccaha.org for more information



9. How to Care for Audio/Visual Collections

Audio-Visual collections include a wide range of formats and materials. The most effective and economical preservation measures for *saving the physical objects* are preventive: good care, storage, and handling.

Tips for handling and storing film

- Always handle film by the edges to avoid leaving fingerprints on picture or sound areas.
- Store films in plastic film cans or acid free boxes to enable air exchange. Do not tape shut.
- Store films on a shelf flat like a pancake rather than upright like a book. Film should be stacked no more than twelve inches high in similar-sized boxes or cans.
- Do not throw away your film; get it transferred to DVD or a file for access and preserve the original film.
- Look for danger signs like a vinegar smell or white powdery mold. If you find either or both of these, check the websites below for tips on what to do.

Tips for handling and storing video and audiotape

- Handle tapes gently and avoid dropping or jarring them.
- Never touch a tape (except at the end/beginning of an open reel).
- Break off the Record Tab to protect the original recording.
- Learn and use correct procedures for operating equipment.
- Protect the tape machine and tapes from dust.
- Always eject tape at the beginning or the end—not in the middle.
- Keep tapes in protective cases when not in use and store them vertically (like a book).

General Storage Guidelines

- Wash and thoroughly dry hands before handling A/V materials.
- Handle materials in a clean environment and do not allow food, drinks, or smoking in either the storage or use areas.
- Store materials in a cool, clean, stable, and dry environment with a consistent temperature and minimal exposure to light. Avoid attics, basements, and other locations with high risk of leaks and temperature and humidity extremes. Storage location should have minimal exposure to strong magnetic fields (such as those created by motors, transformers, loudspeakers, vacuum cleaners, and television sets).

- If it is not possible for the collection to be kept in a safe place, consider donating it to a local archival repository after a copy of the original has been made.
- Allow materials from cool storage to acclimate to room temperature before playing back.
- Ensure shelving is sturdy enough to support the heft and weight concentration of these materials (e.g., grooved discs average 35+ pounds per shelf-foot; all formats concentrate weight on the centerline of a shelf, which can cause some shelving to collapse).
- Store grooved discs on shelves with sturdy, immovable dividers every 4-6 inches that support the entire face of the disc in its sleeve.
- Do not store grooved discs of different diameters together.
- Store 10" reels in boxes with supports for the hub so that the entire weight of the reel is not on the reel edge.
- Seek experienced help as soon as possible in the case of disaster.

Helpful Resources

- Audio Preservation: <http://guides.lib.uw.edu/research/audiopreservation/home>
- Library of Congress Keeping Personal Digital Audio: <http://digitalpreservation.gov/personalarchiving/audio.html>
- Washington State Film Preservation Manual: <http://www.lib.washington.edu/specialcollections/collections/film-preservation-manual/>
- National Film Preservation Foundation's Film Preservation Guide: <http://www.filmpreservation.org/preservation-basics/the-film-preservation-guide>
- Center for Home Movies: <http://www.centerforhomemovies.org/>
- The Home Film Preservation Guide: <http://www.filmforever.org/>
- Video Preservation at Moving Image Preservation of Puget Sound: <https://www.mipops.org/>

Library of Congress Keeping Personal Digital Video:
<http://digitalpreservation.gov/personalarchiving/video.html>



10. Creating Exhibits: A Toolkit for Meaningful Displays

Exhibits engage members of your community and the general public with thematic topics and documents from your collections. Exhibits educate, inform, and entertain. Create exhibits in community spaces (local library, museum, school, etc.). Develop programming related to exhibits such as gallery talks, special tours, films, and symposia.

Find Exhibit Partners

Local organizations, museums, and librarians may have opportunities for collaboration. Some possibilities include:

- The Wing Luke (for Asian American Communities):
<http://www.wingluke.org/exhibit-team>
- Seattle Art Museum Communities Partners opportunities:
<http://www.seattleartmuseum.org/programs-and-learning/community-partners>
- Public libraries such as Seattle Public Library and King County Library System
- The UW Libraries online Community Museum Project is a collaboration with Tribes across the Olympic Peninsula: <http://content.lib.washington.edu/cmpweb/project/proj-resources.html>

Create Your Own Exhibit

Exhibit Preparation: Best Practices

Exhibits should be well prepared, organized, and aesthetically pleasing. In order to most effectively promote an exhibits program, have a schedule of exhibitions planned for six to twelve months in the future.

Exhibit Duration

As a general rule, exhibits should be on display for two to three months. Since exhibit conditions place a physical strain on any original materials being displayed, exhibits running longer than three months should be undertaken only under exceptional circumstances.

