

# **Proposal for the Establishment and Future Development of a Greater Los Angeles Veteran's Affairs Archive (GLA VA Archive)**

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## EXECUTIVE SUMMARY

This report lays out a comprehensive plan for the establishment and future development of an archive at the Greater Los Angeles Veteran Affairs Campus (“VA”). Its recommendations are based on the research and processing of existing archival materials at the VA by graduate students of the University of California, Los Angeles Department of Information Studies (UCLA IS) as part of a course in Archives, Recordkeeping and Memory taught by Professor Anne Gilliland in Fall 2019. The report addresses collecting, processing, facilities, budget and operations of the potential archive, as well as preservation and digitization techniques, procedures for conducting oral histories, and recommendations for outreach and exhibition.

The provenances of the majority of the existing materials are unknown, but they appear to be primarily personal rather than official. The materials were discovered stored in two rooms in Building 258 on the GLA campus in Westwood with no apparent original order. These rooms were unsuitable for continued storage and preservation of the materials due to very poor environmental conditions. On September 28, 2019, as part of UCLA Volunteer Day, a group of UCLA alumni, undergraduate students and current and retired UCLA faculty and staff, working under the supervision of Anne Gilliland, Diana Ascher and Liga Krievans, moved the materials to a new temporary storage room and undertook some initial rehousing and listing of the materials. While the second room was cooler and drier, it lacked shelving or sufficient space for fully processing the materials. The recommendations contained in this report were compiled by the UCLA graduate students who subsequently conducted an evaluation and more detailed preliminary listing of many of the materials, and represent established best practices in the archival profession. APPENDIX S contains a box listing of much of the existing Archive collection.

The report identifies three objectives representing the overarching ongoing development of the proposed archive. These are delineated in detail in chapters of the full Report, with further information contained in the Appendices:

**Objective 1 (immediate):** *Rehouse all archival materials in suitable new space and set up staffing and procedures.* This objective covers the rehousing, staffing and the drafting of archival policies and procedures. [See Sections 2 and 3].

**Objective 2 (ongoing):** *Complete processing of material currently housed in the VA Archives.* Appraise, process, and preserve the current materials. [See Section 4].

**Objective 3 (moving forward):** *Develop outreach, exhibition, and integration activities with other relevant agencies.* Once a critical mass of the current materials are fully processed, the archive will be ready to initiate outreach activities for users and volunteers as well as to accession potential new materials. The archive will be able to explore potential avenues to grow and showcase the materials housed at the VA, including digital and physical exhibits, oral history production and storytelling activities, and collection digitization and linking. [See Sections 4 and 5]

The VA archive has a strong basis for development and an exciting future. We hope that this report can be a resource for the developers of the archive in creating a space for veterans and their families in managing their histories and sharing their stories. The UCLA Department of Information Studies looks forward to the possibility of further collaborations as the archive develop

## **I. ADMINISTRATIVE HISTORY**

The Greater Los Angeles VA has a long history reaching back to the 19th century. Following an 1857 act passed to expand the National Home for Disabled Volunteer soldiers, the federal government sought potential land to establish the Pacific Coast Branch. In March 1888, landowners John P. Jones, Arcadia B. DeBaker, and Senator John Wolfskills donated 388 acres of land to house war veterans on the West Coast. In the 1930s, these lands were transferred to the Department of Veteran Affairs and, as the West Los Angeles VA campus, housed numerous American veterans. By the 1970s the campus changed its focus to healthcare, resulting in a general decrease in land and housing use.

In 2013, several veterans and Carolina Winston Barrie, a descendant of one of the 19th century landowners who gifted the land for the West Los Angeles campus, sued the Department of Veteran Affairs (VA) for mismanaging the land for commercial use instead of expanding services and enhancing the lives of veterans. After a five-year lawsuit (*Valentini v. McDonald*), the Greater Los Angeles campus (GLA VA) developed the a Draft Master Plan that established the campus's commitment to regain the land gifted in 1888 and to utilize the 388 acres to benefit US veterans. Today the GLA VA campus is one of 11 Veteran Affairs branches nationwide that serve, houses, and supports American veterans, particularly homeless veterans.

As a means to enhance veteran experiences on campus, GLA VA plans to establish a veteran-centric archive that will focus on documenting their lives and provide a space to recognize and memorialize their experiences through storytelling.

## **II. ADMINISTRATIVE PRIORITIES**

The following mission statement and plan of action have been adapted from the VA Archive Room Goals & Objectives document provided to the UCLA Team by Liga Krievans (see Appendix A). They represent both the values stated by the GLA VA as well as the best practices identified by the members of this subgroup.

### **1. Mission Statement**

The mission of the Greater Los Angeles Veterans Affairs Archive (known henceforth as the VA Archive) is to collect, preserve and make available materials documenting the lives of veterans associated with the Greater Los Angeles VA. Through documenting the stories and lives of veterans in the Greater Los Angeles area, the VA Archive is committed to the VA mission of serving and honoring America's veterans. By providing access to materials, the VA Archive aspires to recognize and memorialize the experiences and services of veterans. As the GLA VA campus and veteran population continues to change, the Archive strives to collect and preserve materials that reflect these changes. Throughout all of these operations the VA Archive upholds the organizational core values of Integrity, Commitment, Advocacy, Respect, and Excellence, which guide how it will reach its goals.

*Integrity:* The VA Archive will conduct all its affairs, including its preservation and collection efforts, in a manner that maintains the integrity of the United States Department of Veteran Affairs and also in accordance with national and international professional codes of archival ethics.

*Commitment:* The VA Archive will work diligently to serve Veterans and other beneficiaries of the Veterans Affairs through fulfilling its responsibilities to individual and their families and to the organization.

*Advocacy:* The VA Archive will identify, fully consider, and advance the interests of Veterans and their families to create an environment that centers Veterans through documentation, recordkeeping, and memory-making.

*Respect:* The VA Archive will serve all Veterans, VA personnel and other patrons with dignity and respect and ensure that the lives and needs of Veterans are always at the center of its work.

*Excellence:* The archives will employ best professional practices in the collection and preservation of, and in making available materials relating to, the lives and services of Veterans in order to ensure that the VA Archive provides the highest quality service and continuous access.

## **2. Plan of Action**

This proposed plan of action summarizes chronologically the immediate and secondary steps required to implement appropriate preservation, monitoring, and access for the VA Archive. This plan of action addresses physical space, preservation, materials, funds, staffing and outreach, together with an estimated anticipated time frame and personnel requirements to complete these actions. It includes draft policies and guidelines and links to other examples and further information and guidance.

Presently the VA Archive faces several hurdles that must be addressed in the immediate to near future in order to operationalize preservation and access. The actions requiring immediate attention include establishing appropriate physical spaces for storing, processing, and accessing archival material; devoting resources for hiring a professional archivist who can ensure that the recommendations outlined in this plan are carried out in accordance with best archival practices; and completing an in-depth inventory and detailed description of archival materials.

### **Immediate/Short-Term Actions:**

**Task 1: Physical space.** Identify and renovate physical locations on the VA campus that can serve as archival facilities for processing, storage, and access. Establishing a physical space that adheres to the environmental, access, and spatial guidelines set out in this document will ensure that any fragile or damaged materials are preserved and will allow VA staff to begin processing the material.

Anticipated time frame: Within 3 months

Personnel requirements: UCLA IS volunteers and VA staff

**Task 2: Rehouse materials.** The VA Archive collection has been partially rehoused by UCLA IS students insofar as time and supplied permitted for this initial project. Rehousing should be completed using archival boxes, folders, and enclosures specific to the variety of media that are present in the collection (e.g., film, negatives, slides, textiles) and moved into the renovated space. As the current collection exhibited little to no original order, materials should be arranged in the new archival location according to media in order to optimize preservation conditions. Chronological or subject order within media may be imposed, where possible, as the archive is fully processed.

Anticipated time frame: Within 6 months

Personnel requirements: Volunteers and in the future, Professional Archivist

**Task 3: Budget for materials, staffing, and space.** Develop a budget for archival materials, staff, and maintenance of the VA Archive's physical space. Volunteer time and limited resources must be taken into account, together with long-term goals for educational programming and outreach initiatives. The VA Archive budget should be included in the larger VA budget so that continuous funding is established to support the Archive, its staff and activities.

Anticipated time frame: Within 3 months

Personnel requirements: VA administrators

**Task 4: Staffing.** Hire a professional archivist on a full-time or contractual basis to implement the creation of archival policies and guidelines as well as to oversee the processing of materials and implementation of access to the Archive. Establish an internship program affiliated with UCLA IS to work closely with the archivist and carry out archival duties in the collection. Enlist volunteers who can assist with processing archival materials and fulfilling retrieval and research requests.

Anticipated time frame: Within 3 months

Personnel requirements: VA administrators

**Task 5: Develop policies and guidelines.** Develop policies and guidelines for collection development, access, and physical preservation of materials. These policies will guide how the VA Archive functions, including acquisition, appraisal, processing, preservation and digitization of archival materials as well as its integration within the larger VA community and how the public can utilize the Archive. Establish parameters for creating digital descriptions of the collection and establishing online access.

Anticipated time frame: Within 6 months

Personnel requirements: Professional Archivist and VA staff

### **Medium-Term Actions:**

**Task 6: Process the collection.** Process archival materials in order to arrange and describe the collection and develop detailed finding aids. Processing will ensure that material susceptible to environmental factors is identified for proper physical housing and damaged materials that pose a risk to other media will be quarantined. Materials containing personally identifiable information or other information deemed sensitive should be processed in ways that respect these individuals and relevant privacy requirements such as HIPAA.



Anticipated time frame: 18 months for current collection, ongoing thereafter  
Personnel requirements: Archivist, interns, and volunteers

### **Long-Term Actions:**

**Task 7: Exhibition and Outreach.** Organize outreach efforts within the VA campus, engaging veterans and staff to promote awareness of, interest in and support for the VA Archive and associated programs. Create exhibits around the VA campus focused on the histories of veterans and their experiences as represented in the Archive. Develop an oral history program in order to record the lives and stories of veterans and to expand the archival collection. Implement a long-term outreach strategy that focuses on educational programming and research in the wider veterans community, the Greater Los Angeles community and beyond.

Anticipated time frame: 12-18 months, ongoing

Personnel requirements: Archivist, VA administrators, volunteers, veterans

**Task 8: Integration.** Document the creation of the Archive and its preservation efforts and provide to the California State Historic Preservation Office. Collaborate with the national VA Historian so that the VA Archive records are incorporated in the nationwide archival reference system. Fulfilling these requirements for government agencies may also garner support for budget initiatives for the Archive.

Anticipated time frame: 12-18 months, ongoing

Personnel requirements: Archivist, VA administrators

## **3. Collection Development Policy**

All acquisitions should support the VA Archive's mission to create a lasting space for veterans to share and preserve their stories, build a veteran-centric community, and document the past and ongoing history of the campus, taking into account the resources available to the VA Archive. This collection development policy proposes a plan of action for acquiring new materials and provides criteria to be used to determine if a potential acquisition will be in accord with the Archive's mission.

### **Existing Collections**

The current collections housed in the VA Archive are preserved and used primarily to serve the needs of the local veteran community and the VA administration. The Archive also preserves the history of the administration facility and its use by current and future generations of veterans who have lived in and visited the campus. Artifacts included in the Archive have been gathered from various locations on the GLA VA campus and have been donated by veterans living on and off the campus. The documents and artifacts in the archives document the history of the GLA VA campus and life experiences of veterans. The existing collections include a variety of different physical media in various conditions: photographs, paper documents, and textiles.

To date, preliminary listings of much of the collection have been created (see **Appendix S**), but full processing the existing collections will require considerable additional work and should be a top priority for the archives. Future acquisitions should not put the preservation

status of any existing collections in the Archive at risk by displacing any existing materials or overwhelming the staff and volunteers processing the current materials.

### Future Collections

Future acquisitions will allow the Archive to further diversify its collection of veterans' experiences and stories and reach a larger community of veterans who served in multiple eras. An oral history program collecting the stories and experiences of veterans with ties to the GLA VA campus is one key element of the Archive's plan for future acquisitions. An oral history program would allow for the Archive to grow without taking up too much of the already limited storage space in the archives.

Because of space concerns, at this time, the Archive will not actively solicit or seek out physical donations (although some may be offered to the Archive as donations) but instead it will primarily focus on processing existing collections. In the longer term, donated physical artifacts and documents with a relationship to the VA Archive and the Southern California veteran community will be evaluated by the Archivist for accessioning into the archives as space permits (see **Appendix C**. Deed of Gift/Donor Form). Collection of material from current and past residents of the VA campus will be prioritized, followed by collection of materials from veterans in the Southern California region. Because the VA Archive's primary mission is to serve the local veteran community, sizeable collections that are not related to the GLA VA Campus and the Southern California veteran community will be considered to be outside the collecting scope of the VA Archive, regardless of their potential research value.

### Collection Management

Proper documentation of the acquisition of new collections should document the history and identity of the collection and shed light on its relationship to the existing archives. Organization and labeling standards are meant to aid users of the Archive in understanding the contents and resources available within. Access policies should protect the privacy of the veteran community and honor its heritage by ensuring the protection of the artifacts that tell the veteran story. All of these principles should help to serve the veteran community, which is the primary mission of the archives. Any principle that causes unnecessary confusion or limits access without clear justification should be reviewed and revised. For information on Collection Organization, see **Appendix B**. For information on textile collections specifically, see **Appendix D**. See the box list prepared for the existing Archive collection for an example of such an inventory (**Appendix S**).

Further information about Collections Management can be found at the following links:

- J. Paul Getty Trust Institutional Archives Processing Manual, 5th Edition. Revised, August 2016.
- "Processing Manual, The Historic New Orleans Collection" Edited by Brian Wilson. SAA Museum Archives Section. June, 2012

#### 4. Access and Access Policies

Access is a large part of the VA Archive's mission of serving the veteran community, preserving its stories and sharing them. However, in prioritizing the service of veterans and the preservation of veteran history, the Archive must also consider the following privacy, copyright and ethical concerns regarding access to certain records. We recommend that access determinations be based on the following factors:

- The VA Archive complies with HIPAA requirements, thus appropriate restrictions must be applied to any health records that identify specific individuals
- Records that identify or belong to individuals who are most likely still alive, but whose consent for use of those records has not been obtained, may be restricted
- Personally Identifiable Information (PII), or records that contain sensitive information, such as social security numbers or contact information may be fully or partially restricted
- If copyright in archival materials has not been transferred to the Archive, their reproduction may be restricted.

Additional considerations for privacy and access can be found in the "Description and Access of Digitized Materials" section of this report and in **Appendix O**.

##### Archives and Reading Room Registration

To ensure the protection of materials at the VA Archive, the indemnification of the Archive against misuse of the materials, and maintenance of a positive and conducive access environment, users of the Archive or its reading room should complete a registration form that clearly states any restrictions to access of the material, reasons for restrictions, and guidelines for handling the material. It is recommended that a signature be obtained signifying the agreement of the user to comply with these standards of access. Examples of user registration forms can be found in **Appendix E**.

##### Publication and Reproduction of Archive Holdings

The VA Archive should consider how restrictions on its holdings may change in relation to the purpose of access. While most materials in the Archive may be available for viewing and studying, access might be more restricted if its purpose is to make copies of the materials or to publish their contents. According to Title 17, which defines copyright law in the United States, materials may be reproduced or copied if use is expressly for study or reference. If the intention is publication, permission of the copyright holder must be granted before those materials may be used.

These restrictions on access should also be made clear in the finding aids that describe the collections as well as the Archive registration form in order to communicate conditions of access to archives staff and users.

The VA Archive may want to further limit the reproduction or photography of materials for various reasons, including poor physical condition or sensitive contents. If such a stricter policy is in place, users are typically asked to sign an additional form requesting permission for duplication. Examples of this form can be found in **Appendix F**.

## 5. Community Outreach

Because the VA Archive's highest priority is to serve Southern California's veteran community, outreach efforts should focus on encouraging veterans and their families to use the archival materials, donate personal materials, contribute oral histories that relate to veteran life, and volunteer for VA Archive and its operations. The GLA VA hopes to build a strong network of veterans that will not only use the Archive but also will help to build its collections.

The Archive's reading room, oral histories and exhibits are all key ways to reach out to veterans. The latter two activities would involve (1) developing physical and digital exhibits of archival materials and displaying them in campus buildings (**Appendix K** provides a user guide to developing digital exhibits and a prototype developed using material found when inventorying the collection is described in Section IV ; and (2) building a collection of veterans' oral histories in participatory ways that engage the local veteran community. Digitization will also promote awareness of the Archive beyond the GLA VA campus and encourage veterans to participate in the Archive's outreach, educational and administrative activities.

The Archive budget should include funding to support educational programming and outreach initiatives. Because of its nature and objectives, the Archive will encourage volunteers from the local veteran community, as well as other local volunteers to help with processing, digitizing, and overseeing the archive's facilities and day-to-day activities. However, while such volunteer work may support community-building and therapeutic goals, it is important to the robustness of the archives and also to prevent any potential exploitation of volunteers, that a formal archivist position be created and that volunteer labor is explicitly recognized and appropriately compensated moving forward. The UCLA Department of Information Studies may also provide archival expertise and processing assistance in the form of possible internship and community training. Optimally the archivist may be identified, and if necessary trained, from within the veteran community.

Because this Archive is located within a government agency, its volunteers and administration must follow all applicable requirements regarding privacy, access, and use. These requirements need to be taken into account when appraising existing and future materials for archival preservation, devising descriptive practices for the Archive's contents, planning for digitization of any artifacts and records and putting copies online, as well as ensuring appropriate accessibility of archival materials to researchers and other visitors to the physical Archive.

### Audience

Veterans and their families are the primary focus for the VA Archive. Veteran participation in the Archive's operations, contribution to the oral history collection, and assistance in the creation of exhibits will build a stronger community in which the archive can thrive. The secondary audience of the Archive includes researchers, the surrounding communities, and veterans and interested parties from beyond the Los Angeles area.. Administrative and outreach initiatives must consider and address the diverse backgrounds and objectives of all its potential users.

### Physical Outreach

In order to involve veterans in the local community, the VA Archive will rely initially on literature distributed around the campus. A brochure outlining the Archive's mission

statement, collection focus, services, and hours of operation information should be designed and made available within the Archive reading room and in other VA public spaces. After completion of the campus construction, exhibitions should be designed for various spaces, featuring materials from the Archive. Events, lectures, and other programming for veterans and the wider community will be developed as needed and feasible. The development of social media and other online information complying with government and administrative standards and formats will occur when resources permit.

#### Digitization and Preservation

Initiatives to digitize the Archive's collection will support veterans and researchers alike who are not local or who cannot physically visit the VA Archive. Digitization also encourages educational programming for veterans, their families and students in all levels of education. Given the current poor condition of many of the materials, especially of photographs, digitization can also be an important preservation action. See Section V for a more detailed discussion on digitization).

#### Local Outreach

A long-term goal of the Archive is outreach to the educational institutions of the Los Angeles area. Collaboration between veterans, the Archive, and Los Angeles schools and universities could take the form of lectures, discussions, educational programming, tours and exhibitions. The VA Archive should focus on exhibitions as a short-to-medium term goal for the Archive, because the use of its materials in displays and educational spaces may provide initial encouragement for veterans to learn and utilize their archive.

#### Researchers and Other Visitors

While the Archive's primary purpose is to serve its local veteran community, the VA Archive will also welcome other who wish to use the archive for personal and research projects and educational pursuits.

### III. FACILITIES

Notes:

- These recommendations are based on an exterior viewing of Room 118B, a space that has been offered for mixed use. The UCLA team was not permitted access to this space and all dimensions were provided by the GLA VA. A renovation of the VA building 258 (built in 1946) is planned for 2021. Some recommendations are contingent upon a renovation.
- The terms "Archive," "facility," and "facilities" are used interchangeably in this section to refer to the entire physical space that the archival materials, equipment, storage, and furniture will occupy. **See Appendix G** for full area diagrams.
- For a full list of equipment described in these recommendations, including pricing and sourcing information, see **Appendix H**.

In order to mitigate barriers to implementation of these recommendations, the UCLA team has made every effort to provide simple, pragmatic solutions to archival issues whenever possible. Suggestions are based on the assumption that the archival facility will acquire equipment and enhance its activities over time, as budget allows. These suggestions do not necessarily present

flawless solutions but seek to demonstrate how the facility can function and provide a valuable service while following satisfactory, if not absolutely ideal, practices. It is not the intention of this archival facilities proposal to divert funds away from other urgent veteran needs. Nevertheless, all practices suggested within the facilities recommendations are at minimum an improvement upon current storage methods.

## 1. Room Functions

It is crucial to keep in mind that human beings and archival materials are not best supported by the same conditions. Exposure to cool, low humidity conditions are ideal for most archival materials, but human beings may suffer when required to work under the same conditions. For that reason, and to secure the collections, it is best to store all archival materials in an area that is separate from the reference or reading area where patrons might be using them.

**Reference and reading rooms:** these function as spaces for researchers and other Archive patrons to interact first-hand with archival materials and to have access to a staff member who can assist with their research questions and can retrieve materials from the storage room. Staff also make sure that patrons are handling the materials with appropriate care.

**Storage rooms:** these provide a controlled, stable environment in which to store archive materials. Storage rooms are usually kept separate from the Reading and Reference rooms in order to maintain environmental control and physical security over the materials and ensure that the organization of the Archive is maintained.

**Processing rooms:** these function as spaces for archivists to make assessments of the physical state of documents, take preservation measures, eliminate redundant or inappropriate materials, prepare descriptions of the documents for access, prepare materials for digitization, and prepare exhibits.

**Oral history interview rooms:** these function as physically and audio controlled spaces where oral and potentially video history interviews may be conducted and recorded.

## 2. Layout Plans

### Layout Plan 1

It is our recommendation that Room 118B be used initially to house the GLA VA Archive. According to the blueprint provided from the VA, the room is subdivided into a **Lobby** (365 sq-ft) and two smaller rooms, **Office-2** (176 sq-ft) and **Chief Office-2** (182 sq-ft), that are each separated by lockable doors. The **Lobby** can function as a reference and reading room. It is large enough to accommodate a reference desk as well as tables, chairs, computers, and exhibit display cases. Patrons could ask for assistance with searching any databases and finding aids needed to browse and locate materials within the archival collection. This section of Room 118B could also function as a comfortable space in which to work with the archival materials once they have been retrieved for patrons from storage by the archival staff. This room also provides enough space for wheelchair dependent users to have access to a full range of movement.

The **Chief Office-2** room, which is accessible through a door on the left side of the **Lobby**, could function as the archival storage space. This separate, but connected, space provide a stable environment in terms of temperature, humidity, and damage control. A designated room for archival materials is essential because doors that are frequently opened, such as in a reference and reading room, create fluctuations in these controlled environments that can damage the materials over time, especially photographic media, which make up a large part of this collection. This sub-room is also ideal for storage because all 10 shelving units that are already available for use could fit along the walls. It is preferable that the shelves fit along the walls and not be placed in rows in the center of the room in order to maximize the stability of the collection during earthquakes as well as the accessibility of the space for archivists using stools/ladders, book carts, and wheelchairs.

Since **Office-2** room is connected to, but separate from the **Lobby** on the right side and *not* adjacent to **Chief Office-2**, this space could ideally function as a processing room. The processing room should remain separate and further away from the archival storage room to avoid cross-contamination between unprocessed and processed collections of insects, vermin, mold, or hazardous materials. Furthermore, machinery used in digitally processing documents can become hot and cause fluctuations in room temperature. Unprocessed materials can take up quite a bit of space as well and need to be clearly labelled to keep track of them while they await processing. The **Office-2** sub-room has enough space to hold 3-5 tables (depending on dimensions), chairs, a shelving unit to hold collections waiting to be processed, computers, and other potential digital processing equipment. Since **Office-2** is separated from the Lobby by a closable door, the room could also dually function as a private space to record and listen to veterans' oral histories.

#### Layout Plan 2

If at all possible, we would recommend that the VA designate both **Chief-Office 2** and **Office-2** rooms as archival storage rooms, keeping room **118C** for processing and the printer room (**118D**) for oral history interviews. Having two archival storage rooms would provide space for the collection to grow over time. Continuing to use room **118C** for processing would relieve potential stress on room **118B** having to maintain three different temperatures for storage, processing, and viewing materials.

#### Layout Plan 3

Initially a larger room (room **117**) was posited as a reading and reference room, rooms **116 A** and **116 B** were posited as a storage area, and room **118C** was posited as a processing room. Should the VA Archive choose to revisit this plan, the preliminary diagram may be useful (see original storage configuration under "Original Room" diagram in **Appendix G**).

### **3. Current and Future Furniture**

#### Furniture

The building currently holds several sets of shelves that could be used for archival storage. Furniture that the VA owns and has access to can also be repurposed and used, and would be cost efficient. Other items of furniture that already belong to the facility but are not being used could be repurposed effectively in the Archive. This might include chairs, tables, and desks of various sizes and quantities based on the needs of the space and items available. Requests for available ladders and stepstools might also be made through the Interiors

department. It would be beneficial to request additional materials like computers and other AV equipment from the “Dom” group that directs the donated items throughout the GLA VA campus (see digitization budget included in **Appendix O** for recommended computer equipment should the VA Archive choose to purchase computer equipment). Book trucks are needed for transporting materials from storage to reference areas; these may be available used or via donation, but are also included in the budget.

#### **4. Archival Facilities Standards**

##### Fire

It is crucial to disable overhead water sprinklers and ensure that no archival materials are stored under any pipes containing water, since water is very destructive to paper-based material. If it is not possible to avoid overhead water pipes, the pipes should be wrapped to minimize leaks. Ensure that chemical fire extinguishers are stored in prominent positions within each room that houses archival materials, equipment, staff or patrons. A renovation should consider the installation of a dry, chemical-based fire extinguishing system.

##### Water and moisture

Water leak alarms are included in the budget and should be placed in archival storage areas in particular. While damage to digital equipment should of course be avoided, archival material cannot be replaced and should be the first priority in protection against water damage. Silica gel packets are a low-cost way to aid the process of keeping archival material dry and have been included in the budget.

##### Shelving

The GLA VA currently has 10 large, adjustable metal shelving units in its holdings which are suitable for archival storage and provide adequate space for the current collection (as preliminarily processed in Fall 2019). When possible, shelving units should not be placed against an outside wall for optimal temperature control, but should be placed against interior walls and then secured to walls for seismic stability. Bungee cords should also be fastened around and in front of open shelves in order to secure archival materials and protect Archive staff in case of seismic activity. All shelving should be of adequate construction to bear the weight of archival materials stored within. Using all 10 shelves that are available, there should be enough space for approximately 300 boxes (if they are consistently 5 inches wide, as Hollinger boxes are, and some shelf heights are adjusted). The currently processed collection should fit on just 3 or 4 of the shelves. 8 are included in the storage area so the collection can grow.

##### Lighting

Light damages archival materials due to heat and the deterioration of chemical bonds within the media on which they are recorded. All lighting should be covered with UV-filtering covers. Ideally archival storage areas do not have windows in order to control both for light and for unintended access. Any windows in storage areas should be covered with UV film and blackout curtains. If possible, non-UV lights should be installed by each shelving unit limit light during archivists’ retrieval of materials. UV-resistant glass can also be professionally installed, and it is our recommendation that a renovation include UV-resistant glass for any windows within the archival facility, including in the reference and reading



room. If photographs or textiles are on display in exhibit cases or on walls, exhibit cases and frames should be made of UV-resistant glass.

#### Climate control

A central HVAC system should provide humidity control, particulate and chemical filtration, and temperature control. The temperature of storage areas should be kept between 35°F and 65°F. Materials stored at cooler temperatures last longer over time; a frost-free freezer is recommended for the storage of photo negatives, film, and other especially light-sensitive materials. A freezer and storage kits have been budgeted for. While elevated humidity is the bigger issue, too-dry conditions present an issue as well -- paper and other materials can dry out and become brittle. Humidity should be kept between 35% and 40%, and never above 50%. Humidity-level test cards and dehumidifying units are included in the facilities budget. If archival materials absolutely must be kept in the same area as the humans who work with and use them, temperatures should never exceed 68°F.

#### Security

Mishandling of materials such as damaging bindings, writing on materials, tearing and folding pages, eating or drinking near documents, and handling documents with wet or dirty hands can cause lasting damage to archival materials; hence storage rooms should be kept secure at all times. Access to storage would be best granted and secured via key fob, as secured areas will need to be accessed as many as several times per hour. An updated entry system could be addressed during a renovation. To ensure security, archival staff should be responsible for maintenance of storage areas, rather than janitorial staff.

#### Flooring

We recommend concrete floors with water-based epoxy coating to minimize dust, mold, and chemicals that can affect the archival materials over time. Room 118B is currently unfinished, so a floor treatment solution will be necessary. Hard flooring will require rubber mats for comfort in areas where patrons or employees will regularly walk or stand.

#### Biological agents

Rodents, insects, and mold can cause extensive damage to archival materials, thus humidity should be kept low and inspections of the archives should be done regularly. A low-suction vacuum is recommended for cleaning archival materials and can be used to break up and remove mold that has been treated with the proper conservation methods; this is included in the facilities budget. Vermin of different varieties might require different treatments, especially in carefully-controlled environments; identify the proper method for a discovered infestation [here](#). Of course, the best method of treatment is to prevent major infestation, and regular monitoring of archival holdings and facilities can ensure that small infestations do not escalate.

### **5. Disability Access**

The Society of American Archivists provides Guidelines for Accessible Archives for People with Disabilities. The 19-page document can be found [here](#). The document makes important suggestions and highlights helpful information. Wheelchairs need a minimum of 48 inches of space to turn around. Signs should be in large print with high contrast between letters and backgrounds and

should be printed on non-glare surfaces. Floors should be made of sealed concrete, low-pile carpet, carpet tiles, or sealed wood floors (in areas where flooring is not otherwise mandated by archival or federal requirements). Reference desks should have a portion at a lower height for people in wheelchairs to interact with employees. Chairs should be height adjustable and come in a range of sizes. At least one table should be height adjustable. At least one computer should have adaptive technology. Important adaptive software to have available are: text-to-speech, screen magnification, optical character recognition, screen readers, screen color adjustment, and word prediction software. All of these technologies are available for free, see below. While planning a renovation, we recommend that a gender-neutral bathroom option is explored.

Technology	Brand	Link
Text-to-Speech	Natural Reader	<a href="https://www.naturalreaders.com/software.html">https://www.naturalreaders.com/software.html</a>
Screen Magnification	Magnifying Glass	<a href="http://magnifier.sourceforge.net/">http://magnifier.sourceforge.net/</a>
Optical Character Recognition	Free OCR	<a href="http://www.freeocr.net/">http://www.freeocr.net/</a>
Screen Readers	NVDA	<a href="https://www.nvaccess.org/download/">https://www.nvaccess.org/download/</a>
Screen Color Adjustment	Calibrize	<a href="https://www.calibrize.com/">https://www.calibrize.com/</a>
Word Prediction	Lightkey	<a href="https://www.lightkeyapp.com/en/">https://www.lightkeyapp.com/en/</a>

## 6. Staffing

### Staff

We recommend employing 1 full-time or 2 part-time archivists in order to process materials and staff a reference desk to assist patrons. With this level of staffing, it is realistic that the Archive could be open 2-3 days or half days per week, as best would accommodate the community using the archive. For example, regular weekly hours might be Tuesday and Thursday mornings, and Saturday afternoons in order to provide diverse options for patrons; however the VA Archive should adjust operating hours accordingly based on patrons' actual needs in practice. Organizing reference hours so that they coincide with major events, such as the Veterans Town Hall or the Annual VAVS Patients Carnival, would be a way to draw in patrons while they are already visiting the GLA VA campus.

Archivists who can communicate in more than one of Los Angeles' most spoken languages and American Sign Language would be particularly beneficial. Training of veterans as archivists is also recommended. In line with the general ethos of Veteran Affairs, which seeks to serve and uplift its community of military veterans, the ability to work within the Archive will provide valuable skills acquisition, career development, and social opportunities for veterans as well as financial compensation.

### Job description:

The archivist's responsibilities would include, but not necessarily be limited to, the following:

- **Administration:** Participates in campus planning, meeting with architects and assessing departmental workflow, space and environmental needs; supervises salaried and volunteer staff; develops annual departmental budget; analyzes user and web site statistics; initiates and administers grant projects; develops departmental web site, initiates outreach activities, participates in collaborative efforts; and gives presentations in order to raise profile of archives; furthers collegiality by providing professional advice to others in the archival community.
- **Appraisal and acquisition:** Appraises unscheduled institutional records. Works with donors and selectively solicits and appraises donated collections. Solicits and conducts oral histories with individuals closely associated with the institution.
- **Processing and preservation:** Processes existing and new collections, undertaking any necessary preservation actions, developing descriptions and edscriptive tools, and selecting and preparing materials for digitization.
- **Reference:** Provides reference service to the veteran community and the broader public who wish to access and view the archival materials.
- **Outreach:** Oversees maintenance of reference files on VA history, develops and updates web presence and social media, develops exhibitions, and organizes events. Organizes pop-ups and workshops on the GLA VA campus that encourage veterans to engage with the Archive.

## 7. Budget

### Preliminary Budget Recommendations/Considerations

In addition to the equipment recommendations, a preliminary minimum budget is included in **Appendix H** that outlines the specific recommended archival materials with estimated costs and locations on how and where to purchase these items. Expenses associated with hiring salaried archival staff members have not been included. As the building is slated for renovations in 2021, inclusions for renovations, abatement and other larger, structural costs are also not included, although we have outlined recommendations to be considered for those renovations in other parts of the report. Understanding that the VA will not have a large budget to begin this process, we have created a tiered structure that begins with the most urgently needed items. These ‘tier one’ items will help to meet the most basic archival standards with the items that have been preliminarily processed and are currently being stored at the VA. Once those elements have been addressed, there are additional levels included in the budget to help build out the Archive into a more complete user experience for the veterans and set up the space to continue to grow sustainably, while still preserving the current collection.

## 8. Other Considerations

### “Pocket” exhibit

The facilities budget includes a plan for two new pedestal exhibit cases. Small materials of particular interest can be exhibited in a “pocket” gallery, within (as depicted in diagram) or directly outside the Archive in order to showcase the holdings of the Archive and generate interest in both research and volunteer opportunities. Our plan includes these cases oriented to the direct left when entering the main reading room.

### NARA

This facility is not intended to function as a National Archives and Records Administration (NARA)-level facility; however, when practical, we have incorporated some of NARA's suggestions. Most of our recommendations are based on general best archival practices.

### Asbestos

Building 258 was built in 1946; accordingly, asbestos may be an issue, and it is imperative that an asbestos abatement plan is in place if asbestos is found to be present in the building.

## IV. COLLECTION MANAGEMENT AND PRESERVATION

### 1. Assessment of Current Holdings

The following is an assessment of the materials held at the GLA VA campus. These were inventoried and registered over the course of several weeks by a team of project participants resulting in a preliminary box registry: **see Appendix B**. Preservation of these materials would make accessible currently unused resources that document the development of the GLA VA campus; the services, activities, and events facilitated by the VA, and the veterans who live or have lived in the Los Angeles area.

### Materials and Formats

There are approximately 100 cubic feet of materials currently housed in the temporary VA Archive processing room. Current storage conditions are fair although the storage environment does face a number of challenges: the room is too cramped for efficient processing; there is a lack of shelving making it difficult to properly organize processed material; and some collections are currently stored on the floor and directly next to windows (see images below).

The condition of materials is variable. Some documents and photographs have been relatively well preserved, but some exhibit signs of deterioration and embrittlement and may need conservation intervention. 70%-80% of materials are in good condition while 15%-20% show signs of deterioration and 5%-10% are in need of conservation intervention. Some materials found during processing had to be quarantined due to visible signs of mold growth (see list of Preservation Issues in **Appendix I** for more information).



#### Archival Media

- Paper materials – receipts of membership dues, newsletters, magazines, newspaper clippings, memos, reports, event flyers, meetings minutes, and various files relating to the construction of the West Los Angeles VA campus and VA Volunteer Services.
- Medical documentation – paper and photographic material
- Photograph albums and scrapbooks
- Photographic material – negatives, prints, slides, glass and metal plates
- Audiovisual media – 16mm films, VHS tapes, audiocassette tapes, ¼” audio tapes, CDs
- Floppy disks

#### Memorabilia

- Framed material – portraits, maps, awards, photographs
- Assorted objects – drumsticks, ash trays, award plaques

#### Textiles

- Small mustard-colored flag – 2 x 3.5ft (24 x 42in)
- Small blue-colored flag – 1 x 3ft (12 x 36in)
- Large blue-colored flag – 2.5 x 5.5ft (30 x 66in)
- U.S. flag – 8 x 9ft (96 x 108 in)
- Quilt – 12 x 18ft (144 x 216in)

## **2. Estimates for Materials Processing**

All materials in the archival room were preliminarily inventoried and assigned a box number (**see Appendix S** for the preliminary box registry). About 40% of material was rehoused into archival quality containers. A portion of the material, about 15% (Boxes 1-43 in the registry), was described with more granularity. In order to rehouse and partially describe the remainder of the materials in the room -- about 60 cubic feet -- it would take an estimated 70 hours of work for 5 volunteer archivists. This would account for box and folder level inventorying of all contents in the room. For full processing, including item level description, finding aid creation and complete collections rehousing, we estimate that a full-time archivist would need to be hired and the work would take at least 18 months. Among the reasons why this work is likely to take so long is that there is no discernible original order to the materials. Additionally the large number of photographs in the collection will require item- rather than collection-level processing, as is more customary for archival series of records where provenance is known, content is similar, and original order is apparent. See **Appendix T** for a sample item-level registry that could be used for more granular processing than was possible in the few weeks in which this preliminary project was completed

## **3. Records Retention Considerations**

The archival materials stored in the temporary room are a mixture of administrative documents created by the VA and personal materials deposited by veterans. This raises several considerations when considering the preservation and future uses of these records.

### VA Administrative Records

All records created by the VA fall under the Department of Veterans Affairs Veterans Health Administration (VA/VHA) 2019 Records Control Schedule. The RCS is an institution-specific guide to the maintenance, preservation and disposition of federal records made by and for the VA/VHA. It is built upon the National Archives (NARA) General Records Schedule, with agency specifics added where necessary. Both Schedules are regularly updated and superseded, and extremely granular. The RCS and the GRS contain explicit guidelines concerning retention and disposition of federal records, based on their purpose, use and significance concerning the agency's mission and non-mission activities.

