# Table of Contents

1. Welcome to We Are History Keepers
2. Names of Presenters and Contact Information
3. Your Organization’s Records: What to Save and How to Organize Print and Digital Files
4. Family and Personal Papers and Artifact Collections
5. Book Collections
6. Conducting and Preserving Oral History Projects
7. Collecting and Preserving Photograph Collections
8. Papers and Photographs Tips for Long-Term Care
9. How to Care for Audio/Visual Collections
11. My Archival Plan Worksheet
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

Anne Jenner, Pacific Northwest Curator, University of Washington Libraries Special Collections, ajenner@uw.edu

Crystal Rodgers, Labor Archivist for Processing, University of Washington Libraries Special Collections, rodgercr@uw.edu

Rosanne Gostovich Royer, President, Ethnic Heritage Council of the Pacific Northwest, rosanneroyer@comcast.net
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

  ![Records Lifecycle Diagram]

  - **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:

<table>
<thead>
<tr>
<th>Document</th>
<th>Retention Period</th>
<th>Retention Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual Budget</td>
<td>Ten years</td>
<td>Electronic and Paper</td>
</tr>
<tr>
<td>Correspondence</td>
<td>Five years</td>
<td>Electronic and Paper</td>
</tr>
<tr>
<td>Articles of Incorporation</td>
<td>Permanent</td>
<td>Paper</td>
</tr>
</tbody>
</table>

- **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:
      - Gaylord: [http://www.gaylord.com/c/Preservation](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](https://www.amazon.com/AcuRite-00613-Indoor-Humidity-Monitor/dp/B0013BKDO8)

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

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.
  - Archival supply companies:
    - Archival Methods: [https://www.archivalmethods.com](https://www.archivalmethods.com)
    - Conservation Resources: [http://www.conservationresources.com](http://www.conservationresources.com)
    - Gaylord: [http://www.gaylord.com/c/Preservation](http://www.gaylord.com/c/Preservation)
      - University Products: [https://www.universityproducts.com](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:** Upgrading 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.

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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](https://www.archives.gov/preservation/family-archives)
- Jewish Women’s Archive – Preservation Tips - [https://jwa.org/stories/how-to/preservation](https://jwa.org/stories/how-to/preservation)
- Margot Note - Family Archive Resources - [https://www.margotnote.com/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/](http://kcls.org/friends-of-the-library/)
  - For SPL, see [http://www.friendsofspl.org/](http://www.friendsofspl.org/)
- **American Library Association (ALA):** options for donating books overseas
  - [http://www.ala.org/offices/iro/iroactivities/intlbookdonations](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/](http://www.magusbooksseattle.com/)
- **Half-Price Books:** [https://www.hpb.com/stores](https://www.hpb.com/stores)

Contact UW Libraries…

- **Gifts Program:** [http://www.lib.washington.edu/gifts](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](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.

Oral History: Important Considerations

- Research goals
- Selection of community members to interview
- Types of questions
- Involvement of other parties in the planning process
- Equipment
- Audio/video recording
- File formats
- Access to the interviews
- Permissions
- Project Tracking/Management Tools
- Transcriptions
- Online Project Collaboration Space

Oral History Research: Important Steps

- Formulate a central question or theme
- Major decisions about the final product, budget, publicity, evaluation, personnel, equipment and time frames.
- Conduct Background search
- Paperwork (release forms, life history forms)
- Evaluate and Process Interviews
- Storage and access

Oral History Research: Issues and Concerns

- Accuracy
- Sound/audio/video quality
- Language /dialect issues
- Overwhelming amount of information
- Tracking progress
Storage and access

Permissions

- If you want to donate these interviews or an external academic archives or historical society at a future point, you will want to be sure that the interviewees and interviewers have granted permission of use. Obtaining permissions are also important if future users want to quote from the interviews for publication in an academic press—which requires proof of permissions—or if portions might be used in the future in a website or a documentary.

- **Sample Narrator Agreement Forms**
  - University of Washington Libraries Special Collections, Labor Archives of Washington, [https://docs.google.com/document/d/1LAK36gO-XWDb-1V0VVYda_iU3Jd56yEgcElTdPkJpPu8s/edit?usp=sharing](https://docs.google.com/document/d/1LAK36gO-XWDb-1V0VVYda_iU3Jd56yEgcElTdPkJpPu8s/edit?usp=sharing)
  - Fort Lewis College, Center of Southwest Studies [http://swcenter.fortlewis.edu/Tools/sw-6.htm](http://swcenter.fortlewis.edu/Tools/sw-6.htm)

- **Deed of Gift Form** You may want to donate the records of your oral history project as well as the interviews to an external museum, archives, or library at some future date. That institution will most likely have you complete a Deed of Gift from to transfer physical and legal custody of the collection to them. Doing this allows researchers to quote from the interviews without having to ask permission of each person or interviewer in the project. This combined with the completed interview permission/release forms allow for easy access for researchers in the future.
  

Cataloging/Access

- **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/1C2Xkzx2XzslPljeyqOXxUW4p65C8EzLjhIwvEzC0Kwl/edit?usp=sharing](https://docs.google.com/document/d/1C2Xkzx2XzslPljeyqOXxUW4p65C8EzLjhIwvEzC0Kwl/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.

- **Sample Cataloging Form, University of Washington Libraries Special Collections, Labor Archives of Washington** [https://docs.google.com/q/uw.edu/forms/d/e/1FAIpQLScg2jNA66KLi7Tf4EaQDGykoY2WnXrEeYbX106uYNq-HJ3-QrQ/viewform](https://docs.google.com/q/uw.edu/forms/d/e/1FAIpQLScg2jNA66KLi7Tf4EaQDGykoY2WnXrEeYbX106uYNq-HJ3-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.

**File Formats**

- There are many audio and video formats available. The best rule it to choose uncompressed and nonproprietary formats whenever possible. For example, using .WAV for audio is better than .mp3, m4a formats. There is not one preservation video format, so trying to record the highest resolution, uncompressed formats for video as you can afford in terms of quality and data storage is a good idea, as it helps with preservation and can enable reuse in the future by documentary makers or other creative reuses of the interviews. There are also free tools that enable you to “wrap” files with preservation metadata that will help track and enable reuse of the files in the future.

**Project Management**

- **Sample Oral History Workflow**
  There are many project management tools, both free and for purchase or subscription. Basecamp and Asana are two prominent project management tools. Asana offers free access up to a certain number of users. 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 cmcasey@uw.edu if you want access or help copying this template.

- **Setting up a Google Drive Shared Folder**
  Using Google Drive to share files, interview transcriptions, project handbooks, style guides, questions, and research resources, and to upload recorded interviews can be incredibly useful. Drive allows for so much storage space that it’s possible it would satisfy your project’s storage needs for audio or video interviews and you might even be able to share interviews with researchers and on your website or social media via Google Drive links (just “Share” and set the permission to “Everyone who has this link has access” or “Public on the Web” or other appropriate permission levels). Though Google Drive is a reliable tool, it’s important to note that they make no guarantee that your files will not be deleted, so having a more fixed, local, or secure means of storing your files permanently is probably the best course of action for complete projects or inactive files.

**Project Examples**

- **SeaTac Seattle Minimum Wage History Project**
  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
- Chinese /Taiwanese Oral History Project
  http://depts.washington.edu/oralhist/wordpress/

Oral History: Helpful Tips and Links

- Southern Oral History Program: Resource Page
  http://sohp.org/resources-2/ This site has a collection of excellent resources on how to do oral histories, tools, samples, and related resources, including many of the links below.
- 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.
- Step by Step Guide to Oral Histories
  http://dohistory.org/on_your_own/toolkit/oralHistory.html
- Oral History Interviews
  http://www.loc.gov/folklife/familyfolklife/oralhistory.html
- Interview Tips and Resources
  http://www.loc.gov/vets/moreresources.html
- Smithsonian Folklife and Oral History Interviewing Guide
  http://www.folklife.si.edu/the-smithsonian-folklife-and-oral-history-interviewing-guide/presenting-your-findings/smithsonian
- A Brief Guide to Basic Technology Planning for Oral History Projects
  http://at.blogs.wm.edu/a-brief-guide-to-basic-technology-planning-for-oral-history-projects/
- Community Oral History Toolkit
  http://www.worldcat.org/oclc/794361894 (This link will take you 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, Second Edition
  http://www.worldcat.org/oclc/919067976 (WorldCat link)
  For the past ten years, 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.
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
  - 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](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](https://www.archives.gov/preservation/family-archives) or [https://www.archives.gov/preservation/formats#photos](https://www.archives.gov/preservation/formats#photos)
  - 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](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.hollingermetaledge.com](http://www.hollingermetaledge.com)
  - Gaylord Brothers Archival Solutions, 800-962-9580, [gaylordbros@email.gaylord.com](mailto:gaylordbros@email.gaylord.com) and [www.gaylord.com](http://www.gaylord.com)
  - University Products, 800-638-1912, [https://www.universityproducts.com/](https://www.universityproducts.com/)

- **Custom Labwork**
  - Moonphoto, digital and darkroom, 206-783-3377, [www.moonphotolab.com](http://www.moonphotolab.com)
  - Panda Lab, digital and darkroom, 206-285-7091, [www.pandalab.com](http://www.pandalab.com)
  - Art & Soul, high resolution scanning and color carbon printing, 206-297-1223, [www.colorcarbonprint.com](http://www.colorcarbonprint.com)

- **Production Quality Scanning and/or Labwork**
  - ScanCafe, online vendor of production digital services, 1-866-234-3909, [www.scancafe.com](http://www.scancafe.com)
  - iMemories, film and video tape to DVD, [www.imemories.com](http://www.imemories.com)

- **Professional Conservators**
  - Lisa Duncan, Art Conservator LLC, Seattle, [lisaduncan.artconservator@gmail.com](mailto:lisaduncan.artconservator@gmail.com), [www.lisaduncanllc.com](http://www.lisaduncanllc.com)
  - Chicago Albumen Works, 174 Front St, Housatonic, MA, 01236, 413-274-690, [www.albumenworks.com](http://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 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 photographs.

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 photographers 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 crumpling 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.conervation-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.washington.edu/research/audiopreservation/home
• 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/

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:

• **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**:
- Members of the community
- [4Culture](https://4culture.org)
- 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/](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/](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:
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](https://www.openoffice.org)
• Libre Writer – free alternative for word processing [http://www.techradar.com/reviews/libreoffice](http://www.techradar.com/reviews/libreoffice)
• Focus Writer – distraction-free writing environment [https://gottcode.org/focuswriter/](https://gottcode.org/focuswriter/)
• Scrivener – one-stop writing software that allows word processing, organization and outlining [www.writersstore.com/Scrivener](http://www.writersstore.com/Scrivener)
• Ulysses – writing app for Mac, iPad & iPhone [https://www.ulyssesapp.com/](https://www.ulyssesapp.com/)
• Hemingway – online editor (and/or software) designed to improve readability in documents [http://hemingwayapp.com/](http://hemingwayapp.com/)
• AutoCrit – manuscript editing software for writers [https://www.autocrit.com/](https://www.autocrit.com/)
• Mind Mapping – website that explains the mind mapping process and provides links to software, etc. [http://www.mindmapping.com/](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/](http://writeordie.com/)
Graphic Design Resources

Museum Standards
- Smithsonian Guidelines for Accessible Design: [https://www.si.edu/Accessibility/SGAED](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.
- The National Archives [https://www.archives.gov/research/catalog/](https://www.archives.gov/research/catalog/)
  (For easiest use, go to advanced search and select “archival materials online”)
  While use is not free, there is a special rate for non-profits. Contact Eileen Price for more information: Eileen.price@wshs.wa.gov

Free/Inexpensive Software Resources
- GIMP – open-source software similar to Adobe Photoshop: [https://www.gimp.org/downloads/](https://www.gimp.org/downloads/)
- Canva – very basic, template-based graphic design software. Many templates are free, others cost money. [https://www.canva.com/](https://www.canva.com/)
- Scribus – open-source desktop publishing, similar to InDesign [https://www.scribus.net/](https://www.scribus.net/)
- Inkscape – free, open-source software used to make vector graphics, similar to Illustrator [https://inkscape.org/en/](https://inkscape.org/en/)
- Techsoup – offers discounts and donations to eligible nonprofits and public libraries: [http://www.techsoup.org/joining-techsoup](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/](http://www.dafont.com/)
- FontSquirrel – free fonts, including commercial use [https://www.fontsquirrel.com/](https://www.fontsquirrel.com/)
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?