Exhibit Materials Handling

Exhibitors should handle books and artifacts gently and with conservation concerns in mind. In general, books should be displayed on bookstands, cradles or supports. Exposure to direct sunlight should be avoided. Panels with halogen light and cases with interior lighting can also be damaging to exhibited materials. Exhibitors should consider using facsimiles for fragile materials such as newspapers and photographs.

See these sources for more information:

- [ANSI/NISO Z39.79-2001 Environmental Conditions for Exhibiting Library and Archival Materials](#)

- [NEDCC: Protecting Paper and Book Collections During Exhibition](#)

Exhibit Text/Labels

Text should be printed on a high-quality printer if not professionally designed and/or typeset.

- Typeface should be a legible font such as Times New Roman, Century, or Arial
- Text should have contrast, such as black on white.
- Introductory panels should be 150-170 words or less
- Captions for individual items should be 20-30 words
- Font size should be at least 28 point for introductory text panels. For secondary text panels, 18 point is acceptable if the reader can be within 20 inches. For text that only contains a few lines of copy, 14 point is acceptable.

Exhibit Support Materials:

- Bibliographies, brochures and other promotional material and/or instructional materials to accompany an exhibit are recommended, as is an accompanying Website linked to your organization's Webpage.

Funding:

- NEH Public Humanities Projects <https://www.neh.gov/grants/public/public-humanities-projects>
- Members of the community
- [4Culture](#)
- [Seattle Foundation](#), Arts and Culture
- Local businesses

Online Exhibits

Online exhibits are not limited by time, place, or space. Members of your community and people around the world can access your history and documents any time, as long as they have Internet access. Online exhibits do not suffer from the space limitations of physical exhibits. They continue to inform even after a physical exhibit ends. Online exhibits often include more supplemental material such as timelines, background information, bibliographies, historical notes, and additional context provided by experts or scholars. An excellent example is the [Seattle Civil Rights & Labor History Project](#): <http://depts.washington.edu/civilr/>

The **Library of Congress 10 Resources for Community Digital Archives** blog has useful information about digitizing collections for online promotion:

<http://blogs.loc.gov/thesignal/2013/06/10-resources-for-community-digital-archives/>

It also includes information about personal archiving in publishable web formats. This discussion, resulting from **The Personal Digital Archiving 2015 Conference** gives detailed information about using specific cloud-based digital storage options and web design programs:

<http://blogs.loc.gov/thesignal/category/personal-archiving/>

Social Media

Promote your community's past, present, and future through social media channels. Your Facebook page can keep people informed of what's happening in your community, what's coming up through an events calendar, and even the past (ex. Establish "Throwback Thursday" by posting an historic document or photo that highlights your community's rich history). Here are a few examples of how UW Libraries use social media platforms to promote our collections:

- University of Washington Gov Pubs Finds on tumblr: <http://govpubsfinds.tumblr.com/>

- Election 2016 Editorial Cartoons Exhibit: <http://guides.lib.uw.edu/c.php?g=341884&p=2297861>
- UW Libraries on Sound Cloud: <https://soundcloud.com/uwlibraries>
- Folk Mic: <http://folkmic.weebly.com/>

For more information, see:

- 7 Social Media Marketing Tips for Artists and Galleries: <http://mashable.com/2012/11/10/social-media-marketing-tips-artists-galleries/#AkNY7vVVskqt>

Free online platforms can be used to promote your collections and events. Possibilities include: Facebook, Pinterest, tumblr, and Weebly.

How to Create an Exhibit: The Basics

Why do an exhibit?

Exhibits are an essential part of many ethnic and cultural heritage organizations. They are one of the most effective tools for furthering an institution's mission. While each exhibit has specific goals, most have a few overarching purposes. Exhibits may:

- Promote learning through display and interpretation of authentic objects, artifacts, and narratives.
- Expose an institution's collections and research to the general public and targeted communities.
- Encourage communication and, potentially, future donations or involvement between the institution and the public.
- Provide an opportunity to showcase unique and often underrepresented or misunderstood histories, narratives, individuals, or communities.
- Allow for cultivation of relationships with community members and groups.

How?

There is no single method for developing an exhibit. However, there are some core activities and milestones which can help to guide the process.

Step 1: Conceptualization

Most exhibits begin with a catalyst or reason for undertaking an exhibit on a specific topic. Some catalysts might include:

- Missing or underrepresented narratives in the institution's exhibition history.
- Discovery or acquisition of new information or artifacts.
- Advancing research into a specific topic, artifact, event, individual, or group.
- New or increasing interest in a specific topic, event, individual, or person.