Both types of activities are represented in this collection. Items of significant historical value may warrant permanent preservation at NARA. Administrative records may be legally required to be disposed or destroyed according to the RCS/GRS. Now that the collection has been preliminarily processed and safely rehoused, it may require a formal NARA assessment based on these schedules (see **Appendix J** for a complete delineation of these guidelines in relation to the VA Archive).

### Personal Materials

Personal materials that have been donated to the collection, and were not created for, or have an effect on federal business do not fall under the management requirements of the RCS/GRS and can be archivally managed in accordance with archival priorities and the rights holder and/or donor's preferences. Associated issues of obtaining or managing the materials in the absence of the ability to obtain the appropriate permissions will need to be explored moving forward. The Archive will need to develop a standard deed of gift for all donations of personal material. A sample deed of gift/donor form can be found in **Appendix C**. As far as we can determine, no such deeds of gifts exist for any of the personal material currently held by the Archive. Any exhibit or publication, either analog or digital, of personal materials held by the Archive will need to address copyright concerns and also ensure compliance with HIPAA laws in any case where donated materials might contain HIPAA-specified materials.

## **4. Potential Uses for Materials**

The GLA VA Archive is of historical value and describes the lives and contributions of Southern California veterans, as well as the administrative history and activities of the VA. Investing in the preservation and upkeep of this material would not only mean greater accessibility to these documents by veterans and the wider public, but also could be an important source of historical information for the VA. Some uses the VA could make of the Archives are detailed below.

The many photographs, newspaper clippings, and documents in this collection could be utilized for research purposes by those interested in presenting a history of the West LA VA facility. Additionally, documents from the Archive could be used to develop/supplement an administrative history, or to shed light on any claims/disputes related to property history, while aerial photography found in the collection could be referred to in future master planning of the GLA VA campus. The VA could use the images found in the Archive for potential public exhibits showcasing the many activities that have occurred over the years, highlighting its contribution to the support and livelihood of veterans who received services at that location.

To demonstrate how the VA Archive might be used in exhibits and how veterans might be engaged in developing the digital presence of the Archive, we have developed a prototype digital exhibit.

#### Digital Exhibit Prototype

A preliminary digital exhibit was created using Wix.com, a major website building platform that has both free and subscription services. The exhibit has not yet been published and can be viewed only by logging into the website. Future use of the Wix.com website created to display the Veterans Administration archival materials requires envisioning long term goals related to how the VA wishes to administer its online archive. Instructions on how VA archival staff can view and maintain the current website are provided in the User Guide in **Appendix K**. When using the website, it is important to note that Wix has difficulty saving changes while multiple windows are open. To counteract this problem, staff should avoid working on the site at the same time and should save their work frequently. After each editing session, the browser tab should also be closed. If it is determined that the Wix platform does not adequately meet the needs of the VA or is too difficult for veterans or other volunteers to implement, it is important to note that Wix makes it difficult, if not impossible, to transfer the current information on the site to another platform.

The current version of the website does not represent the full extent of the VA's archival holdings. For now it functions solely as a digital exhibit built around several themes identified by the processing team based on their perceived ability to narrate the history of the VA, while connecting on a deeper level with the VA community, particularly veterans. Further modifications to the website would be necessary to provide access to the entire collection. Integrating an online database containing descriptions of all VA archival holdings to the site would make it possible to search the entire collection through the use of keywords and/or filters such as date, material, sub-collection, etc. Wix does have the option to create or add an existing database to the site, but enabling this feature could become complicated if the VA does not have archival staff knowledgeable in this subject. As the site expands in scope, the inclusion of video and/or audio recordings will also necessitate that archival staff are familiar with the management of digital time-based archival media. **Appendix K** includes instructions on how to integrate video/audio recordings into the site.

The current version of the website also has a Spanish language option which would require staff comfortable in providing Spanish translations through a digital platform. This might present an opportunity to train Spanish-speaking veterans to add translations to the site. If it is not possible to provide upkeep of the Spanish language site the translation can be disabled. Instructions on how to do this are also included in **Appendix K**, although disabling the Spanish language option would diminish the Archive's potential to reach out to Spanish speaking veterans and their families.

## **5. Considerations for Preservation**

Preservation is a key priority in developing the VA Archive. The materials currently found in the Archive are primarily paper documents, photographs, photographic negatives, and photograph albums but they also include film reels and in the future there will likely be audio recordings and digitally-generated materials. Their dates of origin span over a century, and therefore there are

different standards and levels of urgency required in preserving and, in some cases restoring, them. As already noted, all archival materials need to be stored in appropriate archival containers and shelving with restricted exposure to light, in a cool room (ideally between 65-70 degrees Fahrenheit) with controlled, low humidity (ideally between 50%-40%RH). See **Appendix H** for detailed list of necessary archival supplies, and **Appendix M** for archival vendors and other sources of information for archival standards.

#### Paper Preservation

Paper materials should be placed into acid free folders, maintaining any preexisting order, and then into archival boxes. For those that are considered of particular importance or interest, or that are in particularly poor condition, digitization and the implementation of an archival sound digital preservation regime should be considered. The U.S. National Archives recommends preserving paper materials in a stable environment: 60-70 degrees F.; 40-50% relative humidity (RH); protection from light; and storage in non-damaging housing. Newspapers and other large format paper materials such as posters and maps, should be kept flat and unfolded within a rigid box, folder or metal flatfile. If a flatfile is not available, posters may also be rolled and placed in archival quality tubes, although this is not an optimum option. Since newspapers are highly acidic, placing alkaline buffered tissue in between the individual pages will help to limit acid transfer. Lamination or pressure sensitive mending tape should not be used. To prevent mold from further developing, keep the affected materials in a relatively dry and cool environment, and to get rid of existing mold, consult a professional conservator.

#### Preservation of Photographic materials

Photographs and film negatives should also be placed in acid free folders and archival boxes. According to the National Archives, “ideally, each print or negative should be placed in an individual sleeve and prints and negatives should be filed separately” Such sleeves can be good quality, acid-free paper folders or polyester film. Slides should be stored in plastic slide pages, or metal, cardboard, or polyurethane slide boxes.

Many of the photographs in the VA Archive are pasted into albums, and quite a few are in poor preservation condition due to mold infestations, deteriorated bindings and scrapbook pages, and loose photographs stuffed inside. Scrapbooks and albums need to be placed in archival boxes and stored flat on shelves to prevent dust accumulation, external damage and further pressure on their spines and bindings. Loose photographs and documents contained within should be placed in polyester sleeves and kept within the individual albums to retain original order and provenance. There should be no attempt to remove any photographic prints from their backings.

#### Oversized Material Preservation

Within the VA Archive there are several oversize items, from large framed pictures to blueprints to textiles. The National Archives suggests that, “when possible, oversize records should be removed from their original containers and stored flat in folders within map cases or in oversized document boxes that will fit on existing shelving.” These oversized records should also be stored flat, unrolled and unfolded to lessen permanent damage to the archival document over time.



### Film Preservation

The ideal temperature for storing acetate-base film is 35 degrees Fahrenheit. Polyester film can be stored at 65 degrees Fahrenheit. All films are best stored in an environment of 35% +/- 5% RH. If cold storage is not available, films can survive for an extended period of time as long as they are kept in a stable environment that is not too hot, dry, or wet. Films should be stored in a stably cool area with low humidity, located out of direct sunlight and off the floor. Film reels should be stored horizontally on shelves and should have a tight wind that is fastened with archival paper tape. If any acetate-base films are found to have acetate deterioration (vinegar syndrome), they should be quarantined from other non-affected films immediately. Additionally, all film prints can be rehoused in archival containers. It is recommended that all 16mm films in the collection eventually be digitized to ensure long term preservation of the material. As previously noted, storing digital materials and keeping their integrity intact will also require the Archive to develop a digital preservation regime.

Video and audio recordings including magnetic and optical formats should be stored in an environment with stably low temperatures, low humidity, and low sunlight. Ideal temperatures should range from 55-70 degrees Fahrenheit with 30-55% RH. Magnetic video and audio tape, such as VHS, Beta, U-matic, audio cassette tapes, and 1/4" magnetic audio tape formats should be stored vertically in plastic or paper cases. Magnetic tapes need to be kept away from anything that can create an electro-magnetic field, such as loudspeakers, surge protectors, and magnets. Optical media, such as DVDs, CDs, and Laserdiscs should be stored vertically in their cases and should be kept away from direct sunlight. It is recommended that all video and audio recordings be digitized or transferred to alternate formats to ensure long term preservation of the material.

## **6. Textile Collection Development and Preservation**

Archives are often thought of as containing only documents and audiovisual media. However many acquire significant realia or artifacts, as well as items such as textiles that perform evidentiary roles in archives just as do other media. Although the VA Archive currently includes only a very small number of textiles, it is likely that more may be collected in the future through donations from veterans, whether those be uniforms or other items of clothing and headwear, medals, handmade objects such as quilts, or further flags. Such items require special consideration for acquisition, preservation and use, but can be particularly effective in archival exhibits and educational programming. See **Appendices N** and **R** for further information.

### Acquisition Policy (to be included in the Archive's broader acquisition policy)

The GLA VA Archive should consider the following questions in making a decision to acquire textiles and artifacts: What is the provenance of this item(s)? What would this item(s) contribute to the Archive? Why should this item(s) come to this Archive? What other institutions are interested in acquiring the same item(s) as the GLA VA Archive? How will the Archive acquire the item(s)? What is the condition of the item(s) and is that condition significant to its evidentiary value? Can the Archive afford and does it have the necessary expertise and facilities to preserve and store this item(s)? Who might use the item(s) and how?

### Preservation Policy

The VA Archive should articulate its goals and priorities concerning textile preservation. The policy can be contained within the broader Archive's preservation policy, but should include its archival or preservation principles, treatment principles, preservation functions or goals, and associated materials such as the Archive's acquisitions policy, official approval by relevant official(s), and a review date.

### Preservation Plan

The preservation plan can be contained within the broader Archive's preservation plan but should include specific preferences for action, such as establishing an environmental monitoring and housekeeping program, implementing and maintaining stable environmental controls, developing an emergency response plan, storing and handling textiles according to their specific requirements and so forth.

### Textile Exhibit Proposal

**Appendix L** describes a hypothetical exhibit that would use a combination of archival material and donations to draw connections between the uniforms worn by United States service members and the costumes worn by characters in the popular *Star Wars* films. The goal of such an exhibit in this case would be to educate the public about military history and the use of archives by providing the historical context of the uniforms that influenced the films' costumes.

## **V. DIGITIZATION & ORAL AND VIDEO HISTORIES**

### **1. Digitization Plan**

The purpose of digitization is to make materials more accessible for veterans, scholars and administrators at the VA Archive for educational and personal use, as well as to preserve fragile formats and ensure that these items are available for long-term access. While the majority of materials in the VA Archive's registry are paper documents, there are also photographs and audiovisual materials that need to be assessed and digitized.

It should be emphasized that staff working on digital image capture and quality control for images should have a basic foundation in photography and imaging. "Generally, without staff with a good technical foundation, achieving the appropriate level of quality...is problematic" (FADGI). Cultural heritage digitization requires specific skills and experience. See **Appendix O** for more specific suggestions.

### **2. General Digitization Priorities**

**Task 1:** The VA Archive should begin with the materials that are the least stable and potentially irreplaceable if lost or damaged, such as color photographs or 16mm film negatives that are fading or not yet properly stored, regardless of potential legal concerns.

- For example, some of the 16mm prints in the registry have been flagged with "severe acetate deterioration" and should probably be looked at first. Some of the

analog/magnetic media may need to be tested for playability as well, given that these tapes can deteriorate over time.

**Task 2:** Consider items that can be digitized with available equipment and software whose legal status has been identified and is deemed to be non-problematic, or which are of obvious significance or public interest for the purposes of exhibition or research. Priority should also be given to items that are requested by the community or to meet particular user needs or demand. See **Appendix O**.

- Take into account any public programs or exhibitions being planned by the institution or locally to see if reformatting all or part of a specific collection of materials needs to be prioritized for inclusion.
- Make sure that those processing the materials are taking note of materials that the Archive might need or want to digitize in the future.

**Task 3:** Consider items that can be digitized which are not of obvious significance.

Digitize as equipment, storage and labor allows, or as public requests are made.

**Task 4:** Consider items of relative stability, whose legal considerations have not yet been determined. These should be properly housed and stored; but do not digitize until the legalities have been established.

**Task 5:** Documents with outdated technology formats (i.e. Floppy disks, DigiBeta, Laserdisc) are an ongoing priority, and their content must first be reviewed in order for appropriate reformatting or transfer decisions to be made and current content to be fully described.

### 3. Oral and Video Histories

Oral and video histories are primary sources that record the lived experiences of individual people. Some take the form of extensive single or multiple conversations between participants that may address all or specific parts of a subject's life. Some are formal interviews between an interviewee and a subject. Yet others may be much more informal and be more akin to storytelling between family or community members (similar to Storycorps). These may be captured as audio or they may also be captured with video. Such recordings preserve elements of history which may otherwise be intangible, such as emotions and regional dialects. Oral histories add depth to our shared historical understanding by providing intimate details of human lives, challenging dominant narratives, and, sometimes, acting as the only record of certain histories and experiences. Veterans live very different lives than do civilians due to the demands of their service, which often leads to them finding a deep sense of community within their military cohorts, but feelings of isolation in the sphere of civilian life. The VA Archive represents a space where the realities of veteran experiences can be placed in context and shared with other veterans, their families and other civilians. By collecting oral histories, the VA Archive would be providing veterans with a way to personally engage in building an Archive that reflects their perspectives and those of their families and friends across different stages of their lives, as well as adding their lived experiences to the telling of our nation's history.

#### Oral and Video Histories Require Different Methods

Creating and administering oral and video histories involves specific methods of creation, description, storage, and access. As such, there are specific processing recommendations for each activity (see also **Appendix P**).

### Forms for Oral Histories

Forms serve to ensure that legal matters, such as copyright, are clearly identified, explained and agreed to prior to documents being accepted and entered into the archival collection. Where research participants are concerned, forms also exist to ensure that the research participant is informed of their rights and responsibilities, and that they agree to the terms outlined in the form. Such forms exist to protect donors and research subjects, as well as the VA Archive and its representatives. As it pertains to oral histories potentially conducted by the VA Archive, research participants might be both the subject being interviewed, as well as the interviewer. See **Appendix Q** for examples of oral history-related forms.

### How to Conduct Oral History Interviews

Oral history interviews may be conducted by archival staff, student interns, or veterans and other community volunteers. Conducting an interview is a skill which can be learned by any motivated party, provided proper training. See **Appendix P** for information about Conducting Oral History Interviews.

### Sample Oral History Program Mission Statement

The mission of the VA Archive Oral History Program is to collect, preserve and make available the life stories of veterans. These materials are to be utilized for and by veterans and the public for education and scholarly purposes.

The VA Archive Oral History Program is welcoming of all materials that support its mission and the goals of the VA Archive. Donors should understand that once gifted to the VA Archive all materials are owned by the VA Archive. The institution has the right to transfer materials, process, preserve, and conserve collection materials as they see fit.

The VA Archive Oral History Program reserves the right to duplicate, digitize, and make copies for the purposes of preservation, regardless of the copyright status of the item(s).

## **VI. REFERENCES**

“Audio Guidance: Condition of Materials and Storage.” *National Archives*. August 15, 2016.

<https://www.archives.gov/preservation/formats/audio-storage.html>.

“Guidance Motion Pictures.” *National Archives*. August 15, 2016.

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<https://www.archives.gov/preservation/holdings-maintenance/scrapbooks-photos-albums.html>.

“Video Guidance: Storage of Materials.” *National Archives*. August 15, 2016.

<https://www.archives.gov/preservation/formats/video-storage.html>.

“What Is the Best Way to Store Negatives and Transparencies?” *National Archives*. August 15, 2016.

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## **VII. APPENDICES**

## **APPENDIX A. VA Archive Room Goals & Objectives, prepared by Liga Krievans**

### **VA Archive Room Goals & Objectives**

#### **Mission Statement:**

GLA VA would like to establish an archives so that WLA Campus and GLA VA historic records can be used and enjoyed by veterans, employees, visitors, researchers, and academics for years to come. Through the archival material, GLA VA wants to create a space where veterans can share their story, engage with the campus' history, and build a veteran-centric community. The facility is not intended to be an academic repository or National Archives-type facility.

#### **Near Term Goals/Priorities:**

- Materials are sufficiently cleaned for long-term storage
- Materials are catalogued, indexed, and organized so that they can be easily referenced
- A process is developed outlining procedures and requirements to add new materials to the collection (such as artwork currently displayed within the buildings on campus or relevant personal materials from Veterans)

#### **Long Term Objectives:**

- Document Archives Room preservation efforts may be presented to California State Historic Preservation Office as potential Section 106 mitigation measure
- Display exhibits highlighting historical materials across the north and south campus (main hospital, Welcome Center, the Domiciliary, New Directions, future housing developments, etc.)
- Develop a veteran-run program to capture veteran oral histories
- Engage with the VA Historian so that GLA archives can be incorporated in the nationwide reference system

## **APPENDIX B. Collection Series Organization**

### **Collection Series Organization**

The purpose of defining a system of organization for the collection is ultimately to serve the Archive's mission to share the stories of veterans with the larger community. Therefore, the collection should be organized in a way that enables ease of access. To the extent that an original order is apparent, it should be maintained when housing the collection, labeling boxes and creating finding aids. Maintaining the original order complies with best archival practice. Many collections arrive at the Archive already ordered in a way that produces a clear understanding of the scope of the material within. Furthermore, the original order often contains important information about the origins and nature of the collection. However, there are instances where an original order is not obvious, or where materials have not been arranged at all. In this case, a new arrangement will have to be determined by the Archive staff.

Archives are typically arranged hierarchically within provenance-based or thematic groupings that represent the nature and scope of the collection. Below are suggestions for organizing the existing collection and new accessions into series and subseries.

#### *Series Organization*

A series may include one or several containers of materials. One collection may include multiple series. Series should identify materials generated by the same activity or individual, by subject or chronology or classification scheme, or sometimes, by medium (usually the case with photographs). Determining how to organize series when there is little or not prior arrangement involves considering what would constitute a basic and logical framework to assist users of the Archive in easily finding and accessing records or items. Considering the mission and function of the West Los Angeles VA and the materials that will most likely be acquired by its Archive, we recommend organizing any part of the collection that comes to the Archive with no prior order into categories based on the VA's different functions and groups. Listed below are some suggestions:

- General and Administrative Records, including:
  - Medical Records
  - Photographs of patients, hospital staff
  - Materials related to specific health care programs related to hospital or mental health facilities
- Facilities Development and Management, including:
  - Materials related to construction
  - Plans for new buildings
  - Photographs of Facilities



- Veterans Home Services, including:
  - Materials related to events on the campus
  - Photographs of facilities staff or residents
  - Materials related to VAVS operations and events
- Personal Materials, including:
  - Materials belonging to residents of the VA
  - Photographs, documents or artifacts related to service in wars
  - Journals or correspondence of residents

### *Chronological Organization*

Within these series, we recommend that materials be organized chronologically. The history of the GLA VA and the veterans it serves has been largely influenced by the periods of war recognized by the VA. We suggest dividing documents into series within the eras listed below:

- Before 1916
- Mexican Border Period (May 9, 1916 - April 5, 1917)
- WWI (April 6, 1917 - November 11, 1918)
- November 12, 1918 - November 1941
- WWII (December 1941 - December 1946)
- January 1946 - June 1950
- Korean War (July 1950 - January 1955)
- February 1955 - July 1964
- Vietnam Era (August 1964 - April 1975)
- May 1975 - July 1990
- Gulf War (August 1990 - August 2001)
- September 2001 or Later

### *Container Organization*

Finally, within this organizational structure, we recommend that related records be kept together in series or subseries constituting as many as necessary appropriate archival containers. For example, there may be a series of records related to either the Wadsworth or Brentwood buildings or there may be several volumes of a newsletter from one period. If documents need to be organized any further, we recommend organizing by material type: Photographs, newsletters, memoranda, correspondence, etc. Future accessions should be added onto the end of relevant series or subseries and the finding aids updated and annotated accordingly.

### *Labeling and Describing Accessions, Series, Containers and Items*

The VA Archive currently uses archival Hollinger boxes, which are letter and legal sizes, and 9x12 folders, any record that cannot fit into these without damage to the document should be

removed and stored in the larger flat file folder storage. Any removal of a document from a series must be flagged and noted within the container and with the item itself to ensure it is refiled correctly.

### *Labeling Items*

Items should be labeled with the accession number in pencil where possible.

### *Labeling Boxes*

Using pencil, boxes should be labeled with the following information:

Accession Number

Series Title

Container Title

Box # / total number of boxes within container, if applicable (Box 1/ 3)

Number of Files within

Eras include

In the future the Archive can print its own labels for containers. A locator guide or shelflist should be maintained to ensure that containers and their contents can be easily retrieved.

### *Labeling Folders*

Using pencil, folders should be labeled with an accession number, container number and folder title at a minimum, and preferably with the following information:

Accession Number

Series Title

Container #

Folder Title: Should be one sentence or phrase, which describes the contents (Hospital Photographs 1965)

Era

### *Documentation of collection materials*

The following elements are necessary for describing and managing collection materials. These documents are important for recording the scope of the collection, its organization and any changes to the collection or its arrangement. Archivists or employees tasked with processing and caring for the collection need these tools to guide their work. These documents are also the tools that enable access to the collection, both for stewards and the users of the Archive. Information included within should be helpful, descriptive and easy to understand.

The exact format of these documents will depend on the type of descriptive system used in the Archive, but these suggestions represent the standard for archival practice and it is recommended that each element is somehow incorporated.

### *Finding Aids*

Digital finding aids encoded in the archival standard Encoded Archival Description (EAD) should be prepared for collection materials. The Online Archive of California (<https://oac.cdlib.org/about/> ) provides useful templates for preparing finding aids and also should be investigated as a possible mechanism for disseminating finding aids online without cost (<https://help.oac.cdlib.org/support/solutions/articles/9000049975-become-a-contributor>).

It is strongly recommended that finding aids are prepared using EAD. At a minimum, finding aids should contain the following information:

Title: Title of Collection

Creator and Provenance: (If Known)

Accession Number: See “Initial Processing of Acquisitions”

Names of Finding Aid Creators

Date of Finding Aid Creation

Series Included in Collection

List of Container titles

Eras within Collection

Extent: In Cubic Feet, multiply the size of boxes by the number of boxes

Description: A brief description of the nature of the collection, what materials are included and what intellectual material can be found within the collection.

Access: Any restrictions on access to materials. This can be based on legal limitations (for example, compliance with HIPAA or Copyright law) or donor stipulations, or because materials are in a fragile or hazardous state.

**Refer to the following links for more resources and examples for the creation of finding aids.**

["Creating Finding Aids at the Benson Ford Research Center" Assembled by Lance Stuchell and the Benson Ford Research Center Staff. Version 1.1. July, 2012.](#)

["Finding Guide to the Records of the Department of Prints, Drawings and Photographs" The Brooklyn Museum.](#)

### *Container Lists*

As records are being processed, container lists should be prepared. Containers usually refer to boxes, but depending on the amount of files or folders within them, they may contain more than one box. Container lists should be included in the finding aid or online catalog and a physical copy should be stored at the beginning of each container. These should include:

Accession Number

Title of Collection

Title of Series

Title of Container: Title should be descriptive of the material contained within, for example: “VA Dental Facility”

Extent: Number of boxes and files contained within

Era

Description of Content: What are the title of Files contained within, what materials do they contain.

Access: Any statements about restrictions to access should be included in Container lists-specific files within the container that have restricted access should be listed here.

### ***Item-Level Registry***

Processing collections at the item level is the most thorough way to record the contents within, but it is also the most time consuming method and is used mostly for describing photographic materials. We recommend prioritizing processing at the series and container level before beginning an item-level registry. Once the Archive is ready to undertake this level of processing, we recommend that the following information is included:

Accession ID

Series

Container

Era

Medium/ Material Type

Location: Box number and folder title

Description: Details about the size, content, subject or any relevant details about the item

Condition Notes: Information about any visible or potential damage to the object

Other Notes

Date Entered

Entered By

Last Modified

Modified By

## APPENDIX C. Deed of Gift/Donor Form<sup>1</sup>

### Deed of Gift

Donor Full Name:

Address:

City:

State:

Zip Code:

Phone Number: (    )

Email:

Copyright Information (*check one*):

☐ I transfer all of my copyright to the VA Archive

☐ I hold copyrights held by me, and I grant the VA Archive a non-exclusive, worldwide, royalty-free, irrevocable license to these materials. I give permission to the VA Archive rights to authorize the reproduction and publication of these materials for educational and scholarly use including research and accessibility to the public.

☐ I keep copyrights held by me and I give the VA Archive a non-exclusive, worldwide, royalty-free, irrevocable license to these materials.

☐ I keep copyrights held by me and I give the VA Archive a non-exclusive, worldwide, royalty-free, irrevocable license to these materials until the time of my death. I then give permission to the VA Archive rights to authorize the reproduction and publication of these materials for educational and scholarly use including research and accessibility to the public.

☐ I keep all copyrights held by me.

Discarded Materials (*check off*):

☐ I give the VA Archive permission to discard the materials donated during initial and future processing.

☐ I would like materials that are deemed to be discarded during initial or future processing to be returned to me or my next of kin, If the next of kin is unable to be contacted, I understand that the VA Archive may discard these materials.

Access Restrictions

☐ Yes part of my collection will contain restrictions (*circle one*)

---

<sup>1</sup> Based on Reed College Special Collections and Archives. "Reed Special Collections Deed of Gift Form." Reed College. Accessed December 2, 2019. <https://library.reed.edu/special-collections/index.html>

Full Collection OR Selection of materials

Specify Items \_\_\_\_\_

☐ No part of my collection will not have restrictions

Terms of Restrictions

Access will be closed to users OR User must receive my written permission to access items OR  
Other (*circle one*)

Time Restrictions

☐ Yes, after a specified period of time

☐ Yes, after my death

☐ No, access will continue to be closed

☐ No, written permission must be obtained from the following named person or persons during  
their lifetime(s)

Name:

Number: (    )    -

Address:

Ownership:

I agree to give legal and physical ownership of my materials to the VA Archive. I agree with the  
VA Archive procedures and guidelines listed in their Donation Standards below. If additional  
materials are donated, this deed of gift will be applicable.

Signature:

Full Name (*printed*):

Date:

Signature of VA Archive Authority:

Full Name of VA Archive Authority (*printed*):

## **APPENDIX D. Textiles Acquisition and Loans**

### **Uniform Acquisition**

The VA Archive can acquire new holdings by personal donation, by purchase, or through an arrangement with local costume shops and loan programs.

#### **Resources**

University California Los Angeles Costume Shop:

Costume Shop Supervisor: Stephanie Workman [sworkman@tft.ucla.edu](mailto:sworkman@tft.ucla.edu)

Location: Macgowan 2204, 245 Charles E Young Dr E, Los Angeles, CA 90095

California State University Northridge Costume Shop:

Costume Shop Supervisor: Amanda Cleveland (818) 677-3083

Location: Nordhoff Hall 102, 18111 Nordhoff Street Northridge CA 91330

### **Community Partners**

The Daughters of the American Revolution have a long history with the VA and should therefore be a prioritized point of outreach. The DAR have extensive collections and archives of authenticated material dating from the earliest points in American history. Their online exhibitions alone provide a trove of pictures from military family scrapbooks that with permission could be printed and used to create a family based exhibit. They also have a local chapter (Rancho San Jose De Buenos Aires Chapter) that is already working with the VA and would provide a valuable point of contact for information and possible donation or fundraising assistance.

In addition, college/university costume shops in LA receive donations of military uniforms. The costume shops have a rental exchange policy that could be utilized here. In addition to already having physical materials, the departments have knowledgeable students who could be valuable resources in designing the exhibits with donated materials, and the recreations that are made for current productions. Establishing a mutually beneficial relationship with the nearby academic institutions such as UCLA, Brentwood School, Santa Monica-Malibu School District and the Los Angeles Unified School District opens up possibilities for student interns and school service projects relating to textiles of all sorts, as well as other Archive activities.

#### **Contact Information**

DAR local chapter

Historian: Roseanne Di Gregorio [crdigreg@pacbell.net](mailto:crdigreg@pacbell.net)

Librarian: Caroline Spencer [carolspencerdar@earthlink.net](mailto:carolspencerdar@earthlink.net)

California State University Northridge Costume Shop: Costume Shop Supervisor: Amanda Cleveland (818) 677-3083

Brentwood School:

Benefactor Coordinator, Upper School: Elena Cardenas [ecardenas@bwscampus.com](mailto:ecardenas@bwscampus.com)

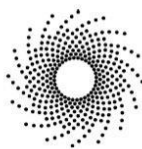
Director of Service Learning, Middle School: Andrew Park [apark@bwscampus.com](mailto:apark@bwscampus.com)

Director of Service Learning, Middle School: Kristen Letchworth

[kletchworth@bwscampus.com](mailto:kletchworth@bwscampus.com)



## **APPENDIX E. Examples of User Registration Forms**



BROOKLYN  
HISTORICAL  
SOCIETY

Please complete the reader registration form to use the  
Othmer Library collections.

Name \_\_\_\_\_ Date \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_ Fax \_\_\_\_\_ Email \_\_\_\_\_

☐ Contact me about membership at BHS

☐ Do not include me on the BHS mailing list

Institutional Affiliation \_\_\_\_\_

☐ Faculty ☐ Student ☐ Professional Genealogist/Researcher ☐ Other \_\_\_\_\_

Research is for: ☐ Book or article ☐ Commercial use ☐ Personal use ☐ Other \_\_\_\_\_

Research Interest: ☐ Maps & Atlases ☐ Brooklyn Reference Books ☐ Photos/Image Database  
☐ House Research ☐ Genealogy ☐ Archives & Manuscripts

Research Topic/Project: \_\_\_\_\_

**Reading Room Policies & Procedures:**

- All users must **register**. If not a member of the Brooklyn Historical Society, individuals are required to fill out this form; members and staff may use a separate sign-in sheet.
- **All coats, hats, briefcases, bags, backpacks, and purses** are not allowed in the reading room and must be checked upon entrance to the library.
- **No food, drink, or gum** is allowed in the Library.
- **Pencils only** may be used for note taking. Readers may not use pens, highlighters, markers, or post-it notes.
- **Laptops and handheld devices** are permitted for note-taking.
- Please maintain the **original order of unbound material**.
- **Theft, destruction, or mutilation** of the materials is a crime.
- Materials do not circulate. We reserve the right to inspect bags or other belongings upon leaving the library.
- **Turn off** cell phones, pagers, and similar electronic devices. Please be quiet and considerate of others.
- The use of the **digital camera without flash is permitted**. Please do not take photos of other researchers.
  - *By signing this form, the researcher is agreeing to abide by the regulations of U.S. copyright law (U.S. Code, Title 17). Any violations of the copyright law is the responsibility of the researcher and are not the responsibility of the Brooklyn Historical Society.*
- **Use of image database and microfilm reader** is limited to **20 minutes** when other researchers are waiting.
- All print outs from either machine are **\$.25 per page**; Photocopies are **\$.50 per page**.
- A **fee schedule** for image reproductions is available upon request and also posted on our website: <http://www.brooklynhistory.org/library/reproduction.html>

***By signing this form, the user acknowledges responsibility to observe the above guidelines.***

Signature \_\_\_\_\_

Date \_\_\_\_\_



#### PATRON REGISTRATION FORM

Date: \_\_\_\_\_ Staff Initials: \_\_\_\_\_

Name: \_\_\_\_\_

Email: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Check One: \_\_\_\_\_ Undergrad \_\_\_\_\_ Grad \_\_\_\_\_ Faculty  
\_\_\_\_\_ Other Specify: \_\_\_\_\_

Subject of Research: \_\_\_\_\_

Collections to be Used: \_\_\_\_\_

\_\_\_\_\_

Picture ID Presented: (Driver's License, Employee ID, School ID, etc.) \_\_\_\_\_ Yes

Type of ID: \_\_\_\_\_

\_\_\_\_\_ Please check if you would like information on becoming a Member of the  
Friends of Archives.

#### Location and Hours

The Archives Department of the Birmingham Civil Rights Institute is located at 520 16th Street North, Birmingham, AL 35203. Hours of operation are Tuesday through Friday, from 10:00am until 4:00pm, and Saturdays by appointment. (205) 328-9696 ext. 215 (voicemail); (205) 323-5042 (fax); Email: bcric@bcric.org

#### Use of Archives Department Material

All visitors to the Birmingham Civil Rights Institute are welcome to use the facilities of the Archives Department. Upon the first visit in a calendar year, each patron is required to complete a registration form. Materials are not available for loan and must be used on the premises under the supervision of a staff member. It is highly recommended that patrons call or write prior to visiting the Archives Department, stating the area of research to be conducted. Doing so will allow staff the opportunity to locate materials in the area of research.

Only processed materials with collection guides will be available for use by patrons. No marks or additions of any kind can be made on any manuscript materials. The order of all folders must be maintained within each box. All materials in each folder must be maintained in their order of arrangement. The small number of collections having restrictions placed on their use is clearly identified in the collection guides.

United States copyright laws govern all of the Institute's collections. It is the patron's responsibility to determine what copyright or legal restrictions govern the reproduction of any collection or part of a collection.

### General Regulations

1. All patrons must complete an annual registration form and present personal photographic identification at the time of registration. (driver's license or ID card)
2. The Archives Department's stack area is closed to the public. Patrons must request items by the use of "request slips". A staff member will retrieve and deliver the requested materials to the patron. Each patron is responsible for the proper use and return of the materials. Patrons may not lend or exchange materials with another patron.
3. Materials cannot be borrowed or removed for any purpose from the Archives Department.
4. Notes must be taken with pencil only. The Department will provide a pencil for those who may need it. Tape recorders, typewriters, and computers are permitted provided other patrons are not disturbed.
5. Notepaper will be supplied by the Archives Department for those who may need it. All notepaper and equipment will be examined by the staff when patrons are exiting the Archives Department.
6. Eating, drinking, and smoking are not permitted in the reading room.
7. Each patron will be permitted one manuscript folder or one archival box at a time. Additional material may be obtained by returning the material with which you are finished to the reference desk.
8. Materials must be handled with great care. They must not be marked, cut, torn, folded, soiled, rearranged, or damaged in any way. Unopened pages in books should be shown to staff at the reference desk. Do not attempt to open them yourself. Materials must rest on the table at all times.
9. Photocopy services are provided through the Archives Department. All requests will be done by a reference desk staff member. Photocopy request forms are available at the reference desk and should be completed by the patron and submitted to a staff member. The Archives Department provides electrostatic copy service; it does not provide commonly requested microfilm, photostatic, and photographic services. Photoduplication cost is twenty-five cents (\$0.25) per copy, fifteen cents (\$0.15) per copy for students.
10. All patrons must permit inspection of their research materials and personal items, if any, by staff personnel upon leaving the Archives Department and by security before exiting the building.

The Copyright Act of 1978 (PL 94-53) provides statutory protection for all writing from the dates of their creation whether or not they are formally copyrighted. Generally, the term of copyright is the life of the author plus fifty years, but the law also extends copyright protection until December 31, 2002, to all unpublished works not protected under the common law. Persons wishing to quote from materials in special collections should consult knowledgeable staff members. The Archives Department does not hold copyright to some of its manuscript collections and may have information about others. It is very important that researchers obtain permission for publication of all materials not clearly in the public domain, as penalties for violation of this stature are severe.

I have read the General Regulations of the Archives Department and hereby agree to abide by them.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date



## APPENDIX F. Examples of Material Reproduction Forms



### Collection Reproduction Application Form

Brooklyn Historical Society • Othmer Library • 128 Pierrepont Street, Brooklyn, NY 11201

Email: [photos@brooklynhistory.org](mailto:photos@brooklynhistory.org)

Fax: 718-222-3794 (Attn: Rights and Reproductions)

<http://www.brooklynhistory.org/reproduction.html>

Thank you for your interest in the Brooklyn Historical Society Photography Collection. To order a reproduction of one of our images, please fill this form out completely. To process your request, we need your signature, contact details, the planned reproduction use, the image ID number, and desired resolution. After completing and saving the form, you may submit the form by mail, email or fax, using the addresses and fax number provided above.

#### WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies, other reproductions, and reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction in excess of "fair use," that user may be liable for copyright infringement. This institution reserves the right to refuse to accept a copying order if, in its judgment, fulfillment of the order would involve violation of copyright law. The copyright status of photographs and printed material is often difficult to determine, because it is effected by such things as the employment status of the creator, the date material was created, the date material was first published, what information accompanied the first publication, and whether the copyright holder exercised his/her/its rights to extension. The Brooklyn Historical Society has not determined copyright status for many of the photographs and published materials in our collection. Therefore, Brooklyn Historical Society is acting only as an owner of the physical original.

- Brooklyn Historical Society is not responsible for either determining the copyright status of the material or for securing copyright permission.
- Possession of a reproduction does not constitute permission to use it.
- Permission to use copies other than for private study, scholarship, or research requires the permission of both Brooklyn Historical Society and the copyright holder.
- Patron is responsible for payment of fee prior to delivery of copies. Please read and/or print the full Brooklyn Historical Society reproduction policy at the following address:  
<http://www.brooklynhistory.org/library/repropolicy.html>
- Citations to this copy must identify the location of the originals in the "Collection of the Brooklyn Historical Society."

***I have read the conditions under which the material to be reproduced is made available to me by the Brooklyn Historical Society's Othmer Library. I agree to abide by these conditions and pay for the production and handling of the reproductions.***

Signature: [Click here to enter text.](#) Date: [Click here to enter text.](#)



## Collection Reproduction Application Form

Brooklyn Historical Society • Othmer Library • 128 Pierrepont Street, Brooklyn, NY 11201

Email: [photos@brooklynhistory.org](mailto:photos@brooklynhistory.org)

Fax: 718-222-3794 (Attn: Rights and Reproductions)

<http://www.brooklynhistory.org/reproduction.html>

Name:	Click here to enter text.
Company/Organization:	Click here to enter text.
Email Address:	Click here to enter text.
Street Address:	Click here to enter text.
City, State, Zip Code:	Click here to enter text.
Phone Number:	Click here to enter text.

<b>Reproduction Use:</b>  <i>Check all that apply</i>	<input type="checkbox"/> Printed publication	<input type="checkbox"/> Film, television or video	<input type="checkbox"/> Web/online
	<input type="checkbox"/> Exhibition or presentation	<input type="checkbox"/> Commercial use	<input type="checkbox"/> Personal or research
	<input type="checkbox"/> Other (please describe) Click here to enter text.		
Title of publication or exhibition:	Click here to enter text.		
Date of release, print, publication, or exhibition run:	Click here to enter text.	Publisher/Exhibition organization	Click here to enter text.
Please describe the context of image use (placement, size, etc.):	Click here to enter text.		

Date: \_\_\_\_\_

Staff initials: \_\_\_\_\_

#pp: \_\_\_\_\_ Amt: \_\_\_\_\_

# PHOTOCOPY (PDF SCANS) ORDER FORM

NATIONAL ANTHROPOLOGICAL ARCHIVES

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone/Email: \_\_\_\_\_

We accept major credit cards, personal checks payable to *Smithsonian Institution*, and money orders. If paying by credit card, please attach credit card payment form.

## PLEASE NOTE:

1. The National Anthropological Archives reserves the right to refuse to photocopy material.
2. These photocopies are for reference use only. Individuals must obtain permission to publish copies of materials from the National Anthropological Archives. Researchers must also secure permission from copyright owners if the NAA does not own the copyright or if the material is not in the public domain.

*Researchers assume all responsibility for questions of copyright and invasion of privacy that may arise in copying and in the use made of the copy.*

3. Individuals intending to cite materials should credit the NAA as the source. Please use the following format:

*Item description including dates, Series Box and/or Folder Information where appropriate, Collection Title or Manuscript Number, National Anthropological Archives, Smithsonian Institution.*

## NOTICE CONCERNING COPYRIGHT RESTRICTIONS:

The copyright law of the United States (Title 17, USC) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, archives and libraries are authorized to furnish photocopies or other reproductions of copyrighted works. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use" the user may be liable for copyright infringement. The National Anthropological Archives reserves the right to refuse a copying order if, in its judgment, fulfillment of the order would involve violation of copyright law.

I understand and agree to the above.

Signature: \_\_\_\_\_

SAA Museum Archives Section Working Group Example

SAA Museum Archives Section Working Group Example

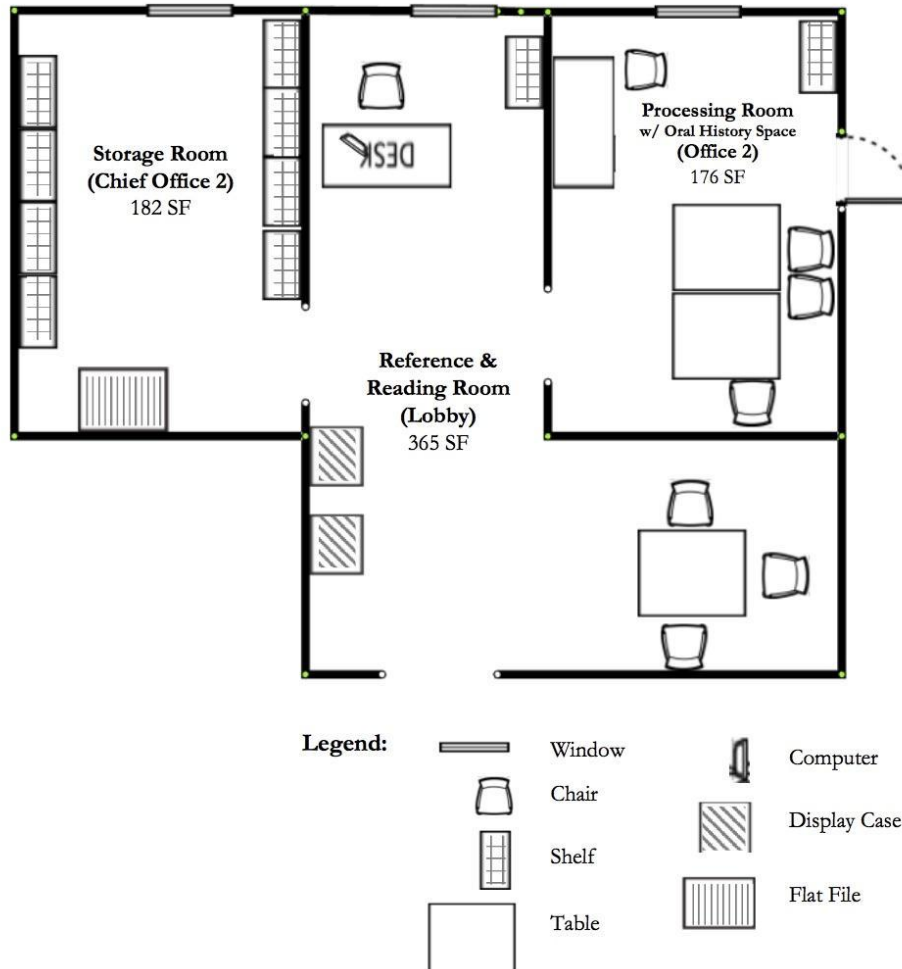
SAA Museum Archives Section Working Group Example



## APPENDIX G. Room Layouts: Images and Diagrams

### Proposal for VA Archives




#### General Room Layouts



## Itemized/Prioritized Layout



### Legend:

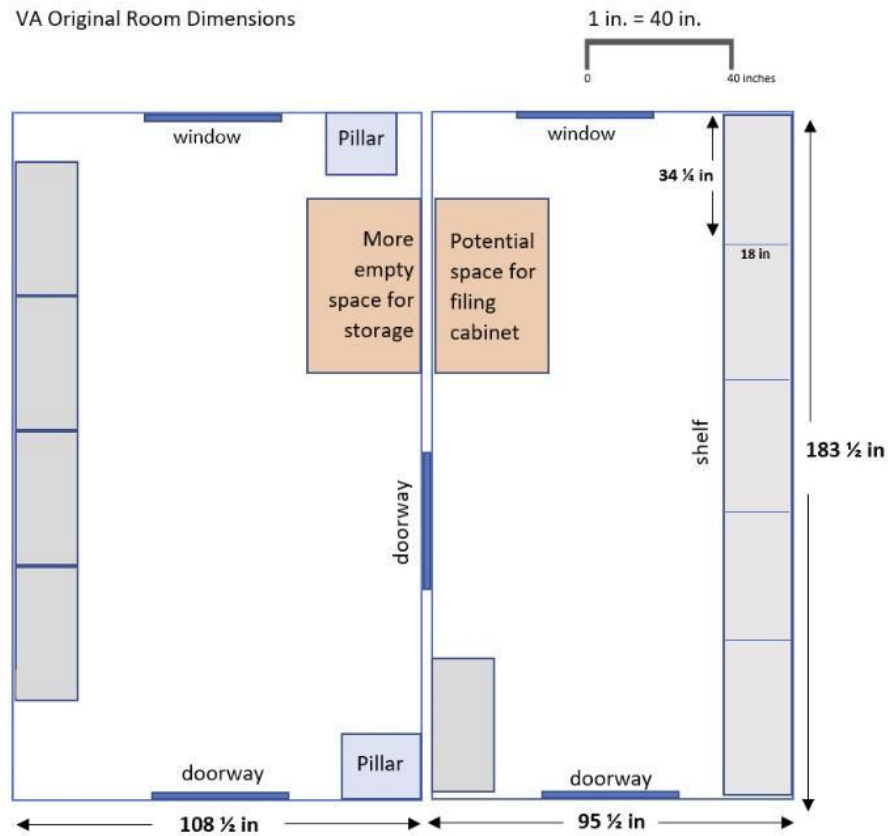
-  Items already obtained
-  Items that can be requested for free
-  Items that are highly recommended, budget permitting

### 3D Layout

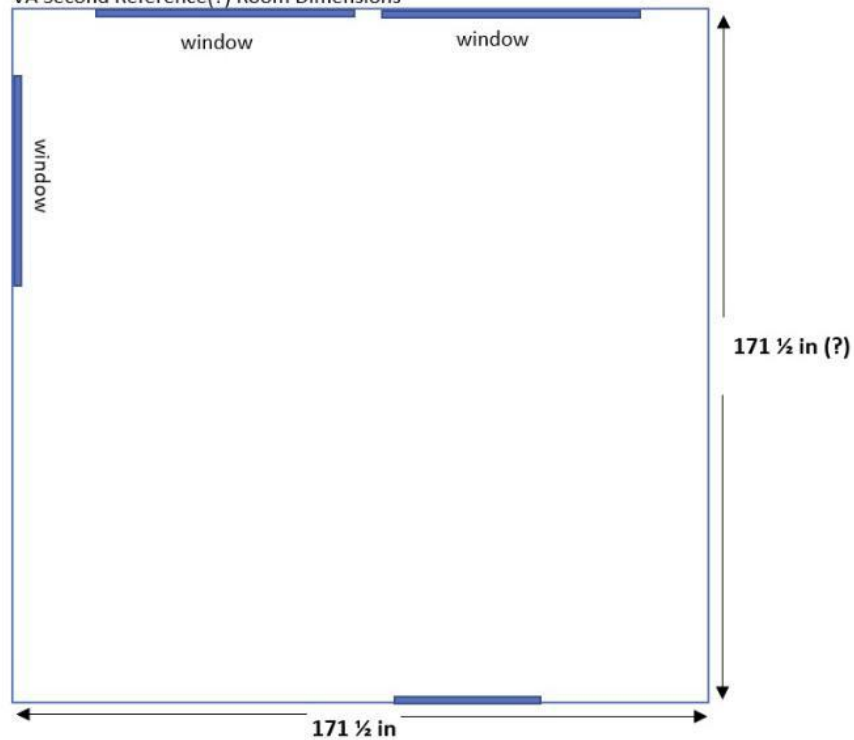


## Layouts of the Original Room(s)

VA Original Room Dimensions



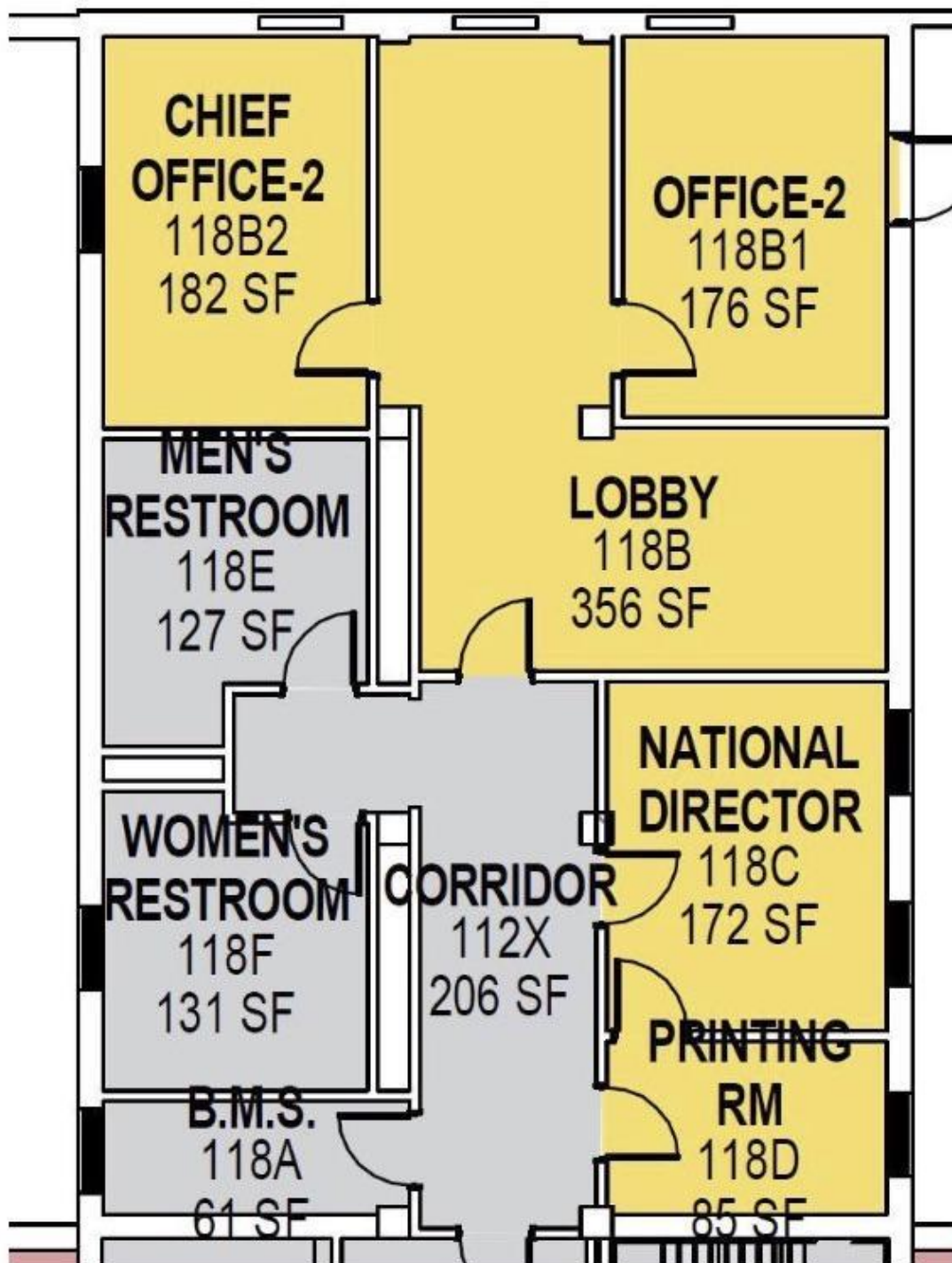
VA Second Reference(?) Room Dimensions





3-D Model of Original Storage Room

Blueprint for currently proposed rooms, provided by GLA VA



**APPENDIX H. Project-Wide Budget, overall and separated by area or activity**

<b>OVERALL VA ARCHIVE MATERIALS BUDGET OVERVIEW</b>		
<b>TIER ONE</b>		
FACILITIES	\$229.20	
PROCESSING	\$729.04	
DIGITIZATION & ORAL HISTORY	\$1,223.46	
TEXTILES	\$573.07	
<b>TIER ONE SUBTOTAL</b>	<b>\$2,754.77</b>	
<b>TIER TWO</b>		
FACILITIES	\$978.17	
PROCESSING	\$561.25	
DIGITIZATION & ORAL HISTORY	\$191.95	* reflects an incremental increase of total package cost of 2884.93
TEXTILES		
<b>TIER TWO SUBTOTAL</b>	<b>\$1,731.37</b>	
<b>TIER THREE</b>		
FACILITIES	\$5,500.60	
PROCESSING		
DIGITIZATION & ORAL HISTORY	\$2,367.69	* reflects an incremental increase of total package cost of 5252.62
TEXTILES		
<b>TIER THREE SUBTOTAL</b>	<b>\$7,868.29</b>	
<b>TOTAL BUDGET</b>	<b>\$12,354.43</b>	

## Appendix 7a - Facilities Budget

FACILITIES TIER 1					
	UNIT COST	UNITS REQUE STED	TOTAL COST	NOTES	URL FOR PURCHASE
<b>Fire extinguishers</b>					
First Alert 1038789 Standard Home Fire Extinguisher, Red	\$19.97/ each	4	\$79.88		<a href="https://www.amazon.com/First-Alert-1038789-Standard-Extinguisher/dp/B01LTICQYE/ref=sr_1_5?crid=29CFZ8K3AVZ0V&amp;keywords=fire+extinguisher&amp;qid=1574309995&amp;prefix=fire+ext%2Caps%2C360&amp;sr=8-5">https://www.amazon.com/First-Alert-1038789-Standard-Extinguisher/dp/B01LTICQYE/ref=sr_1_5?crid=29CFZ8K3AVZ0V&amp;keywords=fire+extinguisher&amp;qid=1574309995&amp;prefix=fire+ext%2Caps%2C360&amp;sr=8-5</a>
<b>Disaster Preparation</b>					
Field Guide to Emergency Response	\$41.80	1	\$41.80		<a href="https://www.hollingermetaleedge.com/modules/store/index.html?dept=1079&amp;cat=1568&amp;cart=15724629965096652">https://www.hollingermetaleedge.com/modules/store/index.html?dept=1079&amp;cat=1568&amp;cart=15724629965096652</a>
CARTMAN Ultra 48" Black/Yellow Flat Bungee Cord, 4pk x 48"	\$9.72 each	40	\$97.20		<a href="https://www.amazon.com/CARTMAN-Ultra-Black-Yellow-Bungee/dp/B01DF3N5EQ/ref=sr_1_4?crid=3K3U7CUEGKM0K&amp;keywords=long+bungee+cords+with+hooks&amp;qid=1575259272&amp;srefix=long+bungee+%">https://www.amazon.com/CARTMAN-Ultra-Black-Yellow-Bungee/dp/B01DF3N5EQ/ref=sr_1_4?crid=3K3U7CUEGKM0K&amp;keywords=long+bungee+cords+with+hooks&amp;qid=1575259272&amp;srefix=long+bungee+%</a>



					<a href="#">2Caps%2C339&amp;sr=8-4</a>
<b>Silica Gel Packets</b>					
100 Packets 2 Gram Silica Gel Desiccant Non Toxic Moisture Absorber Dehumidifiers Mold/Mildew/Fungus/Corrosion Prevention	\$7.93 per 100	200	\$15.86		<a href="https://www.amazon.com/Desiccant-Moisture-Dehumidifiers-Corrosion-Prevention/dp/B01MZ4ZQ3Z/ref=sxin_2_ac_d_rm?ac_md=0-0-c2lsaWNhIGdlbCBwYWNrZXRz-ac_d_rm&amp;crid=2I9K0HP1YDDUU&amp;keywords=silica+gel+packets&amp;pd_rd_i=B01MZ4ZQ3Z&amp;pd_rd_r=65c4c90c-e812-4f71-b2e8-a8b03ea0272d&amp;pd_rd_w=SEtvR&amp;pd_rd_wg=ClrUY&amp;pf_rd_p=e2f20af2-9651-42af-9a45-89425d5bae34&amp;pf_rd_r=XFAW1QACEH7TB3YMRN43&amp;psc=1&amp;qid=1574309253&amp;prefix=silica+gel+%2Caps%2C274">https://www.amazon.com/Desiccant-Moisture-Dehumidifiers-Corrosion-Prevention/dp/B01MZ4ZQ3Z/ref=sxin_2_ac_d_rm?ac_md=0-0-c2lsaWNhIGdlbCBwYWNrZXRz-ac_d_rm&amp;crid=2I9K0HP1YDDUU&amp;keywords=silica+gel+packets&amp;pd_rd_i=B01MZ4ZQ3Z&amp;pd_rd_r=65c4c90c-e812-4f71-b2e8-a8b03ea0272d&amp;pd_rd_w=SEtvR&amp;pd_rd_wg=ClrUY&amp;pf_rd_p=e2f20af2-9651-42af-9a45-89425d5bae34&amp;pf_rd_r=XFAW1QACEH7TB3YMRN43&amp;psc=1&amp;qid=1574309253&amp;prefix=silica+gel+%2Caps%2C274</a>
<b>Environmental</b>					

PASSENGER PIGEON Thermal Insulated 100% Blackout Waterproof Fabric Custom Window Roller Shades Blinds,20" W x 40" L,Dark Grey	\$50.99 (for 20x40")		\$50.99	unconfirmed measurements, scores of dimensions available + the option of a custom size	<a href="https://www.amazon.com/PASSENGER-PIGEON-Insulated-Blackout-Waterproof/dp/B0749G4XLL/ref=sr_1_50_sspa?keyword=s=blackout+blind&amp;qid=1575262030&amp;sr=8-50-spons&amp;psc=1&amp;spL_a=ZW5jcnlwdGVkUXVhbGlmaWVyPUExT1gwTVFZNDIU TFpZJmVuY3J5cHRIZElkPUEwMDE0NzcyM1VWN0JQVzk3TE44ViZlbnNy eXB0ZWRBZEIkPU EwODk0ODgyM09QTTJaS1c3Q0hO QiZ3aWRnZXROYW1IPXNwX2J0ZiZ hY3Rpb249Y2xpY 2tSZWRpcmVjdCZ kb05vdExvZ0Nsa WNrPXRYdWU=">https://www.amazon.com/PASSENGER-PIGEON-Insulated-Blackout-Waterproof/dp/B0749G4XLL/ref=sr_1_50_sspa?keyword=s=blackout+blind&amp;qid=1575262030&amp;sr=8-50-spons&amp;psc=1&amp;spL_a=ZW5jcnlwdGVkUXVhbGlmaWVyPUExT1gwTVFZNDIU TFpZJmVuY3J5cHRIZElkPUEwMDE0NzcyM1VWN0JQVzk3TE44ViZlbnNy eXB0ZWRBZEIkPU EwODk0ODgyM09QTTJaS1c3Q0hO QiZ3aWRnZXROYW1IPXNwX2J0ZiZ hY3Rpb249Y2xpY 2tSZWRpcmVjdCZ kb05vdExvZ0Nsa WNrPXRYdWU=</a>
<b>SUBTOTAL</b>			\$285.73		
<b>FACILITIES TIER 2</b>					
<b>Dehumidifier</b>					
Impecca IDM-70SE Portable Dehumidifier (70 Pints)	\$229.9 9 each	3	\$689.97	A central system with overall temperature and humidity controls would be best, but given the budget constraints, this is a workable solution.	<a href="https://www.hollingermetaleedge.com/modules/store/index.html?dept=27&amp;cat=864&amp;cart=15724629965096652">https://www.hollingermetaleedge.com/modules/store/index.html?dept=27&amp;cat=864&amp;cart=15724629965096652</a>

<b>Loupe</b>					
Carson 10X Loupe	\$25.50/ each	3	\$76.50		<a href="https://www.hollingermetaledge.com/modules/store/index.html?dept=29&amp;cart=1551&amp;cart=15724629965096652">https://www.hollingermetaledge.com/modules/store/index.html?dept=29&amp;cart=1551&amp;cart=15724629965096652</a>
<b>Light meter</b>					
Three-range Light Meter	\$188.75	1	\$188.75		<a href="https://www.hollingermetaledge.com/modules/store/index.html?dept=27&amp;cart=1054&amp;cart=15724629965096652">https://www.hollingermetaledge.com/modules/store/index.html?dept=27&amp;cart=1054&amp;cart=15724629965096652</a>
<b>Humidity</b>					
Humidity level cards	\$22.95	1	\$22.95		<a href="https://www.hollingermetaledge.com/modules/store/index.html?dept=27&amp;cart=864&amp;cart=15724629965096652">https://www.hollingermetaledge.com/modules/store/index.html?dept=27&amp;cart=864&amp;cart=15724629965096652</a>
<b>SUBTOTAL</b>			\$978.17		
<b>FACILITIES TIER 3</b>					
<b>Flat File storage</b>					
Safco Products Flat File for 42"W x 30"D Documents, 5-Drawer, White, x 2	\$1,153.76 each	2	\$2,307.52	(5 drawers each for a total of 10 drawers to start)	<a href="https://www.amazon.com/Safco-Products-4996WHR-Additional-separately/dp/B00355422E/ref=pd_bxgy_196_2/142-5232363-2736303?_encoding=">https://www.amazon.com/Safco-Products-4996WHR-Additional-separately/dp/B00355422E/ref=pd_bxgy_196_2/142-5232363-2736303?_encoding=</a>

					<a href="https://www.amazon.com/Safco-Products-4997WHR-5-Drawer-separately/dp/B00355422E&amp;pd_rd_r=70f3153f-5360-42e6-a978-48e34abdcad2&amp;pd_rd_w=pNdy&amp;pd_rd_wg=CpPEh&amp;pf_rd_p=09627863-9889-4290-b90a-5e9f86682449&amp;pf_rd_r=30M6NPCFKVXH3KKK8CAT&amp;psc=1&amp;refRID=30M6NPCFKVXH3KKK8CAT">g=UTF8&amp;pd_rd_i=B00355422E&amp;pd_rd_r=70f3153f-5360-42e6-a978-48e34abdcad2&amp;pd_rd_w=pNdy&amp;pd_rd_wg=CpPEh&amp;pf_rd_p=09627863-9889-4290-b90a-5e9f86682449&amp;pf_rd_r=30M6NPCFKVXH3KKK8CAT&amp;psc=1&amp;refRID=30M6NPCFKVXH3KKK8CAT</a>
Safco Products Flat File Closed Base for 5-Drawer 4996WHR Flat File, sold separately, White	\$190.39	2	\$380.78	base and drawers sold separately	<a href="https://www.amazon.com/Safco-Products-4997WHR-5-Drawer-separately/dp/B003554238/ref=asc_df_B003554238/?tag=hyprod-20&amp;linkCode=df0&amp;hvadid=167148624399&amp;hvpos=1o2&amp;hvnetw=g&amp;hvrnd=4747818942969968404&amp;hvpone=&amp;hvpstwo=&amp;hvmqmt=&amp;hvdv=c&amp;hvdvcmdl=&amp;hvlocint=&amp;hvlocphy=9030953&amp;hvtargid=pla-272273484907&amp;th=1">https://www.amazon.com/Safco-Products-4997WHR-5-Drawer-separately/dp/B003554238/ref=asc_df_B003554238/?tag=hyprod-20&amp;linkCode=df0&amp;hvadid=167148624399&amp;hvpos=1o2&amp;hvnetw=g&amp;hvrnd=4747818942969968404&amp;hvpone=&amp;hvpstwo=&amp;hvmqmt=&amp;hvdv=c&amp;hvdvcmdl=&amp;hvlocint=&amp;hvlocphy=9030953&amp;hvtargid=pla-272273484907&amp;th=1</a>
Frost-free freezer					
16 cu. ft. Frost Free Upright Freezer in White	\$478.00	1	\$478.00		<a href="https://www.homedepot.com/p/Frigidaire-16-cu-ft-Frost-">https://www.homedepot.com/p/Frigidaire-16-cu-ft-Frost-</a>

					<a href="#">Free-Upright-Freezer-in-White-FFFU16F2VW/311372548</a>
<b>Freezer storage kit</b>					
Image Archive Freezer Kit	\$131.10 each		\$131.10	cost is for up to 5 units, price break for 10 or more units is \$123.20 each	<a href="https://www.hollingermetaleedge.com/modules/store/index.html?dept=21&amp;cat=48&amp;searchname=freezer%2">https://www.hollingermetaleedge.com/modules/store/index.html?dept=21&amp;cat=48&amp;searchname=freezer%2</a>
<b>Archival vacuum</b>					
Lightweight Vacuum/Blower	\$149.25	1	\$149.25		<a href="https://www.hollingermetaleedge.com/modules/store/index.html?dept=1085&amp;cat=221&amp;cart=15724629965096652">https://www.hollingermetaleedge.com/modules/store/index.html?dept=1085&amp;cat=221&amp;cart=15724629965096652</a>
<b>Exhibit cases</b>					
Pedestal Display Case with Acrylic Top in Maple	\$506.60 each	4	\$2,026.40	\$594.75 each if less than 4	<a href="https://www.hollingermetaleedge.com/modules/store/index.html?dept=1080&amp;cat=1767&amp;cart=15724629965096652">https://www.hollingermetaleedge.com/modules/store/index.html?dept=1080&amp;cat=1767&amp;cart=15724629965096652</a>
<b>Water Leaks</b>					
Water Leak alarm	\$27.55	1	\$27.55		<a href="https://www.hollingermetaleedge.com/modules/store/index.html?dept=1079&amp;cat=1337&amp;cart=15724629965096652">https://www.hollingermetaleedge.com/modules/store/index.html?dept=1079&amp;cat=1337&amp;cart=15724629965096652</a>
<b>SUBTOTAL</b>			<b>\$5,500.60</b>		

## Appendix 7b - Processing Budget

PROCESSING TIER 1					
NEEDED ITEMS	UNIT COST	UNITS REQUESTED	TOTAL COST	NOTES	URL FOR PURCHASE
<b>Acid-free folders</b>					
Gaylord Archival® Heavy Stock Full Tab Legal Size File Folders (50-Pack)	\$31.19	5	\$155.95		<a href="https://www.gaylord.com/Preservation/Document-Preservation/Folders/Gaylord-Archival%26%23174%3B-Heavy-Stock-Full-Tab-Legal-Size-File-Folders-%2850-Pack%29/p/AF200HW">https://www.gaylord.com/Preservation/Document-Preservation/Folders/Gaylord-Archival%26%23174%3B-Heavy-Stock-Full-Tab-Legal-Size-File-Folders-%2850-Pack%29/p/AF200HW</a>
<b>Box labels</b>					
Gaylord Archival® PermaPlus™ Foil-Back 2 x 4" Laser & Inkjet Multipurpose Labels (1,000-Pack) -	62.79	1	\$62.79		<a href="https://www.gaylord.com/Preservation/Conservation-Supplies/Labeling-%26-Marking/Gaylord-Archival%26%23174%3B-PermaPlus%26%23153%3B-Foil-Back-2-x-4%22-Laser-%26-Inkjet-Multipurpose-Labels-%281%2C000-Pack%29/p/ML1000F">https://www.gaylord.com/Preservation/Conservation-Supplies/Labeling-%26-Marking/Gaylord-Archival%26%23174%3B-PermaPlus%26%23153%3B-Foil-Back-2-x-4%22-Laser-%26-Inkjet-Multipurpose-Labels-%281%2C000-Pack%29/p/ML1000F</a>
<b>Masks: N95 Respirators</b>					
<a href="#">Gaylord 3M™ Respirator Masks (20-Pack)</a>	29.55/box	5	\$147.75		<a href="https://www.gaylord.com/Preservation/Book-%26-Pamphlet-Preservation/Repair-">https://www.gaylord.com/Preservation/Book-%26-Pamphlet-Preservation/Repair-</a>

					<a href="#">Tools-%26-Supplies/Other-Tools-%26-Supplies/3M%26%23153%3B-Respiration-Masks-%2820-Pack%29/p/R8210B</a>
Amazon N95 Respirators (cheaper alternative to Gaylord)	17.35/ box	5	\$86.75		
<b>Bankers Boxes</b>					
Gaylord Archival® Blue Ultimate Shallow Lid Record Storage Carton	13.79/ box	20	\$275.80		<a href="https://www.gaylord.com/Preservation/Document-Preservation/Record-Storage-Cartons/Gaylord-Archival%26%23174%3B-Blue-Ultimate-Shallow-Lid-Record-Storage-Carton/p/U1215">https://www.gaylord.com/Preservation/Document-Preservation/Record-Storage-Cartons/Gaylord-Archival%26%23174%3B-Blue-Ultimate-Shallow-Lid-Record-Storage-Carton/p/U1215</a>
<b>SUBTOTAL</b>			\$729.04		
<b>PROCESSING TIER 2</b>					
ITEMS	UNIT COST	UNITS REQUESTED	TOTAL COST	NOTES	URL FOR PURCHASE
<b>Acid free folders</b>					
Gaylord Archival® Heavy Stock Full Tab Letter Size File Folders (50-Pack)	28.69/ pack	5 packs	\$143.45		<a href="https://www.gaylord.com/Preservation/Document-Preservation/Folders/Gaylord-Archival%26%23174%3B-Heavy-Stock-Full-Tab-Letter-Size-File-">https://www.gaylord.com/Preservation/Document-Preservation/Folders/Gaylord-Archival%26%23174%3B-Heavy-Stock-Full-Tab-Letter-Size-File-</a>

					<a href="#">Folders-%2850-Pack%29/p/AF100HW</a>
<b>Archival paper clips</b>					
<a href="#">Stainless Steel Paper Clips (50-Pack)</a>	8.55/BOX	5 BOXES	\$42.75		<a href="https://www.gaylord.com/Preservation/Conservation-Supplies/Fasteners/Stainless-Steel-Paper-Clips-%2850-Pack%29/p/A50">https://www.gaylord.com/Preservation/Conservation-Supplies/Fasteners/Stainless-Steel-Paper-Clips-%2850-Pack%29/p/A50</a>
<b>Acid free paper</b>					
Permalife 20 lb. Bond Paper (500 Sheets) LETTER SIZE	25.60/PACK	1 PACK	\$25.60		<a href="https://www.gaylord.com/Preservation/Conservation-Supplies/Boards-%26-Paper/Permalife-20-lb-Bond-Paper-%28500-Sheets%29/p/HYB00968">https://www.gaylord.com/Preservation/Conservation-Supplies/Boards-%26-Paper/Permalife-20-lb-Bond-Paper-%28500-Sheets%29/p/HYB00968</a>
<b>Mylar sleeves for photographs</b>					
Gaylord Archival® 3 mil Archival Polyester Self-Locking Negative & Print Sleeves (50-Pack)	VARIETIES PER SIZE				<a href="https://www.gaylord.com/Preservation/Photo%2C-Print-%26-Art-Preservation/Envelopes%2C-Sleeves-%26-Protectors/Gaylord-Archival%26%23174%3B-3-mil-Archival-Polyester-Self-Locking-Negative-%26-Print-Sleeves-%2850-Pack%29/p/HYB01277">https://www.gaylord.com/Preservation/Photo%2C-Print-%26-Art-Preservation/Envelopes%2C-Sleeves-%26-Protectors/Gaylord-Archival%26%23174%3B-3-mil-Archival-Polyester-Self-Locking-Negative-%26-Print-Sleeves-%2850-Pack%29/p/HYB01277</a>



<a href="#">3 mil Archival Polyester L-Sleeves (10-Pack)</a>	VARIES PER SIZE				<a href="https://www.gaylord.com/Preservation/Archival-Envelopes%2C-Sleeves-%26-Protectors/3-mil-Archival-Polyester-L-Sleeves-%2810-Pack%29/p/HYB01275">https://www.gaylord.com/Preservation/Archival-Envelopes%2C-Sleeves-%26-Protectors/3-mil-Archival-Polyester-L-Sleeves-%2810-Pack%29/p/HYB01275</a>
<a href="#">Talas Slide Storage Box</a>	\$18.50 per box				<a href="https://www.talasonline.com/Slide-Storage-Boxes-W-20-Inserts">https://www.talasonline.com/Slide-Storage-Boxes-W-20-Inserts</a>
<a href="#">Talas Mylar Negative Sleeves</a>	\$12.50				<a href="https://www.talasonline.com/Mylar-Negative-Sleeves?quantity=1&amp;size=163">https://www.talasonline.com/Mylar-Negative-Sleeves?quantity=1&amp;size=163</a>
<b>Document Boxes</b>					
Gaylord Archival® Blue/Grey Barrier Board Flip-Top International A4 Size Document Case	VARIES	50-100			<a href="https://www.gaylord.com/Preservation/Document-Preservation/Document-Cases/Gaylord-Archival%26%23174%3B-Blue-Grey-Barrier-Board-Flip-Top-International-A4-Size-Document-Case/p/HYB09129">https://www.gaylord.com/Preservation/Document-Preservation/Document-Cases/Gaylord-Archival%26%23174%3B-Blue-Grey-Barrier-Board-Flip-Top-International-A4-Size-Document-Case/p/HYB09129</a>
<a href="#">Hollinger A4 Document Box</a>	VARIES	50-100			<a href="https://www.hollingermetaleedge.com/modules/store/index.html?dept=565&amp;cat=1837&amp;cart=15727415309727993">https://www.hollingermetaleedge.com/modules/store/index.html?dept=565&amp;cat=1837&amp;cart=15727415309727993</a>
<b>Nitrile Gloves</b>					
Flock-Lined Nitrile Gloves (25 Pairs) - Medium	34.95/box	1	\$34.95		<a href="https://www.gaylord.com/Preservation/Book-%26-Pamphlet-Preservation/Repair-">https://www.gaylord.com/Preservation/Book-%26-Pamphlet-Preservation/Repair-</a>

					<a href="https://www.gaylord.com/Preservation/Book-%26-Pamphlet-Preservation/Repair-Tools-%26-Supplies/Other-Tools-%26-Supplies/Flock-Lined-Nitrile-Gloves-%2825-Pairs%29/p/HYB00486">Tools-%26-Supplies/Other-Tools-%26-Supplies/Flock-Lined-Nitrile-Gloves-%2825-Pairs%29/p/HYB00486</a>
Flock-Lined Nitrile Gloves (25 Pairs) - Large	34.95/box	1	\$34.95		<a href="https://www.gaylord.com/Preservation/Book-%26-Pamphlet-Preservation/Repair-Tools-%26-Supplies/Other-Tools-%26-Supplies/Flock-Lined-Nitrile-Gloves-%2825-Pairs%29/p/HYB00486">https://www.gaylord.com/Preservation/Book-%26-Pamphlet-Preservation/Repair-Tools-%26-Supplies/Other-Tools-%26-Supplies/Flock-Lined-Nitrile-Gloves-%2825-Pairs%29/p/HYB00486</a>
<b>Bankers Boxes</b>					
Gaylord Archival® C-flute Acid-Free Record Storage Carton	8.04/box	20	\$160.80		<a href="https://www.gaylord.com/Preservation/Document-Preservation/Record-Storage-Cartons/Gaylord-Archival%26%23174%3B-C-flute-Acid-Free-Record-Storage-Carton/p/RCBR12150">https://www.gaylord.com/Preservation/Document-Preservation/Record-Storage-Cartons/Gaylord-Archival%26%23174%3B-C-flute-Acid-Free-Record-Storage-Carton/p/RCBR12150</a>
<b>Clam-shell blue boxes for large format albums</b>					
<a href="https://www.talasonline.com/Heritage-Clamshell-Box?quantity=1&amp;size=102&amp;thickness=4">Talas Archival Heritage® Clamshell Box 20 x 24</a>	\$23.75 per box	5	\$118.75		<a href="https://www.talasonline.com/Heritage-Clamshell-Box?quantity=1&amp;size=102&amp;thickness=4">https://www.talasonline.com/Heritage-Clamshell-Box?quantity=1&amp;size=102&amp;thickness=4</a>
Talas Archival T03ot: Custom Archival Dustproof Clamshell Box					<a href="https://www.talasonline.com/T03ot-Custom-Dustproof-Clamshell-">https://www.talasonline.com/T03ot-Custom-Dustproof-Clamshell-</a>

price variable according to dimensions					<a href="#">Box</a>
<b>Plastic Bags (for quarantine of mold and other hazardous items)</b>					
<a href="#">McMaster-Carr Press to Seal Bags</a>					
Size: 9 x 12; 12 x 12; 13 x 18; 18 x 24; 24 x 36; 30 x 36; 42 x 48 price variable All should be 8 mil					<a href="https://www.mcmaster.com/plastic-bags">https://www.mcmaster.com/plastic-bags</a>
<b>SUBTOTAL</b>			\$561.25		