In most cases, an exhibit's general topic (i.e. Female Writer's in the PNW, World War I Centennial, Children of the Klondike Gold Rush, etc.) is tied to the catalyst for the exhibit.

Step 2: Development

Once the underlying reason for producing an exhibit has been established, it is important to examine if the exhibit is feasible, justified, or necessary. There are a few ways to go about this:

- Briefly search for scholarship and historical resources to ensure that information related to the topic is available.
- Develop a preliminary exhibit concept or take-away message. If visitors only remember one thing from the exhibit, what should it be?
- Develop preliminary exhibit themes or overarching categories related to the topic and concept.
- Briefly explore available collections to determine if an appropriate number of artifacts related to the exhibit topic are available.
- Conduct a Front-End Evaluation or survey with visitors to determine overall interest in the topic and narrow down potential themes.
- Establish preliminary exhibit-specific goals, aka Learning Objectives.
- Create a preliminary budget.
- Establish a preliminary timeline/schedule.
- Establish an exhibit team.
- Develop an Exhibit Brief, a document which outlines the need for the exhibit, possible concepts or themes, potential exhibit-specific goals, and a suggested budget, timeline, and team.

Step 3: Preparation

Once the exhibit has been approved by the director/board, the process of creating the exhibit content can begin. The creation of an exhibit might involve the following:

- Conduct in-depth research into the exhibit topic.
- Develop a final exhibit concept or take-away message.
- Develop final exhibit themes.
- Develop an exhibit storyline or script outlining what the visitor will see, experience, or learn in each section of the exhibit.
- Explore the institution's artifact collection and evaluate/select appropriate items to be used in the exhibit.
- Explore and contact related institutions for potential artifact loans or photograph permissions.
- Write labels and informational signs.
- Develop interactive elements on in-gallery activities to accompany exhibit.
- Create a drawing of the exhibit, including entrance/exits, lights, artifacts/graphics/labels present in each section, and any interactive elements.
- Determine the colors, font, size of labels and other graphic elements.
- Develop educational activities and public programs to accompany the exhibit.
- Develop a fundraising plan to help fund the exhibit.
- Develop a marketing plan to publicize the exhibit.

Step 4: Production

The production portion of the exhibit ensures that all the necessary elements and paperwork are completed in preparation for the installation. In many cases, installations occur on a very tight schedule. Having all the exhibit elements prepared in advance will ensure that your installation goes smoothly. During this process, you will:

- Contract fabricators, label printers, and other specialized services.
- Finalize loans or permissions with other institutions.

- Create exhibit furniture & mounts.
- Prepare exhibition or gallery space.
- Produce media elements, programs, or other technology to be used in the exhibit.
- Produce/Print labels and other informational signs.
- Produce/Print photograph reproductions & enlargements.
- Consult with appropriate staff on environmental considerations and emergency plan for exhibit artifacts.
- Install or upgrade any lighting elements.

Step 5: Implementation

The final step in producing an exhibit is the installation, where each artifact, label, graphic, interactive element, etc. will be installed in the space. This is followed by the exhibit launch, which presents the exhibit to the public and continued maintenance of the exhibit/artifacts.

- Install each exhibit element
- Prepare for Opening
- Invite the Public
- Maintain ongoing exhibit maintenance
- Prepare a plan to de-install the exhibit

Exhibit Writing Resources

Books

- Beverly Serrell: Exhibit Labels: An Interpretive Approach
- Sam Ham: Environmental Interpretation: A Practical Guide
- Angela Ackerman & Becca Puglisi: The Emotion Thesaurus (for character expression)
- Ann Everett: Strong Verbs, Strong Voice: A quick reference to improve your writing and impress readers
- William Strunk Jr. & E.B. White: The Elements of Style

Software, Websites & Online Tools

- Open Office – a free alternative for word processing <https://www.openoffice.org>
- Libre Writer – free alternative for word processing <http://www.techradar.com/reviews/libreoffice>
- Focus Writer – distraction-free writing environment <https://gottcode.org/focuswriter/>
- Scrivener – one-stop writing software that allows word processing, organization and outlining www.writersstore.com/Scrivener
- Ulysses – writing app for Mac, iPad & iPhone <https://www.ulyssesapp.com/>
- Hemingway – online editor (and/or software) designed to improve readability in documents <http://hemingwayapp.com/>
- AutoCrit – manuscript editing software for writers <https://www.autocrit.com/>
- Mind Mapping – website that explains the mind mapping process and provides links to software, etc. <http://www.mindmapping.com/>
- Write or Die - Lets you set a word count goal, as well as a time limit in which you have to complete the goal. Allows you to specify consequences and grace periods. Idea is to get you to write without concern for editing. <http://writeordie.com/>