#### Appendix 7c - Digitization and Oral History Budget

DIGITIZATION AND ORAL HISTORY TIER 1					
ITEM	UNIT COST	UNITS REQUESTED	TOTAL COST	NOTES	URL FOR PURCHASE
<b>Camera</b>					
Canon EOS Rebel T6 DSLR	\$349.00	1	\$349.00	Can find used cameras, or rent them from Samy's Camera: <a href="https://www.samys.com/g/Samy-Camera-Rental-Department/2218.html">https://www.samys.com/g/Samy-Camera-Rental-Department/2218.html</a>	<a href="https://www.bhphotovideo.com/c/product/1505913-REG/canon_1159c003_b_eos_rebel_t6_dslr.html">https://www.bhphotovideo.com/c/product/1505913-REG/canon_1159c003_b_eos_rebel_t6_dslr.html</a>
<b>Tripod</b>					
Manfrotto Compact Advanced Aluminum Tripod	\$80.00	1	\$80.00	For copy stand digitization	

<b>Copy stand</b>					
Kaiser Repro Kid Copy Stand Kit	\$159.00	1	\$159.00		<a href="https://www.bhphotovideo.com/c/product/483954-REG/Kaiser_205361_Repro_Kid_Copy_Stand.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=Bl%3A514&amp;gclid=CjwKCAiArJvBRACEiwA-Wiqq1dJvcyyMot5eYUFDEoXH9TnMISu8haYZooGhoJ87u3qAfyAY10YthoC230QAvD_BwE">https://www.bhphotovideo.com/c/product/483954-REG/Kaiser_205361_Repro_Kid_Copy_Stand.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=Bl%3A514&amp;gclid=CjwKCAiArJvBRACEiwA-Wiqq1dJvcyyMot5eYUFDEoXH9TnMISu8haYZooGhoJ87u3qAfyAY10YthoC230QAvD_BwE</a>
<b>Voice Recorder</b>					
Sony ICD-BX140 4GB Digital Voice Recorder	\$27.50	1	\$27.50	Digital audio recorders with an attached USB port is preferred for easy transfers onto laptops and computers. Those with more GB are preferred for storage space, however, they can be deleted off of the audio recorder once transferred onto the larger database with the previous oral history.	<a href="https://www.amazon.com/dp/B00IZEJFF4/ref=dp_cerb_1">https://www.amazon.com/dp/B00IZEJFF4/ref=dp_cerb_1</a>
<b>Transcription Program</b>					
Express Scribe Transcription Software	\$0	1	\$0	Could also hire a person who has experience with transcribing or outsource interviews to companies that do	<a href="https://www.nch.com.au/scribe/">https://www.nch.com.au/scribe/</a>

				transcription (this would require checking later for clarity once transcripts returned)	
<b>Audiocassette-to-digital converter</b>					
ION Audio Tape Express Plus Tape-to-Digital Converter & Player	\$32	1	\$32	Comes with headphones	<a href="https://www.bhphotovideo.com/c/product/927654-REG/ion_tape_express_h_tape_express_portable_tape_to_mp3.html">https://www.bhphotovideo.com/c/product/927654-REG/ion_tape_express_h_tape_express_portable_tape_to_mp3.html</a>
<b>Scanner to PDF</b>					
Scanner Pro - iPhone App	\$0	1	\$0	If a scanner is unavailable, this app converts images to PDF	<a href="https://apps.apple.com/us/app/scanner-pro-pdf-scanner-app/id333710667">https://apps.apple.com/us/app/scanner-pro-pdf-scanner-app/id333710667</a>
<b>Handheld Microphone</b>					
Rode Reporter Omnidirectional Dynamic Interview Microphone	\$129.00	1	\$129.00	Optional but would improve the clarity of interviews	<a href="https://www.amazon.com/Rode-REPORTER-Omnidirectional-Interview-Microphone/dp/B00B0Y59XS/ref=as_li_ss_tl?creativeASIN=B00B0Y59XS&amp;imprToken=z5-AsWwQgDaW-Sly.l-frw&amp;slotNum=5&amp;ie=UTF8&amp;qid=1499721607&amp;sr=8-8&amp;keywords=interview+microphone&amp;linkCode=w61&amp;tag=documec">https://www.amazon.com/Rode-REPORTER-Omnidirectional-Interview-Microphone/dp/B00B0Y59XS/ref=as_li_ss_tl?creativeASIN=B00B0Y59XS&amp;imprToken=z5-AsWwQgDaW-Sly.l-frw&amp;slotNum=5&amp;ie=UTF8&amp;qid=1499721607&amp;sr=8-8&amp;keywords=interview+microphone&amp;linkCode=w61&amp;tag=documec</a>

					<a href="https://www.amazon.com/dp/B01CV9G1BO/ref=sr_1_1?keyword=s=desktop&amp;qid=1574999855&amp;sr=8-1">amera-20&amp;linkId=c03b400af0faf9310e3d916e675f03c0</a>
<b>Computer for on-site digital file access station</b>					
HP 8300 Elite Small Form Factor Desktop	\$200.00	1	\$200.00	Many desktop computers can be purchased in this range, but performance issues may arise with lower cost. This computer is provided only as an example and further considerations of computing requirements should be taken into account for implementation.	<a href="https://www.amazon.com/HP-8300-Elite-Computer-Quad-Core/dp/B01CV9G1BO/ref=sr_1_1?keyword=s=desktop&amp;qid=1574999855&amp;sr=8-1">https://www.amazon.com/HP-8300-Elite-Computer-Quad-Core/dp/B01CV9G1BO/ref=sr_1_1?keyword=s=desktop&amp;qid=1574999855&amp;sr=8-1</a>
<b>Computer monitor for on-site digital file access station</b>					
Acer SB220Q Monitor	\$90.00	1	\$90.00	Many monitors can be purchased in this range, but with low resolution (1080p). This monitor is provided only as an example.	<a href="https://www.amazon.com/gp/product/B07CVL2D2S/?tag=thowisgu-y-20">https://www.amazon.com/gp/product/B07CVL2D2S/?tag=thowisgu-y-20</a>
<b>Headphones for on-site digital file</b>					

<b>access station</b>					
Sony MDRZX110/BLK ZX Series Stereo Headphones	\$15.00	1	\$15.00	Any affordable headphones would work. Emphasis should be on understandability of audiovisual content, not necessarily high fidelity.	<a href="https://www.amazon.com/Sony-MDRZX110-BLK-Stereo-Headphones/dp/B00NJ2M33I/ref=sr_1_4?keywords=sony+headphones&amp;qid=1574998451&amp;sr=8-4">https://www.amazon.com/Sony-MDRZX110-BLK-Stereo-Headphones/dp/B00NJ2M33I/ref=sr_1_4?keywords=sony+headphones&amp;qid=1574998451&amp;sr=8-4</a>
<b>External desktop hard drive (digital preservation, backup method 1)</b>					
WD 4TB My Book Desktop External Hard Drive, USB 3.0	\$81.96	1	\$81.96	price will vary depending on storage space needed	<a href="https://www.amazon.com/dp/B07PYYJ553/ref=dp_cr_wdg_tit_rfb">https://www.amazon.com/dp/B07PYYJ553/ref=dp_cr_wdg_tit_rfb</a>
<b>Cloud storage (digital preservation, backup method 2)</b>					
Backblaze Unlimited Backup	\$60.00	1	\$60.00	unlimited storage, annual fee	<a href="https://www.backblaze.com/cloud-backup.html#af9ktr">https://www.backblaze.com/cloud-backup.html#af9ktr</a>
<b>SUBTOTAL</b>			\$1,223.46		
<b>DIGITIZATION AND ORAL HISTORY TIER 2</b>					
<b>Camera</b>					
Canon EOS Rebel T6 Digital SLR	\$399.00	1	\$399.00	Can find used cameras, or rent them from Samy's Camera:	<a href="https://www.amazon.com/dp/B01CO2JPYS?tag=hr-a-20">https://www.amazon.com/dp/B01CO2JPYS?tag=hr-a-20</a>

Camera Kit				<a href="https://www.samys.com/g/Samy-Camera-Rental-Department/2218.html">https://www.samys.com/g/Samy-Camera-Rental-Department/2218.html</a>	
<b>Tripod</b>					
Manfrotto Compact Advanced Aluminum Tripod	\$80.00	1	\$80.00		
<b>Copy stand</b>					
Kaiser Repro Kid Copy Stand Kit	\$159.00	1	\$159.00		<a href="https://www.bhphotovideo.com/c/product/483954-REG/Kaiser_205361_Repro_Kid_Copy_Stand.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=BI%3A514&amp;gclid=CjwKCAiArJjvBRACEiwA-Wiqg1dJvcyyMot5eYUFDEoXH9TnMISu8haYZooGhoJ87u3qAfyAY10YthoC230QAvD_BwE">https://www.bhphotovideo.com/c/product/483954-REG/Kaiser_205361_Repro_Kid_Copy_Stand.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=BI%3A514&amp;gclid=CjwKCAiArJjvBRACEiwA-Wiqg1dJvcyyMot5eYUFDEoXH9TnMISu8haYZooGhoJ87u3qAfyAY10YthoC230QAvD_BwE</a>
<b>Lighting kit, stand and softboxes</b>					
Westcott uLite 3-Light Lighting Kit	\$250.00	1	\$250.00		<a href="https://www.bhphotovideo.com/c/product/610081-REG/Westcott_403_uLite_3_Light_Video.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=BI%3A514&amp;gclid=Cj0KCQiAz53vBRCpARIsAPPsz8VLQ_G2SozQ7pQrW">https://www.bhphotovideo.com/c/product/610081-REG/Westcott_403_uLite_3_Light_Video.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=BI%3A514&amp;gclid=Cj0KCQiAz53vBRCpARIsAPPsz8VLQ_G2SozQ7pQrW</a>



					<a href="https://www.amazon.com/dp/B018IMLQDG/ref=dp_cerb_2">YfJ98nq4n05G_73WS tPo5fjp81DGJnaZjd3Zf oaAlCEEALw_wcB</a>
<b>Voice Recorder</b>					
Digital Voice Activated Recorder by Dictopro	\$38.99	1	\$38.99	Digital audio recorders with an attached USB port is preferred for easy transfers onto laptops and computers. Those with more GB are preferred for storage space, however, they can be deleted off of the audio recorder once transferred onto the larger database with the previous oral history.	<a href="https://www.amazon.com/dp/B018IMLQDG/ref=dp_cerb_2">https://www.amazon.com/dp/B018IMLQDG/ref=dp_cerb_2</a>
<b>Transcription Program</b>					
Transcribe	\$240	1	\$240	Subscription with annual fee; Could also hire a person who has experience with transcribing or outsource interviews to companies that do transcription (this would require checking later for clarity once transcripts returned)	<a href="https://transcribe.wreal.ly.com/pricing">https://transcribe.wreal.ly.com/pricing</a>
<b>Audiocassette-to-digital converter</b>					
ION Audio	\$32	1	\$32	Comes with	<a href="https://www.bhphotovisi">https://www.bhphotovisi</a>

Tape Express Plus Tape-to-Digital Converter & Player				headphones	<a href="http://deo.com/c/product/927654-REG/ion_tape_express_h_tape_express_portable_tape_to_mp3.html">deo.com/c/product/927654-REG/ion_tape_express_h_tape_express_portable_tape_to_mp3.html</a>
<b>Scanner to PDF</b>					
Scanner Pro - iPhone App	\$0	1	\$0	If a scanner is unavailable, this app converts images to PDF	<a href="https://apps.apple.com/us/app/scanner-pro-pdf-scanner-app/id333710667">https://apps.apple.com/us/app/scanner-pro-pdf-scanner-app/id333710667</a>
<b>Super8/8mm scanner</b>					
Wolverine DataFilm2Digital MovieMaker-PRO	\$360.00	1	\$360.00		Wolverine Data Film2Digital MovieMaker-PRO
<b>Handheld Microphone</b>					
RODE - Reporter Omnidirectional Dynamic Interview Microphone	\$129.99	1	\$129.99	Optional but would improve the clarity of interviews	<a href="https://www.bestbuy.com/site/searchpage.jsp?_dyncharset=UTF-8&amp;_dynSessConf=&amp;id=pcat17071&amp;type=page&amp;sc=Global&amp;cp=1&amp;nrp=15&amp;sp=&amp;qp=&amp;list=n&amp;iht=y&amp;usc=All+Categories&amp;ks=960&amp;fs=saa&amp;s&amp;saas=saas&amp;keys=k">https://www.bestbuy.com/site/searchpage.jsp?_dyncharset=UTF-8&amp;_dynSessConf=&amp;id=pcat17071&amp;type=page&amp;sc=Global&amp;cp=1&amp;nrp=15&amp;sp=&amp;qp=&amp;list=n&amp;iht=y&amp;usc=All+Categories&amp;ks=960&amp;fs=saa&amp;s&amp;saas=saas&amp;keys=k</a>

					<a href="#">eys&amp;st=Rode%20Reporter%20Omnidirectional%20Dynamic%20Interview%20Microphone</a>
<b>Computer for on-site digital file access station</b>					
Acer Aspire TC-885-UA92 Desktop	\$500.00	1	\$500.00	Many desktop computers can be purchased in this range, and performance issues increase with higher price. This computer is provided only as an example and further considerations of computing requirements should be taken into account for implementation.	<a href="https://www.amazon.com/Acer-TC-885-UA92-Desktop-i5-9400-802-11AC/dp/B07R8WJMW6?tag=wpcentralb-20&amp;ascsubtag=UUwpUdUnU54053YYwYg">https://www.amazon.com/Acer-TC-885-UA92-Desktop-i5-9400-802-11AC/dp/B07R8WJMW6?tag=wpcentralb-20&amp;ascsubtag=UUwpUdUnU54053YYwYg</a>
<b>Computer monitor for on-site digital file access station</b>					
Acer SB220Q Monitor	\$90.00	1	\$90.00	Many monitors can be purchased in this range, but with low resolution (1080p). This monitor is provided only as an example.	<a href="https://www.amazon.com/gp/product/B07CVL2D2S/?tag=thowisgu-y-20">https://www.amazon.com/gp/product/B07CVL2D2S/?tag=thowisgu-y-20</a>
<b>Headphones for on-site digital file access</b>					

<b>station</b>					
Sony MDRZX110/BLK ZX Series Stereo Headphones	\$15.00	1	\$15.00	Any affordable headphones would work. Emphasis on understandability of audiovisual content, not necessarily high fidelity.	<a href="https://www.amazon.com/Sony-MDRZX110-BLK-Stereo-Headphones/dp/B00NJ2M33I/ref=sr_1_4?keywords=sony+headphones&amp;qid=1574998451&amp;sr=8-4">https://www.amazon.com/Sony-MDRZX110-BLK-Stereo-Headphones/dp/B00NJ2M33I/ref=sr_1_4?keywords=sony+headphones&amp;qid=1574998451&amp;sr=8-4</a>
<b>External desktop hard drive (digital preservation, backup method 1)</b>					
WD 4TB My Book Desktop External Hard Drive, USB 3.0	\$81.96	1	\$81.96	price will vary depending on storage space needed	<a href="https://www.amazon.com/dp/B07PYYJ553/ref=dp_cr_wdg_tit_rfb">https://www.amazon.com/dp/B07PYYJ553/ref=dp_cr_wdg_tit_rfb</a>
<b>External portable hard drive (digital preservation, backup method 2)</b>					
Seagate Backup Plus Portable 4TB External Hard Drive HDD	\$118.99	1	\$118.99	price will vary depending on storage space needed	<a href="https://www.amazon.com/dp/B0196J43TE/?tag=thewire06-20&amp;linkCode=xm2&amp;ascsutag=AwEAAAAAAAAAASiH">https://www.amazon.com/dp/B0196J43TE/?tag=thewire06-20&amp;linkCode=xm2&amp;ascsutag=AwEAAAAAAAAAASiH</a>
<b>Cloud storage (digital preservation, backup method 2)</b>					

Backblaze Unlimited Backup	\$60.00	1	\$60.00	unlimited storage, annual fee	<a href="https://www.backblaze.com/cloud-backup.html#af9ktr">https://www.backblaze.com/cloud-backup.html#af9ktr</a>
<b>Video editing software</b>					
Adobe Premiere	\$240.00	1	\$240.00		<a href="https://www.adobe.com/products/premiere/pricing-info.html?sdid=1FJDDMYR&amp;mv=search&amp;ev_chn=shop&amp;s_kwid=A!3085!3!290568291515!!!g!294680686006!&amp;ef_id=CjwKCAiArJvBRACEiwA-Wiqg5uZVebStglqapllQ93YyjEsjderFVn-8EFoPrPPiMOUQnN1lq_cDxoCpdUQAvD_BwE:G:s&amp;gclid=CjwKCAiArJvBRACEiwA-Wiqg5uZVebStglqapllQ93YyjEsjderFVn-8EFoPrPPiMOUQnN1lq_cDxoCpdUQAvD_BwE">https://www.adobe.com/products/premiere/pricing-info.html?sdid=1FJDDMYR&amp;mv=search&amp;ev_chn=shop&amp;s_kwid=A!3085!3!290568291515!!!g!294680686006!&amp;ef_id=CjwKCAiArJvBRACEiwA-Wiqg5uZVebStglqapllQ93YyjEsjderFVn-8EFoPrPPiMOUQnN1lq_cDxoCpdUQAvD_BwE:G:s&amp;gclid=CjwKCAiArJvBRACEiwA-Wiqg5uZVebStglqapllQ93YyjEsjderFVn-8EFoPrPPiMOUQnN1lq_cDxoCpdUQAvD_BwE</a>
<b>Color balance and correction software</b>					
XRite Color Checker	\$90.00	1	\$90.00		<a href="https://www.bhphotovideo.com/c/product/651253-REG/X_Rite_MS CCP_P_ColorChecker_Passport.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=BI%3A514&amp;gclid=CjwKCAiArJvBRACEiwA-Wiqg5uZVebStglqapllQ93YyjEsjderFVn-8EFoPrPPiMOUQnN1lq_cDxoCpdUQAvD_BwE">https://www.bhphotovideo.com/c/product/651253-REG/X_Rite_MS CCP_P_ColorChecker_Passport.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=BI%3A514&amp;gclid=CjwKCAiArJvBRACEiwA-Wiqg5uZVebStglqapllQ93YyjEsjderFVn-8EFoPrPPiMOUQnN1lq_cDxoCpdUQAvD_BwE</a>

					<a href="#">3EtmxRmFSlyeeTDPpMGOIMlpbTpFU1InAlPCrdBoCkocQAvD_BwE</a>
<b>SUBTOTAL</b>			\$2,884.93		
<b>DIGITIZATION AND ORAL HISTORY TIER 3</b>					
<b>Camera</b>					
Canon PowerShot G9 X Mark II Compact Digital Camera	\$429.00	1	\$429.00	Can find used cameras, or rent them from Samy's Camera: <a href="https://www.samys.com/g/Samy-Camera-Rental-Department/2218.html">https://www.samys.com/g/Samy-Camera-Rental-Department/2218.html</a>	<a href="https://www.amazon.com/dp/B01MT3SZ46?ttag=hr-a-20">https://www.amazon.com/dp/B01MT3SZ46?ttag=hr-a-20</a>
<b>Tripod</b>					
Manfrotto Compact Advanced Aluminum Tripod	\$80.00	1	\$80.00		
<b>Copy stand</b>					
Kaiser Repro Kid Copy Stand Kit	\$159.00	1	\$159.00		<a href="https://www.bhphotovideo.com/c/product/483954-REG/Kaiser_205361_Repro_Kid_Copy_Stand.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=Bl%3A514&amp;gclid=CjwKCAiArJvBRACEiwA-Wiqq1dJvcyyMot5eYUFDEoXH9TnMISu8haYZooGhoJ87u3qAfyAY10YthoC230QAvD_B">https://www.bhphotovideo.com/c/product/483954-REG/Kaiser_205361_Repro_Kid_Copy_Stand.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=Bl%3A514&amp;gclid=CjwKCAiArJvBRACEiwA-Wiqq1dJvcyyMot5eYUFDEoXH9TnMISu8haYZooGhoJ87u3qAfyAY10YthoC230QAvD_B</a>

					<a href="#">wE</a>
<b>Lighting kit, stand and softboxes</b>					
Westcott uLite 3-Light Lighting Kit	\$250.00	1	\$250.00		<a href="https://www.bhphotovideo.com/c/product/610081-REG/Westcott_403_uLite_3_Light_Video.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=BI%3A514&amp;gclid=Cj0KCQiAz53vBRCpARIsAPsz8VLQ_G2SozQ7pQrWYfJ98nq4n05G_73WS_tPo5fjp81DGJnaZjd3ZfoaAlCEEALw_wcB">https://www.bhphotovideo.com/c/product/610081-REG/Westcott_403_uLite_3_Light_Video.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=BI%3A514&amp;gclid=Cj0KCQiAz53vBRCpARIsAPsz8VLQ_G2SozQ7pQrWYfJ98nq4n05G_73WS_tPo5fjp81DGJnaZjd3ZfoaAlCEEALw_wcB</a>
<b>Voice Recorder</b>					
Sony ICD-PX370 Mono Digital Voice Recorder with Built-in USB Voice Recorder	\$40.70	1	\$40.70	Digital audio recorders with an attached USB port is preferred for easy transfers onto laptops and computers. Those with more GB are preferred for storage space, however, they can be deleted off the audio recorder once transferred onto the larger database with the previous oral history.	<a href="https://www.amazon.com/dp/B06XFTWCBJ/ref=dp_cerb_3">https://www.amazon.com/dp/B06XFTWCBJ/ref=dp_cerb_3</a>
<b>Transcription</b>					

Program					
NVivo	\$1,599	1	\$1,599	Subscription with annual fee; Could also hire a person who has experience with transcribing or outsource interviews to companies that do transcription (this would require checking later for clarity once transcripts returned)	<a href="https://www.qsrinternational.com/nvivo/products">https://www.qsrinternational.com/nvivo/products</a>
<b>Audiocasstte-to-digital converter</b>					
ION Audio Tape Express Plus Tape-to-Digital Converter & Player	\$32	1	\$32	Comes with headphones	<a href="https://www.bhphotovideo.com/c/product/927654-REG/ion_tape_express_h_tape_express_portable_tape_to_mp3.html">https://www.bhphotovideo.com/c/product/927654-REG/ion_tape_express_h_tape_express_portable_tape_to_mp3.html</a>
<b>Scanner to PDF</b>					
Scanner Pro - iPhone App	\$0	1	\$0	If a scanner is unavailable, this app converts images to PDF	<a href="https://apps.apple.com/us/app/scanner-pro-pdf-scanner-app/id333710667">https://apps.apple.com/us/app/scanner-pro-pdf-scanner-app/id333710667</a>
<b>Super 8/8mm scanner</b>					



Reflecta Super8 scanner	\$800.00	1	\$800.00		<a href="https://www.bhphotovideo.com/c/product/1361336-REG/pacific_image_649899001868_super_8_film_scanner.html">https://www.bhphotovideo.com/c/product/1361336-REG/pacific_image_649899001868_super_8_film_scanner.html</a>
<b>Handheld Microphone</b>					
Sennheiser MD 46	\$199.95	1	\$199.95	Optional but would improve the clarity of interviews	<a href="https://www.amazon.com/Sennheiser-MD-46-interview-microphone/dp/B0002U3S0M?tag=paidinsi-20">https://www.amazon.com/Sennheiser-MD-46-interview-microphone/dp/B0002U3S0M?tag=paidinsi-20</a>
<b>Computer for on-site digital file access station</b>					
Acer Aspire TC-885-UA92 Desktop	\$500.00	1	\$500.00	Many desktop computers can be purchased in this range, and performance issues increase with higher price. This computer is provided only as an example and further considerations of computing requirements should be taken into account for implementation.	<a href="https://www.amazon.com/Acer-TC-885-UA92-Desktop-i5-9400-802-11AC/dp/B07R8WJM W6?tag=wpcentralb-20&amp;ascsubtag=UUwpUdUnU54053YYwYg">https://www.amazon.com/Acer-TC-885-UA92-Desktop-i5-9400-802-11AC/dp/B07R8WJM W6?tag=wpcentralb-20&amp;ascsubtag=UUwpUdUnU54053YYwYg</a>
<b>Computer monitor for on-site digital file access station</b>					

Philips 276E8VJSB Monitor	\$250.00	1	\$250.00	Many monitors can be purchased in this range and have increased resolution (4K) which can assist with access through visual information. This monitor is provided only as an example.	<a href="https://www.amazon.com/Philips-276E8VJSB-3840x2160-UltraNarrow-DisplayPort/dp/B07JXC263/ref=sr_1_3?keywords=4K+monitor&amp;qid=1575000349&amp;s=electronics&amp;sr=1-3">https://www.amazon.com/Philips-276E8VJSB-3840x2160-UltraNarrow-DisplayPort/dp/B07JXC263/ref=sr_1_3?keywords=4K+monitor&amp;qid=1575000349&amp;s=electronics&amp;sr=1-3</a>
<b>Headphones for on-site digital file access station</b>					
Sony MDRZX110/BLK ZX Series Stereo Headphones	\$15.00	1	\$15.00	Any affordable headphones would work. Emphasis on understandability of audiovisual content, not necessarily high fidelity.	<a href="https://www.amazon.com/Sony-MDRZX110-BLK-Stereo-Headphones/dp/B00NJ2M33I/ref=sr_1_4?keywords=sony+headphones&amp;qid=1574998451&amp;sr=8-4">https://www.amazon.com/Sony-MDRZX110-BLK-Stereo-Headphones/dp/B00NJ2M33I/ref=sr_1_4?keywords=sony+headphones&amp;qid=1574998451&amp;sr=8-4</a>
<b>Network-attached storage system (digital preservation, backup method 1)</b>					
Synology 2 bay NAS DiskStation DS218+ (Diskless) and WD Red 4TB NAS Hard Drive - 5400 RPM Class	\$388.98	1	\$388.98		<a href="https://www.amazon.com/dp/B075N1BYWX/?tag=thewire06-20&amp;linkCode=xm2&amp;ascsutag=AwEAAAAA AAAAUre">https://www.amazon.com/dp/B075N1BYWX/?tag=thewire06-20&amp;linkCode=xm2&amp;ascsutag=AwEAAAAA AAAAUre)</a>

SATA 6 Gb/s 64MB Cache 3.5 Inch - WD40EFRX					
<b>External portable hard drive (digital preservation, backup method 2)</b>					
Seagate Backup Plus Portable 4TB External Hard Drive HDD	\$118.99	1	\$118.99	price will vary depending on storage space needed	<a href="https://www.amazon.com/dp/B0196J43TE/?tag=thewire06-20&amp;linkCode=xm2&amp;ascsubtag=AwEAAAAA AAAASiH">https://www.amazon.com/dp/B0196J43TE/?tag=thewire06-20&amp;linkCode=xm2&amp;ascsubtag=AwEAAAAA AAAASiH</a>
<b>Cloud storage (digital preservation, backup method 3)</b>					
Backblaze Unlimited Backup	\$60.00	1	\$60.00	unlimited storage, annual fee	<a href="https://www.backblaze.com/cloud-backup.html#af9ktr">https://www.backblaze.com/cloud-backup.html#af9ktr</a>
<b>Video editing software</b>					
Adobe Premiere	\$240.00	1	\$240.00		<a href="https://www.adobe.com/products/premiere/pricing-info.html?sdid=1FJDDMYR&amp;mv=search&amp;ev_chn=shop&amp;s_kwcid=AL!3085!3!2905682915!15!!!g!294680686006!&amp;ef_id=CjwKCAiArJvBRACEiwA-">https://www.adobe.com/products/premiere/pricing-info.html?sdid=1FJDDMYR&amp;mv=search&amp;ev_chn=shop&amp;s_kwcid=AL!3085!3!2905682915!15!!!g!294680686006!&amp;ef_id=CjwKCAiArJvBRACEiwA-</a>

					<a href="https://www.bhphotovideo.com/c/product/651253-REG/X_Rite_MSCCP_P_ColorChecker_Passport.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=BI%3A514&amp;gclid=CjwKCAiArJvBRACEiwA-Wiqq5uZVebStglqapllQ93YyjEsjderFVn-8EFoPrPPiMOUQnN1lq_cDxoCpdUQAvD_BwE">Wiqq5uZVebStglqapllQ93YyjEsjderFVn-8EFoPrPPiMOUQnN1lq_cDxoCpdUQAvD_BwE:G:s&amp;gclid=CjwKCAiArJvBRACEiwA-Wiqq5uZVebStglqapllQ93YyjEsjderFVn-8EFoPrPPiMOUQnN1lq_cDxoCpdUQAvD_BwE</a>
<b>Color balance and correction software</b>					
XRite Color Checker	\$90.00	1	\$90.00		<a href="https://www.bhphotovideo.com/c/product/651253-REG/X_Rite_MSCCP_P_ColorChecker_Passport.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=BI%3A514&amp;gclid=CjwKCAiArJvBRACEiwA-Wiqq5uZVebStglqapllQ93YyjEsjderFVn-8EFoPrPPiMOUQnN1lq_cDxoCpdUQAvD_BwE">https://www.bhphotovideo.com/c/product/651253-REG/X_Rite_MSCCP_P_ColorChecker_Passport.html/?ap=y&amp;ap=y&amp;smp=y&amp;smp=y&amp;lsft=BI%3A514&amp;gclid=CjwKCAiArJvBRACEiwA-Wiqq5uZVebStglqapllQ93YyjEsjderFVn-8EFoPrPPiMOUQnN1lq_cDxoCpdUQAvD_BwE</a>
<b>SUBTOTAL</b>			\$5,252.62		

## Appendix 7d. Textiles Budget

TEXTILES TIER 1					
ITEM	UNIT COST	UNITS REQUESTED	TOTAL COST	NOTES	URL FOR PURCHASE
2-pack of medium archival boxes (21 x 59in)	\$83.29	1	\$83.29		<a href="https://www.gaylord.com/Preservation/Textile-Preservation/Storage-Boxes/Gaylord-Archival%26%23174%3B-Blue-B-flute-Shallow-Lid-Textile-Boxes-%282-Pack%29/p/CTSB59">https://www.gaylord.com/Preservation/Textile-Preservation/Storage-Boxes/Gaylord-Archival%26%23174%3B-Blue-B-flute-Shallow-Lid-Textile-Boxes-%282-Pack%29/p/CTSB59</a>
2 large archival boxes (30 x 42in):	\$61.79	2	\$123.58		<a href="https://www.gaylord.com/Preservation/Textile-Preservation/Storage-Boxes/Gaylord-Archival%26%23174%3B-Blue-B-flute-Deep-Lid-Textile-Box/p/HYB02396">https://www.gaylord.com/Preservation/Textile-Preservation/Storage-Boxes/Gaylord-Archival%26%23174%3B-Blue-B-flute-Deep-Lid-Textile-Box/p/HYB02396</a>
Roll of unbuffered tissue paper	\$139.09	1	\$139.09	Part No. UT30500R (30"x500')	<a href="https://www.gaylord.com/Preservation/Artifact-%26-Collectibles-Preservation/Labeling-%26-Supplies/Gaylord-Archival%26%23174%3B-Unbuffered-Acid-Free-Tissue-%28Roll%29/p/HYB01352">https://www.gaylord.com/Preservation/Artifact-%26-Collectibles-Preservation/Labeling-%26-Supplies/Gaylord-Archival%26%23174%3B-Unbuffered-Acid-Free-Tissue-%28Roll%29/p/HYB01352</a>
Tyvek roll	\$88.00	1	\$88.00	Model No. S-10680 (24"x150')	<a href="https://www.uline.com/BL_1969/Tyvek-Rolls?keywords=Tyvek+Rolls">https://www.uline.com/BL_1969/Tyvek-Rolls?keywords=Tyvek+Rolls</a>
Foam roll	\$2.23	5	\$11.15		<a href="https://www.homedepot.com/p/Everbilt-1-in-x-6-ft-Foam-Pipe-Insulation-">https://www.homedepot.com/p/Everbilt-1-in-x-6-ft-Foam-Pipe-Insulation-</a>

					ORP11812/204760805
Measuring tape (2-pack)	\$5.99	1	\$5.99		<a href="https://www.amazon.com/SumVibe-Measure-Measuring-Medical-Measurement/dp/B07H2W9DDW/ref=sr_1_9?crid=129ZUVS9YCG5G&amp;keywords=measuring+tape+for+sewing&amp;qid=1574647768&amp;srefix=measuring+tape%2Caps%2C185&amp;sr=8-9">https://www.amazon.com/SumVibe-Measure-Measuring-Medical-Measurement/dp/B07H2W9DDW/ref=sr_1_9?crid=129ZUVS9YCG5G&amp;keywords=measuring+tape+for+sewing&amp;qid=1574647768&amp;srefix=measuring+tape%2Caps%2C185&amp;sr=8-9</a>
Magnifying glass (2-pack)	\$14.99	1	\$14.99		<a href="https://www.amazon.com/IAMGlobal-Magnifying-Magnifier-Thickened-Newspaper/dp/B07P6PTPK3/ref=sr_1_15?keywords=magnifying+glass&amp;qid=1574647844&amp;sr=8-15">https://www.amazon.com/IAMGlobal-Magnifying-Magnifier-Thickened-Newspaper/dp/B07P6PTPK3/ref=sr_1_15?keywords=magnifying+glass&amp;qid=1574647844&amp;sr=8-15</a>
Vacuum with micro attachments	\$99.99	1	\$99.99		<a href="https://www.amazon.com/Simplicity-Canister-Cleaner-Handheld-Charcoal/dp/B07YST5BSF/ref=sr_1_190?crid=32ES0VWZSSZTN&amp;keywords=canister+vacuum+with+attachments&amp;qid=1574735112&amp;srefix=canister+vacuum+with+%2Caps%2C181&amp;sr=8-190">https://www.amazon.com/Simplicity-Canister-Cleaner-Handheld-Charcoal/dp/B07YST5BSF/ref=sr_1_190?crid=32ES0VWZSSZTN&amp;keywords=canister+vacuum+with+attachments&amp;qid=1574735112&amp;srefix=canister+vacuum+with+%2Caps%2C181&amp;sr=8-190</a>
<b>SUBTOTAL</b>			\$573.07		

## **Appendix I - Preservation Considerations**

1. Paper documents
  - a. Water damage
  - b. Damage to documents from multiple foldings
  - c. Mold
2. Photos
  - . Water damage
  - a. Adhesion of photos and photo negatives to each other or plastic encasements
  - b. Damage to photos from multiple foldings
  - c. Photo curling/wrinkling/bending
  - d. Mold
3. Audiovisual Material
  - . Severe acetate deterioration of 16mm films
  - a. Loose wind and moderate - severe creasing of ¼" audio tape reel
4. Photo Albums
  - . Water damage
  - a. Adhesion of album pages or albums to other albums
  - b. Loose album covers/bindings
  - c. Flaky or deteriorating album pages
  - d. Loose photos within albums
  - e. Mold
  - f. Yellowing of newspaper clippings and other documents
5. Oversize
  - . Water damage
  - a. Mold
6. Textiles
  - . Mold

## Appendix J. Records Retention Policies (RCS/GRS)

### Overview

The Department of Veterans Affairs Veterans Health Administration 2019 [Records Control Schedule](#) (RCS) is an institution-specific guide to the maintenance, preservation and disposition of federal records made by and for the VA/VHA. It is built upon the National Archives (NARA) [General Records Schedule](#) (GRS), with agency specifics added where necessary. Both Schedules are regularly superseded, and extremely granular.

It is difficult to fully assess this collection according to these schedules given that it has little discernible original order, lack of information about their provenance, and the amount of time that has passed between the records creation and knowledge about their purpose, and today. The materials are not in an active stage of their life cycle, and have been removed from the context of their original use. Many of the files we encountered and entered into the registry may be well past the recommended timeframe for disposition, which is defined by this RCS as “the transfer of records to an approved records storage facility, transfer of permanent records to NARA, the destruction of records, or other appropriate actions to dispose of records.” Refer to [NARA disposition overview](#), outlined below.

It is possible that many of the administrative documents in the collection may be beyond their disposition timeframe. Further assessment and appraisal is required for the retention or onsite management of the collection according to these federal standards.

*“Permanent (archival) records are defined as records appraised by NARA to have sufficient historical value or other value to warrant permanent preservation at the NARA. Un-appraised and unscheduled records are records that have not been evaluated to determine their record retention or disposition. Such records are to be retained until they receive disposition authority from NARA” (RCS I-2 )*

Some of the collection may be of historical value and according to the schedules should be transferred to the National Archives, some may even be required to be destroyed according to their retention schedules. As we do not know what level of NARA appraisal (if any) has been performed on the administrative records in the collection to date, it is important that they remain safely in place in the VA Archive until a formal NARA appraisal can be performed.

The RCS and the GRS tend to divide VA activities and records between mission -related and non-mission-related, and there are different disposition requirements for each. This collection contains administrative material that is mission and non-mission related, both of which add to its value in reference to the historical use of the site on which the VA campus is located. For example, the large quantity of photographs included in this collection include mission and non-



mission related material, some of which documents public events for and by the VA. The difference in disposition guidelines based on content is illustrated in Section 1900 in the RCS:

1900.12. Audio Visual Recordings of Significant relating Regional Events. Digital Photographs, Photographs, digital film video, sound motion recorded media; with captions relating to time, place, date and event with current metadata that document significant events such as a grand opening of a medical center; the 25th, 50th, 75th anniversary of a facility; a high-level visit from President or foreign dignitary; a first of its kind procedure that bears national interest. Recurring events such as those to recognize the 4th of July, Memorial Day or Veterans Day are by nature not significant.

PERMANENT. Cutoff at end of CY, transfer to National Archives in 5-year blocks when most recent record is 15 years old. (RCS II-1-43)

1900.18. Routine audiovisual records. Photographs or audiovisual recordings of routine award ceremonies, retirement ceremonies, social events, and activities not related to the mission of the agency. Also included are production files or similar files that document origin, development, acquisition, use, and ownership of temporary audiovisual records.

TEMPORARY. destroy when 2 years old but longer retention is authorized if required for business use. (RCS II-1-44)

Regardless of the broader use value of these documents to the federal agency as a whole, or if the records are past their NARA retention date, the collection provides great detail on aspects of the historical function and development of the site, as well as local VA activities and veteran outreach performed over the decades. There is a common addendum in the schedules stating “longer retention is authorized if required for business use”. We have not established a clear breakdown of “business use”, or if it could be applied to non-active records such as these. The collection's newly implemented Archive could make it a viable addition to local veteran centric programs related to VA programs on the site.

Retention on site could possibly require passing a site evaluation by NARA in order to become an “approved records storage facility”. Some guidelines for this are covered below.

RCS schedules that may apply to this collection

## **Chapter:**

### **GENERAL ADMINISTRATION AND MANAGEMENT RECORDS 1000-1999**

*“The records described in this chapter pertain to performance of office and other administrative management functions throughout VHA CO, Program Offices and facilities and to techniques and programs that develop, control and improve management processes. These techniques and*

*programs relate to the organization and planning, management analysis, acquisition program management, office methods, records, forms, reports and publication management, data processing; inspections, management sciences, and overall management of programs.” (RCS)*

This chapter covers:

**1001 Common Offices Records**

**1070 Audiovisual Records**

**1130 Voluntary Service**

**3400 Employee Training Records**

*“This schedule covers records about designing, developing, and implementing employee training within Federal agencies that is not mission-related. Typically, such training is routine or mandatory and covers general knowledge and actions all agencies expect of employees, such as training on information security, anti-harassment, ethics, EEO compliance, drug-free workplace, records management, and travel card use. In other words, training on administrative activities. It does not include specialized training for firearms, health and safety, national defense, political appointees, or mission-specific training, which may document an agency’s program objectives or illustrate program operations.” (RCS)*

**5020 Facility, Equipment, Vehicle, Property, and Supply Records GRS**

*“This schedule covers records Federal agencies create and receive while managing, operating and maintaining Government-owned and -leased real property, facilities, equipment, vehicles (land, water and air), personal property, and supplies. This includes allocating space and managing supply stock.” (RCS)*

**6000-6999 HEALTHCARE RECORDS**

This whole chapter covers health records and should be applied to any material flagged for HIPAA in the registry. Includes records related to nurses and volunteers engaged in health care delivery.

This chapter covers:

**6000.1. Health Records Folder File or CHR (Consolidated Health Record).**

*“This records series contain all professional and administrative material necessary to document the episodes of medical care and benefits provided to individuals by the VA health care system.” (RCS)*

### GRS schedules that may apply to this collection

GENERAL RECORDS SCHEDULE 2.2: Employee Management Records

<https://www.archives.gov/files/records-mgmt/grs/grs02-2.pdf>

GENERAL RECORDS SCHEDULE 2.6: Employee Training Records

<https://www.archives.gov/files/records-mgmt/grs/grs02-6.pdf>

GENERAL RECORDS SCHEDULE 4.1: Records Management Records

<https://www.archives.gov/files/records-mgmt/grs/grs04-1.pdf>

GENERAL RECORDS SCHEDULE 5.1: Common Office

Records <https://www.archives.gov/files/records-mgmt/grs/grs05-1.pdf>

GENERAL RECORDS SCHEDULE 5.2: Transitory and Intermediary Records

<https://www.archives.gov/files/records-mgmt/grs/grs05-2.pdf>

GENERAL RECORDS SCHEDULE 5.4: Facility, Equipment, Vehicle, Property, and Supply Records

<https://www.archives.gov/files/records-mgmt/grs/grs05-4.pdf>

GENERAL RECORDS SCHEDULE 6.4: Public Affairs Records

<https://www.archives.gov/files/records-mgmt/grs/grs06-4.pdf>

### NARA Records Disposition Overview

Assessment of this collection may require formal NARA assessment for preservation or disposition according to the retention schedules.

NARA defines the lifecycle of a federal document as moving through stages of being current, semi current and non-current, aligning with the archival life cycle principles of creation, maintenance and use, and ultimately *disposition*.

Actions for non-current records scheduled for disposition are stated by NARA to include:

- Transfer of records to agency storage facilities or NARA records centers.
- Transfer of records from one Federal agency to another.
- Transfer of permanent records to the National Archives of the United States.
- Disposal of temporary records no longer needed to conduct agency business, usually by destruction or occasionally by donation.”

National Archives. “Records Disposition Overview,” February 5, 2018.

<https://www.archives.gov/records-mgmt/scheduling/rdo>.

### NARA Records Storage Standards that may apply

National Archives. “Records Storage Standards Toolkit,” August 15, 2016

<https://www.archives.gov/records-mgmt/storage-standards-toolkit>

*“This Toolkit provides Federal Records Officers with information to comply with the National Archives and Records Administration (NARA) regulations concerning the Records Storage Facility requirements.”*

### **Records Stored in an Agency-operated Records Center**

<https://www.archives.gov/records-mgmt/storage-standards-toolkit/file2.html>

Apply to : *an existing records center operated by your agency that has not received NARA approval under 36 CFR 1234.30 (formerly numbered 36 CFR 1228.240) within the past 10 years.*

### **Records Stored in Agency Office Space**

<https://www.archives.gov/records-mgmt/storage-standards-toolkit/file4.html>

*You must comply with the storage standards found in 36 CFR 1234.10 – 1234.14 available and in File 5 of this Toolkit, but you do not have to provide any documentation to the National Archives and Records Administration (NARA).*

### **Resources**

National Archives. “General Records Schedules (GRS),” September 6, 2016.

<https://www.archives.gov/records-mgmt/grs.html>

National Archives. “Records Disposition Overview,” February 5, 2018.

<https://www.archives.gov/records-mgmt/scheduling/rdo>.

Veterans Health Administration. “Records Control Schedule 10-1.” Department of Veterans Affairs, January 2019. <https://www.va.gov/vhapublications/rcs10/rcs10-1.pdf>.

## Appendix K. Digital Exhibit User Guide

**To edit the Digital Archive, first open wix.com. Enter the login information to gain access to dashboard.**

Login Information is:

Email: [subgroup3va@gmail.com](mailto:subgroup3va@gmail.com)

Password: arch1ve\$

**From dashboard, select “Site Actions” under site titled, “Varchive.”**

**From dropdown menu select “Edit Site.”**

**New Window will open to Site Editor.**

### Adding Media to Collection Grid:

- 1) Look to top bar on the Site Editor page.
- 2) Use upper left drop down menu to navigate to “COLLECTIONS”
- 3) From “COLLECTIONS” click the Collection Grid to display editing options.
- 4) Select “Manage Media” from the editing options to view popup menu of the displayed images.
- 5) Select orange button titled “+ Add Media” for a dropdown menu.  
From dropdown menu select “Images,” “Videos,” or “Text” depending on the medium that you wish to add.
- 6) Popup display will take you to folders of all media contained on website.
- 7) Choose from here or upload new media by selecting the blue “+ Upload Media” button in the upper left.
- 8) Select item from uploaded media and select the blue “Add to Page” button in the lower right.
- 9) Item will now be displayed in the list of grid media.
- 10) Select the item to edit the title.
- 11) Insert a link into the media, using the url of a sub-collection page.  
Media is now a browsable link in the Collection Grid.

### Creating a New Page:

- 1) Select the round “+” button on the left hand menu bar. A new menu will appear.
- 2) From the list displayed in blue, select “Page.”
- 3) Choose “Site Page” to add a new page to the website.
- 4) A new menu will open, allowing you to adjust where the page will appear on the site.
- 5) To display on main header menu, drag New Page to its desired arrangement.
- 6) To display under the Collections Menu, drag so that the New Page is nested under the Collections Page.

### Adding Media to a Page:

- 1) On the page that you wish to add media to, select the round “+” button on the left hand menu bar. A new menu will appear.
- 2) From the list displayed in blue, select the type of media you wish to add: Text, Images, Video, Database, Menu, Buttons, etc.
- 3) After making selection, the chosen media will be added to the page.  
Drag and drop the media to desired position on the page.

### Adding Photos to Sub-Collection Pages:

- 1) Use the top bar of the Site Editor to navigate to desired Sub-Collection
- 2) Select a photo on the page to display editing options.
- 3) Select “Change Images” from the editing options to view a popup menu showing the page’s downloaded images.
- 4) Select the orange button titled “+ Add Images” to open a new popup menu displaying all of the site’s downloaded images.
- 5) If the image you wish to add is displayed in this menu, select the image and click the blue “Add to Gallery” button at the bottom of the popup display to add the selected photo to the Sub-Collection page.
- 6) Popup will close to the previous popup to display the added images.
- 7) If the image is not already in the popup display, select the blue “+ Upload Media” button located in the upper left of the popup display.
- 8) Select the “Upload from Computer” button in the center of the popup display.
- 9) Select the desired images from your computer’s files.
- 10) Once uploaded, select the new image and select the blue “Add to Gallery” button at the bottom of the popup display.
- 11) The second popup display will close to the previous popup, displaying the added images.

### Editing Images in the Sub-Collection Pages:

- 1) Click on the images shown on the page to display the editing options.
- 2) Select “Change Images” from the editing options to open a popup menu displaying the images downloaded to the Sub-Collection page.
- 3) Select the image that you wish to edit.
- 4) On the right hand side of the popup, the selected image will be displayed along with its “Title,” “Description,” and “Link.”
- 5) Select “Title” to add a text title to the image.
- 6) Select “Description” to add a text description of the image’s contents and history.
- 7) Select “Link” to add a url link to another page of the site or to a separate website.

### Arranging Images in the Sub-Collection Pages:

- 1) Click on the images shown on the page to display the editing options.
- 2) Select “Change Images” from the editing options to open a popup menu displaying the images downloaded to the Sub-Collection page.
- 3) Use the mouse to select and drag the chosen image to a new spot in the popup display.
- 4) The new position will change the order of the images when the page is viewed.

#### Adding Contributors:

- 1) Navigate to dashboard.
- 2) Select the “Site Actions” dropdown menu under “Varchive.”
- 3) Select “Add Contributors” to open a popup menu.
- 4) Enter Contributor’s email into the text bar at the top of the popup menu.
- 5) Use checkboxes to assign Contributor to Admin, Back Office Manager, or Website Manager.
- 6) Use slides to grant publishing ability to new Contributor.
- 7) Select “Send Invite” to complete.

#### Adding Multilingual Option:

- 1) Select “Edit Site”
- 2) Select “Settings”
- 3) Under “Settings” click on “Multilingual”
- 4) Select “Add Another Language”
- 5) Choose desired language from the available options and then choose flag for language dialect
- 6) Select “Add Language”
- 7) Additional language(es) will appear in “Settings” under “Multilingual”  
\*In this section there is also an option to hide or make visible the site for an additional language in the right end of each language row.
- 8) You can now alternate between language options in the upper left corner of the site by selecting the language country flag.

#### Translating “Collection” grid gallery titles:

- 1) In editing mode switch to site of desired language to be translated.
- 2) In heading select “Collection” then click anywhere on tile gallery. This will make a “Translate” button appear.
- 3) Select “Translate.” This will take you to the multilingual dashboard.
- 4) In the section “Translate your content” select in gallery 1 “Translate”
- 5) Select photo you wish to translate the title for
- 6) An item is translated once the rightmost white circle turns green. Changes will appear on site after a couple of minutes.

## **Appendix L. Star Wars Textile Exhibit Proposal**

**Working Title:** “The Military Costumes of *Star Wars*: How Real Heroes Influenced the Rebel Alliance”

**Project Type:** Historical exhibit using mixed media, mostly textiles and photographs.

**Target Audience:** The exhibit is primarily designed for the veterans associated with the GLA VA and their families, as well as active service members and their families. Secondary audiences include families living in the Los Angeles area and tourists visiting Los Angeles, especially those interested in the film industry.

**Exhibition Concept:** The exhibit will use a combination of archival material and donations to draw connections between the uniforms worn by United States service members and the costumes worn by characters in the massively popular *Star Wars* films. The scope and materials of the exhibit will vary greatly depending on available funding, donations, and the cooperation of the owners of the original *Star Wars* costumes and copyrights. The exhibit seeks to educate the public about military history by providing the historical context of the uniforms that influenced the films’ costumes. The exhibit will also demonstrate on a broader level the influence that service members have on society and the importance of historical research in film making.

**Exhibit Contents:** The ideal exhibit will combine original *Star Wars* costumes alongside real examples of the military uniforms as well as photographs of service members in these uniforms and photos and/or clips from the movies in which the relevant costumes can be seen. In the absence of funding, donations, and/or cooperation from entities in possession of *Star Wars* physical and intellectual property, fan replicas, film stills, and photographs will be used. The exhibit will consist of the following 6 sections

### **Introduction:**

At the beginning of the exhibit, a large poster in the style of a *Star Wars* introduction will describe the exhibit and set expectations for visitors. The exhibit introduction should give a broad overview of the exhibit’s themes and concepts as well as thanking any donors and partners. The text of this part of the exhibit should cover as much of the wall as possible while still being legible for children and be printed over a floor-to-ceiling black poster or construction covered in stars. Ideally, this part of the exhibit will showcase a full *Star Wars* costume displayed on a mannequin alongside a full military uniform displayed on a mannequin. Alternatively, stills from the movie and uniform pieces can be displayed.

*Star Wars* (1977). The introduction to the exhibit should mimic this introduction so visitors feel immediately immersed in the universe of the film.

### **Pilots and Rebel Soldiers:**



This section will exhibit the uniforms worn by the Rebel Alliance and the military uniform pieces they reference. Ideally, the exhibit will be able to display a United States Air Force helmet model APH-6B, the model the rebel pilots' helmets were based on, alongside one of the helmets used in the film.<sup>1</sup> Alternatively, any U.S. Air Force helmet or replica can be displayed with a photo of an APH-6B and photographs or replicas may be used in place of the original film costume. A replica of the film helmet may even be preferred so visitors can hold and interact with it. The helmets may be displayed on their own or on mannequins sporting a Windak jumpsuit, the type worn in the films, and a U.S. Air Force jumpsuit.<sup>2</sup> A replica or original of Leia's Rebel Alliance gray jumpsuit from *The Empire Strikes Back* will be included here as well to showcase the references to the Rebel pilot and Air Force pilot uniforms.<sup>3</sup> This section will also include concept drawings for the pilot uniforms in *Empire Strikes Back* featuring a brown leather bomber jacket, along with an original or replica of the jacket worn by Poe Dameron and Finn in *The Force Awakens*, and an Air Force bomber jacket (preferably from around the time of the Vietnam War as these were used as the reference for the pilot uniforms in *Empire*).<sup>4</sup> Each costume piece from the film should have a didactic label describing how it was influenced by a specific uniform piece, while each uniform piece should have a didactic label describing its use and history. Supplementary exhibit materials for this section will include a screen showing clips of Luke wearing a Rebel pilot uniform, clips of the other rebel pilots, clips of Finn and Poe in a bomber jacket, and photos of service members wearing these uniform pieces set to recordings or readings of veterans describing their experiences and emotional ties to their uniforms.

*Star Wars* (1977). Luke Skywalker, portrayed by Mark Hamill, wears a jumpsuit and helmet based on those worn by American pilots during the Vietnam War.

### Cosmic Regalia:

This section will feature the costumes in the films that reference formal military dress. Han's costume (or replica or photo) will be displayed with any formal military dress uniform that features the striping which inspired his pants in the first film.<sup>5</sup> Mon Mothma's costume (or replica or photo) will be displayed with the best dress uniform or photos that can be found with gold braid like that of her costume. The braiding was meant to signify her military rank as a leader of the Alliance and honor her service.<sup>6</sup> The costumes worn by the Cloud City Police were heavily influenced by American Civil War uniforms, however it is unlikely a Civil War era uniform will be donated so a representation of the police costumes will be displayed with photos or illustrations.<sup>7</sup>

### Activity Station

This section will provide interactive activities for visitors that tie in to the exhibit. "Greeblies" is a term coined to describe the odds and ends that ended up tacked on to costumes and set pieces of the *Star Wars* films to give them a futuristic and alien look.<sup>8</sup> One activity station will consist of a table with a basket of legos and brightly painted odds and ends (control panels, badges, etc)

that have been discarded by the archive and/or military surplus stores. There will be a laminated sheet on the table describing how Greeblies were used in the films and encouraging children and their parents to build their own futuristic world using the greeblie-legos. A second table at this station will have a basket with crayons, colored pencils, and blank APH-6B outline coloring sheets. This table will have a sheet explaining how the various helmet designs and patterns were created by *Star Wars* costume designers and encourage children to create a helmet design for a favorite *Star Wars* or other movie or book character.

**Mission Relevance and Goals:** The mission of the Veteran's Administration is:

"To fulfill President Lincoln's promise: *"To care for him who shall have borne the battle, and for his widow, and his orphan"* by serving and honoring the men and women who are America's Veterans."<sup>9</sup>

In accordance with the Mission Statement, the goals of this exhibit are:

1. **To foster a connection between veterans and active service members and their children.** Research has shown that military deployment can be a major stressor on child/parent relationships and may even impede childhood development.<sup>10</sup> One of the major factors in how a child is affected by a parent's deployment is how they view the reason for their parent's absence, and a sense of military pride can provide comfort and support.<sup>11, 12</sup> A major goal of this exhibit is to encourage a sense of pride in children of veterans and service members by connecting military service to the heroes in the *Star Wars* franchise. In addition to fostering a sense of pride in their family history, the exhibit also seeks to provide a free and educational bonding activity that veterans can enjoy with their families.
2. **To educate children and their families about the history of U.S. Military uniforms and their influence on American pop culture.** This exhibit has been carefully designed to encourage learning and engagement among veterans and their children. An extensive study on how children learn in museums has shown that the most essential factor in children absorbing information in museums is interaction with a parent or adult.<sup>13</sup> With this in mind, the activity station in the exhibit will be formatted to foster parent/child interaction. The instructions at each table will encourage families to work together on the projects and the activity station will be strategically placed at the end of the exhibit so families can discuss what they have learned while working on the activities in a learning environment. The same study also showed that interacting with primary sources and collection items provides a unique learning experience for children.<sup>14</sup> The use of original costumes and uniforms in the exhibit will engage young visitors with their history in a novel way that is not found in traditional classroom learning.

**Necessary Facilities and Equipment:** Considering the exhibit will be relatively small it will easily fit in one large room or two small rooms. Ideally, the exhibit will take up two rooms and around 1,000-1200 square feet. However, one or two rooms with at least 600 square feet should be able to fit the exhibit, although this is not preferable considering the activity stations would not be able to accommodate more than one or two families at a time. In addition to the materials on exhibit, several mannequins will be necessary in addition to construction materials for the stands and labels. A projector will be necessary for the Rebel Pilots section. For the activity stations, several tables and chairs will be needed in addition to the craft supplies.

**Budget:** In order for this exhibit to be possible, it would rely on donations or free loans for all exhibited materials. It can be reasonably expected that the VA will be able to provide a projector, tables, and chairs from current supplies and that the craft supplies for the activity stations could be donated. The proposed budget for supplies is roughly:

5-10 pieces of particle board at roughly \$25/piece <sup>15</sup> :	\$125-250
3-5 gallons of paint at \$35/gallon <sup>16</sup> :	\$105-175
4-9 Mannequins at \$130/mannequin <sup>17</sup> :	\$520-1,170
10 Printed posters <sup>18</sup> :	\$299.90
Paper and ink for 5,000 black and white coloring sheets <sup>19, 20</sup> :	\$300.00
Total cost of materials: \$1,349.90- \$2,194.90	

Note: The mannequins represent the highest cost for materials. If mannequins can be donated from local stores or lent by other museums this would significantly lower the necessary materials budget.

## References

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## Appendix M. Archival Vendors & Standards

- Talas, Conservation, Archival, and Bookbinding Supplies, <https://www.talasonline.com/>
- Gaylord Archival Supplies, <https://www.gaylord.com/>
- Hollinger Metal Edge <https://www.hollingermetaledge.com/>
- University Products <https://www.universityproducts.com/>
- Light Impressions <http://www.lightimpressionsdirect.com/>
- The Library Store <https://www.thelibrarystore.com/category/archival-supplies>
- Dick Blick <https://www.dickblick.com/categories/studio/archival/>

### Archival Standards

National Archives Preservation Materials Guidelines:

<https://www.archives.gov/preservation/holdings-maintenance/supplies.html>

National Archives Archival Housing Specifications:

<https://www.archives.gov/files/preservation/technical/nara-housing-specs.pdf>

## **Appendix N. Textile Selection/Accession Criteria**

I. An object is judged appropriate for accessioning if it meets the following criteria:

- a. The object must support the mission of the collection and VA Archive.
- b. The object must add to the historical value of the collection.
- c. The object must not be of dubious or unlawful origin, and must have a rigorous and attestable history of legal ownership through written documentation that proves its provenance and ties it to United States veterans and/or war-related events involving the United States.
- d. The object must be in a reasonable condition so as not to require excess treatment and restoration in order to be stored, displayed or used.
- e. The object must fit into current storage facilities and be cared for properly.
  - i. The object must not pose any health risks to staff or visitors.
- f. The object must have a unique character that makes it one-of-a-kind, either through its visual appearance, construction, ownership, evidentiary value, or use.

### **II. Gifts/donations**

A written history of the object must be submitted by the donor along with the object. Oral histories may be recorded and transcribed in place of a written statement. Gifts of significant monetary value will require a transfer in legal title through proper forms that must be:

- a) Signed by both the donor and the Head of Collections Management, and;
- b) Witnessed and dated by a third party unrelated to both the donor and the VA.

## Appendix O. Digitization and Preservation Plan

### Procedures and Standards for Digitizing Materials

#### Procedures and Equipment

##### Master File Format

We recommend that those undertaking the technical processes involved in digitization produce an *archival master file* (full-size, uncompressed) from the RAW file of each document. These files are intended to be maintained for the long term without loss of essential features. Whenever possible, the master should be done in a “use-neutral” manner and not geared towards any specific output (FADGI). However, the archival master should have a long tonal scale, wide color gamut, and be minimally adjusted. If the file has been cropped or color has been corrected, it can be dubbed a *production master file* or modified master to distinguish it from the original. The archival master file or the production master file should be used as a data source for all derivatives. See the **Digital Preservation** section for more information about long-term usage.

##### Access File Format

Once it is determined how the VA Archive will be providing access to material, access files in a JPEG/PDF/MPEG2/MP3 format are suggested, depending on the document type. One can predict continual evolution in the availability of access file formats, with each new format designed to “provide specific advantages over others for a specific application” (FADGI). However, for the purposes of the VA Archive, we suggest these formats as a standard for lossy compression and end-user access. Compression may be appropriate when dealing with derivative files, but in general, compression techniques using patented or proprietary formats (such as WinRAR or WinZip) should be avoided due to long-term sustainability concerns.

##### Digitization Environment

Ensure that the VA Archive’s facility used for digitization has been standardized in terms of equipment and lighting, and that “variables of visual perception can be controlled” (FADGI), in order to avoid the risk of having the image quality vary wildly. FADGI guidelines state that the working environment should be “painted a neutral, matte gray to minimize flare and perceptual biases” (14), with consistent room illumination. All monitors should be positioned to avoid reflections and direct illumination on the screen. Room illumination should be below 32 lux between the monitor and the observer. If there are multiple digitization stations, each one should be in a separate room, or separated from each other with enough space to minimize light from one station to the other. Temperature and humidity should reflect the environment where the

objects being digitized are normally kept. For more information on specific temperature and humidity recommendations, explore guidelines by the American Institute for Conservation of Historic and Artistic Works in **Sources** below.

## **Monitors**

In the VA Archive's digitization facility, we recommend using any professional LCD monitors designed for the graphic arts, photography, or multimedia markets, with a brightness capability that produces a good white match to the documents' original viewing environment. A readily available and affordable desktop and monitor set would be the Acer Aspire TC-885-UA92 Desktop and the Acer SB220Q Monitor. The monitor should be set to a brightness that produces a good white match to the viewing environment for the originals, while the graphics card in the computer must be capable of displaying 24 bit color and set to a gamma of 2.2.

To ensure correct color, tone scale and contrast, the VA Archive should use color calibration software to set the monitor to Adobe 1998, ProPhoto, ECIRGBv2 or sRGB color space as appropriate (FADGI). This is to ensure that the desired color temperature, luminance level, neutral color balance, and linearity of the red, green, and blue representations on the monitor are achieved and maintained. We recommend XRite Color Checker software as a reference target. However, note that this calibrator should only be used as a reference. The monitor should also be assessed visually to make sure that it is adjusted appropriately.

## **Image Capture**

It is important to digitize the original source material at the highest appropriate resolution. This is to achieve the best quality image possible. It will also help to avoid having to re-digitize materials as new technologies emerge, to avoid having to contract digitization with outside vendors, and to avoid rehandling of original documents in the future. However, as technologies advance in quality, there may be cases where re-digitization may need to be considered. See recommendations below for individual formats.

### **Paper Documents and Photographic Materials**

In considering the potential budget and scale of the VA Archive project, our optimum recommendation would be a digital camera and copy stand setup, which will reflect the most accurate color scheme and overall condition for the materials. Our optimal recommendation would be the Canon EOS Rebel T6 Digital SLR camera, and if possible, the Camera Kit, which includes an 18-55mm and 75-300mm lens to allow variable focus for all digital capture procedures. We also recommend the Kaiser Repro Kid Copy Stand Kit as a basic standard. We



have looked to the International Digital Ephemera Project (IDEP) Toolkit to determine which other accessories are needed:

1. Canon EOS Rebel T6 Digital SLR (and Camera Kit), including variable focus lenses (18-55mm, 75-300mm)
  - a. Camera battery charger
  - b. Copy stand
  - c. Lighting kit: flash heads, charger, battery pack, extra batteries, case
  - d. Lighting kit extension cables (2)
  - e. Softboxes (2)
  - f. Speedrings (2)
  - g. Light stands (2)
  - h. USB3 cable for tethering to computer
  - i. Tripod with 90-degree capable center column, head and quick release plate
  - j. Cable shutter release
  - k. Xrite Color Checker reference target and software [optional]
  - l. Memory cards + external hard drives
  - m. Dust removal tool - Rocket Air Blaster [optional]
  - n. Gaffer and artist tapes
  - o. Microfiber cleaning cloths
  - p. AAA batteries
  - q. Carabiners, bungee cords, gear ties

If the budget for the VA Archive is limited, or if there are no staff members who are technically adept enough to set up a camera and copy stand setup, one may purchase a flatbed scanner, which allows for automated settings and a less complicated workflow. We would recommend scanning documents using Adobe Photoshop rather than using the scanner's stand-alone image capture software. However, there may be collection materials that can't be flattened, and a flatbed can sometimes run the risk of oversharpening the image. In general, digitization of images should be kept to 400-800 PPI and saved as a JPEG (Minnesota Historical Society) for purposes of access.

### **A/V Materials**

For any audio cassettes, we recommend purchasing the ION Audio Tape Express Plus Tape-to-Digital Converter & Player, which can be used with a free open source audio editing software program such as Audacity. We recommend digitizing at a high sample rate and bit depth (96k and 24 bit) whenever possible for the highest quality digital version. Ideally, the digital audio should be saved as a .WAV file, which is an uncompressed format. This can be down sampled to 44k as an access copy for patrons and/or web access. (Sustainable Heritage Network)

For 8mm/Super 8 film materials, the VA Archive should obtain the Wolverine DataFilm2Digital MovieMaker-PRO, an affordable tool which can output materials into full HD 1080p. If the budget is significant, the Reflecta Super8+ scanner is also a good option. In general, H.264 is recommended as a standard format for digitization. MPEG2 is also a valid format for compressed files. There are open source options for video editing software including Blender, VideoLAN and Wax, but we recommend investing in FinalCut or Adobe Premiere for a greater range of editing options.

## Quality Control

### Paper Documents and Photographic Materials

Once items have been scanned, pay attention to the following elements to ensure quality control:

**Format:** each image is in the correct format.

**Compression:** files are compressed or left uncompressed per the project instructions.

**Bit Depth:** correct bit depth has been selected (check metadata).

**Resolution:** 400-800 ppi, 400 ppi and up for optical character recognition (OCI) purposes.

**Color:** ensure output color closely matches true color of the materials, and that correct color mode has been selected.

**Orientation:** all images are oriented correctly, no distortion or proportion irregularities.

**No physical matter:** no dirt, dust, etc. obstructing the view of the item.

**No digital artifacts:** no glare, no lens flare etc.

**Page order:** keep track of the page order while digitizing and also check a sample size at the end of the digitization process.

**Cropping:** images are properly cropped (default = 1/8 inch on all sides) or per the project instructions.

### A/V Materials

The digital files created during digitization must match the visual and/or aural characteristics of the original analog recording. In an analog-to-digital conversion, the QC staff may notice two different types of issues with the video signal: damage in the original signal and/or damage created by the digitization process. Damage in the original signal is not considered an error in the conversion process because it exists within the original. However, it should still be recorded in the transfer notes. (NYU)

**Format:** The aspect ratio must be the same as the original.

**Playability:** All digital files (master and use/access) must play properly.

**No digital artifacts:** if they weren't in the original source tape they must not appear in the transfer.

**Cropping:** images are properly cropped.

**Integrity:** There should be no change to the audio or video portions of the file, and the preservation master file must have the same interlacing as the original source tape.

**Sync:** Audio and video sync should always be checked and confirmed.

**Metadata:** All slates, labels, and metadata (embedded and external) should be compared and checked for accuracy and completeness.

## Quality Assurance

If the VA Archive decides to work with an outside vendor for any part of the digitization process, there must be a Quality Assurance (QA) in place to ensure that the vendor's machine line, software settings, and workflow are consistent. This should be managed and confirmed by the vendor's engineer (NYU Library) and confirmed by the VA Archive upon receiving the files. Be sure to check the validity of the files upon receipt as well as after migrating them to the digital repository. Analyze the technical metadata of the files upon ingest to confirm that the color space, aspect ratio, etc. conform to VA Archive expectations.

## Digitization Requests and Request Forms

User needs and user access to collections are of utmost importance in all digitization procedures, and should not be slowed down by fine-tuning images and metadata. It is imperative to develop a quick and easy way to deliver requests (OCLC). In order to assess what needs to be prioritized, we recommend using an online digitization request form similar to the one used by the University of Virginia Library.

<https://tracksys.lib.virginia.edu/request>

In this form, requests should specify the date due, special instructions, and how the items are intended to be used (e.g., in the classroom, an archive, online presentation, or other). Another page can describe the metadata of the item, image, or page numbers to be scanned, followed by payment info. Reproduction as a service could be done as a courtesy for the veterans, free of charge. For other patrons, the VA Archive could charge a fee for the first hour of work, and somewhat less for each hour afterward. At least one staff member will be required to assess and approve all individual requests.

## **Grants and Funding**

Consider whether any of the materials fall into the requirements for digital preservation grants that will benefit the VA Archive's operations overall. Examples of potential grant funding specific to digitization include the CLIR Recordings at Risk, the Northeast Document Conservation Center, the Institute of Museum and Library Services' Museums for America program, and the American Institute for Conservation's Collections Assessment for Preservation.

Other general preservation grants that could be applicable include the federal Historic Preservation Fund for underrepresented communities, the Veterans Support Foundation, the Haynes Foundation, and the National Endowment for the Humanities' Sustaining Cultural Heritage Collections program.

### **Grant and Funding Opportunities:**

American Institute for Conservation - Collections Assessment for Preservation (CAP) program:  
<https://www.culturalheritage.org/resources/collections-care/cap>

National Endowment for the Humanities' Sustaining Cultural Heritage Collections program:  
<https://www.neh.gov/grants/preservation/sustaining-cultural-heritage-collections>

National Endowment for the Humanities' Preservation Assistance Grants for Smaller Institutions  
<https://www.neh.gov/grants/preservation/preservation-assistance-grants-smaller-institutions>

Institute of Museum and Library Services - Museums for America grant  
<https://www.imls.gov/grants/available/museums-america>

Legal Information Preservation Alliance: Funding Sources for Library Digitization  
<https://lipalliance.org/2015/11/02/funding-sources-for-library-digitization/>

Library of Congress: Foundation Grants for Preservation in Libraries, Archives, and Museums  
<https://www.loc.gov/preservation/emergprep/foundtn-grants.pdf>

## **Workflow**

### **Training**

The following link is to an example of a digitization training manual that aims to keep the operation in-house as much as possible and refrains from outsourcing digitization efforts. This manual aims to be clear and accessible, outlining terminology, procedures, recommended hardware, software, file storage, and resolution and scanning guidelines. It is meant to educate and encourage existing staff, community members and/or volunteers to take part in the process of digitization.

Rochester Regional Library Council

[https://rrlc.org/digitization/newyorkheritage/nyh\\_training\\_materials/scanning-digitization-user-guide/](https://rrlc.org/digitization/newyorkheritage/nyh_training_materials/scanning-digitization-user-guide/)

### **Staffing**

If you are in a position to hire trained professionals for the VA Archive, you should consider these attributes when forming staff for a digitization project:

- Project management skills
- Knowledge of cataloging, registration methods and metadata tags
- Understanding of photographic techniques and methods
- Subject matter specialists
- Database development and administration skills
- Computer programming skills
- Web design and development skills
- Artistic/graphic design skills

### **Community and Collaboration**

Like all archival institutions, the VA Archive must develop outreach programs that are directly influenced by and honor the community it serves. With that, we recommend that the veterans themselves be incorporated into this process, and would suggest the implementation of Community Digitization Days. The Archive could host a public scanning event where community members could have their photographs, documents and memorabilia digitized and added to the VA Archive's digital collection, leaving them with a personal copy of their own materials, while the VA Archive could store them and use a digital copy themselves.

If the VA Archive would like to help veterans and volunteers become familiar with this technology, it might also host a digital literacy initiative where donors are taught how to create digital surrogates of their work, providing them with TIFF and JPEG versions of their materials. Perhaps a brochure could be devised for this event outlining the types of digital content and how that material can be uniquely fragile. More in-depth sessions can include technical explanations of resolution, bit-depth, color space, compression and file format.

This strategy would help empower donors to make their own decisions about best practices as well as support the collection's growth and development into the future.

### **Description and Access of Digitized Materials**

Digitizing material in the VA Archive will result in new digital objects that require methods of description and access distinct from those for the physical form. The following section provides an overview of ethical considerations when working with digitized materials, the different types of metadata information that describe objects in a digital environment, and suggestions for catalogs to manage the metadata and provide access. It ends with two methods of access to digitized material: on-site for visitors to the VA Archive and online for public display. These recommendations are structured with consideration of the VA's resources and capabilities for implementation.

### **Ethical Considerations for Describing and Providing Access to Digitized Materials**

#### Copyright

As a federal agency, material produced by the Department of Veterans Affairs falls into the public domain in terms of copyright.<sup>2</sup> However, not all of the material located in the VA Archive has been created by the VA itself, nor has information about the acquisition source always been clearly maintained. In all cases, before providing access to digitized materials, the VA should research as much as possible the copyright situation of each item and consult legal advice before putting items online. The VA assumes responsibility for the use, copying, and publication of digitized materials within its Archive.

Under United States copyright law, any work is automatically under copyright protection from the moment of creation, without the requirement of copyright registration or publication.<sup>3</sup> This

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<sup>2</sup> "Letter of Agreement Between Department of Veterans Affairs: Veterans Benefits Administration (VBA) and National Archives and Records Administration (NARA)," National Archives and Records Administration, August 9, 2019, <https://www.archives.gov/files/digitization/pdf/va-letterofagreement-final-signed.pdf>.

<sup>3</sup> "Copyright in General (FAQ)," U.S. Copyright Office, accessed November 25, 2019, <https://www.copyright.gov/help/faq/faq-general.html>.

extends to personal items that may be found or donated to the VA Archive, such as personal letters or photographs. Such items are not in the public domain and efforts should be made to contact their creators before publication online, though access on-site may remain possible.

### Privacy

Beyond copyright, several issues regarding the privacy of individuals must be considered when digitizing and providing access to archival materials at the VA. As an institution providing medical care to veterans, the VA Archive likely holds materials with information about patients that is regulated under the [Health Insurance Portability and Accountability Act of 1996 \(HIPAA\)](#). Material with information covered under HIPAA should be identified and withheld from public access.

Additionally, Personally Identifiable Information (PII) may be contained within the materials of the VA Archive. This includes information that can result in harm to the individual identified if provided to outside parties, such as Social Security Numbers, contact information, medical information, and more. The National Archives and Records Administration standard is to withhold access to records that contain PII and are less than 75 years old, and the VA Archive could consider a similar structure of access limitation for PII material in its collections.<sup>4</sup>

Much of the material currently in the VA Archive and to be collected in the future was created in an environment in which the creators or subjects likely would not have been able to imagine the ubiquity of digital access. Consideration of the creators' expectations for items such as photographs or personal letters should also inform decisions to make digitized material accessible, even if there is not a clear instance of sensitive information included under HIPAA or PII.

### Discussion With Donor

When acquiring new material, the VA Archive should make clear with the donor any intentions to digitize that material and make it accessible on-site or online. At this point, the donor can express any desires to keep some information private and any restrictions should be recorded along with the item in the catalog. For donations of material to the VA Archive, this information is described in the Deed of Gift and other acquisition forms. For material created as part of the Oral History Program, information on consent can be found in the VA Archive's Oral History Consent Form.

### **Description of Digitized Objects Through Metadata**

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<sup>4</sup> "Letter of Agreement"

In addition to the descriptive standards for all materials outlined elsewhere in this document, certain metadata is pertinent to the description and access of digital material to ensure navigation and preservation in a digital environment. The following is an overview of the types of metadata to consider for each digital object, and further information about standards to consider for each type can be found in the appendix.

### Technical metadata

While digitizing archival objects in the collection, information about the new digital object, distinct from the analog source, should be recorded. This technical metadata is necessary for managing digitized material and ensuring methods of access and long-term preservation. The specific information to be recorded varies based on the media digitized – audiovisual, photographic, paper-based, etc. — but typically contains information on the file type, resolution, file size, and digital storage location. In the digitization workflow, most of this technical metadata can be created automatically and stored within the file itself. It should also be exported to the VA Archive’s catalog for maintenance. Further information on metadata storage may be found in the “Digital Preservation.”

### Administrative Metadata

Administrative metadata describes potential use of the digital object, including copyright and any reproduction or access restrictions. Decisions about what material can be displayed online versus only accessible on-site or through special request should be recorded as administrative metadata for digital objects.

### Structural Metadata

Information about the structure of the digital objects is recorded in forms of structural metadata. This can include describing how the different pages of the same document relate to each other, as well as how photographs contained within a scrapbook are laid out on a scrapbook page. When accessed online or through the catalog, structural metadata will relate these digital objects for navigation by the user.

### Preservation Metadata:

Information about the preservation of the digital object should be recorded. This includes checksums for file integrity, backup logs, and digital storage locations, among other information. Further standards for digital preservation metadata can be found in “Digital Preservation.”

### Descriptive Metadata:



With some exceptions (like rights statements), the previous types of metadata are mostly for internal use by archival staff to manage the ongoing digitization and maintenance of the VA's digital archive. Descriptive metadata is intended for use by archival staff and users of the archival collections to find and access materials. At the item level, information about the intellectual content should be recorded, including creation information, what is represented in the object, historical context, and subject information. In a digital catalog, descriptive metadata will also include information about the accession, series, and container that hold the item.

When creating the descriptive metadata for any object, the interests and needs of the veterans' community must be considered and consulted. Descriptive metadata is best created by staff with an intimate knowledge of the VA's history and military history and understanding of potentially sensitive content or phrasing. To promote usability alongside other research sources, standardized language should be borrowed from other systems such as [Library of Congress Subject Headings](#) (LCSH) and [Library of Congress Name Authority Files](#) (LCNAF). Even so, any system devised for descriptive metadata will necessarily be customized to the information most relevant and localized to the VA Archive's collections.

## **Catalogs**

The following systems provide options for catalogs to collect and maintain the above metadata for digitized materials. They are listed in order of relative complexity and ease of implementation in terms of labor and cost. More complex systems provide greater flexibility for description and modes of access, but their costs to implement may introduce barriers to their use. Furthermore, many of these systems store their information on third-party, proprietary cloud servers. In most cases, access can be limited only to approved users (without full web publication), but the VA should still consider any security or privacy issues that may arise in using these systems.

### [Microsoft Excel](#) or [Google Sheets](#)

Free or inexpensive spreadsheet software can provide means to track any of the above metadata. With hosting on cloud-based systems, Excel or Google Sheets can facilitate access from multiple users at multiple locations, providing flexibility for staff or volunteers. However, these spreadsheets are limited in their capabilities to relate materials across sheets in a structured way.

### [Airtable](#)

Another cloud-based system, Airtable combines spreadsheet management capabilities with a database structure facilitating linking between items and concepts. Staff or volunteers can add

metadata using controlled vocabulary lists and sophisticated sorting and filtering.<sup>5</sup> Like the spreadsheet software above, Airtable cannot be used to host information about collections for online access, but it remains useful as a system for internal use with options to export data to other systems. Use of Airtable is free with an account, with options to pay monthly for increased capabilities.

### CollectiveAccess

CollectiveAccess is an open-source, free database software that supports the metadata standards described above with flexibility for a variety of types of media. Digitized material can be hosted directly in CollectiveAccess and published to a collection website for online access, and the system also supports digital preservation workflows. Although free to implement, CollectiveAccess may require significant development costs to customize to the VA Archive's collections, as well as hosting and server costs to maintain the online display.

### ArchivesSpace

Similar to CollectiveAccess, ArchivesSpace is free-to-use, but would likely require development costs to implement. Additionally, ArchivesSpace offers a membership model for support directly from the development team, with membership levels ranging from \$300-\$7,500 annually based on the size of the institution. While CollectiveAccess is flexible for digital content and display, ArchivesSpace functions as a more rounded archives management tool. The Online Archives of California (OAC) and most University of California campuses support ArchivesSpace and can be resources for implementation.

### **On-Site Access**

The VA Archive should prioritize a method to make digital materials, including digitized objects and oral history content, available to visitors on-site. A visitor to the archive may prefer to view the analog material itself, but in some cases access to the digitized object may be preferable for both the archive and the visitor. Certain fragile objects can be accessed via their digital surrogate to moderate continued physical risk. Once digitized, analog audiovisual formats (film, video, audiotape) are simpler to access in digital form than maintaining playback equipment on-site. Considerations of copyright or private material may also inform the decision to withhold some digitized material from other modes of access, yet still make that material accessible on-site. While limiting access to some digital objects to those who can travel to the GLA VA campus,

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<sup>5</sup> Dirk, Katherine, and Jessica Maddox. "Archives and Airtable: Using Cloud-Based Tools for Archival Survey and Workflow Management." *Practical Technology for Archives* 1, no. 9 (2018). <https://digitalcommons.ilr.cornell.edu/cgi/viewcontent.cgi?article=1037&context=pta>.

hosting digital material on-site also in turn increases access to users who may not have the technology or infrastructure to access an online catalog themselves.

On-site access to the digital archive will be most effective with the inclusion of a dedicated computer workstation in the reference room. Headphones should also be provided for access to audiovisual material. If resources are limited, this computer workstation may be the same as the one used for digitization and digital preservation. However, these activities should be kept separate when visitors are accessing the digital material for reference.

The computer workstation for on-site access can be set up in multiple ways, depending on the complexity and useability of the VA Archive's catalog:

1. Internal storage either contains access files of all digitized material or can be loaded with access upon request, along with a copy of the catalog containing descriptive metadata identifying each file. This approach may be necessary if the VA Archive's catalog is primarily stored in systems like Google Sheets or Airtable.
  - a. Computer should be loaded with open-source or common software to display digital files, such as [VLC Media Player](#) (audio/video), Adobe Acrobat Reader, and Microsoft Office.
  - b. Computer can remain detached from internet access for increased security, if all materials are stored locally.
  - c. Built-in file search and accessibility tools (if enabled) provided on Windows or Mac environment.
  - d. Following the VA Archive's access policies, duplication and transfer of files should be limited for restricted material
2. Computer acts as a portal to catalogs like CollectiveAccess or ArchivesSpace that contain representations of digital material or links directly to them.
  - a. Catalogs provide internal means for display of materials, so installing specialized software for different media is less imperative.
  - b. There is an increased security risk if catalogs stored on external servers and computers require internet access to retrieve them. In this case, anti-virus software should be installed to ensure continual operation of the computer.
  - c. Visitors to the archive can navigate these catalogs in read-only mode, without the ability to change the metadata.

Establishing on-site access to digital material will require archival staff present to supervise use and facilitate discovery of the collections, similar to the access of physical material at the VA Archive. Additionally, staff will be needed to ensure the computer's operating system and software remain up-to-date and any technical issues addressed.

## Online Access

After establishing a method for accessing digital materials on-site, the VA Archive should consider making its digitized material accessible online for increased public access while still mindful of privacy and copyright concerns. Online access can be done in at least two ways:

1. Dissemination of finding aids for the collections and item-level description and digital display through the Online Archive of California, or standalone
2. Curated digital exhibits that pull across collections to feature themes or continuous stories

In either case, the VA Archive should consider methods of online display that increase accessibility to the variety of users that may wish to access the material. Some recommended approaches include:

- Functionality for mobile users who may not own or have access to a desktop or laptop computer.
- Transcriptions and time-stamped descriptions provided with textual or audiovisual materials. In some cases Optical Character Recognition (OCR) software can be implemented for automatically generating transcriptions from images with text, but this software carries additional costs and typically still requires human-led editing.
- Metadata included with the online display of materials encoded to be machine-readable by speech-to-text software, including alternative text for images and audiovisual content.
- The [Web Content Accessibility Guidelines](#) from W3C provide further considerations for representing material online in ways that support the diverse needs of the veterans' community.<sup>6</sup>

In addition to these accessibility considerations, the VA Archive should display a statement online explaining accessibility constraints and provide means for contacting the VA Archive for further assistance. This allows the VA Archive to be transparent about its intentions for accessibility and respond directly to the needs of its community.

Example of an accessibility statement from Michigan State University Libraries:

Although the MSU Libraries strive to collect, acquire and develop accessible digital/electronic collections, unfortunately, not all are. The MSU Libraries are able to provide remediated, accessible versions of digital/electronic library documents to library

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<sup>6</sup> "Web Content Accessibility Guidelines (WCAG) Overview," Web Accessibility Initiative (WAI), accessed November 26, 2019, <https://www.w3.org/WAI/standards-guidelines/wcag/>.

users. Please be in touch to discuss your specific request by contacting us at [libraryremediation@lib.msu.edu](mailto:libraryremediation@lib.msu.edu).<sup>7</sup>

The costs of maintaining an online catalog will include server space and domain registration. A community outreach program may also include social media to promote and highlight collection material of particular interest or relevance.

### Take-Down Notice

Any material posted online should provide a clear method of communicating requests to the VA to have the material removed from the website. Even when due diligence confirms the material online does not violate any ethical considerations, maintaining open lines of communication with users of the online catalog will ensure that any material online can be reported and responded to in a timely manner.

Example of a take-down notice from OCLC:

These digitized collections are accessible for purposes of education and research. We've indicated what we know about copyright and rights of privacy, publicity, or trademark. Due to the nature of archival collections, we are not always able to identify this information. We are eager to hear from any rights owners, so that we may obtain accurate information. Upon request, we'll remove material from public view while we address a rights issue.<sup>8</sup>

At a minimum, the online catalog of the VA Archive should host as much descriptive information about the collections as possible, whether or not the material has been digitized or is available as a digital representation. For material that has not yet been digitized, creating a representation in an online catalog ensures that users can still find the material. The VA Archive website should host a system in which users can request the digitization of these materials and inform the VA's digitization priorities with the interests of the veterans' community.

## **Digital Preservation**

While digitization can provide surrogate backups for physical documents, digital materials often have shorter life-spans than their physical counterparts due to rapid technological change and require a consistent digital preservation regime. Digital preservation aims to securely manage

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<sup>7</sup> "The Making of Modern Michigan - 'Digitizing Michigan's Hidden Past,'" Michigan State University Libraries, accessed November 28, 2019, <http://mmm.lib.msu.edu/>.

<sup>8</sup> "Well-Intentioned Practice for Putting Digitized Collections of Unpublished Materials Online," OCLC Research, 2010, <https://www.oclc.org/content/dam/research/activities/rights/practice.pdf>.

and maintain digital objects for long-term storage and access by addressing this phenomenon of technological obsolescence. Digital objects refer to born-digital, legacy media, and digitized materials for the VA Archive, such as media files generated through an oral history program, scanned documents, and imaged collection items. Digital preservation includes policy, strategy, and action in an effort to ensure accurate rendering for both human and machine-readability over time.<sup>9</sup>

General procedures for digital preservation are followed here by bullet points of specific recommendations with attention to VA Archive materials. These recommendations are in accordance with “Description and Access of Digitized Materials” and “Procedures and Standards for Digitizing Materials.” Annotated resources and citations conclude this section as additional reference for the areas of digital preservation most relevant to the VA Archive’s collection.

## **Procedures and Recommendations**

### Storage

Storage for preservation includes strategies at varying levels of involvement which aim to create multiple copies of digital surrogates in case of corruption, destruction, or other loss. Storage is inherently linked to access for both users and staff, therefore the choice of storage media will affect other workflows.

Multiple storage methods and a combination of different types are recommended to prevent data loss. Methods for backup master files include external hard drives, cloud server networks, or local server storage. All methods and preservation policies should be communicated to donors and reflected in any forms transferring ownership or copyright to help determine sustainable long-term management of material. Any off-site storage, including cloud or proprietary services, should be evaluated for security risks given the personal and federal nature of VA Archive material.

- Follow “3-2-1 Standard”
  - 3 copies of digital objects; save on 2 different storage types; 1 type stored off-site<sup>10</sup>
  - If using multiple external hard drives, try to use different brands to eliminate risk of hardware malfunction. Store hardware in stable conditions that are relatively unaffected by light, heat, and humidity.
  - For example to satisfy 3-2-1 standard, a digitized photograph file can live on a local on-site access computer, an external hard drive or network-access storage system on-site, and a cloud server back-up system stored off-site. See budget for specific brand recommendations and price points.

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<sup>9</sup> ALA, 2008

<sup>10</sup> Minnesota Historical Society and Local History Services, 2016

- Distinguish between access and preservation files
  - Access files may be smaller derivatives of master files for web-use, faster loading, or on-site display copies in a catalog.
  - Store master files as locked or “read-only” in non-proprietary file formats when possible.
- Leave room for growth
  - If the VA Archive continues to digitize its holdings and/or acquire digital media formats, more storage space will be needed. Assess the number of terabytes needed for preservation storage by auditing a sample collection that includes a range of media formats and leave plenty of leeway.
  - Consider rate of acquisition, collection development policy, and how rapidly digital holdings may grow
- Store digital object AND its metadata
  - Metadata should be linked to digital objects but stored separately. This insures that even if an object is lost, information about it can be accessed.
  - [Archivematica](#) is a standards-based, open source application built for long-term preservation that adheres to [OAIS](#) (Open Archive Informational System) model and standards including [PREMIS](#) (Preservation Metadata: Implementation Strategies). Like many open source tools, it is free to implement but may require developer experience to tailor to the VA Archive’s needs. See also: “Standards” subsection.
  - A simplified alternative is to store metadata and backup location information in CSV (comma separated value) files. CSV files can be imported in most spreadsheet software, including Google Sheets, Excel, and AirTable.

## Transfer

Preservation involves transferring material from one form or storage location to another. Digitizing physical material to digital representation is one form of material transfer; copying material to a storage method is another. Other transfers relevant for preservation include emulation, where original data/software is run on a current platform, and migration where data is transferred from a less stable platform to a more current one.

Just as the physicality of material is lost in the process of digitization, data and contextual information can be lost during storage back ups, emulation and migration. However, file integrity can be reported during transfers using checksums. A checksum value is akin to a digital fingerprint for a file, a unique identifier that helps monitor integrity over time<sup>11</sup>. File integrity, or fixity, monitors file change over time. Relevant issues for preservation include version control, corruption during transfer, bit rot, and obsolescence.

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<sup>11</sup> Community Archives and Heritage Group 2018

- Choose emulation versus migration depending on material type and desired access and user experience. This may differ between media formats, available resources, or method of digitization.
- Monitor fixity using checksum values.
  - Checksum reports should be executed with any digital transfer
  - Note that checksums are binary reports, and will only inform if a transfer has succeeded or failed. If corruption occurs, checksum values will differ but will not report on how or why corruption has occurred.
  - [Fixity](#) is a free utility recommended for libraries and archives for automated monitoring and reporting on the data integrity of stored files at custom frequency. Fixity includes a GUI (graphic user interface), so VA Archive staff without programming knowledge may set up without developer experience.
  - Other recommended tools for Linux, Windows, Mac, and cross-platform devices are listed on the [Bodleian](#) guide on fixity.
- Keep track of file versions and formats
  - [DROID](#) (Digital Record Object Identification) is one such tool available for free from the UK National Archives for identifying record format and matching it within a digital repository

### File Formats

File formats define how information is encoded a digital file and have long-term implications on preservation and access<sup>12</sup>. File formats are subject to obsolescence at a potentially faster rate than their physical carriers, however ISSA notes that “the fact that these problems are common to all modern industry makes them easier to manage than individual legacy audiovisual formats driven by specialist consumer markets.” In general and when possible, store information in open (non-proprietary) formats that use standard encodings. As the UK National Archives notes, “An electronic record is not fully fit-for-purpose unless it is sustainable throughout its required life cycle.”<sup>13</sup> The VA Archive must consider the long-term access of its materials, including the ways that digital access may evolve over time.

- Material types in the initial UCLA processing audit of the VA Archive include textual documents, photographic material, and legacy media (floppy disk, VHS, CD). Oral History initiatives and processed audio in the VA Archive collection will include audio and video files. For these materials, relevant digital file formats suggested for preservation according to the Library of Congress include
  - Textual Works: XML mark-up formats, PDF/UA, PDF/A, and PDF
  - Photographs and Graphics: TIFF, DNG, JPEG 2000, PNG, JPEG/JFIF, BMP, GIF
  - Audio: PCM WAVE, Broadcast WAVE, DSD

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<sup>12</sup> Digital Preservation Coalition, n.d.

<sup>13</sup> Brown 2008



- Video: IMF, ProRes, MPEG-2, XDCAM; original production resolution and frame rate should be maintained<sup>14</sup>
- Files for preservation should be highest possible resolution and saved without compression
- Preservation areas of note according to initial UCLA processing audit include legacy formats of magnetic and optical media. Information stored on floppy disks, VHS cassettes, and CDs should be migrated to more stable storage environments if budget allows for digitization of these items. Follow LAMMP (Legacy Archive Media Migration Platform) principles<sup>15</sup>:
  - Photograph the physical storage medium itself for documentation of context
  - Image and package file contents
  - Check for viruses
  - Generate metadata
  - Store in collection directory
  - Back up on storage repository
  - Invest in digital forensic tools
- Digital forensics tools such including [Kyroflux](#) (proprietary hardware and software) and [BitCurator](#) (open source, freely distributed software) are recommended by the Digital Preservation Coalition for additional file migration support.

## Standards

Standards facilitate long-term preservation by conforming material to internationally agreed upon practices and conventions. Relevant standards for the VA Archive will predominantly fall into the file format recommendations (see above). The Digital Preservation Coalition has assembled recommended operational and technical standards with attention to OAIS as a functional model and PREMIS for metadata.

- OAIS functional model “is used to establish workflows and technical implementations.”<sup>16</sup>  
In practice, the VA Archive can implement this model for preservation by preemptively specific responsibilities as outlined by OAIS:
  - Negotiate for and accept appropriate information from information producers
    - In the case of the VA Archive, this includes community members who donate material to the archive along with any community members, staff, or volunteers who assist with digitization.
  - Manage material in order to meet long-term preservation objectives
  - Determine the scope of the VA Archive’s user community
  - Ensure that the preserved information is independently understandable to the VA Archive’s user community

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<sup>14</sup> “Digital Preservation at the Library of Congress” n.d.

<sup>15</sup> “Imaging Digital Media for Preservation with LAMMP – Electronic Media Review” n.d.

<sup>16</sup> Lavoie 2014

- Follow documented policies and procedures to ensure the information is preserved against all reasonable contingencies, and that there are no ad hoc deletions
- Make the preserved information available to the VA Archive's user community, and enable dissemination of authenticated copies of the preserved information in its original form, or in a form traceable to the original.<sup>17</sup>
- PREMIS (Preservation Metadata: Implementation Strategy) is a metadata standard hosted by the Library of Congress that together with METS (Metadata Encoding and Transmission Standard) will support the preservation of digital materials.
  - The VA Archive can use PREMIS “as a checklist for evaluating candidate software. Systems which can support the PREMIS Data Dictionary will be better able to preserve information resources in the long term.”<sup>18</sup> [Archivematica](#) is one such software.

### Prioritization

In accordance with digitization priorities, the VA Archive is encouraged to assess priorities for digital preservation. Suggested entities in order of priority include:

- Items of significance to the VA Archive mission that are irreplaceable, damaged, or otherwise fragile and physically less accessible
- Items that have been digitized whose physical instances have deteriorated, faded, or been damaged
- Items of stated significance to members of the VA
- Items of stated significance to VA Archive collection donors
- Items that are frequently requested or exhibited
- Items on legacy media formats that have been successfully emulated or migrated to secure storage
- Items remaining in the collection

Additionally, [IASA](#) (International Association of Sound and Audiovisual Archives) recommends prioritizing materials that are “likely to degrade due to inherent instability, age or improper handling,” including:

- wax or celluloid cylinders
- nitrate film
- instantaneous audio discs of all types, especially “lacquer” discs
- acetate tapes
- acetate film showing signs of colour fading, unless stored frozen
- ½” EIAJ video tapes
- U-matic tapes

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<sup>17</sup> Ibid

<sup>18</sup> Congress and Committee n.d.

- recordable optical media (CD-R, DVD-R etc.)<sup>19</sup>

### Statement of Digital Strategy

A statement of digital strategy is recommended to clarify the goals of digital preservation in accordance with digitization priorities in *Procedures and Standards for Digitizing Materials*.

A section of the Library of Congress's statement provides a relevant example:

*Our plans for the future must entail preserving and protecting our collections and content. We will acquire, manage, and secure the Library's digital content and metadata to support responsible and trustworthy long-term stewardship. Digital media are subject to degradation just like physical materials, and preserving the utility of older computer files requires trained technical expertise. We will ensure that digital items in our collection have a verifiable chain of custody to ensure authenticity as objects are moved between storage media, updated, or migrated between formats. We will continue to investigate and practice methods of emulation and migration to provide continued usability of files and programs as technology evolves...We will monitor emerging trends in digital culture that will impact our operations, including new methods of expression in need of copyright protection and the shift of the creative and historic record increasingly to digital formats.*<sup>20</sup>

### **Digitization Standards for Reference**

Baldrige, Stacey. 2013. "Preserving the Past: A Basic Handbook for Archiving in Rural Alaska," 15.

<https://www.sustainableheritagenetwork.org/system/files/atoms/file/PreservingThePast-20130521.pdf>

Digital Library of the Carribean: "Digitization Training Manual", 2004.

[https://ufdcimages.uflib.ufl.edu/UF/00/09/16/53/00003/dLOCmanual\\_brief.pdf](https://ufdcimages.uflib.ufl.edu/UF/00/09/16/53/00003/dLOCmanual_brief.pdf)

Getty Research Institute: "The Archive of M. Knoedler & Co.: Processing and Digitization Acceleration", 2016. [https://www.neh.gov/sites/default/files/inline-](https://www.neh.gov/sites/default/files/inline-files/getty_research_institute_digitizing_the_knoedler_gallery_archive.pdf)

[files/getty\\_research\\_institute\\_digitizing\\_the\\_knoedler\\_gallery\\_archive.pdf](https://www.neh.gov/sites/default/files/inline-files/getty_research_institute_digitizing_the_knoedler_gallery_archive.pdf)

Helpful as a model for a grant application to obtain funding for large-scale digitization projects.

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<sup>19</sup> "15. Prioritisation | International Association of Sound and Audiovisual Archives" n.d.

<sup>20</sup> "Digital Strategy | Library of Congress," n.d.

“IDEP Partner Toolkit · UCLA.” n.d. Accessed December 4, 2019.

<https://uclalibrary.github.io/ideptoolkit/>.

A guideline to basic equipment needed for a copy stand setup that is up to current standards.

Minnesota Historical Society: “DIGITAL IMAGING FOR THE SMALL ORGANIZATION - VERSION 1.4.” n.d., 25. [http://discussions.mnhs.org/mnlocalhistory/wp-content/uploads/2011/05/guidelines\\_digital\\_for\\_small\\_organizations.pdf](http://discussions.mnhs.org/mnlocalhistory/wp-content/uploads/2011/05/guidelines_digital_for_small_organizations.pdf)

Helpful in terms of outlining priorities and technical specifications for community archive practices.

Puglia, Steven, Jeffrey Reed, and Erin Rhodes. 2004. “Technical Guidelines for Digitizing Archival Materials for Electronic Access: Creation of Production Master Files - Raster Images,” 87. <https://www.archives.gov/files/preservation/technical/guidelines.pdf>

NARA guidelines for creating digital master files.

Rochester Regional Library Council. 2019. “Scanning & Digitization User Guide — Rrlc.Org.” n.d. Accessed December 4, 2019.

[https://rrlc.org/digitization/newyorkheritage/nyh\\_training\\_materials/scanning-digitization-user-guide/#guidelines](https://rrlc.org/digitization/newyorkheritage/nyh_training_materials/scanning-digitization-user-guide/#guidelines).

Up-to-date guidelines for scanning and digitization practices for regional archives and libraries.

Queens Memory initiative at the Queens Library, New York:

<https://saaers.wordpress.com/2018/02/12/teaching-personal-digital-archiving-through-community-digitization/>

A reliable model for designing and implementing community digitization days at the VA Archive.

### **Annotated Digital Preservation Resources**

“11. Data Compression and Data Reduction | International Association of Sound and Audiovisual Archives.” Accessed November 25, 2019. <https://www.iasa-web.org/tc03/11-data-reduction>.

Lossy versus lossless compression explanation for audiovisual files

Community Archives and Heritage Group. “Digital Preservation for Community Archives,” January 2018. <https://www.communityarchives.org.uk/wp-content/uploads/2018/02/Digital-Preservation-for-Community-Archives-V1.4-2018.pdf>.

Digital preservation guide including robust introduction and practical steps for small organizations, with recommendations for free toolkits and software. Contains step by step

workflows, glossary of relevant terms, and simple table for preservation workstation tools.

“Digital Preservation | UC Irvine Libraries | Digital Scholarship Services.” Accessed November 25, 2019. <https://www.lib.uci.edu/dss/digital-preservation>.

Legacy Archive Media Migration Platform implementation at University of California Irvine including linked resources on web archiving tools.

“Digital Preservation at the Library of Congress.” Web page. Accessed November 25, 2019. <http://www.loc.gov/preservation/digital/>.

Tools, open source software, and recommended file formats for digital preservation endorsed by the Library of Congress.

“Experimental Jetset - Lost Formats.” Accessed November 25, 2019.

<https://www.experimentaljetset.nl/archive/lostformats>.

Visual representations of legacy media formats for identification.

“Guidelines on the Production and Preservation of Digital Audio Objects (Web Edition) | International Association of Sound and Audiovisual Archives.” Accessed November 25, 2019. <https://www.iasa-web.org/tc04/audio-preservation>.

Audiovisual-specific guidelines for digital preservation with key sections on target formats and systems, preservation planning, and small scale approaches.

National Digital Stewardship Alliance - Digital Library Federation. “Levels of Digital Preservation.” Accessed November 25, 2019. <http://ndsa.org//activities/levels-of-digital-preservation/>.

Graphic chart with tiered levels of involvement for digital preservation which does not include any technical jargon and is very readable, user-friendly.

“Preferred File Formats — UW Libraries.” Accessed November 25, 2019.

[https://www.lib.washington.edu/preservation/preservation\\_services/digitization-and-digital-preservation/preferred-file-formats](https://www.lib.washington.edu/preservation/preservation_services/digitization-and-digital-preservation/preferred-file-formats).

Chart of preferred file formats by confidence rate for many media types. This reference includes materials not yet found in the VA Archive, but may be an ongoing resource as additional material is donated and processed. In particular, email, software, and geospatial data may warrant attention.

“The Safeguarding of the Audiovisual Heritage: Ethics, Principles and Preservation Strategy (Web Edition) | International Association of Sound and Audiovisual Archives.” Accessed November 25, 2019. <https://www.iasa-web.org/tc03/ethics-principles-preservation-strategy>.

Audiovisual-specific guidelines for digital preservation with key sections on ethics, priorities, and responsibilities.

“Tools for Preservation Metadata Implementation: PREMIS (Preservation Metadata) - PREMIS: Preservation Metadata Maintenance Activity (Library of Congress).” Accessed November 25, 2019. [https://www.loc.gov/standards/premis/tools\\_for\\_premis.php](https://www.loc.gov/standards/premis/tools_for_premis.php).

Library of Congress listing for digital preservation tools including information about tool purpose, developer, price, and implementation.

“What Is Digital Preservation? | U-M Library.” Accessed November 25, 2019.

<https://www.lib.umich.edu/preservation-and-conservation/what-digital-preservation>.

Introduction to digital preservation chart for comparing emulation versus migration strategies.

## **Resources on Types of Metadata**

### Technical Metadata

“AES Standard for Audio Metadata - Core Audio Metadata.” Audio Engineering Society, 2011. <http://www.aes.org/publications/standards/search.cfm?docID=85>.

Technical metadata standards developed for audio files by the Audio Engineering Society.

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Library of Congress. “PREMIS: Preservation Metadata Maintenance Activity.” Accessed November 24, 2019. <http://www.loc.gov/standards/premis/>.

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## Appendix P. Oral History Program Proposal

**What is Oral History?** “Oral history is a field of study and a method of gathering, preserving and interpreting the voices and memories of people, communities, and participants in past events”<sup>21</sup>. Oral histories are most often conducted in an interview format, recorded as audio/visual documents, which are then supplemented with typed transcripts summarizing the verbal content of the audio recording.

### **Forms for Oral Histories**

Forms serve to ensure that legal matters, such as copyright, are clearly identified, explained and agreed to prior to documents being accepted and entered into the archival collection. Where research participants are concerned, forms also exist to ensure that the research participant is informed of their rights and responsibilities, and that they agree to the terms outlined in the form. Such forms exist to protect donors and research subjects, as well as the VA Archive and its representatives. As it pertains to oral histories being conducted by the VA Archive, research participants are both the subject being interviewed, as well as the interviewer. Types of forms that need to be added include:

**Release and Consent Forms**, which ensure the participants understand how the interview will be processed for the catalog and used post-interview. These are preventative measures which serves the legal purpose of acquiring the informed consent of the participants to submit to the process and use the resulting interview for the purposes disclosed within the form.<sup>22</sup>

**Photograph/video Consent Forms**, which explicitly state the purpose and use of the photographs and video taken of the participants.<sup>23</sup>

**Biographical Data Forms**, which obtain specific information from the subject of the interview for organizational purposes. While much of this information can and will be outlined in the interview, a form is simpler for this end of processing.<sup>24</sup>

**Deed of Gift Forms**, which are legally binding contracts that archives use when receiving items from persons or organizations that transfer the ownership of said item to the archive. In the instance of oral history recordings, the gift being transferred are the participants’ copyrights. It is during the deed of gift when the donor would choose to limit access to the item or not, and to what degree.<sup>25</sup>

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<sup>21</sup> “Oral History: Defined.” n.d. *Oral History Association* (blog). Accessed December 1, 2019.

<https://www.oralhistory.org/about/do-oral-history/>.

<sup>22</sup> [https://www.loc.gov/folklife/edresources/edcenter\\_files/samplerelaseforms.pdf](https://www.loc.gov/folklife/edresources/edcenter_files/samplerelaseforms.pdf)

<sup>23</sup> <https://www.loc.gov/vets/vetform-vetrelease.pdf>

<sup>24</sup> <http://www.emmaclark.org/wp-content/uploads/2018/08/Veterans-History-Project-Forms.pdf>

<sup>25</sup> “A Guide to Deeds of Gift | Society of American Archivists.” n.d. Accessed December 2, 2019. <https://www2.archivists.org/publications/brochures/deeds-of-gift>.

**Institutional Review Board (IRB) forms**, which are necessary to ensure that the participants would not be at risk of harm by participating in the interview. IRB forms are also needed to ensure that the organization conducting the interview is “compliant with the ethical standards and regulations governing human subject research.”<sup>26</sup>

Each form should be filled out as completely as possible by the relevant parties. The signed forms should be stored physically and backed up digitally in a safe location. No oral history should be accessed or disseminated without signed and available consent forms. See **Appendix Q** for examples of forms.

## **How to Conduct Oral History Interviews**

Oral history interviews may be conducted by archival staff, student interns, or veteran or other community volunteers. Conducting an interview is a skill which can be learned by any motivated party, provided proper training. The following educational manuals serve as guides to the process for two modes of interviewing: Formal and Informal.

### **Training Manual: Performing Oral Histories Formal Interviews**

*This training manual was created to instruct inexperienced individuals performing multi-session interviews on how to conduct the most beneficial oral history interviews possible. The guide provides suggestions on before, during, and after the interview with recommendations and a sample interview outline.*

#### **Preparing for the Interview:**

1. **Finding individuals** to interview
  - a. Participants at the GLA VA campus
  - b. Inquirers
  - c. Through personal contacts
2. Preliminary **Research**
  - a. Create a chronological outline of key points of the interviewee’s life and the history of war(s) they fought in. See **Appendix Q** for Biographical Form
  - b. Use multiple sources for background research such as books, newspapers, photographs, social media, etc.
  - c. Decide what time period/ topic you want to go into in detail
  - d. Research the history of the time period on which you will be focusing
3. Make an **Outline**
  - a. Create a goal for your interview: On what topics or time periods do you want to focus?
  - b. After your research, sketch an idea of what topics you want to cover

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<sup>26</sup> “Chapter 2 - Purpose of the Human Research Protection Office and Institutional Review Board | Institutional Review Board | University of Pittsburgh.” n.d. Accessed December 2, 2019.  
<https://www.irb.pitt.edu/content/chapter-2-purpose-human-research-protection-office-and-institutional-review-board>.

- c. Feel free to share the outline with the interviewee if desired
    - i. In certain situations it may make them feel more comfortable if they know which topics you may cover
    - ii. This allows them to preemptively let you know which ones they do not wish to discuss
- 4. Formulate **Questions**
  - a. Create a set of chronological questions to guide you if you cannot think of a question
  - b. Open-ended questions are best to allow your interviewee to talk in depth
- 5. Set a **time and place** to perform the interviews where the interviewee will feel at ease but where there is as little ambient sound as possible
  - a. Allot about 2 hours per session
  - b. Multiple sessions are preferred
  - c. Confirm appointment with interviewee about one day before
  - d. Provide address and directions if the interviewee is to travel to meet you
- 6. **Tools and Equipment**
  - a. Digital recorder
  - b. Questions
  - c. Quiet space
  - d. Extra Batteries/Chargers
  - e. Forms
  - f. Video Recorder
  - g. Pen
  - h. Notebook

#### Performing the Interview:

- 1. **Find a quiet meeting spot** with minimal distractions
- 2. **Run a test** of your audio device, microphone, and video recorder
- 3. Ensure recorder, microphone, and video camera are in close proximity to the interviewee
- 4. **Start** your audio recorder and video recorder
- 5. Feel free to **write notes** if it does not make the person you are interviewing uncomfortable
  - a. Be sure to still stay engaged while writing any notes
- 6. When beginning your recording state out loud:
  - a. Your name
  - b. The interviewee's name
  - c. Location
  - d. Date
  - e. Session number
  - f. Project name
- 7. **Inform** the interviewee that
  - a. They can pause, stop the recording, or take a break at any time
  - b. They can say as much or as little as they would like
  - c. They can let you know if they feel uncomfortable
- 8. **Reaffirm** that the interviewee is aware that their interview will be accessed online

9. As an **icebreaker** to make them feel more comfortable, possibly
  - a. Remind them what the interview is about and its value to the VA
  - b. Thank them for meeting with you
  - c. Have them discuss the photo or item they brought
10. Start with **background information** such as:
  - a. Birthdate/ place of birth
  - b. Childhood memories
  - c. Family history
11. Try to move forward with your interview **chronologically**
12. Meet with the interviewees over **multiple sessions** (if possible)
  - a. This helps to get a rich and complete story of the individual
7. Ask **open-ended questions**
  - a. Note: These are not yes or no questions. They allow your interviewee to have a longer response
  - b. Ex: “How did that make you feel?” Or “What led you to make that decision?”
8. Try to maintain a **neutral tone**
9. Try **not to make assumptions about** the interviewee or their experience

#### Post-Interview:

1. Turn off the recorder
2. **Thank the interviewee** for their time
3. Ensure that all of the **required forms are signed and saved**
  - a. Save in a database
  - b. Save in multiple locations
  - c. Make a copy of the forms and send one to the veteran via email or mail
4. **Set up a time to meet** for the next session with the interviewee
5. **Label** all recordings
6. **Send a thank you email, physical note, or phone call** to the person(s) interviewed for their time
7. **Jot down key terms or thoughts** you had during the interview about topics you will cover in future sessions
8. Save the digital recording in **two** backup places
9. **Listen through the recording** and formulate questions for the next interview session, if applicable
10. Create a **transcription** of the material
  - a. Software or transcribers
  - b. Can send a copy of the transcription to the interviewee to correct errors made on your part or if they misspoke
11. Download the audio onto the VA Archive’s website
  - a. Ensure that they allowed permission for this (copyright on the forms)
  - b. Redact any Personally Identifiable Information or information that “if lost, compromised or disclosed without authorization could result in substantial harm, embarrassment, inconvenience, or unfairness to an individual”
    - i. ([National Archives PII Information](#))



- ii. Ex: Social Security Number, driver's license number, criminal history, sexual orientation, medical history, etc.

## **RECOMMENDATIONS**

1. Try to stay within a certain period of the interviewee's life with each session (this will keep your interview organized and allow you to go in depth at certain points of their life)
2. In-person interviews are preferred but phone interviews are welcomed as well
3. Try to perform one-on-one interviews.
  - a. Group interviews can be harder to maintain control over the interview
  - b. Group interviews make it difficult to let each individual speak freely
4. Feel free to ask questions that were not prepared before the interview
  - a. Oral history is a conversation, let it flow naturally
5. Allow for silences and pauses
  - a. This allows the individual to think about their experiences
6. Use the questions only if you are struggling; think of the interview as a discussion
  - a. Though the interviewee should stay within the topics you want to discuss, allow them to go onto subjects you were not planning
  - b. Ask follow-up questions during the interview you had not prepared ahead of time.
7. If the individual you are interviewing goes off your timeline, let them speak and then try to draw them back to the period you want to focus on.
  - a. Try not to interrupt the interviewee
8. Have the interviewee bring a photo or material that they can tell you about. This may serve as a good ice-breaker if they are nervous.
9. Try to keep the focus on the interviewee throughout the interview.
10. We recommend that the transcripts and audio recordings remain in digital form in order to reduce paper and ink costs to the environment. All transcripts for editing and copies provided to interviewees should be sent via email unless a paper copy is specifically requested.
11. For interviewers with visual impairments, please see the video created by the Library of Congress for their Veteran's History Project for training and tips on how to perform oral history interviews.
  - a. [Library of Congress Veteran's History Project](#)

## **Example Oral History Interview Outline**

*Note: This will be more detailed and specific depending on whom you are interviewing*

### Background/ Early Childhood

- Date of Birth
- Name
- Where they grew up
  - Neighbors
  - House/ Apartment that they lived in
  - Games/ playing
- Family history
  - Parents - names, job, personality, fond memories, marriage
  - Siblings - older/younger, personality, job, fond memories, characteristics
- School
  - How were they in school (Ex: grades, friends, behavior)
  - Favorite grade, teacher, friends, etc.
  - Hardships
  - Teachers
- Experiences as a child that were impactful
  - Health
  - Sports
  - School
  - Food
- Topics that relate to their identity formation
  - Ex: Moving, hardships, music, games

### Teen Years

- Middle School
  - Friends
  - Extracurriculars
  - Sports/ Activities
- High School
  - Friends
  - Extracurriculars
  - Sports/ Activities
  - Religion?

### Young Adult Years

- College/ Jobs
- Hobbies
- Memorable Experiences
- Sports

### Adulthood

- Jobs
- Relationships
- War
  - Branch
  - Rank
  - Where served
  - Experiences
  - Important recollections
  - Awards/ Medals (if applicable)

## **Informal Oral History Education Manual**

*This training manual was created to instruct inexperienced individuals performing on-the-spot, pop-up interviews on how to conduct the most beneficial oral history interviews possible. The guide provides suggestions on before, during, and after the interview with recommendations.*

### Preparing for the Interview:

1. **Finding individuals** to interview
  - a. Participants at the VA campus
  - b. Inquirers
  - c. Through contacts you have
2. Preliminary **Research**
  - a. Find out about the event or place where you will be interviewing
  - b. Use different sources for research like books, newspapers, photographs, and social media
  - c. Think of a topic or time period you may want to focus on
3. Formulate **Questions**
  - a. Create a set of chronological questions (this can be written but does not need to be)
4. **Tools** and Equipment
  - a. Digital recorder
  - b. Microphone (if too noisy)
  - c. Quiet space
  - d. Extra Batteries/ Chargers
  - e. Forms
  - f. Video Recorder
  - g. Pen
  - h. Notebook

### Performing the Interview:

1. **Find a quiet spot** with minimal distractions
2. **Run a test** of your audio device, microphone, and video recorder

3. Ensure recorder, microphone, and video camera are in close proximity to the interviewee
4. **Start** your audio recorder and video recorder
5. Feel free to **write notes** if it does not make the person you are interviewing uncomfortable
  - a. Be sure to still stay engaged
6. **Start** your recorder
7. When beginning your recording state out loud:
  - a. Your name
  - b. The interviewee's name
  - c. Location
  - d. Date
  - e. Session number
  - f. Project name
8. **Inform** the interviewee that
  - a. They can pause, stop the recording, or take a break at any time
  - b. They can say as much or as little as they would like
  - c. They can let the interviewer know if they feel uncomfortable
9. As an **icebreaker** to make them feel more comfortable maybe
  - a. Remind them what the interview is about and its value to the VA Archives
  - b. Thank them for meeting with you
  - c. Have them discuss the photo or item they brought with them
10. Though the interviewee should stay within the topics you want to discuss, allow them to go onto subjects you were not planning
  - i. Ask questions during the interview you had not prepared ahead of time
11. **Ask open-ended questions**
  - a. Ex: How did that make you feel? Or What lead you to make that decision
12. Try to **maintain a neutral tone**
13. Try **not to make assumptions** about the interviewee or their experiences

Post-Interview:

1. Turn off the recorder
2. **Thank the interviewee** for their time
3. Ensure that all of the **required forms are signed and saved**
  - a. Save in a database
  - b. Save in multiple locations
  - c. Make a copy of the forms and send one to the veteran via email or mail
4. **Jot down key terms** or thoughts you had during the interview
5. **Save the digital recording** in **two** backup places
6. **Label** all recordings
7. **Send a thank you email, physical note, or phone call** to the person(s) interviewed for their time
8. **Listen** through the recording
  - a. Contact the individual to ask for clarification
9. Create a **transcription** of the material
  - a. Software or transcribers

- b. Can send a copy of the transcription to the interviewee to correct errors made on your part or if they misspoke
- 10. Download the audio onto the VA Archive's website
  - a. Ensure that they allowed permission for this (copyright on the forms)
  - b. Redact any Personally Identifiable Information or information that "if lost, compromised or disclosed without authorization could result in substantial harm, embarrassment, inconvenience, or unfairness to an individual"
    - i. (PII Information)
    - ii. Ex: Social Security Number, drivers license number, criminal history, sexual orientation, medical history, etc.

## RECOMMENDATIONS

1. Try to stay within a certain period of the interviewee's life with each session (this will keep your interview organized and allow you to go in depth at certain points of their life)
2. Open ended questions are best to allow your interviewee to talk in depth
3. Try to perform one-on-one interviews.
  - a. Group interviews can be harder to maintain control over the interview
  - b. Group interviews make it difficult to let each individual speak freely
4. In person interviews are preferred but phone interviews are welcomed as well
5. If the individual you are interviewing goes off of your timeline, let them speak and then try to draw them back to the period you want to focus on.
  - a. Try not to interrupt the interviewee
6. Feel free to ask questions that were not prepared.
  - a. Oral history is a conversation, let it flow naturally
7. Keep the recorder on until you know for certain that the interview is done
8. Have the interviewee bring a photo or material that they can tell you about. This may serve as a good ice-breaker if they are nervous.
9. Some **topics may be sensitive or traumatic**
  - a. Stop the interview if the interviewer is overwhelmed or too tired to continue
  - b. The needs of the person you are interviewing should be of primary concern
10. Try to keep the focus on the interviewee and their experiences throughout the interview.
11. We recommend that the transcripts and audio recordings remain in digital form as to cut paper and ink costs to the environment. All transcripts for editing and copies provided to interviewees should be sent via email unless a paper copy is specifically requested

12. For interviewers with visual impairments, please see the video created by the Library of Congress for their Veteran's History Project for training and tips on how to perform oral history interviews.
  - a. [Library of Congress: Veterans History Project Video](#)
13. Allow for silences and pauses
  - a. This allows the individual to think about their experience

## **Description of and Access to Oral History Materials**

### **Description of Oral History Recordings & Access for Archival Staff**

Description of archival holdings is necessary for organizational purposes and to provide access to the holdings by staff, researchers and other users. The level to which each record is described depends on the mission statement and goals of the archive, resources available and legal considerations. In the least, records should be described systematically in a controlled vocabulary in order to be made searchable by archival staff within the catalog itself<sup>27</sup>. In summary of the detailed outline of metadata provided within the "Description of Digitized Objects Through Metadata" section of **Appendix O**, metadata should include the following: a) technical metadata (file type, file size, etc) of the recording, b) administrative metadata (restrictions imposed upon the recording, such as privacy, copyrights, Institutional Review Board documents, etc), c) descriptive metadata which searchable details as to the content of the record (name of person interviewed, military branch, date of interview, etc); and, when necessary, d) structural metadata, which details the connections one recording has with others in the catalog<sup>28 29</sup>. As it pertains to Oral History, description may also need to include expanded details on the content of the recording, such as notes on points of potential interest in the recording, and/or a partial or full transcript of the content.

Example of Oral History Catalog Record:

<http://oralhistory.library.ucla.edu/Browse.do?descCvPk=30144>

### **Description of Oral History Recordings & Access Beyond Archival Staff**

Access to recordings and associated documents is also dependent upon the mission statement and goals of the archive, resources and legal considerations. Considering the relative ease of both the physical and digital reproducibility of recordings and the many types of database structures which can be employed, such as an Online Public Access Catalogs (OPAC), both the catalog of recordings and recordings themselves can be made accessible to users in the archive through

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<sup>27</sup> "Overview of Archival Description | Society of American Archivists." n.d. Accessed December 2, 2019. [https://www2.archivists.org/standards/DACS/overview\\_of\\_archival\\_description](https://www2.archivists.org/standards/DACS/overview_of_archival_description).

<sup>28</sup> Pomerantz, Jeffrey. 2015. *Metadata*. The MIT Press Essential Knowledge Series. Cambridge, Massachusetts ; London, England: The MIT Press.

<sup>29</sup> "Metadata – Oral History in the Digital Age." n.d. Accessed November 27, 2019. <http://ohda.matrix.msu.edu/gettingstarted/glossary/archiveglossary/metadata/>.

computer stations and remotely through a website, features described in greater detail in the “Description and Access of Digitized Materials” portion of **Appendix O**, under the subsection “Catalogs.”

Example of an oral history finding aid:

<http://scarc.library.oregonstate.edu/findingaids/?p=collections/findingaid&id=2282>

Example of an oral history with catalog record, full transcript and recording:

<https://dc.lib.unc.edu/cdm/compoundobject/collection/sohp/id/12031/rec/1>

## **Transcription of Oral History Audio Recordings**

In the interest of ensuring access to a wide audience of users, a typed transcription of each oral history interview should be completed<sup>30</sup>. This can be accomplished with a timed log transcript, which lists brief descriptions of points of interest within the recording next to a timestamp, or with a longform transcript which includes all portions of the interview. Transcription can be performed by skilled individuals, by specialized software, or a combination of both at various costs. The most cost-effective method may be to utilize transcription software, such as [Sonix](#) or [NVIVO](#), for the bulk of the transcription process, then review with a human eye for accuracy prior to publishing. This work can be performed by student interns interested in gaining such experience, or by veteran or other community volunteers, with training and supervision by archival staff.

Example of Transcription Guidelines for Student and Volunteer Transcribers:

<https://sites.uci.edu/vaohp/files/2014/07/12a.Transcribing-Guideline.pdf>

Typed transcriptions will assist a variety of users and purposes. A typed transcript acts as a record unto itself, which can be referenced or quoted in publication, or may be utilized in content-analysis research. A typed transcript can be printed on behalf of users who do not have access to the technology to listen to the archived audio recording or read the transcript via the OPAC. Typed transcripts also assist users with impairments in processing aural information, and may also serve to assist translations of the recordings into different languages and formats, such as Braille. Users requiring the aforementioned assistance represent underserved populations, who might otherwise not utilize the archive. Unlike legal agreements, which should be stored onsite in both print and digital formats, typed transcripts can be stored on site solely in digital format. Such digital documents should be reviewed routinely and migrated to new formats as others become obsolete, but there is no need to store a print format of a typed transcript, if space and environmental impact is a concern.

The potential need for translation services must be a consideration whenever access for the general public is concerned. As such, it may be beneficial to make available transcribers who are bi- or multi- lingual, and would be interested in transcribing the interviews into other languages. This would provide ease of access for those users for whom English is not a primary language.

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<sup>30</sup> “Best Practices.” n.d. *Oral History Association* (blog). Accessed November 27, 2019.  
<https://www.oralhistory.org/best-practices/>.

The VA Archive will also need to make amendments to the veteran forms, if need be, to include language translation as a clause. The transcriber performing the translation should demonstrate proficiency and fluency in the given language, as well as the source language of the original document.

A longform transcript will best serve the aforementioned types of users who may be seeking assistive access. Timed log transcripts are simpler to put together, which will increase the rate at which such records can be made accessible to a wide audience. A reasonable balance may be to prioritize creating timed log transcripts, for the sake of expediting general access, and adding longform transcripts as users request for such data are made or as labor allows the work to be done. Typed transcripts increase user access to the archive, and one or both formats should be made available digitally next to the audio recording in an OPAC.

Example of Oral History Transcript with Recording:

[http://oralhistory.library.ucla.edu/viewItem.do?ark=21198/zz00099gxt&title=TAPE%20NUMBER:%20III,%20Side%20One%20\(July%2021,%201989\)](http://oralhistory.library.ucla.edu/viewItem.do?ark=21198/zz00099gxt&title=TAPE%20NUMBER:%20III,%20Side%20One%20(July%2021,%201989))

Example of a Full (longform) Transcript:

<http://oralhistory.library.ucla.edu/viewFile.do?itemId=32979&fileSeq=7&xsl=http://oralhistory.library.ucla.edu/xslt/local/tei/xml/tei/styleSheet/xhtml2/tei.xsl>

Example of a Timed Log Transcript:

<https://www.baylor.edu/content/services/document.php/66437.pdf>

## **Reproduction of Oral History Documents as a Service**

Regarding records without restrictions, which would prevent such reproduction, an option to obtain a digital or hard copy of a recording and/or the transcription may be a desirable service provided by the archive. This could be accomplished via a download option through a website, or through a reproduction request for a physical copy to be made in the archive. This may allow the oral history to be collected by another formal institution, such as a library, for a local collection relevant to the history of the interviewed, for distribution for teaching purposes within a classroom setting, or for remote translation services. The interviewee and interviewer may appreciate copies for their personal collections, as may their families. While oral histories of veterans serve as supportive threads in our communal history as a nation, they are also personal histories. Reproduction as a service could be done as a courtesy for the veterans, free of charge, with fees for other parties.

## **A Note on Legacy Oral History Documents**

Within the scope of this program, legacy documents are materials pertaining to oral history found in the collection which existed prior to the Archive's formalization. They may include audio recordings, transcripts, forms, etc. Such documents may or may not be "complete" in their processing, as per the standards of the archives, and research as to their provenance (or history of origin) and legal standing may need to be conducted prior to publishing. While all original



documents should be kept as a matter of maintaining the integrity of the original order in which they were created, supplemental documents which clarify their origin, subject matter and/or legal restrictions may be added, and out-of-date formats, such as cassette tape, should be transferred to a more current and stable method of storage and preservation. See Appendix O, subsections “Storage” and “Transfer” for additional information.

### **Summary of archival description and how it should be conducted:**

- Archival description is the encompassing process by which archivists create representations of records, and not merely of the document or artifact itself.
- The interviews should be analyzed, and organized with its details concerning formal elements (creator, title, dates, contents, etc.) in order to facilitate the work’s identification, management, and understanding.
- It is necessary to explain the evidentiary value of the interviews. These provide examples of their lives and experiences both in and out of the war and can be used individually or as a collection to obtain a greater understanding of their positions. For instance, a veteran’s personal account of seeing and being supported by reinforcements during the Guadalcanal campaign in WWII could provide evidentiary value of the importance of such reinforcements for the outcome of the campaign.
- The level of detail should depend on the oral history as well as the needs of the VA Archive and its users. Details of the interview should also include how the recordings were maintained over time and if there were any interventions on the part of the archivist and why (e.g., the removal of an interview for placement in a different collection).
- The description should be revised when needed, depending on what will provide the best ease of access.
- The description of the collection as a whole should be brief, while the descriptions of each individual interview should be more detailed.
- The collection should adhere to a [Data Content Standard](#) in order for the VA Archive to maintain intellectual control, and because they are useful in providing guidelines on what type of data to include. It can be used with structure and value standards in order to promote interoperability (the ability of computer systems or software to exchange and make use of information).

### **References for Oral History Description and Access:**

“Copyright Information.” n.d. Accessed November 27, 2019.  
<http://oralhistory.library.ucla.edu/copyrightInformation.html>.

“Southern Oral History Program Interview Database.” n.d. Accessed November 27, 2019.  
<https://dc.lib.unc.edu/cdm/landingpage/collection/sohp>.

“Special Collections & Archives Research Center, Oregon State University Libraries.” n.d. Accessed November 27, 2019. <http://scarc.library.oregonstate.edu/>.

“UCLA Center for Oral History Research.” n.d. Accessed November 27, 2019. <http://oralhistory.library.ucla.edu/index.html>.

“Viet Stories – Viet Stories: Vietnamese American Oral History Project at UC Irvine.” n.d. Accessed November 27, 2019. <https://sites.uci.edu/vaohp/>

Example of Copyright Declaration, UCLA Oral History Research Center:  
<http://oralhistory.library.ucla.edu/copyrightInformation.html>

Example of a Legal Agreement, UCLA Oral History Research Center:  
<http://oralhistory.library.ucla.edu/SampleLegalAgreement.pdf>

## **Appendix Q. Oral History Program Forms**

- a. Consent Form - Interviewee**
- b. Consent Form - Interviewer**
- c. Audio/Video Recording Log**
- d. Material Donor Form**
- e. Interview Log**
- f. Photograph Log**
- g. Release Forms - Interviewee**
- h. Release Forms - Interviewer**
- i. Interviewee/Interviewer Form**
- j. Photographic Consent Form**
- k. Biographical Form**
- l. Deed of Gift**

## **VA Archive Oral History Consent Form - Interviewee**

### **The Oral History Interview**

Subject Selection: You are being asked to take part in an oral interview for the purposes of compiling first-person records of United States military veteran history. You have been asked to participate because of your personal experiences as a military veteran. Participation in this interview is on a volunteer basis, and there will be no monetary compensation for such participation.

Purpose of Oral History Interview: The purpose of taking an oral history is to create a holistic, reflective record of the subject's life and experiences. You will be asked about your history prior to service, your experiences as a service member, as well your life after service. General topics of discussion and specific questions will be provided to you prior to your interview to allow you time to reflect and gather relevant documents, such as photographs, letters, etc. You will also have the opportunity to speak about additional topics which you feel are pertinent to your historical record as a veteran.

Session Length and Environment: Each interview session will take approximately 1 to 2 hours. Efforts will be made to meet at a location which serves both the needs of the interview process (i.e. quiet environment), balanced with personal needs of the interviewee (i.e. privacy, physical accessibility, etc).

Documentation of Interview: All interview sessions will be audio- and/or video-recorded. Content of recordings may subsequently be transcribed into a text document. All documents, whether audio, video or textual, will be appropriately preserved and housed at the VA Archive. Restrictions notwithstanding, the general public will have access to these records via the archive's physical and digital catalogs. These records may be referenced or quoted in publication, as a result of their use as research material. Types of publication may include, but are not limited to, scholarly journals, public lectures, classroom discussions, radio, or television.

### **Rights and Responsibilities of Interview Subject**

Rights to Anonymity and Review of Records: You have the right to remain anonymous as a source, to edit the content of your interview(s) and associated documents prior to their deed of gift, to review all documents prior to addition to the archive's public catalogs, and to place restrictions upon access to their content. Any restrictions you request will not show up in the final copies of the records. All records will include a non-specific, public note regarding any edits or restrictions in the catalogs.

Right to Accommodation: You have the right to request any accommodations which may serve your ability to partake in this project. This may include requests to arrange formal services prior to an interview, such as, but not limited to, requesting a translator, hearing assistive technology

or access to an allergen-free environment. This may also include informal requests during an interview, such as, but not limited to, asking your interviewer to speak loudly and clearly, or skipping questions or topics which produce psychological or physical discomfort. Please do not hesitate to communicate a need.

Statement of Risks and Responsibilities: Recalling and expressing memories which may include experiences of combat or other instances of intense or traumatic experiences may produce feelings of psychological and/or physical discomfort. *Participants are expected to consider this fact and make necessary arrangements to mitigate potential risks to their wellbeing prior to their recording sessions.* Participants maintain the right to request a break or end a session early in order to protect their health, as well as the right to revoke their participation from the project entirely through a process of withdrawal.

Right to Withdraw: You have the right to withdraw from this project at any time, for any reason, without prejudice, *prior to the execution and delivery of the deed of gift*. This includes prior to, during, or after an interview. Upon request, any documents associated with previously recorded session(s) may be withdrawn from the process, given to you to hold, or destroyed upon your behalf. Request to withdraw may be made in person, or by contacting the VA Archives via email, phone call or letter.

### **Questions, Concerns and Comments**

If you have any questions about the research project or procedures, contact:

## VA Archive Oral History Consent Form - Signature Page

**Request for Anonymity** (*optional*): Do you request for your personally identifying information to be kept anonymous in the records? (circle): YES OR NO Initial: \_\_\_\_\_

I, \_\_\_\_\_, have read and reviewed the above, and understand my rights and responsibilities as oral history subject. By signing this document, I agree to participate in the interview process.

Interviewee Printed Name

\_\_\_\_\_ Date: \_\_\_\_\_

Interviewee Signature

\_\_\_\_\_ Date: \_\_\_\_\_

## **VA Archive Oral History Consent Form - Interviewer**

### **The Oral History Interview**

Interviewer Selection: You are being asked to conduct an oral interview for the purposes of compiling first-person records of United States military veteran history. Participation in this interview is on a volunteer basis, and there will be no monetary compensation for such participation.

Purpose of Oral History Interview: The purpose of taking an oral history is to create a holistic, reflective record of the subject's life and experiences. You will be asking the subject about their history prior to service, their experiences as a service member, as well their life after service. General topics of discussion and specific questions are to be provided to the subject prior to the interview to allow them time to reflect and gather relevant documents, such as photographs, letters, etc.

Session Length and Environment: Each interview session will take approximately 1 to 2 hours. Efforts will be made to meet at a location which serves both the needs of the interview process (i.e. quiet environment), balanced with personal needs of the interviewee (i.e. privacy, physical accessibility, etc).

Documentation of Interview: All interview sessions will be audio- and/or video-recorded. Content of recordings may subsequently be transcribed into a text document. All documents, whether audio, video or textual, will be appropriately preserved and housed at the VA Archive. Restrictions notwithstanding, the general public will have access to these records via the archive's physical and digital catalogs. These records may be referenced or quoted in publication, as a result of their use as research material. Types of publication may include, but are not limited to, scholarly journals, public lectures, classroom discussions, radio, or television.

### **Rights and Responsibilities of Interviewer**

Responsibilities as an Interviewer: The interviewee's history is the focus of this project and should be minimally interrupted. If you see that an interview has more to discuss you may urge the interviewee to provide or expand upon what they have to say. This should be done in a neutral way, guiding them or asking clarifying questions rather than pushing them into discomfort. If they do not wish to disclose further you have the responsibility to respect this decision. You have the responsibility to keep the interview about the interviewee and to ensure they feel comfortable throughout the session(s). If an interviewee is unable to continue, you should provide them with resources and contact a medical professional if the situation demands it.

Rights to Anonymity and Review of Records: You have the right to remain anonymous as an

interviewer, to edit the content of your interview(s) and associated documents as it pertains to your personal information, and to review all documents prior to addition to the archive's public catalogs. Any edits you request will not show up in the final copies of the records. All records will include a non-specific, public note regarding any edits or restrictions in the catalogs.

Right to Accommodation: You have the right to request any accommodations which may serve your ability to partake in this project. Please do not hesitate to communicate a need.

Statement of Risks and Responsibilities: Bearing witness to another person's memories, which may include experiences of combat or other instances of intense or traumatic experiences, may produce feelings of psychological and/or physical discomfort. *Participants are expected to consider this fact and make necessary arrangements to mitigate potential risks to their wellbeing prior to their recording sessions.* Participants maintain the right to request a break or end a session early in order to protect their health, as well as the right to revoke their participation from the project entirely through a process of withdrawal.

Right to Withdraw: You have the right to withdraw from as an interviewer at any time, for any reason, without prejudice. Request to withdraw may be made in person, or by contacting the VA Archive via email, phone call or letter. Please make any requests to withdraw as soon as possible, so other arrangements can be made to take the history of the subject.

### **Questions, Concerns and Comments**

If you have any questions about the research project or procedures, contact:



## VA Archive Oral History Consent Form - Signature Page

**Request for Anonymity** (*optional*): Do you request for your personally identifying information to be kept anonymous in the records? (circle): YES OR NO Initial: \_\_\_\_\_

I, \_\_\_\_\_, have read and reviewed the above, and understand my rights and responsibilities as oral history interviewer. By signing this document, I agree to participate in the interview process.

Interviewer Printed Name

\_\_\_\_\_ Date: \_\_\_\_\_

Interviewer Signature

\_\_\_\_\_ Date: \_\_\_\_\_

## Audio/Video Recording Log

### Name and Address of interviewer

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
Phone: \_\_\_\_\_ Email: \_\_\_\_\_  
Organization: \_\_\_\_\_

---

### Name and Date of Birth of Veteran Subject of Interview

Name: \_\_\_\_\_ Date of Birth: \_\_\_\_\_

---

**Recording Format:**

Video: \_\_\_\_\_ Audio: \_\_\_\_\_

Digital File Type: \_\_\_\_\_

-----

Estimated Length of Recording (in minutes): \_\_\_\_\_

Date of Recording: \_\_\_\_\_

-----

Minute Mark:

Topic:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Material Donor Form

Name of Donor: \_\_\_\_\_

Access  
Number: \_\_\_\_\_

Phone Number: (\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_

Mailing  
Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Gift  
Of: \_\_\_\_\_

Donation  
Information: \_\_\_\_\_

\_\_\_\_\_

## Oral History Interview Log

Name of Interviewee:

---

Date of Interview: 

---

Time of Interview:

---

Location of Interview:

---

Name of Witness(es): 

---

Session Number: 

---

Photograph Number: 

---

Video Number:

---

Project: 

---

Method of Recording: 

---

Interviewee Phone: 

---

Interviewee Email: 

---

Interviewee Address:

---

Notes: 

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## Photograph Log

Name of Interviewee: \_\_\_\_\_

Date of Birth(dd/mm/yyyy): \_\_\_\_\_

Associated Session(s): \_\_\_\_\_

Photograph #: \_\_\_\_\_ Location: \_\_\_\_\_ Date: \_\_\_\_\_

Description: \_\_\_\_\_

Photograph #: \_\_\_\_\_ Location: \_\_\_\_\_ Date: \_\_\_\_\_

Description: \_\_\_\_\_

Photograph #: \_\_\_\_\_ Location: \_\_\_\_\_ Date: \_\_\_\_\_

Description: \_\_\_\_\_

Photograph #: \_\_\_\_\_ Location: \_\_\_\_\_ Date: \_\_\_\_\_

Description: \_\_\_\_\_

Photograph #: \_\_\_\_\_ Location: \_\_\_\_\_ Date: \_\_\_\_\_

Description: \_\_\_\_\_

Photograph #: \_\_\_\_\_ Location: \_\_\_\_\_ Date: \_\_\_\_\_

Description: \_\_\_\_\_

Photograph #: \_\_\_\_\_ Location: \_\_\_\_\_ Date: \_\_\_\_\_

Description: \_\_\_\_\_

## Interviewee Release Forms

*Note: These forms are to be completed by the Veteran subject, or by their power of attorney. If the Veteran subject is deceased, the current, legal owner of the materials to be donated should complete the form.*

By signing this document, I \_\_\_\_\_, agree to take part in the VA Archive. I understand that the VA Archive will be collecting and maintaining audio/visual material regarding United States veterans' oral histories and related materials donated to the archive. The oral histories and materials may be used for research and educational purposes for the VA Archive and the public.

I acknowledge that the VA Archive will be holding the materials that come out of my involvement with the VA. This may include materials created in the course of my involvement, such as photographs, sound recordings, videos, and personal information, as well as additional materials donated by me in conjunction with this involvement, as part of my collection.

I give permission to the VA Archive over ownership of the physical materials a part of my collection. Also, I give permission to the VA Archive the right to utilize, copy, administer, re-distribute, and prepare other works in any medium. In giving these permissions I understand that I hold onto any copyright and related rights that I may hold.

I release the VA Archive and its assignees and designees, from any and all claims and demands coming from or in the use of my collection. This is including, but not limited to any claims of copyright infringement, defamation, invasion of privacy, or right of publicity.

If any of my collection contains materials that the VA Archive does not wish to keep within the collection, the VA Archive may deaccession said materials within its policies for material destruction.

Signature:

Date (MM/DD/YYYY):

Full Name (*Print*):

Address:

City:

State:

Zip Code:

Next of Kin Full Name:

Next of Kin Address:

City:

State:

Zip Code:

## Interviewer Release Form

By signing this document, I \_\_\_\_\_, agree to take part in the VA Archive. I understand that the VA will be collecting and maintaining audio/visual material regarding United States veterans' oral histories and related materials donated to the archive. The oral histories and associated material will be used as research and educational purposes for the VA Archive and the public.

I acknowledge that the VA Archive will be holding the materials that come out of my involvement with the VA. This includes photographs, sound recordings, videos, and personal information, as part of my collection.

I give permission to the VA Archive over ownership of the physical and digital materials a part of my collection. Also, I give permission to the VA Archive the right to utilize, copy, administer, re-distribute, and prepare other works in any medium.

I release the VA Archive, from any incidents that occur with use of the collection. For example, claims of copyright infringement, defamation, invasion of privacy, or right of publicity.

If any of my collection contains materials that the VA Archive decides is not to be kept within the collection, the VA Archive may get rid of said materials in following its policies for destruction of materials.

Signature:

Date (MM/DD/YYYY):

Full Name (*Print*):

Address:

City:

State:

Zip Code:

Telephone: (    )

Email:

Name of Veteran Interviewing:

Relationship to Veteran (*if any*):

## Interviewee/Interviewer Form

By signing this form, I (interviewee) \_\_\_\_\_, hereby grant, assign, and transfer to the VA Archive Oral History Program the rights, including all literary and property rights unless noted below, to utilize, share, and destroy the recording(s) and/or transcribed interview(s) recorded on \_\_\_\_\_, 20\_\_ and any other material associated with the interview such as video recording and photographs. This includes the right to use on the internet in any form, and permission to transfer the interview to future technological mediums. I give the Program the right to use and share my interview with educational sites for research and educational purposes.

By signing this form, I (interviewer) \_\_\_\_\_, hereby grant, assign, and transfer to the VA Archive Oral History Program the rights, including all literary and property rights unless noted below, to utilize, share, and destroy the recording(s) and/or transcribed interview(s) recorded on \_\_\_\_\_, 20\_\_ and any other material associated with the interview such as video recording and photographs. This includes the right to use on the internet in any form, and permission to transfer the interview to future technological mediums. I give the Project the right to use and share my interview with educational sites for research and educational purposes.

Likewise, I (the Associate Director), \_\_\_\_\_, of the VA Archive Oral History Program agree to preserve and care for the materials accepted by the VA Archive Oral History Program. I agree to uphold archival standards and ethics and will give access to the interviewer and interviewee if requested.

Note any restrictions:

Signature of Interviewee: \_\_\_\_\_ Date: \_\_\_\_\_  
Interviewee's name as s/he wishes it to appear on interview materials:

\_\_\_\_\_  
Interviewee's address:

\_\_\_\_\_  
(street or p.o. box) (city) (state) (zip code)

Interviewee's phone number: \_\_\_\_\_

Interviewee's email address: \_\_\_\_\_

Signature of Interviewer: \_\_\_\_\_ Date: \_\_\_\_\_

Interviewer's address:

\_\_\_\_\_  
(street or p.o. box) (city) (state) (zip code)

Interviewer's phone number: \_\_\_\_\_

Interviewer's email address: \_\_\_\_\_

Signature of Associate Director: \_\_\_\_\_ Date: \_\_\_\_\_



### Photographic Consent Form

In signing this form, I \_\_\_\_\_ allow the VA Archive to include and utilize all photographic or video material recorded or taken under the VA Archive Oral History Program for the VA. I allow these images and videos to be accessed by the public for education, research, and scholarly purposes. Title and all property rights for these photographs and/or video will transfer to the VA Archive, and the photos will be preserved at the VA Archive.

I provide permission for the photographs and videos to be used for public programming purposes or research. This includes television, radio, exhibitions, publications, electronic media, and the internet of live or recorded programs. I allow any other medium to use these photographs and/or video recordings with the VA Archive Oral History Program deems relevant to its goals.

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

VA Archive Director Signature: \_\_\_\_\_

Date: \_\_\_\_\_

## Biographical Form

This form must be provided to all veterans being interviewed. Please utilize multiple forms if the individual being interviewed was involved in multiple wars. These documents will only be visible to the VA Archive. Please fill this form out neatly and in full. A transcriber may be provided at your request.

Veteran's Name (*last, first, middle*):

Veteran's Address:

City: State: Zip Code: Country:

Date: Phone: ( ) Email:

Date of Birth: Place of Birth:

Next of Kin: Relationship:

Next of Kin Number: ( ) Next of Kin Email:

Next of Kin Address:

City: State: Zip Code: Country:

Branch of Service:

Services Dates (*MM/DD/YYYY*): to

Highest Rank:

*Circle One*: Enlisted OR Commissioned OR Drafted

Unit, Division, Battalion, Group, Ship, etc. (*Do not abbreviate*):

War or Conflict Served:

Location of Service (*City & State or Country*):

Battles or Campaigns (*Name*):

Medals or Service Awards:

Achievements:

Prisoner of War (*circle one*): YES or NO

Service Related Injuries (*list and explain*):

Additional Information:

## Deed of Gift

Donor Full Name:

Address:

City:

State:

Zip Code:

Phone Number: (     )

Email:

Copyright Information (*check one*):

☐ I transfer all of my copyright to the VA Archive

☐ I hold copyrights held by me, and I grant the VA Archive a non-exclusive, worldwide, royalty-free, irrevocable license to these materials. I give permission to the VA Archive rights to authorize the reproduction and publication of these materials for educational and scholarly use including research and accessibility to the public.

☐ I keep copyrights held by me and I give the VA Archive a non-exclusive, worldwide, royalty-free, irrevocable license to these materials.

☐ I keep copyrights held by me and I give the VA Archive a non-exclusive, worldwide, royalty-free, irrevocable license to these materials until the time of my death. I then give permission to the VA Archive rights to authorize the reproduction and publication of these materials for educational and scholarly use including research and accessibility to the public.

☐ I keep all copyrights held by me.

Discarded Materials (*check off*):

☐ I give the VA Archive permission to discard the materials donated during initial and future processing.

☐ I would like materials that are deemed to be discarded during initial or future processing to be returned to me or my next of kin, If the next of kin is unable to be contacted, I understand that the VA Archive may discard these materials.

Access Restrictions

☐ Yes part of my collection will contain restrictions (*circle one*)

Full Collection OR Selection of materials

Specify Items \_\_\_\_\_

☐ No part of my collection will not have restrictions

### Terms of Restrictions

Access will be closed to users OR User must receive my written permission to access items OR  
Other (*circle one*)

### Time Restrictions

- ☐ Yes, after a specified period of time  
☐ Yes, after my death  
☐ No, access will continue to be closed  
☐ No, written permission must be obtained from the following named person or persons during their lifetime(s)  
    Name:  
    Number: (    )    -  
    Address:

### Ownership:

I agree to give legal and physical ownership of my materials to the VA Archive. I agree with the VA Archive procedures and guidelines listed in their Donation Standards below. If additional materials are donated, this deed of gift will be applicable.

### Signature:

Full Name (*printed*):

Date:

Signature of VA Archive Authority:

Full Name of VA Archive Authority (*printed*):

## **References for Forms:**

### **Audio/Video Recording Log:**

American Folklife Center. "Audio and Video Recording Log." Library of Congress, September 9, 2019. <https://www.loc.gov/vets/pdf/vhp-2018-fieldkit-audiovideolog.pdf>.

### **Consent Forms:**

Washington County Historical Society. "Documents of Historical Interest for Washington County." Washington County Historical Society, 2019. <http://wchsutah.org/documents/documents.php>

Department of Asian American Studies. "Viet Stories Protocol Packet." Viet Stories Vietnamese American Oral History Project UC Irvine, 2011. <https://sites.uci.edu/vaohp/resources/vaohp-protocol-packet/>.

### **Photo Consent Form**

Department of Asian American Studies. "Viet Stories Protocol Packet." Viet Stories Vietnamese American Oral History Project UC Irvine, 2011. <https://sites.uci.edu/vaohp/resources/vaohp-protocol-packet/>.

### **Photo log**

American Folklife Center. "Audio and Video Recording Log." Library of Congress, September 9, 2019. <https://www.loc.gov/vets/pdf/vhp-2018-fieldkit-audiovideolog.pdf>.

### **Oral History Interview Log**

Savetz Publishing Inc. "Oral History Interview Log Template." Family Tree Templates. net, 2008. [https://www.familytreetemplates.net/preview/Oral\\_History\\_Interview\\_Log](https://www.familytreetemplates.net/preview/Oral_History_Interview_Log).

### **IRB**

University of California, Riverside Research and Economic Development. "UCR Research and Economic Development IRB Forms." University of California, Riverside Research and Economic Development, 1998. <https://research.ucr.edu/about/forms/research-integrity-forms.aspx#IRB>.

Office of the Human Research Protection Program. "Consent Templates." UCLA OHRPP, November 15, 2019. <http://ora.research.ucla.edu/OHRPP/Pages/ConsentTemplates.aspx>.

### **Veteran's Release Form**

American Folklife Center. "Veteran's Release Form." Library

of Congress, 2019. <https://www.loc.gov/vets/vetform-vetrelease.pdf>.

### **Interviewer's Release Form**

American Folklife Center. "Interviewer's Release Form." Library of Congress, 2019. <https://www.loc.gov/vets/pdf/vhp-2018-fieldkit-interviewers-release.pdf>.

### **Interviewee/Interviewer Form**

Department of Asian American Studies. "Viet Stories Protocol Packet." Viet Stories Vietnamese American Oral History Project UC Irvine, 2011. <https://sites.uci.edu/vaohp/resources/vaohp-protocol-packet/>.

### **Biographical Form**

American Folklife Center. "Biographical Data Form." Library of Congress, 2019. <https://www.loc.gov/vets/pdf/vhp-2018-fieldkit-biographical.pdf>.

### **Deed of Gift**

### **Interviewer Rights and Goals**

UCLA Center for Oral History Research. "UCLA Oral History Interviewing Guidelines." UCLA Library, 2015. [https://www.library.ucla.edu/sites/default/files/UCLA-COHR\\_Interviewing-Guidelines.pdf](https://www.library.ucla.edu/sites/default/files/UCLA-COHR_Interviewing-Guidelines.pdf).

## Appendix R. Textile Condition Report Form

### VA Archive Object Report / Condition Assessment

*Accession No.* \_\_\_\_\_

*Storage Location* \_\_\_\_\_

*Box / Tube I.D.* \_\_\_\_\_

*Date of Acquisition*  
\_\_\_\_\_

*Digital File Name / Location* \_\_\_\_\_

*Examiner's Name*  
\_\_\_\_\_

*Date of Examination*  
\_\_\_\_\_

*Type of Object :* ☐ Shirt ☐ Pants ☐ Jacket ☐ Historical ☐ Medal ☐ Textile ☐ Flag ☐ Banner

☐ Other ☐ Object ☐ Flag ☐ Shoes/Boots ☐ Quilt ☐ Rope ☐ Helmet ☐ Patch ☐ Cap/Hat

*Use :* \_\_\_\_\_

☐ Male ☐ Female ☐ Adult ☐ Child

*Comments :* \_\_\_\_\_

*Description of the Object :*  
\_\_\_\_\_  
\_\_\_\_\_

*Artist / Maker* \_\_\_\_\_

*Title* \_\_\_\_\_

*Date of the Object* \_\_\_\_\_

*Provenance* \_\_\_\_\_

*Exhibit History :* \_\_\_\_\_

*Dimensions : Height \_\_\_\_\_ Width \_\_\_\_\_ Length \_\_\_\_\_ Depth \_\_\_\_\_*

*Circumference \_\_\_\_\_ Chest \_\_\_\_\_ Shoulder to Hem \_\_\_\_\_*

*Inseam \_\_\_\_\_ Neckline \_\_\_\_\_ Size \_\_\_\_\_ Sleeve Length \_\_\_\_\_ Waist \_\_\_\_\_*

### ***Fiber Objects – Textiles - Costume & Clothing***

*Type of Fiber : ☐ Cotton ☐ Flax ☐ Hemp ☐ Jute ☐ Ramie ☐ Silk ☐ Synthetic ☐ Wool*

*☐ Other \_\_\_\_\_*

*Type of Weave : ☐ Brocade ☐ Basket ☐ Braid ☐ Canvas ☐ Crepe ☐ Damask ☐ Flat Silk ☐ Gauze*

*☐ Knot ☐ Linen ☐ Pile ☐ Organza ☐ Satin ☐ Shantung ☐ Taffeta ☐ Tussah ☐ Velvet*

*☐ Other; Comments : \_\_\_\_\_*

*Embellishments - Decorations - Attachments : ☐ Appliqué ☐ Buttons ☐ Beads ☐ Embroidery*

*☐ Enamel ☐ Feathers ☐ Fur ☐ Gems ☐ Glass ☐ Hair ☐ Hooks ☐ Jetting ☐ Metallic*

*☐ Painted ☐ Pitch ☐ Plastic ☐ Plaster ☐ Printed ☐ Wax ☐ Other*

*Comments : \_\_\_\_\_*

*Method of Attachment : \_\_\_\_\_*

*☐ Adhesive ☐ Pins ☐ Sewing ☐ Velcro ☐ Other*

*☐ Missing Elements ☐ Missing attachments ☐ Detached Pieces*

*Comments : \_\_\_\_\_*



*Basketry & Weaving* : ☐ Bark ☐ Feathers ☐ Leaves ☐ Reeds ☐ Roots ☐ Sticks ☐ Twigs  
*Weaving Technique* : ☐ Braiding ☐ Caning ☐ Coiling ☐ Plaiting ☐ Twining ☐ Wicker  
*Other Media* : ☐ Bone ☐ Ceramic ☐ Composite ☐ Fiber ☐ Glass ☐ Horn ☐ Ivory ☐ Leather / Hide

☐ Metal ☐ Paper ☐ Pigment ☐ Shell ☐ Skin/Sinew ☐ Stone ☐ Teeth ☐ Wood ☐ Other

*Comments and Description* : \_\_\_\_\_

\_\_\_\_\_

### *Condition Assessment*

**\*\* Note the size, extent, severity, and location of problems on or with the Object. \*\***

☐ *Abrasion / Abraded* \_\_\_\_\_

☐ *Accretions* \_\_\_\_\_

☐ *Artificial / Mechanical Stress* \_\_\_\_\_

☐ *Breaks in the Warp or Weft* \_\_\_\_\_

☐ *Cut / Tears* \_\_\_\_\_

☐ *Corrosion* \_\_\_\_\_

☐ *Cloudy* \_\_\_\_\_

☐ *Crocking* \_\_\_\_\_

☐ *Crease / Dent* \_\_\_\_\_

☐ *Discoloration / Fading* \_\_\_\_\_

☐ *Distortions/ Irregularities* \_\_\_\_\_

☐ *Dust/ Particulate Matter* \_\_\_\_\_

☐ *Embrittlement* \_\_\_\_\_

☐ *Encrustation* \_\_\_\_\_

☐ *Fire Damage* \_\_\_\_\_

☐ *Flaking / Lifting* \_\_\_\_\_

☐ *Folds* \_\_\_\_\_

☐ *Fraying / Unraveling* \_\_\_\_\_

☐ *Holes / Missing Areas* \_\_\_\_\_

☐ *Loss of Warp or Weft* \_\_\_\_\_

☐ *Oxidation Yellowing* \_\_\_\_\_

☐ *Salts / Powdery Crusts* \_\_\_\_\_

☐ *Splitting* \_\_\_\_\_

☐ *Staining / Soiling* \_\_\_\_\_

☐ *Surface Dirt* \_\_\_\_\_

☐ *Tacky Surface* \_\_\_\_\_

☐ *Tarnish* \_\_\_\_\_

☐ *Weak Seams* \_\_\_\_\_

☐ *Worn / Uneven Wear / Use* \_\_\_\_\_

☐ *Water Damage* \_\_\_\_\_

*Previous Repairs - Restoration - Alteration - Tailoring - Additions :*

☐ *Historical* ☐ *Indigenous* ☐ *Institutional* ☐ *Private Collections*

☐ *Professional Conservation*

*Comments :* \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*Biological Condition - Infestation :* ☐ Insect / Pest ☐ Mold / Mildew ☐ Smoke / Charcoal ☐ Water

☐ Previous Evidence ☐ Active ☐ Dormant ☐ Contained / Quarantined ☐ Uncontrolled / Spreading

☐ Casings ☐ Chewed ☐ Eggs ☐ Frass ☐ Holes ☐ Loss ☐ Specks ☐ Webs ☐ Woolly Fluffs

*Treatment :* Date \_\_\_\_\_ ☐ Isolated ☐ Vacuumed ☐ Re-Housed ☐ IPM Abatement

*Comments :* \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### *Treatment Recommendation*

☐ Object Isolation / Quarantine ☐ Hepa-Vacuuming ☐ Re-Housing ☐ Freezing ☐ Fumigation ☐  
☐ Oxygen Depravation ☐ Hand Sewn Lining ☐ Custom Support Mount ☐ New Storage Location ☐  
☐ RH / RT Monitoring ☐ IPM Monitoring ☐ Photo Documentation ☐ Consolidation/Stabilization ☐  
☐ Wet-Cleaning ☐ Pigmentation/ Dying ☐ Structural Repairs ☐ Deacidification

### ***☐ Professional Conservation Consultation - Treatment***

*Description :* \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*Date of Treatments Implemented :* \_\_\_\_\_

*Examiner's Name :* \_\_\_\_\_

*Additional Comments :* \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*Scheduled Monitoring Dates and Notes :* \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Appendix S. Box Registry

Box#	Date Registered	Last handled by	Title of Boxes	Basic Content Description (material and subject)	HIPAA/ Beach House / Nitrate Flags	Condition Notes	Box Size	Other Notes
1	10/31/19	SW/LS	National Soldiers Home (Buildings, Funerals, Processions)	<p>Photographs:</p> <p>VA facilities, National soldiers home</p> <p>Hospital 1940</p> <p>Cemetery, Funeral precession</p> <p>Memorial day parade, Trips</p> <p>Photographic postcards:</p> <p>Grounds postcard from 1914</p> <p>12 8x10 black and white portraits unnamed</p>	Photocopy article on beach house?		hollinger legal	
2	10/31/19	MN/LK	VAVS Carnival 1960 - 1968 / VAVS Newsletters & Reports of Annual Meeting (1971-1975)	<p>Documents: VAVS Carnival 1961, VAVS Carnival 1960</p> <p>VAVS Newsletter, Fall 1971 (x3 copies)</p> <p>VAVS Report of Annual Meeting, 1971</p> <p>VAVS Report of Annual Meeting, 1975</p> <p>VAVS Report of Annual Meeting, 1974</p>			hollinger letter	

				<p>VAVS Carnival 1962</p> <p>VAVS Carnival 1980 Flyer</p> <p>VAVS Carnival 1966 Carnival 1967 &amp; 1968</p>				
3	10/31/19	SW/LS	Hospital: Facilities, staff, and surgical residents	<p>Urology ward and hallway photographs and associated negatives</p> <p>Negative of a group shot "Board of Gov."</p> <p>Photos and negative of the Inspecting Party</p> <p>Head shots group shot negatives</p> <p>Close up photographs of Wadsworth and Mattison taken from group shot</p> <p>Photograph of Maj. J.W. Wadsworth</p> <p>Group shot from VA Wadsworth 1974</p> <p>Loose negatives 4x10</p> <p>Line drawing of first hospital building</p> <p>Surgical Residents VA Wadsworth Hospital Center 1973-74</p> <p>Inspecting Soldiers</p>	<p>Black and white contact sheet image of patient sitting beside bed?</p>		hollinger legal	

				<p>Home Wood, Wadsworth, Berry March 1916</p> <p>Group photos "3 old group shots, Board of Gov. Mattisons"</p> <p>Surgery at Sawtail: a brief history with material related to a therapeutic workshop in the arts therapy section V.A Wadsworth Hospital, including completed booklet and booklet materials</p> <p>Collection of headshots of the Association of VA surgeons</p>				
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4	10/31/19	SW/MN/L K	<p>Photo album filled with photographs from a soldier's tour in the South Pacific 1945 (some graphic content)</p> <p>Album includes "Restricted" document from Headquarters 63d Infantry</p> <p>Administrators Certificate of Appreciation 1984</p> <p>Special Thank You to the staff of VAMC LA Wadsworth 1980</p> <p>Award for Patriotic Service through the U.S. Savings Bonds Program</p> <p>Combined Federal Campaign Commendation Presentation to Personnel Service 1980</p> <p>City of Los Angeles Certificate of Appreciation Wadsworth Veteran Medical Center 1981</p> <p>Black and White Veterans Administration Portrait 1980's?</p> <p>Employees Handbook Veterans Administration 1978</p> <p>Misc. letters with the U.S. Department of Labor letterhead "American Legion</p>	Water damage, some elements are slightly sticky	hollinger legal
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				<p>Auxiliary Employment Program"</p> <p>Photo and multiple copies x 48 of a military band stamped Photography Clinic Manual Arts and Rehab Service May 1967</p> <p>Gold guest book 1976</p> <p>3 Medium format contact sheets and a strip, "Crosby photo," Thunder Ford Hotel, July 1, 1964</p> <p>Medium format contact sheet, woman with doll collection, Nov 21, 1964</p> <p>Loose photo prints, Christmas event, Dec 12, 1959</p> <p>Small photo print, Protective Security Headquarters building, Aug 9, 1973</p> <p>Small photo print, of newspaper obituary of veteran (?)</p> <p>Photo print, Christmas event, 1955</p> <p>Photo print, Christmas event, 1946</p> <p>Photo print, Christmas event, 1957</p> <p>2 Photo Print, Christmas event,</p>			
--	--	--	--	--	--	--	--

				<p>1952</p> <p>Notepad catalog (?), "Book #1 MPC," 1983</p> <p>Folder, deeds and documents about VA buildings and fire station, Dec 11 1945</p> <p>Empty folder 1967 army bands</p> <p>Sheet of polaroid's of veterans industrial workshops, date unknown</p> <p>Folder of photo prints, 1976</p> <p>Folder of "deeds contracts"</p> <p>Documents and correspondence related to nearby freeway (405)</p>				
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5	10/31/19	LK/MN	VA Events 1948-1994	<p>35mm contact sheet with photos of press event, contains images of patients in hospital beds (2/19/1988)</p> <p>4 index cards with names of performers for Veterans, 1950</p> <p>The Outlook newspaper, 5/30/1988</p> <p>Folder containing documents relating to No Greater Love Luncheon, 1980</p> <p>Folder containing documents relating to VA Consumer Affairs Mini Conference, 1994</p> <p>1988 VA Gala tickets</p> <p>The Outlook Newspaper, 4/26/1988</p> <p>LA West Magazine, 3/1988</p> <p>The Palisadian Post, 5/26/1988, related to centennial (x5 copies)</p> <p>Cahuenga Library 60th Anniversary Open House flyer invitation, 1976 (x2 copies)</p> <p>LA West Magazine, May 1988 (x8 copies)</p> <p>Evening Outlook Newspaper, 7/21/1986, "Personality</p>	possible HIPPA violation with patients in bed?	hollinger legal
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				<p>pooches star at veterans show"</p> <p>Evening Outlook Newspaper, 10/24/1984</p> <p>Flyer for Brentwood's Home Town Parade (x2 copies, no date)</p> <p>Folder containing documents relating to Veterans Centennial Gala, 1988</p> <p>MRAC Reports Flyer, January, 1961</p> <p>Photographic print of General Erskine Speaker Memorial Day, Sawtelle, CA 1948</p> <p>Photographs dated 1970, two women shaking hands, check?</p> <p>Schedule of Special Activities, VA Wadsworth Hospital, 1975</p> <p>Envelope containing research and development proposals, 2000-2001</p> <p>Coordinates of cemetery</p> <p>LA Times clipping, "2/5/1990, "A Rare Change to Right a Wrong of Our Youth"</p> <p>Traverse sheet (x8), 1947</p> <p>Envelope labeled, "Prints,</p>				
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				<p>Photographs, &amp; Work Papers", reference photos for new VA site</p> <p>Proposed blueprints for UC Medical Center, 1947</p> <p>Photographic print of Mike Garcia, Canteen Officer</p> <p>Envelope labeled Mr. Mabunga</p>				
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				<p>Photo print of Soldiers' Home, ca. 1892</p> <p>35 mm negative strip black and white, "Wilshire and Bonsall intersection ca. 1982," VA campus reference photos</p> <p>Medium format, black and white negatives of Soldiers' Home</p> <p>Various photo prints of a veterans event, 1970s (?)</p> <p>Photo print (ca. 1900 (?))</p> <p>Photo print, Halloween party</p> <p>Photo print, WL-CHEC</p> <p>Photo print of the Wadsworth Hospital</p> <p>Photo print, President William McKinley addressing soldiers, 1901</p>					
6	10/31/2019	MN/LK						hollinger letter	
7	10/31/2019	MN/LK		<p>[list of contents on notepad sheet in box]</p> <p>Various photos 1948-1956</p>		<p>Photo in poor condition; adhesive residue on many items; negatives are starting to stick together</p>		hollinger letter	

				<p>2 negatives of a VA building</p> <p>Photo prints related to Star Wagons/film crew on VA campus</p> <p>Photo prints black and white, aerial shots of VA campus</p> <p>Photo prints of a flea market (?)</p> <p>Photo prints of women with American Legion Auxiliary Snack Bar</p> <p>Floppy disks</p>		1 ALASB photo print has damage from multiple foldings	hollinger letter	
8	10/31/2019	MN/LK						
				Slide photos of buildings, surrounding area, staff, majority of Building 500 when newly built (1950s?)			hollinger legal	
9	11/4/2019	MC						
(Can)10	11/4/2019	MN		~800ft reel, 16mm print (grey can)		severe acetate deterioration		Can is in top right drawer of wooden cabinet, quarantined with can 52
				binder filled with correspondence with Mabel Patton, 1952-1958			hollinger letter	
11	11/4/2019	BG						
(Can)12	11/4/2019	MN		~800ft reel, 16mm print (blue can) "Veterans Administration, Within Our Grasp"				

13	11/4/2019	MC	<p>Mix of slides and prints multiple sizes</p> <p>Dedication program event 1955</p> <p>Heart Award folder with prints and 35mm film negatives</p> <p>1994 Heart Award folder with film negatives and a contact sheet</p> <p>Two folders of photos of staff including nurses and administration in sizes small to 8"x11"</p> <p>Aerial Shoto folder with photo prints all 8"x11"</p> <p>Folder with 2 contact sheets</p> <p>Perf Award envelope with 3x5 color photo prints</p> <p>Folder with 35mm film strips</p> <p>1st Place Photos envelope with 8x11" prints</p> <p>Photo folder with 8x11" prints</p> <p>Folder with 8x11" prints, contacts sheets, and negatives all in BW</p> <p>Folder with slides, contact sheets, and 35mm film</p>	<p>HIPAA — possibly has pictures of patients in first folder</p>	<p>hollinger legal</p>
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14		BG	<p>Flat white box (not archival) with no top, in a plastic bag. Delicate Photo and document album, 1943-1946. Underneath album is a Korean Flag</p>	Album cover is loose, black pages are flaking			
15	11/4/2019	KR	<p>Photo prints labeled "Photography Clinic; Manual Arts Therapy Sect.; Phys. Med &amp; Rehab Serv." 1969</p> <p>Photo print of various different services/division staff in the Administration</p> <p>Reference slip; Maintenance January 1971</p> <p>Folder for Harry C Cunningham: paper Korea pamphlet, letter from CA governor Earl Warren, certificate, photos of Cunningham, Library of Congress Veterans History Project pamphlet, Typhoid fever notice with sketches of a festival mask and Korean worker on the back</p>			hollinger letter	

16	11/4/19	MN	1990s	<p>4x6 photo prints (color) of VA event (construction/demolition, people wearing hard hats); 1994</p> <p>2 empty envelopes labeled, "bldg. 206 construction 6-14-96" and "demolition bldg. 3 6-14-96"</p> <p>5x7 photo prints (bw) of VA scientists looking through microscopes</p> <p>5x7 photo prints (bw) construction related</p> <p>Empty letter envelope labeled, "Bldg 3 demolition May 31, 1996"</p> <p>Empty envelope labeled, "John Burnett Photos, AUD./Speech Path, Bldg 10, 1/18/94"</p> <p>Folder with documents related to Bakersfield Outpatient Clinic</p> <p>8x10 BW photo prints, VAMC Sepulveda, CA 1-26-94, Inspection Tour, Bldg. 3, Earthquake 1-17-94</p> <p>35mm BW contact sheets</p> <p>35mm BW negatives</p> <p>4x6 photo prints (color) of construction of</p>			hollinger letter
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			<p>new VA clinic (Sepulveda) (possible flag?) 1990s</p> <p>Sheet of photo slides, construction of new VA clinic (Sepulveda), dated 6-13-95</p> <p>Floppy disk, labeled "10/20/98 – LAPOC Walk-Thru for Nickelson Care Day, Togo West Visit, No Smoking – Sandi R., BJ Smoking</p>				
17	11/4/2019	MC	<p>Folder of photos with contact sheets, multiple sizes of prints from small to 8"x11" (2 have a hard cardboard backing and velcro)</p> <p>Folder of maps and directories in document and pamphlet form</p> <p>Health education resource center</p>			hollinger legal	

				<p>1979 photo folder with 8"x11" paper copies, 8"x11" photo prints, 3x5 photo prints, 5x7 photo prints, 120mm photo negatives</p> <p>Library guide pamphlet</p>				
18	11/4/19	HL/GM	Carnival 1966-1967	<p>8x10 photo prints (bw) of 1967 carnival event hosted at VA, ft. photos of performers, clowns, and fair booths</p>		<p>severe curling on some photos, some torn on edges, some bending/wrinkling</p>	hollinger letter	
19				<p>Files moved from cardboard box— Some files in grey hanging folders, removed.</p> <p>Blue accordion folder- Hospital administration files</p> <p>Chapel restoration project printed presentation</p> <p>Various newspapers, articles, memos, undated. Needs further review and description</p> <p>VA history in Newspaper articles, pamphlets, etc. 1970-80s.</p> <p>Empty "Bill Clinton photos" folder</p> <p>Quarters application, 1971.</p>	<p>HIPAA-- "health fare" photos flagged</p>		hollinger letter	

				<p>Perry Point documentation</p> <p>Mr. Anderson photos</p> <p>Photos in "health fare" folder flagged for HIPAA</p>				
20	11/4/2019	MC		<p>Box of CDs (1-14)</p> <p>1-black CD box (2005) JPGs, AVI, and MPGs</p> <p>2-orange CD sleeve (2005) pictures</p> <p>3-orange CD sleeve (2005?)</p> <p>4-orange CD sleeve (2005) AVI</p> <p>5-blue CD sleeve with business card (2005) pictures</p> <p>6-blue CD sleeve (2005) pictures</p> <p>7-11-white CD sleeves (2005) JPGs for all 5</p> <p>12-green CD sleeve (2004) pictures</p> <p>13-green CD sleeve (2005) pictures</p>			hollinger letter	

				14-yellow CD sleeve has 2 CDs (2005) pictures				
21	11/4/19	CH	VA Dental Resident Photographs	<p>Photo prints of VA Dental Residents (1995-1996)</p> <p>35 mm BW contact sheets</p> <p>35 mm BW film</p> <p>120 mm BW film</p> <p>Large format BW negatives</p> <p>Photo prints of dental retainers or dentures (1994-1995) (FLAGGED FOR HIPAA)</p> <p>Photo slides of medical instruments (6/1996)</p> <p>Document listing Standard Resident Kit</p>	Photo prints of dental retainers or dentures-possibly photos of patients?		hollinger letter	
22	11/4/19	MN	VA Land Proposal Documents	Paper documents relating to VA Land Proposal , dated 1970s-1980s			hollinger letter	

23	11/4/2019	KR	<p>Photo prints "Earthquake Evac. Photos" 1-17-1994</p> <p>Photo prints documenting deterioration of buildings 1994</p> <p>Photo Prints of "Roof Seperation" 1-18-1994</p> <p>Photos of Building 3 Demolition April- June 1996</p>			hollinger letter	
24	11/4/19	LS	<p>Brentwood Westwood News</p> <p>Mounted images (flags on gravesites)</p> <p>Voluntary Service- Volunteers booklet, photos of volunteer groups</p> <p>Brochure for VAMC</p> <p>LAWest Supplement on West LA VMAC</p> <p>Land Use Study</p> <p>Land Use Maps</p> <p>Building Directory</p> <p>Plot plan for Wadsworth Hospital Center 1973</p> <p>Mabel Patton Obituary LA Times</p> <p>VA Historical Library File Index</p> <p>Wadsworth Theatre Calendar 1991</p>			hollinger letter	

				<p>West LA VAMC Factsheet</p> <p>Notes on VA Grounds Property Research</p> <p>Newspapers/Clippings: Evening Outlook, Witnell News, California Amvet</p> <p>Media Package: VA Secretary Jesse Brown visit to West LA VAMC</p> <p>Patient Information Code</p> <p>Portraits: B&amp;W 8x10 subjects unknown</p> <p>Partial essay on Civil War war and American warfare</p>				
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25	11/4/19	MN	Photos of VA Campus	<p>5x7 BW photographic prints of VA event (memorial day? Possibly 70/80s)</p> <p>BW medium format (120mm) negatives, aerial building</p> <p>BW 120mm contact strip, buildings</p> <p>Large format BW negative, buildings</p> <p>5x7 BW print, Dining Hall Soldier's Home</p> <p>8X10 BW print, aerial of VA campus</p> <p>8x10 BW print, patients in beds/wheelchairs outside of VA bulding, Hemodialysis unit, VAMC Sepulveda, 1/17/94</p> <p>8x10 BW print, VA Library Service, Patients Library, Medical Library, Hospital Day, Brentwood, May 1958 (FLAG FOR DIGITIZATION)</p> <p>8x10 color prints mounted on matte board of VA campus, possibly 70s</p> <p>8x10 BW print, aerial shot of campus, old, possibly 30s? Silver emulsion degradation (FLAG)</p>			hollinger letter
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				<p>8x10 BW print, shot of veterans eating at diner, 50s (FLAG)</p> <p>[Content taken from same crate as box 19]</p>				
26	11/4/19	HL/GM	Carnival of 1968/1970	<p>8x10 Photo prints (bw) of Carnival event at VA 1968 &amp; 1970. Photos of performers, clowns, fair booths.</p> <p>Two calander pages</p>		<p>some severe curling, light bending and tears. Paperclip removed from photos of Navy Band in Folder 1970 pt 2</p> <p>Curling, cut, and torn</p>	<p>hollinger letter</p>	

27	11/4/19	AS	<p>Childcare Documents 1980's/90's</p> <p>Documents related to Treetop Center - Childcare center at the VA; Handwritten notes; Docs mention Kathy Mowers Moore and Sarah Hammond;</p> <p>Centennial Documents</p> <p>Documents related to the purchase of the Cyclotron for Neutron Therapy</p> <p>Events - Wadsworth Theater events; Sneak Peak Screenings; "Today in West LA Newsletter"</p> <p>Documents related to Land Development and Sale - Veteran's Park Preserve 1990s; Arcadia B. Sterns De Baker and Juan Bandini Heirs</p>			hollinger letter
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28	11/4/19	GM	<p>Carnival 1971/ VA Newsletter 1987-1990</p> <p>5x7 BW photo prints of 1971 carnival event hosted at VA, ft. photos of performers, clowns, and fair booths, mentions of Jewish war veterans group</p> <p>1980's documents kept in original medical file titled "Space Medical Service" (FLAGGED AS POTENTIAL HIPPA)</p> <p>Unknown size medical space floor plan found at end of 1980's doc file (FLAGGED FOR MOLD &amp; DAMAGE UPPER LEFT CORNER)</p> <p>Documents relating to "Private Use of Federal Property", memo from Van Dyck Hubbard, includes 2 page ad "What Should I Do With My AT&amp;T?", also includes duplicate copy packet</p> <p>Documents on "Occasional Use of Public Buildings" and "Management of Buildings and Grounds"</p> <p>VA Newsletters 1987-1990, lots of paperclips have been removed</p>	<p>Potential HIPPA in documents relating to medical space usage</p>	<p>Medical space floor plan has mold and related damage on upper left corner</p>	<p>hollinger letter</p>
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				<p>Photo prints of dental residents</p> <p>Photo slides of dental instruments (dated 12/1996)</p> <p>Large format BW negatives</p> <p>35 mm BW film</p> <p>35 mm BW contact sheets (one slightly damaged)</p> <p>Document of dental department's special request for Special Contribution Award</p> <p>120 mm BW film</p>				
29	11/4/19	CH	VA Medical Staff Photographs	<p>5x7 BW print, Nephrology '94 Group Photo</p>	Dental Perio. Res. 96-97- contact sheet damaged	hollinger letter		
30	11/4/19	CH	VA Medical Staff Photographs (cont'd)	<p>8x10 BW print, Nephrology fellows group photo (dated 11/95)</p> <p>5x7 photo prints</p> <p>35 mm BW film</p> <p>8x12 photo print</p> <p>Medium format BW negatives</p> <p>Photo slides of Neurology department staff</p> <p>35 mm BW contact sheets</p>				
31	11/4/19	LS	Wadsworth Signal 1973-1976	Multiple copies each edition				

				Brentwood Beat (Christmas 1973, Thanksgiving 1976)				
				Volunteer Recognition Ceremony Pamphlets 1974, 1976				
32	11/4/19	LS	VA periodicals	Wadsworth Signal Christmas 1975			hollinger letter	
33	11/7/19	LK/LS/HL/ SW	1972 Patient Relocation Project	Loose documentation papers			hollinger letter	
34	11/7/19	LK/LS/HL/ SW	Bound survey reports for VA (Washington DC)	By Booz, Allen and Hamilton Management Consultants (Volumes IV, VIII, IX, X); all documents		Good	hollinger letter	
35	11/7/19	LK/LS/HL/ SW	VA Photos and Negatives	3x5 BW prints, Hospital staff and hospital facilities  Corresponding Negatives to above  3x5 BW prints and corresponding negatives, Housing Units  8x11 Aerial Color Advert of Hospital & Nursing Home, multiples  8x11 BW Prints, Female pilots/service members, 1940s/50s  Timeline 1994-95  Printed News articles 1995  8x11 Sepia Prints,	Potential Beach House in Negatives of housing units	Mostly good.  Some distortion in negatives  Some bent negatives	hollinger letter	

				Public service officers				
				2 Matte-backed prints				
				Aerial Color prints				

36	11/12/19	MN	Director Ken Clark Portraits	<p>Folder containing contact sheet &amp; negatives of Ken Clark. Dated 10-1993. BW, medium format (120mm), Envelope with large BW prints of portrait</p> <p>Folder containing Several 3x5 color photographs of Clark at a Veterans event, Likely 1990s</p> <p>Folder containing contact sheet &amp; negatives of Ken Clark. Dated 3-1996. BW, 120mm</p> <p>Folder containing 35mm negatives, 1 photo slide, wallet &amp; 5x7 BW photographic prints. NEGATIVES &amp; SLIDE NEED SREHOUSING</p> <p>Folder containing color, 3X5 photographic prints, BW 5x7 photographic prints, BW 35mm contact sheet, 35mm BW negatives, and Document for Request for Medical Media Production Service of VA Event regarding Mission Statement for West LA Medical Center. Dated 2/1995 (NEGATIVES SHOULD BE REHOUSED) Ken Clark appears.</p>			hollinger letter
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				<p>Envelope with photo slides of Mission Statement Cake Walk Event (SHOULD BE REHOUSED)</p> <p>Folder containing 35mm, color (c-41) negatives labeled, "Ken Clark Farewell"</p> <p>Folder containing 35mm &amp; 120mm, BW negatives, wallet size photographic prints of portraits of K. Clark.</p> <p>Folder containing 35&amp;120mm negatives, additional unknown negative gauges as well, BW 120mm contact sheets, various 5x7 &amp; wallet size photographic prints. NEEDS RESHOUSING</p> <p>Folder containing 35mm &amp; 120mm contact sheets 5x7m 8x10, wallet size portraits NEEDS RESHOUSING also negatives.</p>				
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				<p>Newspaper clippings 1980s - VA related clippings; "VA in the New" clippings digest;</p> <p>Misc. Administrative: 5 year facilities plan; History of Wadsworth</p> <p>Misc. Programing: "Changing gears for new careers;" "Women in the workplace;"</p> <p>VA Property: Property purchase project</p> <p>M.A.S Space Project</p> <p>Research Task Force</p> <p>Space - Research Service Wadsworth Division</p> <p>Notepad - Sarah Hammond?</p>				
37	11/15/19	AS		Correspondence			hollinger letter	
38	11/18/19	KR		1980s "The Salute" newsletter/vet profiles			hollinger legal	
39	11/18/19	KR		<p>"Today in West LA" newsletters</p> <p>VA reports</p> <p>Event flyers</p> <p>Newspapers/clippings</p>		Many clippings are taped onto sheets of construction paper	hollinger legal	

				<p>Photos of a meeting</p> <p>1940s photos (mostly banquets photos and few personal photographs)</p> <p>1980s awards ceremony photos</p> <p>Photos of 1991 PTSD Inpatient program ribbon cutting ceremony</p> <p>Photos of: 9/13/62 Patton Gift, Sawtelle; 10/20/62 Russell Gilden 50 Year Wedding; 7/11/62 ALA Installation; 4/27/62 ALA Malissie Jean Ambassador; 1/10/62 ALA Patton Reception, Patriot Hall; 12/8/62 "Send A Gift"; 5/1/62 Purple Heart, Holly 83 Installation; 12/12/64 "Send a Gift Shop"</p> <p>Letter from Frida Francis Mooney, 1939</p>				
40	11/18/19	KR			HIPPA		hollinger letter	
41	11/18/19	KR		<p>1940s images of the VA campus</p> <p>1969 public relations photos</p>		EXTENSIVE water damage; images have to remain in plastic folders because bits have stuck to the plastic. Mold.	hollinger letter	

				<p>All from the 1980s-1991:</p> <p>Memos, notes, official correspondence, reports, etc.</p> <p>Aerial photos of the VA campus (undated)</p> <p>Meeting notes</p> <p>Event flyers</p> <p>Newspaper articles, clippings</p> <p>Constitutional Bicentennial celebration materials</p> <p>Interactions with UCLA</p>					
42	11/18/19	KR							hollinger letter
43	11/22/19	MN/KR/A S	[UNPROCESSED]	newspaper clippings, ash tray					hollinger legal
44	11/22/19	MN/KR/A S	[UNPROCESSED]	VA Medical Records. Handled on volunteer day.	HIPPA FLAG				24 x 12 x 10 Stor-All white box
45	11/22/19	MN/KR/A S	[UNPROCESSED]	misc paper documents; misc photographs					hollinger letter
46	11/22/19	MN/KR/A S	[UNPROCESSED]	misc paper documents; misc photographs					hollinger letter
47	11/22/19	MN/KR/A S	[UNPROCESSED]	misc paper documents; misc photographs					hollinger letter
48	11/22/19	MN/KR/A S	[UNPROCESSED]	Photographic material, Portraits. Handled on volunteer day	POSSIBLE HIPPA FLAG				24 x 12 x 10 Stor-All white box
49	11/22/19	MN/KR/A S	[UNPROCESSED]	misc slides, negatives, prints, documents					24 x 12 x 10 Stor-All white box

50	11/22/19	MN/KR/A S	[UNPROCESSED]	misc photographic material; contact sheets, documents			24 x 12 x 10 Stor-All white box	
51	11/22/19	MN/KR/A S	[UNPROCESSED]	misc paper documents; cross reference	HIPPA FLAG		hollinger letter	
(can)52	11/22/19	MN/KR/A S	[UNPROCESSED]	16mm film, severe acetate deterioration		Severe acetate deterioration. Should be quarantined	quarantined with can 10	Can is in top right drawer of wooden cabinet, quarantined with can 10
53	11/22/19	MN/KR/A S	[UNPROCESSED]	AV material; VHS, Cassettes, 16mm film, 1/4" audio tape, cassettes for possible oral history "intergenerational project"	Flag for ORAL HISTORY Subgroup	1/4" tape loose wind and moderate-severe creasing	hollinger letter	
54	11/22/19	MN/KR/A S	[UNPROCESSED]	flagged for mold		MOLD	hollinger legal	Box quarantined, is under processing table
55	11/22/19	MN/KR/A S	[UNPROCESSED]	misc documents; cross reference box 51, 58, 59	HIPPA FLAG		hollinger legal	
56	11/22/19	MN/KR/A S	[UNPROCESSED]	newspaper clipping; photographic prints			hollinger legal	
57	11/22/19	MN/KR/A S	[UNPROCESSED]	negatives and slides			24 x 12 x 10 Stor-All white box	
58	11/22/19	MN/KR/A S	[UNPROCESSED]	cross reference box 51 and 55 and 59			hollinger letter	
59	11/22/19	MN/KR/A S	[UNPROCESSED]	cross reference box 51 and 55, 58			hollinger letter	

60	11/22/19	MN/KR/A S	[UNPROCESSED]	metal plates; possible stamping materials			10 x 5.5 x 4.5	in wooden cabinet, second drawer from the bottom
61	11/22/19	MN/KR/A S	[UNPROCESSED]	photo slides			11 x 6 x 9	wooden cabinet second drawer from the bottom
62	11/22/19	MN/KR/A S	[UNPROCESSED]	photographic material			24 x 12 x 10 Stor-All white box	
63	11/22/19	MN/KR/A S	[UNPROCESSED]	negatives, contact sheets, photographic materials			24 x 12 x 10 Stor-All white box	
64	11/22/19	MN/KR/A S	[UNPROCESSED]	photographic material			24 x 12 x 10 Stor-All white box	
65	11/22/19	MN/KR/A S	[UNPROCESSED]	photographic material			24 x 12 x 10 Stor-All white box	
66	11/22/19	MN/KR/A S	[UNPROCESSED]	photographic material			24 x 12 x 10 Stor-All white box	
67	11/22/19	MN/KR/A S	[UNPROCESSED]	photographic material; slides			24 x 12 x 10 Stor-All white box	
68	11/22/19	MN/KR/A S	[UNPROCESSED]	photographic material; slides			24 x 12 x 10 Stor-All white box	
69	11/22/19	MN/KR/A S	[UNPROCESSED]	av (VHS); photographic material; documents			24 x 12 x 10 Stor-All white box	
70	11/22/19	MN/KR/A S	[UNPROCESSED]	misc. photographs			hollinger letter	
71	11/22/19	MN/KR/A S	[UNPROCESSED]	misc. documents; correspondence; cross reference 73			hollinger letter	

72	11/22/19	MN/KR/A S	[UNPROCESSED]	misc. documents 1975-78			hollinger letter	
73	11/22/19	MN/KR/A S	[UNPROCESSED]	misc. documents; correspondence; cross reference 71			hollinger legal	
74	11/22/19	MN/KR/A S	[UNPROCESSED]	photographic material; documents; handled on volunteer day			hollinger legal	
75	11/22/19	MN/KR/A S	[UNPROCESSED]	photographic material; documents; handled on volunteer day			hollinger legal	
76	11/22/19	MN/KR/A S	[UNPROCESSED]	photographic material, slide, documents			hollinger legal	
77	11/22/19	MN/KR/A S	[UNPROCESSED]	photographic material, slide, documents			hollinger legal	
78	11/22/19	MN/KR/A S	[UNPROCESSED]	photographic material, slide, documents			hollinger legal	
79	11/22/19	MN/KR/A S	[UNPROCESSED]	misc. documents; correspondence; cross reference 71 and 73			hollinger letter	
80	11/22/19	MN/KR/A S	[UNPROCESSED]	paper documents and photos			hollinger legal	
81	11/22/19	MN/KR/A S	[UNPROCESSED]	paper documents 1950s, cross reference 82			hollinger legal	
82	11/22/19	MN/KR/A S	[UNPROCESSED]	paper documents 1950s, cross reference 81			hollinger legal	
83	11/25/19	MN	[UNPROCESSED]	metal plates			hollinger letter	
84	11/25/19	MN	[UNPROCESSED]	photo negatives, 1950s			hollinger legal	

85	11/25/19	MN	[UNPROCESSED]	water damaged photo prints and negatives		water damaged, possible mold	brown bankers box	quarantine d under table, wrapped in plastic bag
86	11/25/19	LS	[UNPROCESSED]					
87	11/25/19	KR	[UNPROCESSED]	correspondence, paper documents			hollinger legal	
88	11/25/19	KR	[UNPROCESSED]	paper documents			hollinger legal	
89	11/25/19	MN	[UNPROCESSED]	contact sheets, slides, prints, portraits			hollinger letter	
90	11/25/19	MN	[UNPROCESSED]	contact sheets, sliders, prints, portraits			hollinger letter	
91	11/25/19	KR	[UNPROCESSED]	photographs			hollinger letter	
92	11/25/19	MN	[UNPROCESSED]	photo prints, laminated documents, drum sticks?, patches, gold tassel, children's letters			hollinger legal	
93	11/25/19	MN	[UNPROCESSED]	photo prints, slides, paper documents			24 x 12 x 10 Stor-All white box	
94	11/25/19	MN	[UNPROCESSED]	photographic material, prints			24 x 12 x 10 Stor-All white box	
95	11/25/19	MN	[UNPROCESSED]	photographic material, prints			24 x 12 x 10 Stor-All white box	
96	11/25/19	MN	[UNPROCESSED]	photographic material, slides, negatives, prints			24 x 12 x 10 Stor-All white box	
97	11/25/19	MN	[UNPROCESSED]	medical records, photographs	HIPPA Flag		24 x 12 x 10 Stor-All white box	



98	11/25/19	MN	[UNPROCESSED]	medical records	HIPPA Flag		24 x 12 x 10 Stor-All white box	
99	11/25/19	KR	[UNPROCESSED]	ash trays, proceedings on the commission of veterans healthcare book			hollinger legal	
100	11/26/19	LS	[UNPROCESSED]	Large format photos. Portraits and Ariel shots			hollinger legal	
101	11/26/19	LS	[UNPROCESSED]	Photos, slides			hollinger legal	
102	11/26/19	LS	VA Library Files 1990s	files, notes photos			17 x 12 x 9 White Xerox box.	
103	11/26/19	LS	[UNPROCESSED]	files, notes photos			hollinger letter	
104	11/26/19	LS	[UNPROCESSED]	Books, newspapers			hollinger legal	
105	11/27/19	AS/SW	[UNPROCESSED]	misc. documents/ photos			12 x 18 x 10	
106	12/02/2019	LS	Glass/Metal Plates	metal plates; possible stamping materials		extremely fragile	10 x 5.5 x 4.5	in wooden cabinet, second drawer from the bottom

## Appendix T. Sample Item-level Registry

ID	SERIES	ERA	MEDIUM/MATERIAL TYPE	LOCATION	DESCRIPTION	CONDITION NOTES	OTHER NOTES	DATE ENTERED	ENTERED BY	LAST MODIFIED	MODIFIED BY
2019.23	Portraits of Soldiers	Korean War (July 1950 - January 1955)	gelatin silver photographic print	Box 1	5"x7", BW, dated 1954, includes group shot of soldiers in uniform posing in front of....	Print shows signs of wear,  Minor tears and folds at print edges		10/24/19	MN		