Graphic Design Resources

Museum Standards

- J. Paul Getty Guide to Adult Interpretative Materials:
https://www.getty.edu/education/museum_educators/downloads/aaim_compleateguide.pdf
- Smithsonian Guidelines for Accessible Design: <https://www.si.edu/Accessibility/SGAED>

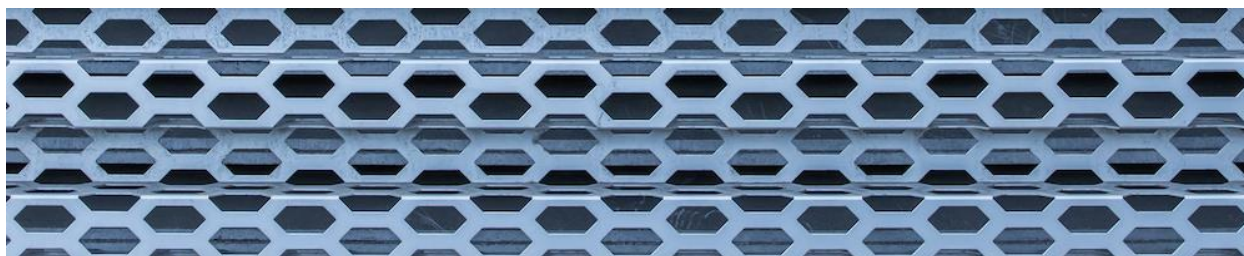
Image Repositories

Anytime you are using an image from another source, investigate copyright or Creative Commons licensing. In cases of websites like Flickr, make attempts to contact the original photographer where possible and ALWAYS credit.

- Library of Congress: American Memory <https://memory.loc.gov/ammem/index.html>
- The National Archives <https://www.archives.gov/research/catalog/>
(For easiest use, go to advanced search and select “archival materials online”)
- Washington State Historical Society Collections <http://collections.washingtonhistory.org/>
While use is not free, there is a special rate for non-profits. Contact Eileen Price for more information: Eileen.price@wshs.wa.gov
- Wikipedia’s Public Domain Image Resource List – read the article carefully before proceeding: https://en.wikipedia.org/wiki/Wikipedia:Public_domain_image_resources

Free/Inexpensive Software Resources

- GIMP – open-source software similar to Adobe Photoshop:
<https://www.gimp.org/downloads/>
- Audacity – free, open-source audio software for recording and editing. Does take some time to learn. <http://www.audacityteam.org/>
- Canva – very basic, template-based graphic design software. Many templates are free, others cost money. <https://www.canva.com/>
- Scribus – open-source desktop publishing, similar to InDesign <https://www.scribus.net/>
- Inkscape – free, open-source software used to make vector graphics, similar to Illustrator <https://inkscape.org/en/>
- Techsoup – offers discounts and donations to eligible nonprofits and public libraries:
<http://www.techsoup.org/joining-techsoup>
- DaFont – free fonts. Can “preview” by typing custom text if desired. Watch licensing carefully to be sure that your choice of font can be used. <http://www.dafont.com/>
- FontSquirrel – free fonts, including commercial use <https://www.fontsquirrel.com/>



11. Digitization

Image Basics

A **digital image** is a two-dimensional array of small square regions known as pixels. For each pixel, the digital image file contains numeric values about color and brightness. There are three basic types of digital images:

- **bitonal** - each pixel is either black or white.
- **grayscale** - each pixel contains values in the range from 0 to 255 where 0 represents black, 255 represents white, and values in between represent shades of gray.
- **color** - each pixel contains a numeric value representing a combination of the primary colors of Red, Green and Blue triples, where 0 indicates that none of that primary color is present in that pixel and 255 indicates a maximum amount of that primary color.

Bit-depth refers to the amount of detail that is used to make the measurements of color and brightness. A higher bit depth indicates a greater level of detail that is captured about the image. Most digital images are 8-bit, 16-bit, or 24-bit.

The **resolution** of digital image files is measured in pixels per inch (ppi, also commonly referred to as dpi—dots per inch). The higher the ppi the greater the resolution and detail that will be captured.

Digitization recommendations for common formats³

Description	Resolution	Bit Depth	Color space ⁴
4"x6" photograph	400 PPI	8 or 16	Color
8"x11" paper document	400 PPI	8 or 16	Color
35mm slide	3000 PPI	16	Color

³ See the [FADGI Technical Guidelines for Digitizing Cultural Heritage Materials](#) for more in-depth recommendations and descriptions.

⁴ Even for black and white photos and negatives and printed text documents, it is often better to scan to color due to frequent discolorations and variations that are more easily removed from a color digital image with a photo editing tool.

35mm photo negative	3000 PPI	16	Color
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Resources

Documents

- Scanning Your Personal Collections (Library of Congress Personal Digital Archiving) http://www.digitalpreservation.gov/personalarchiving/documents/scanning_collections.pdf. This 2-page brochure provides a basic overview of the scanning process. Although not a substitute for reading your brochure's manual, it helps demystify some of the terminology you might encounter. It also gives some rules of thumb for file creation.
- TIFF Image Size Calculator http://www.bslw.com/resources/TIFF_Image_Size_Calculator.xls An excel-based spreadsheet that can help you estimate the amount of digital storage your project will take up, based on average height and width of originals, plus your resolution and bit depth, multiplied by the size of your collection.

Websites

- NEDCC Preservation leaflets, 6.6 Preservation and Selection for Digitization <https://www.nedcc.org/free-resources/preservation-leaflets/6.-reformatting/6.6-preservation-and-selection-for-digitization>
- Technical Guidelines for Digitizing Cultural Heritage Materials <http://www.digitizationguidelines.gov/guidelines/digitize-technical.html> The *Guidelines* represents shared best practices for still image materials (e.g., textual content, maps, and photographic prints and negatives) followed by agencies participating in the Federal Agencies Digital Guidelines Initiative (FADGI).
- Moving Theory into Practice: Digital Imaging Tutorial <http://preservationtutorial.library.cornell.edu/contents.html> This lengthy tutorial from Cornell gets into the technical details of scanning documents. This resource is perfect for those who really want to learn digital scanning techniques inside and out.

Videos and Webinars

- Introduction To Scanning: <https://youtu.be/HqGul6gkurA>
From the Library of Congress, this video presents the basics of scanning including scanner preparation, setting image properties, image compression and saving the file as a TIFF or JPEG. (Shown during presentation)
- Conservation Center for Art and Historic Artifacts Digitization 101 Series https://www.youtube.com/channel/UCdv19rjrbgl_cn4WocvHlQ
Digitization 101 is a series of focused webinars that highlight specific topics related to digitization project planning and completion. Topics include prioritization of collections, metadata and file specifications, equipment selection, and more.
- Digitization 101 - North Dakota State Library <https://youtu.be/1xK5rBO6urk>
Digitization can be an overwhelming concept but it is very manageable when you have a clear understanding of the basics. This webinar will introduce you to the terminology and concepts like dpi, resolution and metadata as well as best practices and standards

Books

- How to Archive Family Photos: A Step-by-Step Guide to Organize and Share Your Photos Digitally. <https://uwashington.on.worldcat.org/oclc/889642773>
Offers practical information on how to organize, digitize, preserve, and share treasured family photographs.

Copyright

- Cornell University Library Copyright Information Center <https://copyright.cornell.edu/>
Among other things, this site includes a basic overview of how and why copyright works in the US and how to navigate rights management.
- Copyright And Digitization (blog post)
<https://bmiimaging.com/blog/document-management/copyright-and-digitization/>
In this article we'll give you an overview of copyright, why understanding copyright is important and who should be aware of it, and how copyright comes into play when you decide to digitize your historic collections (microfilm, microfiche, and hard copy newspapers and books).

Equipment

- Epson Perfection V600 Photo scanner
<https://epson.com/For-Home/Scanners/Photo-Scanners/Epson-Perfection-V600-Photo-Scanner/p/B11B198011>



- Book Digitization Cradle
https://www.etsy.com/listing/640747173/book-scanning-frame-mark-iv?ref=shop_home_active_18



- Scanner Bin


<https://smile.amazon.com/Scanner-Bin-Document-Scanning-Solution/dp/B00XM7LKZM/>



My Archiving Plan

Next Steps in Collecting and Preserving Our Historic Record

1. What ethnic community group(s) am I closely associated with?
2. Are there individuals within the group, besides me, who have a strong interest in and knowledge of the group's history and origins? List names and contact info.
3. Are there any written or recorded histories or descriptions of our group's first settlement in the Pacific Northwest?
4. What materials or documents do I (we) have that could be preserved in order to tell our community history? *(For example: newsletters, newspapers, organizational records, oral histories, collections of photographs, sound recordings, films, video recordings, scrap and photo albums, diaries, collections of letters/postcards/correspondence, exhibits and displays, other.)*

- 
5. What resources do I (we) need to secure and preserve our historic material materials and stories for future generations? *(For example: supplies, secure space for collections, more interested community members, training, funding, other)*

6. What are my next steps?

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Notes: