AMISTAD RESEARCH CENTER

Archives and Library
Policy and Procedure Manual

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INTRODUCTION

The Amistad Research Center is the nations' largest independent archives and manuscripts repository specializing in the history of African Americans and ethnic minorities. The Center is one of the first institutions in the United States to collect African American and ethnic historical records. Established in 1966 as part of the American Missionary Association's Race Relations Department at Fisk University in Tennessee the Center has been dedicated to the preservation and access of America's ethnic heritage. The Race Relations Department's purpose was to improve human relations through research and education. The Center was the first institution created to document the American civil rights movement and became an independent non-profit archive in 1969.

The collections are international in scope documenting cultural movements, civil rights, race relations, education, politics, art and local communities. The Center contains a diverse collection of over 25,000 books including rare and first editions, more than 2,000 runs of periodicals dating from 1826, 30,000 pamphlets and a collection of approximately 1.5 million news clippings begun in 1942. Photographs dating from 1859 total more than 250,000 in various formats including tintypes and glass plate negatives. Microfilm of collections from the Center and other repositories total more than 14,000 reels. Multi-media collections of video and audiotapes, reel-to-reel film and compact disks of oral histories with civil rights activists, community leaders, artists and musicians consist of more than 400. The Center also owns a small but valuable collection of African and African American art consisting of more than 800 works.

The Center is governed by a 24-member board of directors and is a 501 (c) (3) organization that relies on individual memberships, private donations and grant funding. The Center' mission as defined by its mission statement is:

"The Amistad Research Center is committed to collecting, preserving, and providing open access to original materials that reference the social and cultural importance of America's ethnic and racial history, the African Diaspora, human relations, and civil rights. Amistad's purpose is to provide a home to primary and secondary sources that document the histories of peoples, communities, and nations, and to make resource materials for writing and rewriting history accessible, giving equitable treatment to the contributions of underrepresented groups."

BACKGROUND AND DEPARTMENTS

The Archives and Library Department was reorganized in 2008, into three distinct managerial units of Acquisitions, Processing, Reference and Library Services. The goal of this reorganization was to enhance the areas collections management and customer service at the Amistad Research Center. The departmental managers work independently and collaboratively with each other and the executive director to acquire significant historical materials to meet the mission of the institution, provide the appropriate level of documentation about the institution's collections, and preserve the collections for long-term access for education and research.

ARCHIVAL PRINCIPALS
Provenance and Original Order

Provenance
Identification of the <u>origins</u> or the <u>creator</u> of the records whether it be an individual or an organization. Identification of the provenance of archive and manuscripts collections provides a way to arrange and describe large complex collections. Provenance is usually the main entry for staff in locating a collection.

> Manuscripts or personal papers = individuals
> Official records = institutions or organizations
> Collection = artificially constructed or collected

Manuscripts e.g.
Chester Himes papers, a manuscripts collection with Chester B. Himes as the creator of the materials, which were generated by him throughout his life-time. Manuscript collections can also have more than one creator (provenance) especially if the collection continues with multiple donations over a period of years or consists of records from a whole family.

> Chester Himes papers = Chester B. Himes (provenance)
> Lesley Himes papers = Lesley Packard Himes (provenance) and Chester B. Himes (secondary provenance)

The bulk of additional Himes materials are the personal papers of Lesley Packard Himes generated by her after Chester Himes' death and are considered Mrs. Himes papers rather than an addenda to the Chester Himes papers.

Archives or official records e.g.
United Church Board for Homeland Ministries (UCBHM) records, an archival collection of records, from this organization. The main provenance of this collection is the UCBHM. However, there is more than one creator or provenance within this collection of records. Each department within the organization generates its own records, these are defined as records groups and since they create their own records in the course of their departmental function each department is also part of the provenance of the records. Usually an organizational chart is helpful to identify multiple creators in large archival collections.

United Church Board for Homeland Ministries (UCBHM) = Institution (provenance)
Division of the American Missionary Association = record group (provenance)
Division of Education and Publication = record group (provenance)
Division of Evangelism and Local Church Development = record group (provenance)

Collection e.g.

Black Arts collection is an artificial set of records generated by the staff at the Amistad Research Center to document African American art and artists during the period of the Black Arts Movement to assist researchers quickly about a specific topic.

Black Arts collection = Amistad Research Center (provenance)

Rules
- *Rule: Records from different creators/provenance cannot be mixed together.*
- *Rule: Records from specific creator/provenance cannot be taken apart to produce a subject file or format.*
- *Rule: Identification and respect of the provenance of a collection is vital to its archival arrangement and description.*

Original Order

The original order must be preserved unless no order is noted or materials were assembled haphazardly. The original order, documents how the materials were generated while in active use. The original order does not have to be obvious or meaningful it provides information about the activities or functions of individuals and organizations. Original order documents the historical context of an organization and how various parts (departments) relate to each other and the results of their work. For individuals original order documents the context of their every day professional and personal life, interests, their personal organization, and outlook relating to the environment around them, their activities, and experiences during specific periods in time and how they related to others.

Note: The understanding of provenance is related to original order with original order being part of the provenance of the record. Arrangement and description of archives and manuscripts collections is based upon provenance and original order.

creating agency = function = records
individual = activity = records

PURPOSE AND USE OF THIS MANUAL

This manual documents the Amistad Research Center's established policies and procedures for the archives and library program. It is presented to staff, student interns, and volunteers to provide a guide to our archival procedures and to offer a framework for decision making with regards to the challenges of adhering to national standards for archival arrangement, description, and preservation. The manual also provides a platform for integrated collections management. The majority of the manual are applicable for staff use; however the procedures described within are an indispensible tool for student interns and volunteers, enabling the Center to better preserve its significant historical collections and provide access to our constituents.

The manual is divided into four main parts of general policies; collections management; Archon collections management database system; and preservation; which describes in detail all aspects of the daily tasks associated with the archival program. The appendices provide examples of the standard forms used by the departments for the completion of their various functions.

The Center's general policies have been adopted by the Board of Directors to drive the archival program and provide a vision in which the Board and staff can rely upon. Collections management policies and procedures define the daily functions of the departments within the archives and library departments. The procedures for data entry protocols for use of the Archon Collection Management System ensures that the national standards for description, *Describing Archives: A Content Standard (DACS)* are adhered to for publication of the Center's finding aids online. The preservation procedures provide the tools needed to physically care for the Center's collections on a daily basis.

PART ONE
GENERAL POLICIES

Amistad Research Center Access Policy

The Amistad Research Center and its board and staff are dedicated to the principle of free access to information. We pledge that no one will be denied access to our collections on the basis of race, religion, sex, or political belief. Our pledge to this concept draws from the democratic vision and need for an educated electorate enshrined in the United States Constitution. We also embrace the principle under the ethics and intellectual freedom statements of the American Association of Museums, American Historical Association, American Library Association, and the Society of American Archivists—the major professional bodies governing the conduct of our professional staff.

The Center makes its research materials available in keeping with the Fair Use clause of Title 17 US Code: Copyright, as clearly extended to manuscripts under PL 102- 492. Use does not imply copyright release or any approval or verification of the contents. Although the Center does not normally initiate restrictions or accept items with permanent restrictions, researchers should understand that access may be conditioned by preexisting stipulations from the donors. Such limitations are contractual matters that the Center must honor as an often necessary prerequisite to securing collections.

Those coming to the Center should also be aware that this is a private institution. Although space may be made available to organizations with ties to the Amistad, the facility is not a public forum. Use of the collections is specifically dedicated to researchers, donors, and the Friends of the Amistad. Special recognition is also afforded the faculty, staff and students of Tulane University, which provides our present domicile; the New Orleans Consortium of Colleges and Universities, which helped the Center remain in New Orleans; and our sister schools of Dillard, Fisk, Huston-Tillotson, LeMoyne-Owens, Talladega, and Tougaloo, six historically black colleges and universities that were founded by our parent body—the American Missionary Association; as well as to the United Church Board of Homeland Ministries of the United Church of Christ, which is the titular successor of the AMA.

Different visitors to the Center should understand too that their excursions are conditioned by professional archival standards for description, research, and preservation. Visitors agree to abide by the Center's policies and rules in exchange for access to its premises. These regulations include a ban on smoking, eating, and drinking. Exhibits or materials left on desks or elsewhere should not be touched or removed without permission. Loud and/or vulgar displays are prohibited as are activities that may threaten the integrity of the collections or impede access and a reasonable atmosphere for the conduct of research.

Researchers or users of Amistad materials incur obligations in addition to the general rules for visitors. Users should be aware of basic scholarly and legal standards that govern their conduct. For example, researchers should be cognizant of potential

responsibilities to the creators of the research materials and their legal successors, as well as to the privacy rights of individuals cited. Researchers also need to corroborate information and secure copyright releases before publishing any substantial portion of such material.

Researchers agree to indemnify the Center against any penalties that their violations or misappropriation of its holdings may engender. In keeping with scholarly and journalistic practices, they also agree to acknowledge the Amistad Research Center in any publication or forum in which they make use of its holdings. The Center itself would be grateful for copies of any such usage.

Researchers should also be aware that the preservation processing and transportation considerations may temporarily delay manuscript delivery or lead to another medium— e.g., microfilm or a computer record. More importantly, researchers themselves must take special care not to damage the collections that they handle. Items should be returned in the order and condition in which they were delivered and any damage reported to the staff. Only pencils are allowed in the vicinity of manuscript collections and felt tip pens with audiovisual or computer collections. No archival material may leave the premises without written permission from the executive director. Photographic/static reproduction requires the approval of an Amistad staff archivist, which is normally given as fair use for research purposes only and without implying copyright release.

Researchers understand too that by signing Amistad's Researcher Registration Form they formally agree to the preceding policies in exchange for access to the Center's materials. Violations of such policies may result in requests to leave and repeated offenses in the abrogation of rights to enter the premises. Those charged have the right of appeal to the executive director and a further right of written appeal to the Center's Board of Directors.

Amistad Research Center Collection Policy

I: Mission and objectives.

The Amistad Research Center is committed to collecting, preserving, and providing open access to original materials that reference the social and cultural importance of America's ethnic and racial history, the African Diaspora, human relations, and civil rights. Amistad's primary purpose is to provide a home to primary and secondary sources that document the histories of peoples, communities, and nations, and to make resource materials for writing and rewriting history accessible, giving equitable treatment to the contributions of underrepresented groups. The Center's collection development policy provides guidance to the Center's staff and directors, as well as potential donors, toward the fulfillment of the Center's mission.

    A. Manuscripts Collection: The Center collects and provides access to original documentation in groups of consecutive files that are interrelated, and which provide detailed information on a person, event, organization, institution, era, or subject. The first priority is to collect manuscript materials in the form of personal or family papers and the records of organizations and institutions. The Center also collects bodies of original documents that have been brought together by a collector.

    B. Library Collection: An additional focus is the maintenance of a library for printed primary and secondary documents which fit the collection scope. Serving as a complement to the manuscripts collection, the library collection also serves to document the ethnic experience in the United States by housing pamphlets, broadsides, reports, literary first and notable editions, newspapers and other periodicals, and monographs related to the Center's collection focus.

    C. Art Collection: Except for works of art, the Center discourages gifts of three-dimensional artifacts that have no research value. The Center does collect works of art (paintings, works on paper, sculptures, textiles, and mixed media) that fit within its collecting scope, but generally through donations rather than purchase.

    D. Service: The community served by the Center cannot be narrowly defined. A key objective is to serve the research interests and educational needs for a variety of patrons – whether scholars, undergraduate and graduate students, junior high and high school students, family historians, journalists, etc. – by promoting the collections, remaining knowledgeable about the content of collections including recent acquisitions, and maintaining professional and timely communication with research inquiries and in other aspects of public service.

    E. Policy and procedures: Implementing records management through developing and adhering to policy and procedures is essential to the long-term strategic growth and ensuring optimal research value for collections.

F. Fundraising: Staff of the Amistad Research Center, because of its status as a non-profit institution, must remain vigilant and aggressively and strategically pursue funding opportunities on a regular basis. External funding, whether from individual donors or private and governmental funding agencies and foundations, are essential for the Center's long-term planning and day-to-day operations.

II: Collection scope and formats solicited.

A. Subject areas collected: The Amistad Research Center was founded to document America's ethnic heritage and race relations. With the Center's mission derived directly from the ardently anti-caste American Missionary Association, the Center's collection efforts have traditionally been focused on civil rights, race relations, and the cultural and social contributions of all underrepresented populations, including African Americans, Native Americans, Asian Americans, Latinos, and Jewish Americans, as well as Appalachian whites. The Center has, through collecting practice, considered the gay liberation movement as an important experience to document as a civil rights movement and GLBTQ materials are included in the collection. This overall subject theme, of course, is quite expansive.

B. Geographic areas collected: Although located in New Orleans and containing a wide variety of materials documenting New Orleans' rich ethnic heritage, the Center's collecting scope is national and even international in scope, with several substantial and historically significant holdings documenting the AMA's work across the United States, the U.S.'s relationship with the African continent, and the African Diaspora.

C. Languages collected: Language of material is a minimal concern for collections as long as the collection meets other prescribed criteria for acquisition.

D. Formats solicited: The myriad formats of manuscript and other material accepted by the Center include correspondence (handwritten, typewritten, and electronic), minutes, memoranda, photographs, musical scores, postcards, oral histories, literary manuscripts, published works, sound recordings, moving images, and electronic records. The types of materials collected are not restricted simply to the aforementioned formats and the content remains the guiding criterion.

However, because Amistad books are regarded as archival copies, intended to be preserved for generations to come, the Center seeks to acquire and retain books in good condition in their original formats, paying close attention to the book as a physical object and other media in their original state when possible. It cannot be the Center's policy to collect duplicates. When duplicate copies are acquired with collections they are compared carefully and the better copy retained (given binding, paper condition, and freshness). On occasion, as when one copy is inscribed from the author or has associative value and the other is in better condition, more than one copy may be retained.

E. Formats not solicited: With few exceptions, the Amistad Research Center cannot accept artifacts such as trophies, plaques, or other framed non-art items since these are of little research value and are expensive to store. Also, materials such as photocopies of original manuscripts and photocopied research materials will only be accepted in rare cases.

III: Collection strengths and focuses.

Primary Collecting Areas

Music and Performing Arts
Existing Collection Strengths: Personal papers of operatic and classical musicians and performers, such as Annabelle Bernard, Carol Brice, Anne Wiggins Brown, Thomas Carey, Jessie Covington Dent, Mattiwilda Dobbs Janzon, Hale Smith, and William Warfield; jazz musicians such as Harold Battiste, Fletcher Henderson, and Ellis Marsalis Jr.; gospel musicians, such as Moses Hogan; and writers Jason Berry and Tom Dent.

Current Collecting Focuses: Rap, hip-hop, and bounce performers; dance; performance art; and the intersection of music and civil rights.

Fine Arts
Existing Collection Strengths: Personal papers of artists Richmond Barthe, Jack Baron, Elizabeth Catlett, Louise Jefferson, William Pajaud, John Scott, Ruth Waddy, Hale Woodruff, and Dorothy Yepez; the Amistad Research Center Fine Arts Collection of over 400 paintings, prints and three-dimensional works.

Current Collecting Focuses: Additional personal papers of leading artists and those represented in the Amistad Research Center Fine Arts Collection; records of galleries and art associations; the Center currently does not accept additions to the Fine Arts Collection.

Education
Existing Collection Strengths: Post-Reconstruction education in the South is documented in the American Missionary Association Archives; papers of teachers and administrators, particularly in Southern schools and historically Black colleges and universities; governmental pamphlets and reports on school desegregation across the U.S.; African American School Newspapers Collection.

Current Collecting Focuses: The Center will continue to collect materials in the areas described above.

Race Relations
Existing Collection Strengths: Organizational records such as the United Church Board for Homeland Ministries Race Relations Department, Anti-Defamation League of B'nai B'rith, Community Relations Council of Greater New Orleans, Catholic Council on

Human Relations, Race Relations Information Center, and similar organizations; personal papers of individuals such as Kivie Kaplan, Maurice F. Ouellet, and others

Current Collecting Focuses: The Center will continue to collect the papers of individuals and records of organizations working in the area of race relations.

Missionary History
Existing Collection Strengths: Records of the American Missionary Association; the American Home Missionary Association/Congregational Home Missionary Association, and the United Church Board for Homeland Ministries; Congregational publications and periodicals

Current Collecting Focuses: African American missionaries, both domestic and foreign.

Medicine
Existing Collection Strengths: Papers of doctors, nurses, and pharmacists such as Henry Braden;; Rivers Frederick; Frederick Thomas Jones, Emile J. LaBranche Family; Alonzo C. McClennan Family, Mabel Staupers, and the records of the Women's Auxiliary to the National Medical Association; medical training is documented in the papers of the Albert Dent Family and Alexander Louis Jackson II.

Current Collecting Focuses: Records and publications of African American medical schools.

Literature
Existing Collection Strengths: Papers and libraries of Countee Cullen and Tom Dent; personal papers of Chester Himes, Sybil Kein; African American literature; Black Arts Movement is documented in papers of Tom Dent and John O'Neal, as well as the records of Nkombo Publications and the Free Southern Theater

Current Collecting Focuses: small presses/little magazines with African American focus; Harlem Renaissance first editions; post-World War II authors, particularly in poetry and genre fiction; comics and graphic novels; zines

Civil Rights Movement
Existing Collection Strengths: Modern civil rights movement is documented in records of various civil rights organizations, including the Committee of Civil Rights in Metropolitan New York, NAACP Office of Field Director of Louisiana Field Director, the National Committee Against Discrimination in Housing, and others; personal papers of civil rights leaders such as John L. Tilley, Mary McCleod Bethune, and Fannie Lou Hamer; legal strategies of the Movement are documented in the papers of A.P. Tureaud, Daniel Byrd, Ernest N. "Dutch" Morial, Nils Douglas, John Nelson, Carl Levin, and others.

Current Collecting Focuses: radical and nationalist organizations and leaders; feminism and sexism within the Civil Rights Movement; civil rights "foot soldiers", and the "long civil rights movement."

Journalism
Existing Collection Strengths: Papers of journalists John E. Rouseau, Evelyn Cunningham, Arnold DeMille, and Joe Madison; African American newspapers.

Current Collecting Focuses: Papers of journalists and records of print and electronic news organizations, African American newspapers.

Science and Mathematics
Existing Collection Strengths: Papers of scientists and mathematicians Ron Mickens, Eugene Collins, AlbertTurner Bharucha-Reid, and Joseph A. Pierce.

Current Collecting Focuses: Papers of scientists and mathematicians, as well as records of professional organizations.

Business and Entrepreneurism
Existing Collection Strengths: The topic of African American business is documented in the papers of individual business leaders, as well as the records of businesses and social organizations, such as benevolent societies, insurance companies, funeral homes, and social aid and pleasure clubs.

Current Collecting Focuses: The Center will continue to collect the papers of business leaders and entrepreneurs, as well as the records of business and social organizations.

Secondary Collecting Areas

GLBTQ Rights
Existing Collection Strengths: The Center considers the gay liberation movement an aspect of the struggle towards civil rights; Personal papers of activists Larry Bagneris and Gene Elder, as well as records of organizations such as Just for the Record and the Impact Collection of GLBTQ newspapers.

Current Collecting Focuses: The Center will continue to collect in this area with particular focus of GLBTQ individuals of color.

Africana
Existing Collection Strengths: Records of the American Committee on Africa/The Africa Fund and Operation Crossroads Africa, as well as the personal papers of Victor DuBois, James H. Robinson, Maida Springer Kemp; George H. Houser Film and Slide Collection; pamphlets, newspapers, and periodicals published by African nationalist organizations or expatriate support organizations.

Current Collecting Focuses: The Center will continue to collect the papers of individuals and records of organizations that deal with U.S.-Africa relations.

Underrepresented Populations
Existing Collection Strengths: The records of the American Missionary Association and the United Church Board for Homeland Ministries document those organizations' work with underrepresented peoples other than African Americans, including Native Americans, Asian Americans, Latinos, and Appalachian Whites, particularly in the area of education.

Current Collecting Focuses: The Center will continue to collect materials that document the histories, achievements, and cultures of the peoples traditionally served by the AMA and UCBHM.

IV: Acquisition methods, deeds of gift, and copyright policy.

A. Collection donation: Donation is the preferred method of acquisition for the Center, which solicits gifts of materials from individuals and organizations. Donation of materials occurs through active solicitation and through passive receipt of materials delivered to the Center. Donations must adhere to the scope of the collection and should be appraised in advance of submission to the Center. Gifts received without appraisal are accepted on the condition that processing staff have the right to return, discard, or donate unwanted materials to another institution. Donations to the library are welcomed and will be evaluated on a case-by-case basis for physical condition and adherence to the collection scope. In most cases, printed materials which accompany manuscripts donations will be physically separated from the manuscript collection and housed in the library, with a cataloging note and relocation form or separation list to indicate provenance.

B. Collection purchase: When materials are not available through gifts, acquisitions are made through the purchase of items selected from dealer catalogs, by way of auction, and from private individuals and organizations. Only in rare cases are manuscripts collections acquired through purchase. The Center incurs considerable expense in the form of staff time for processing and materials for housing collections; therefore, except in rare cases, the Center simply cannot afford an added expense of acquiring a collection. Purchase of materials is limited primarily to published material for the library collection.

C. Methods of acquisition not accepted: The Amistad Research Center does not accept any collections on deposit or loan. Collections are accepted only on the condition that the donor surrenders full property rights. The Center will not accept collections permanently closed to research or with restrictions which place unreasonable limits on their use.

D. Deeds of gift: Signed deeds of gift must be executed upon receipt of the collection. This document describes the condition of the gift. Amistad staff can guide donors through this process in advance of the donation.

E. Copyright policy: The copyrights may be retained by the donor, and in this case researchers wishing to publish or reproduce portions of the collection must contact the donor, donor's family, or agent to receive permission.

F. Retrospective collecting and prospective collecting: Attention is given to "filling in gaps" in "major" author collections to assure completeness of first editions or significant editions of an author's work. Lesser known authors' works of fiction, poetry, and drama in the same period are added, especially those that give an impression of publishing trends and literary styles. Preference is given to first editions of works in original bindings. Contemporary authors are collected based on a list of authors whose work is deemed representative of trends and styles in contemporary fiction. All new books by these authors are purchased as they are published to assure comprehensiveness. Following reviews and current writers, other texts are purchased that document trends in genres mentioned above. Preference is given to the acquisition of primary materials, that is, first editions of works or other significant editions. Significant new scholarly editions of works are acquired as are publications of letters, diaries, sketch books, and other primary sources. Biographies of note will be acquired. Critical works are generally not acquired.

V: Appraisal criteria.

The basic appraisal criteria is the enduring research value weighed against the cost of acquiring, arranging, preserving, and storing the collection as elucidated in Gerald Ham's *Selecting and Appraising Archives and Manuscripts*. The Center does not limit its collecting activities to the papers of celebrities, politicians, or other recognizable figures, as the content and historical value of the collection is vastly more important than the reputation of the person who generated the records. Some of the Center's richest collections are organizational and institutional records as well as the personal papers of more ordinary citizens who were methodical and skilled collectors.

VI: Procedures for revising and implementing collection policy.

This document is intended as a guide for long-term planning, to ensure that new acquisitions are acquired strategically to serve research interests in the distant future, and as a manual for assisting donors through the initial stages of acquisition. This policy is intended for periodic revision; collection practices should continuously be reevaluated in response to the demonstrated needs of researchers, whether based on expressed need or usage statistics.

AMISTAD RESEARCH CENTER
DEACCESSION POLICY

Created: 16 March 2009

Policy Statement:

Deaccessioning is the reverse of the acquisition process. The same consideration taken in the acquisition of an item should be applied to any decision to permanently remove an item from the collections of the Amistad Research Center. In the deaccession of books, manuscripts, and art, the Amistad Research Center will weigh carefully the interests of the public for which it holds the collections in trust, the interests of the scholarly and cultural community, and the Center's own mission.

The deaccession of materials in special collections is governed by different principles from those for general research collections. Because of the primacy of preserving special collections materials in their original format and, concomitant with that, the role of special collections as repositories for cultural history, the Amistad Research Center will carefully assess all materials before accepting them to lessen the likelihood of deaccession. This said, there are valid reasons why materials in special collections may be deaccessioned, namely as a means of refining and improving the Center's collection.

Acknowledging these points, The Rare Book and Manuscripts Section of the Association of College and Research Libraries included a lengthy set of guidelines for deaccession of materials in Standards for Ethical Conduct for Rare Book, Manuscript, and Special Collections Librarians, with Guidelines for Institutional Practice in Support of the Standards, 2d edition, 1992. The following policy for deaccession of materials from the Amistad Research Center incorporates and upholds the standards established by RBMS for the ethical deaccessioning of materials from special collections.

A. Criteria for Deaccession:

Items must meet at least one of the following criteria:

1. Item is outside the scope of the Amistad Research Center's Collection Development Policy and is not relevant to the Center's current mission.

2. Item is duplicated in more than two copies within the Amistad Research Center and does not possess significant associative value

3. The physical condition of the material is so poor that restoration or conservation of the item is beyond the ability of the Amistad Research Center to properly preserve it.

B. Procedure: Procedures for the deaccession or disposal of material will be at least as rigorous as those for purchasing or receipt of donations and should be governed by the same basic principles. The decision to dispose of materials must be made only after full and scrupulous consideration of the public interest and the needs of researchers; the process of deaccession will be carried out in as open and public a manner as possible.

1. Staff identifies an item or collection which meets one of the criteria above.

2. Records and files pertaining to the material selected for deaccessioning are thoroughly reviewed to identify donors and to evaluate any existing legal restrictions that may exist concerning the material. The Center will consider any legal restrictions, the necessity for possession of valid title, and the donor's intent in the broadest sense.

3. A written report including full identification and description of each item or collection being recommended for deaccession are presented along with the actual material, if feasible, to the Collections Review Committee. Identity of the donor, legal restrictions, and the reasons for recommending the material's deaccessioning must be part of this report, as well as recommendations for methods of disposal. Each vote requires a majority for passage. The materials report and the Committee's recommendation for it are incorporated into the official Committee minutes.

4. The recommendation of the Collections Review Committee is presented to the Board of Directors for final action. Separate Board votes are necessary for (a) deaccessioning material and (b) methods of disposal. Each vote requires a majority of a quorum of the Board for passage. Each vote is incorporated into the official Board minutes.

5. As a gesture of courtesy, whenever possible, a letter will be sent to the donor (or the donor's immediate family or heirs) that the material is being deaccessioned. The letter will explain the Center's Deaccessioning Policy and the method of disposal.

6. Board approval is not needed to dispose of material that is disposed of during normal collection appraisal, processing, and cataloging.

C. Collections Review Committee

A Collections Review Committee will be established to oversee deaccessioning policy and procedures. The committee will be comprised of departmental directors, Executive Director of the Amistad Research Center, and two members of the Center's Board of Directors. In the case of the art collection, the Art Curator Consultant will also be included.

D. Disposition: The Center will insure that the method of deaccession will result in furthering the agreed purpose of the deaccession, whether this be monetary gain or more appropriate placement of scholarly resources.

Disposition options include the following:

1. Sale or transfer as gift to another public institution. This method is the preferred option.

2. Sale to, through or trade with a reputable, established dealer.

3. If book, serial, or other printed item, sale from best offer received from public book sale held at Amistad Research Center or designated area on behalf of the Center.

4. Materials held only as photocopies of material held at other institutions will be destroyed.

5. No collection item of the Amistad Research Center shall be given, sold, or otherwise transferred to an employee of the Center, a member of the Center's Board of Directors, or their immediate families or representatives.

6. All records regarding the deaccessioning shall be retained at the Center. Normal retention period will be indefinite.

7. The costs of deaccessioning and record keeping must be kept as low as possible and must be kept in balance with the needs of space and collection expansion and control.

AMISTAD RESEARCH CENTER
EXHIBITION POLICY AND PROCEDURES

Created: 16 March 2009

Introduction:

As a reflection of the Amistad Research Center's mission to collect, preserve, and make accessible primary source material related to the history of ethnic minorities in the United States, the Center's exhibitions provide a medium by which the Center can facilitate access to its collections for researchers and the general public. This policy provides information regarding the requirements and procedures for exhibitions in the Center

Benefits of an active exhibitions schedule include:

1. reinforcement of the image of Amistad as a valuable research center on the campus of Tulane University and within New Orleans.
2. facilitating an audience of people into the Center, increasing visitor numbers.
3. improving public relations, particularly with the community and with other related institutions.
4. displaying the increasing professionalism, skills and knowledge base of library staff.
5. encouraging further donations of collection items and funds to the Center.

Policy Statement:

The Director of Library and Reference Services is responsible for the administration of this policy. However, all Center staff are encouraged to participate in the Center's exhibition program by designing and curating exhibitions. The Center maintains display space (wall panels and display cases) primarily for its own purposes. Display space is reserved for exhibitions curated by Center staff using material from Amistad's collections. These exhibitions typically involve the showing of original items and items normally held in the Center's stacks.

The Library will support a maximum of four 3-month, researched exhibitions per year, as time, staffing and resources allow. Exhibitions of shorter terms may be held as an outreach tool to specific groups, events, etc. hosted by the Center.

Procedures:

Requesting Library Display Space

1. An exhibitions calendar will be maintained on the Z: drive to facilitate scheduling and staff communications regarding upcoming exhibitions.
2. Requests to curate an exhibition should be sent in writing to the Director of Library and Reference Services. Requests should include exhibition title and timeline for the intended exhibition. Requests will be discussed by all staff at next available staff meeting.
3. Display space is booked in advance and allocated on a first come basis.

Visual Standards

All exhibitions need to include the following in their visual presentation.
1. A sign announcing the title or theme.
2. Contain content that will highlight the Center's collections or services, either directly or indirectly, and thus promote scholarly and educational use of the Center.

All exhibitions need to meet the following requirements:
1. The Center expects exhibitions to be of a high standard, i.e., readable, attractive, eye catching. Any material which is not of a suitable standard (e.g., illegible, overly detailed, lacking in information or difficult to understand) will not be displayed.
2. Exhibitions should strive for objectivity with an instructional or informational theme.

Installation and Removal
1. Prior to installation, the curator will receive an exhibition item list and layout templates. These should be completed and submitted to the Director of Library and Reference Services to be placed in an exhibition folder dedicated to that exhibition. The curator is responsible for completing call slips for material to be used in the exhibition, and for pulling the material.
2. Exhibitions must be installed and removed by the curator on the agreed date and at the agreed time.
3. If the exhibition is left unfinished for any length of time over 24 hours, please place an "Installation in Progress" sign until the installation is completed.
4. The Library will endeavor to provide space and display equipment that is consistent with sound preservation principles. Any concerns of a conservation nature will be discussed by departmental heads. Care should be taken not to damage library materials when used in an exhibition. Supports will be used when needed in order to limit stress on material. Acid-free paper will be used behind all flat paper items on display.
5. Materials in the display cases may fade or become discolored because of exposure to light. If this is a concern, high-quality reproductions and not original materials will be used in the exhibition.
6. The curator is responsible for deinstalling exhibitions and ensuring that material is return to the proper collection and/or location in the stacks. Completed call slips should be returned to the Reference Desk.

Labels
1. Labels provide both identification and context for materials on display. Identification of printed material should include author, title, and publication information. Identification of archival material should include a descriptive title and date of the material.
2. Descriptive text should be informative and accurate. All text should be proofread prior to final printing.

3. Labels will be produced using Microsoft Word and stored within a dedicated folder at Z:Reference/Exhibitions/[collection title].
4. Labels will be printed on card stock with ½ margins on all sides of text. Font and size of label text may vary, but 14 pt Times New Roman or related font is suggested.

Publicity
1. If appropriate, the curator is encouraged to provide information about the exhibition so that suitable publicity can be arranged to promote the exhibition to the community.
2. Handouts, exhibition lists, and related promotional material should be produced and made available as appropriate.

AMISTAD RESEARCH CENTER
PHOTO DUPLICATION POLICY

• Photo duplication request slips and a Photo Duplication Request Form will be provided to researchers in order that they may indicate materials to be duplicated. All photocopies and photograph duplications will be done by Center staff. Patrons interested in using a personal camera should consult Center staff prior to use.
• For manuscript collections, request slips are to be completed for each item to be copied and placed in front of the item in such a manner that the slip protrudes from the long side of the folder. Please leave the material to be copied in its original place and return the folder to the box.
•For printed and bound volumes, the request slip should be placed before the first page to be copied.
•Please allow 2 weeks for processing of photograph duplication orders.
•For photocopy orders, every attempt will be made to complete orders in a timely manner. Orders will not be completed on a while-you-wait basis. The normal turnaround time is 24 hours. Exceptions may be made for orders under 10 pages. Large orders may take longer.
•Pre-payment is required for all orders. Orders not placed at the Center are subject to a $5.00 minimum charge.
•Photocopies are provided as a service for research purposes only.
•The purchase of photo duplications does not constitute a purchase of the material or its contents. Duplications are not to be transferred to third parties or other institutions. Restricted collections or fragile materials may not be copied.
•The Center will not copy manuscript collections in their entirety and reserves the right to limit the number of photocopies made due to staff and time constraints. For published books under copyright, a maximum of one chapter or 10% of the total pages within the work can be copied. For periodicals, one article can be copied.
•Permission to quote from unpublished materials or publish images from materials in the Amistad Research Center should be submitted in writing to the Director of Library and Reference Services, The Amistad Research Center, Tilton Hall, Tulane University, New Orleans, LA 70118.
•The Center may grant permission for one-time, non-exclusive use of the duplicated

materials for publication, exhibit, film/video production, graphic arts or other display purposes, when the proposed use is specified and the image is suitably presented.

•In addition receiving permission from the Center, researchers must obtain any necessary permissions from the copyright holder.

•The Center is not responsible for any illegal or improper use of its materials, including infringement of copyright law.

•Any person, company, or organization not abiding by the Center's duplication policies, will be denied further duplication privileges.

•The Center requests a complimentary copy of any publication that makes use of Center materials for its collections.

<div align="right">(Created August 2007; revised January 2011)</div>

PART TWO
COLLECTION MANAGEMENT

Chapter One: Archives & Library Donor Acknowledgement Policy and Procedures

Purpose

Donor relations are the responsibility of all Amistad Research Center staff members. Timely and effective communications is necessary in maintaining high quality relationships with donors. These procedures focus on the receipt and acknowledgement of archival donations and were developed to ensure that all departments are aware of the policy and their role in acknowledging donor gifts.

The Center recognizes the need to communicate to donors the expense of acquiring, preserving, processing, cataloging, and making accessible acquisitions, even if those materials are donated. In communicating with potential, current, and past donors, Center staff will stress the importance of continued or supplemental financial donations to help offset those expenses.

Policy

All archival and library donations to the Center are to be reviewed by the Archives and Library and acknowledged in writing by the acquisitions manager or reference manager respectively within 24 to 48 hours.

Receipt of Donations

Archival and library donations may consist of various media such as: paper, manuscripts, books, photographs, artifacts, film, and tape. Therefore, they can be delivered to the Center from a variety of sources and in various packaging:

Sources	Packaging
Mail (USPS, Fed-Ex, UPS etc…)	Boxes or containers
Donor delivered	Packages or bags
Employee delivered or pickup	Boxes, containers, or envelopes

It is important that incoming mail be opened, by all staff members in a timely manner and routed to the appropriate departments in order to avoid archives and library donations from sitting undetected.

Process Diagram
This diagram illustrates the 24 to 48 hour overall process

Reference Desk or any staff
Turns delivery over to Acquisitions Manager for archival donations and Library Manager for library donations, or designated back up

Acquisitions Manger –archival donations

1) Accesses donation and generates 'Acquisitions Receipt'
2) Provides designated staff with a copy of the 'Acquisitions Receipt' for shelf list update
3) Generates donor acknowledgement letter within 24 to 48 hours of receipt of the donation

Library Manager – library donations

1) Accesses donation; generates "Acquisition Receipt"; enter into log
2) Generates donor acknowledgement letter within 24 to 48 hours of receipt of the donation

Procedure

Step	Action
1	Upon arrival to the Center all deliveries are to be given to the Reference Desk Staff and logged. • If the package is an archival or library donation, then go to step 2 • If not, go to Step 9 and process as normal and forward mail to designated addressee

2	After logging the package, the Reference Desk Staff will notify the Acquisitions Manager or Library Manager of the delivery by:
	
	1) Telephone/voicemail or person
	2) Send an email with a cc: to the following:
	  • Designated Backup in Archives & Library
	  • Processing Manager
	  • Executive Director
	
	Notifying this group will ensure that the package does not go unprocessed or acknowledged.

3	If the Acquisitions Manager or Library Manger is out of the office: Go to Appendix B: **Backup Designation Table**

4	After reviewing the donation, the appropriate manager will generate an 'Acquisitions Receipt' form (See Appendices: Acquisitions Receipt Form & Library Acquisitions Receipt Form). If the appropriate manager is out of the office, the designated backup will process the donation and generate the 'Acquisitions Receipt' form.
5	Upon return, the Acquisitions Manager will review the receipt and finalize as needed.
6	For archival donations a copy of the Acquisitions Receipt form will be given to the managers of the Reference & Library Department and the Processing Department for shelf list update. For library donations, 2 copies will be given to the cataloger; place in the cataloging queue.
7	After the donor acknowledgement letter is generated, copies are given to; • Collection File or Library Acquisitions File • Executive Director
8	All copies of letters are kept in the Executive Directors office in a binder entitled: Donor Acknowledgement Correspondence All electronic copies of letters for archival donations are saved on the Amistad Research Center server Z:drive/Acquisitions/Donor Acknowledgements • File name format: Last Name, First Name Middle Initial YEAR • i.e. Thomson, Laura J. 2003 All electronic copies of letters for library donations are saved on the Amistad Research Center server Z:drive/Library and Reference Services/Library Acquisitions/[year]
9	End

Chapter Two: Acquisitions Policy and Procedures

Purpose
Acquisitions are the responsibility of all Amistad Research Center staff members, with the Acquisitions Manager responsible in the lead role. These procedures focus on providing timely and quality documentation about the appraisal, intellectual and physical custody, size, and location of new archival acquisitions.

Policy
The Appraisal Report will be completed prior to or at the time of physical transfer of new acquisitions to the Amistad Research Center. The Deed of Gift will be completed prior to, at the time of, or within four weeks of the physical transfer of a new acquisition. The Amistad Research Center does not conduct financial appraisals, nor allocate staff to conduct inventories for financial appraisals of collections donated.

Collecting
Identification and pursuit of potential acquisitions must follow the guidelines set for in the Amistad Research Center Collection Policy. (See Part One: Collection Policy)

Appraisal
The Appraisal of new acquisitions is the responsibility of the Acquisitions Manager unless the acquisition is being negotiated by other managers. The Appraisal Report must include the provenance, historical context, and evidential value, and description, analysis of how the materials meet the Amistad Research Center's Collection Policy and recommendation whether the materials should be accepted. (See Appendices: Appraisal Report form) The Amistad Research Center cannot provide appraisals for tax purposes according to IRS Regulations.

Acquisitions Committee
The Acquisitions Committee will review the Appraisal Report and decide collaboratively to accept or reject a collection donation. The members of the Acquisition Committee include all three archival department managers and the Executive Director. The Acquisitions Committee is aware of the financial needs associated with the acquisition, processing, and preservation of collections.

Negotiation of the Deed of Gift
The negotiation of the Deed of Gift is the responsibility of the Acquisitions Manager unless the acquisition is being negotiated by other managers. Intellectual transfer, copyright and physical ownership is determined within the Deed of Gift.

Physical Transfer
The Acquisitions Manager supervises the physical transfer of the materials to the Amistad Research Center by means of on-site visit with pickup, or expected shipment of the materials. Container lists for each box are completed at the time of transfer documenting the contents and date range of each box. (see appendices Container List form) A copy of the container list is placed within the boxes, and boxes are clearly

labeled with the name of the donor, collection name, and numbered. The material will not be re-organized or sorted during physical transfer. It is the responsibility of the Acquisitions Manager to consult with the Reference Manager to allocate space for the collection. (see Chapter Fifteen: Storage Management)

Documentation
Once the acquisitions process is complete and a three digit collection number is assigned the following documentation is placed within the collection file housed in the Cataloging area.

- Appraisal Report
- Deed of Gift
- Correspondence (regarding the donation)
- Container List(s) (originals)

Process Diagram
This diagram illustrates the overall process

| Acquisitions Manger or designated manager

Archival Appraisal and generation of the Appraisal Report | → | Amistad Research Center Archival Managers and Executive Director

Acquisitions Committee meeting to discuss acceptance of the new acquisition |

↓

Acquisitions Manger or designated manager

Completion of the Deed of Gift

↓

Acquisitions Manger or designated manager

Physical transfer of the acquisition

| Acquisitions Manger or designated manager

Filing of Collection File with documentation | ← | Acquisition Manger or designated staff

Completion of the container list |

Procedure

Step	Action
1	The Archival Appraisal will be completed prior to or at the time of physical transfer of the materials to the Amistad Research Center. The Appraisal Report with be generated by the Acquisitions Manager or the appropriate manager. (See appendices : Appraisal Report) All electronic copies of the Appraisal Report are saved on the Amistad Research Center server Z:drive/Acquisitions/Appraisal Reports - File name format: Last Name, First Name Middle Initial or Name papers (Personal Papers) or Collection Name records or collection (Official Records or Artificial Collection) - i.e. Dent, Thomas C. papers or Operations Crossroads Africa records or Black Arts collection
2	Meeting of the Acquisitions Committee of the archival managers and Executive Director to discuss the appraisal recommendations to determine acceptance of the new acquisition.
3	Completion of the Deed of Gift prior to, at the time of, or within four weeks of the physical transfer of the acquisition
4	The physical transfer of the acquisition with on-site pickup or expected shipment. The Container Listing to be completed at the time of physical transfer of the acquisition with a copy placed within each box and originals placed within the collection file. (see Appendices: Container List Form and Chapter Fifteen: Storage Management) All electronic copies of the Container Listing are saved on the Amistad Research Center server Z:drive/Acquisitions/Container Lists - File name format: Last Name, First Name Middle Initial or Name papers (Personal Papers) or Collection Name records or collection (Official Records or Artificial Collection) - i.e. Dent, Thomas C. papers or Operations Crossroads Africa records or Black Arts collection

5	All documentation is placed within the Collection File and housed in the Cataloging area. The following documents are to be included within the file: • Appraisal Report • Deed of Gift • Correspondence (regarding the donation) • Container List(s) (originals)
6	End

Chapter Three: Accession Policy and Procedures

Purpose
Accessioning collections is the responsibility of the Acquisitions Department. These procedures are designed to provide timely and quality research documentation about a collection's provenance, historical context, subject areas, condition, restrictions, size and location.

Policy
The Accession Record will be completed within eight weeks of the Appraisal Report and receipt of the Deed of Gift of a collection to the Amistad Research Center.

Accession
The Accession Record is the responsibility of the Acquisitions Manager. The Appraisal Report with collection file documentation will be used to input data using the Accession Manager Package of the Archon collection management system. (See Chapter Nine: Accession Manager) The Processing Manager and Reference Manager will assist the Acquisitions Manager with retrospective data entry of accessioned collections donated prior to the year 2005.

Accession Numbers
The accession number is generated in the format of the number of the donation within a given year. i.e. 2005-10

Collection File
A copy of the Accession Record is forwarded to the Reference Department for filing within the Collection File and creation of the Research File.

Process Diagram
This diagram illustrates the overall process

Acquisitions Manger

Accession Record

Acquisitions Manager

Forward completed Accession Record to Reference Department

Reference Manager and designated staff

Will review the Accession Record, file within the Collection File and create the Research File.
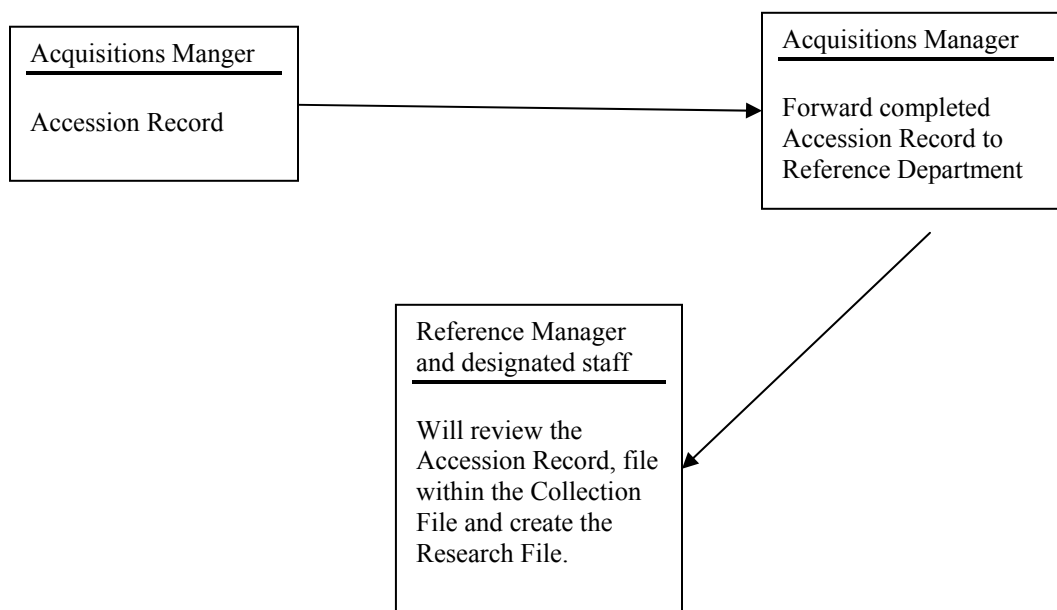
Procedure

Step	Action
1	The Accession Record is completed by the Acquisitions Manager using Archon collection management system. (See Chapter Six: Accession Manager)
2	A copy of the Accession Record is forwarded to the Reference Department.
3	The Reference Department will file the record within the collection file and create the research file.
4	End

Chapter Four: Cataloging Policy and Procedures

Purpose

Creating bibliographic records for special collections holdings is something of an art. Like all cataloging, it requires close attention to detail and a thorough understanding of the cataloging rules we follow, as well as adherence to the basic tenet that underlies all good cataloging: its goal is to facilitate access to the physical items, the individual works, and the knowledge, information, and ideas within those works that are represented by the catalog records we create. Staff recognizes that donations should be accessible in a timely manner, but that cataloging of material may not be immediately possible given priorities and backlogs.

Policy

Cataloging function will provide an extremely accurate bibliographic record and record in it the unique physical characteristics of the book in hand.

Procedure

The basic procedures to be followed when cataloging Amistad's library and serials holdings, as well as manuscript holdings, are outlined briefly below. Further information about these steps and the resources to be used in completing them will follow in more detailed form.

Step	Action
1	Take the next book in the line of uncataloged items from the cataloging book cart.
2	Examine book briefly; in particular, note whether it contains two or more separate works bound together, which then will have to be cataloged individually.
3	Search Voyager to see whether another copy of that work (in the same edition, etc.) already exists in the collection.
4	Search OCLC to find a record that matches the item <u>exactly</u>. If one is found...
5	Export that record to Voyager and save it to the database.
6	Edit the record you have exported into Voyager, making all necessary corrections, additions, or deletions.

7	If a matching record for the item was <u>not</u> found in OCLC, create an original bibliographic record for it and export that to Voyager.
8	When the bib record in Voyager is complete, create a MFHD (Holdings Record) and save it to the database.
9	Create a shelfmark flag.
10	Mark the volume.
11	Return book to the cart, placing it correctly into the LC call number sequence of finished items.
12	Make an item folder if necessary for any material removed from the book that provides bibliographic information.

Procedure – Searching

Steps	Action

1	Search item in **Voyager** (usually by title) to ascertain whether another copy of that work already exists in at Amistad.
	
	    a. If a match is found, retrieve the book to verify that it is the same bibliographic entity (exact same edition, printing, etc.). Also, if the Voyager record appears to be for a different format (e.g., a microfilm), check the holdings record to be sure, because sometimes the bib record is in error.
	    b. If an existing Voyager record for item is extremely poor, insufficient, or inaccurate, the item may need to be re-cataloged. If a better record now exists in OCLC, you will import and edit it (having deleted the old record (item, holdings, and bibliographic, in that order) from Voyager). If a better record cannot be located, you will need to thoroughly upgrade the existing Voyager record.
	    c. If the Voyager record is good, add any notes specific to copy in hand, then add a holdings record for the book in hand and mark it. For further instructions, see "Added Copies" section below.
	    d. If no match is found, proceed to search OCLC to locate a matching bib record.

2	Search **OCLC Connexion** to find a record that matches the item in hand <u>exactly</u> as to the following elements:
	        author (100 field)
	        title (245 field)
	        edition (250 field)
	        place/publisher/date (260 field)
	
	The format of the item represented in the OCLC record <u>must</u> match the format of the item in hand. In other words, you cannot use a record for a microform or electronic resource when you are cataloging a book.
	
	There are several ways to search the vast OCLC database. The simplest is to search by title, and that is usually sufficient, since these items tend to have rather distinctive titles likely to result in a manageable number of matches. Adding the name of the printer or publisher and the year of publication will further limit the matches to your search.

Procedure – Exporting

Step	Action
1	When a matching record is found in OCLC (sometimes you will have to make a choice among several similar records that match), you may edit it as necessary in OCLC and then export it, or you may export it to Voyager first and do your editing there. a. Click **Update Holdings** to add LDA holdings for that record to OCLC b. To export a record from OCLC to Voyager, click on the **Export** icon in the toolbar at the top of the screen, or press **F5**. **c.** In the Voyager cataloging module, under **Record** choose **Import** and then click on **From new file...** d. When the **Select import file** screen opens, double click on the **export.dat** icon. e. In the next screen, click **OK**, which will open the record in Voyager. f. Save the record to the database before you begin editing it. g. Follow the steps under Cataloging/Editing below.

Procedure - Creating original records

Step	Action
1	If no matching record can be found in OCLC, you must create an original

	record, using one of two methods:
	a. Use the blank workform for the "books" format; or, **better**, b. Derive a new record from an existing record (e.g., you can use a record for a different edition, or even a different format, provided you remember to remove all the information that pertains only to that other edition or format and not to ours). c. To do this, under the **Edit** menu, choose **Derive** and then click on **New master record**. <u>Very important</u>: remember to double check the fixed fields in the derived record to make sure they are encoded to match the item in hand. d. Whether deriving a new record or editing an existing record, be sure to remove all notes, headings, and any other fields that apply to another institution's book and not to our own, whether they contain a ≠5 for that institution or not, because it is imperative that our records accurately reflect our own holdings, not some other library's.

Procedure - Cataloging/Editing

Step	Action
	The following assumes that you will be doing your copy cataloging in Voyager after exporting a record from OCLC.
1	In the 040 field, add ≠e **dcrmb** immediately following ≠a, and **≠d LDA** as the final element. <u>Always</u> do this, even for original records in which LDA is already in ≠a and ≠c of the 040 field, because it protects the record from overlay by automated updates.
2	When you **Save** the record to the database, the system does an automatic authority validation check on all name and subject headings. If a heading is not in authorized form, search the Authority File in OCLC for the established heading, if one exists. Replace the unauthorized heading in Voyager, but if you copy and paste, be sure to correct all diacritics and delimiters before saving again. Delimiter symbols, diacritcs, and some punctuation marks in OCLC and Voyager are not compatible and will result in an error message.
3	To insert diacritcs, under **Edit** choose **Special character entry**, which will open a new window from which you can choose the symbol you need to insert. Or, press **Control+E** to open the special characters window.

4	Some function keys you will need to use:
	
	    F9 inserts the delimiter symbol (≠) for subfields
	    F4 adds a line <u>below</u> an existing line in the record, if you want to add a field there
	    F3 adds a line <u>above</u> an existing line in the record

5	Right-clicking in the margin to the left of a variable field will allow you to choose from among several actions you may wish to perform on that field, such as deletion of it.

6	Make all necessary corrections, additions, or deletions to the record as you see fit. If you add any 500, 655, or 7XX fields that are unique to the individual item in hand, always add **≠5 LNAC** at the end of that field. However, it is Amistad's policy to prefer use of the 590 field for local notes rather than the 500 field, thus eliminating the need for the ≠5 subfield.
	
	Examples: 590 Amistad's copy lacking frontispiece portrait.
	          655 _7 Association copies ≠2 rbprov ≠5 LNAC
	          700 1_ Cullen, Countee, ≠d 1903-1946, ≠e former owner. ≠5 LNAC
	
	When finished, be sure to **Save** the record again.

Authority Headings

Amistad follows procedures outlined in the local documentation for Tulane's Howard Tilton Library.

Procedure - Creating MFHD (Holdings Record)

Step	Action
1	With bib record open, click **New Holdings** to create and add a new MFHD (MARC Format for Holdings Data) record.
2	Be sure that the first indicator in the 852 field is **0** (it should already be set that way).
3	The standard Location Code is "amis" for items housed in the regular stacks. For items that are in other locations, the location codes are as follows according to the proper location: amis,av - Audio/Visual

	amis,comic - Comics/Graphic Novels Collection amis,ms - Manuscripts amis,mic - Microforms amis,news - Newspapers amis,prof - Professional amis,rare - Rare Books amis,over - Oversized amis,ref - Reference amis,ser – Serials amis,dent – Tom Dent Collection amis,zine – Zine Collection
4	In ≠**h** enter the shelfmark.
5	In ≠**i** enter the remainder of the shelfmark.
6	Insert ≠**t** and enter the copy number. You do not need to enter a copy number for copy 1, just for copies 2+. Example: ≠t 2 (Not: ≠t 1) When more than one copy is represented by a single bib record, be sure that all copy-specific notes are identified by the copy number to which they pertain. Example: 590 Copy 2: From the library of Countee Cullen.
7	Insert a ≠**x** and enter the date and source of acquisition of the item, if known. For new acquisitions, this information will come from the Library Acquisitions Form accompanying each volume. This information should be recorded in the form: ≠**x Acquired: Date Month Year (Source)** [e.g., ≠x Acquired: 11 November 2007 (Clifton H. Johnson donation)].
8	Save the holdings record to the database. If you have a multivolume set, see the instructions for "Multivolume Sets" below.

Procedure - Creating Item Records

Step	Action
1	With MFHD open, click **New Holdings** to create and add a new item record.

Step	Action
2	Make sure that the item type is set correctly. The default is BOOK.
3	Enter any enumeration information needed. Use volume designation as it appears on the piece and in holdings record 866 field
4	Make sure that the copy number is correct.
5	Save the record to the database.

Procedure - Marking the Volume

Step	Action
1	Write the shelfmark neatly in pencil in the upper left corner of title leaf verso. Stamp the verso of that same leaf in the bottom right margin with the small, round Amistad stamp.
2	Apply micro-embossing according to Amistad guidelines. (Guidelines are kept in the office of the Director of Library and Reference Services and the Cataloging area, and are **NOT** for publication distribution.)
3	Trim the shelfmark flag to stand about a half-inch above the top of the book and insert the flag in the text block.
4	Bring any preservation issues (loose or detached covers, dirt, etc.) to the attention of the Director of Library and Reference Services.

Procedure - Making an Item Folder

Step	Action
1	If any papers are found to have been tucked or laid into the book, remove them. Bring these to the attention of the Director of Library and Reference Services.
2	If they should be integrated into an existing manuscript collection, they will be turned over to the Director of Processing. If not, write the shelfmark in pencil in the upper left corner of the verso of the paper(s) so that they are identifiable

	with the book from which they were removed.
3	Place paper(s) in an acid-free folder and write the shelfmark on the folder tab. These item folders are filed in shelfmark sequence in filing cabinets in the cataloging area.

Procedure - Multivolume Sets

Step	Action
1	Multivolume sets will be apparent from the extent of item element in the 300 field.
2	In the MFHD, click on the **MARC** tab and then on **Leader** within it. Change **Type of Record** to **v : multipart item holdings**.
3	Set up the **852** field as instructed in "Creating MFHD" above.
4	Insert the **866** field as illustrated below. Volume caption abbreviations and punctuation are outlined in the local documentation for Tulane's Howard Tilton Library at http://www.tulane.edu/~techserv/marchold.html#866$8. | 852	8	_	≠b *location code* ≠h *shelfmark* ≠t 2 ≠x Acquired: *Date Month Year (Source)*
863	4	0	≠8 0 ≠a v. 1-4	
5	The parts of a multivolume set will share a shelfmark and will be differentiated by v.1 [etc.] below the shelfmark on the flags, as in the example below: **PS** **3515** **.U278** **A6** **v.1**

6	A new item record should be created for each physical volume, as instructed above, with the addition of the following step:
	a. n the **Enum.** field of the item record, type the appropriate volume number as on the flag (i.e., with no spaces).
7	When finished, mark each volume.

Procedure - "Bound Withs"
"Bound withs" are two or more separate bibliographic entities bound together after publication, rather than having been issued together. Although rarely found in Amistad's collections, there are some examples. Each bibliographic entity should be cataloged individually as in the steps outlined above. In addition to any other copy-specific notes that pertain to that work or to the volume as a whole, a 590 note field must be added to the record for each work indicating what it is bound with, because that specific bound-together group is unique to the item in hand. For bound withs containing more than five titles, a general statement indicating it is a bound with rather than a list of titles will suffice. For example: "Bound with 15 additional Congregational titles." or "Bound with 30 additional works by the author."

Step	Action
1	As stated above, catalog each individual title and add appropriate "bound with" note to each record.
2	As each record is added to Voyager, write down its bib record number.
3	Create a MFHD and item record for only one of the bibliographic records.
4	From that item record, under the **Record** menu, choose **Link to bibliographic...**
5	At the prompt, enter the bib record number for the "bound with" item, save the updated Item Record to the database, and repeat as necessary for each entity.

Procedure - Institution Codes
In the various bibliographic databases with which we work, there are certain symbols used to represent the Amistad Research Center. These symbols, codes, or abbreviations must be used consistently and correctly.

Step	Action
1	**LDA** This is the **OCLC** symbol assigned to the Amistad Research Center. It should always and only be used in the 040 field.
2	**LNAC** This is the **MARC21** code (as opposed to symbol) for the Amistad Research Center. Therefore, all local 500 notes and other fields in MARC bib records which end with the institution-specific code must, in our case, end with ≠5 **LNAC**.

Procedure - Statistics
Each cataloger will keep a running tally of the number of items he or she catalogs. Each cataloger will also keep statistics, on a monthly basis, of the number of original records created and the number of OCLC records enhanced. Please see attached statistics form.

Procedure - Book Sizes
Amistad books are shelved in three separate areas according to size. These are: regular, oversized, and oversized flat. Due to the adjustable shelving in Amistad's stacks, strict height guidelines are not used to determine whether items are placed in oversized or regular shelving, but are based on position in the stacks and how the shelves are positioned. However, a general rule is that books >30 cm will probably be placed in oversized shelving.

Remember: for oversized (both flat and upright), the location code in the MFHD must be changed to **amis,over**.

Procedure - Pamphlet Sleeves
Thin perfect bound (lacking a spine title) and saddle-stitched pamphlets should be sleeved in pamphlets sleeves. See Appendix A for procedures.

Procedure - Cataloging Printed Material Kept in Archival Collections
On occasion, printed materials housed in archival collections will be cataloged in Voyager and OCLC. The material will be cataloged as it normally would with the following additions to the cataloging record:
    a. Bib Record: Add a 590 local note as follows: Housed in [Collection title].
    b. Holdings Record: Add a ≠z to the 852 field as follows depending on how fully the collection is processed:
          a. Housed in Box __, Folder __ of the [Collection title].
          b. Housed in Box __ of the [Collection title].
          c. Housed in the [Collection title].

Procedure - Exporting MARC records from Archon and Cataloging Archival Collections in OCLC and Voyager

Utilizing MARC records generated from Archon, staff will create original records in OCLC and export those records into Voyager. Staff may encounter previously generated records in Voyager and OCLC or may be required to enter original records into OCLC.

1. Search Voyager for a collection catalog record. If found, delete the record.
2. Search OCLC for a collection catalog record. If found, revise the record according to the steps for Generating a New OCLC Record below and export to Voyager.
3. If a record is not found in OCLC, follow the steps for Generating a New OCLC Record below and export to Voyager.

Generating a New OCLC Record
1. Log into Archon.
2. Locate collection record. Under "Show this record as", select MARC, which will produce a MARC record display in Archon. This MARC record will be used as the basis for creating a new MARC record or revising existing records in OCLC.
3. Using the Archon-generated MARC record, open OCLC Connexion and generate a new record using the following guidelines for each field.

Fixed Fields:
(Rec Stat) Record Status – n: New
(Type) Type of Record – p: Mixed Material
(BLvl) Bibliographic Level – c: Collection
(Ctrl) Type of Control – a: Archival Control
(Elvl) Encoding Level – 4: Core Level
(Desc) Cataloging Form – a: AACR2
(DtSt) Publication Status – i: Inclusive Dates of Collection
       Date 1: to be determined by collection dates
       Date 2: to be determined by collection dates
(Ctry) Place – lau: Louisiana
(Form) Form of Item - _: None of the following
(Lang) Language – eng: English (for primary materials, if additional languages present, add language codes in 041)
(Srce) Cataloging Source - _: National bibliographic source

xxx Fields:
040 _ _ : generated by OCLC

099 _ 9 : Mss. |a Coll. |a [collection number]

049 _ _ : generated by OCLC

100 1 _ : subfields a|, q|, and d| [copied from Archon MARC, do not include |d unless needed to distinguish among similar names(s), add dates to 545 field]

245 0 0 : subfields a| and |f [copied from Archon MARC]

300 _ _: a| [copied from Archon MARC] |f linear ft.

351 _ _: a| [copied from Archon MARC]

520 2 _: a| [copied from Archon Scope and Content Note in collection record]

541 _ _: |a [blank] subfields |c and |d [copied from Archon MARC]

545 0 _: |a [copied from Archon MARC or from biographical note in creator record]

600 1 0: |a [copied from Archon MARC, use Library of Congress authority heading, add 600 field for creator if not already in Archon collection record]

610 1 0: |a [copied from Archon MARC]

630 _ 0: |a [copied from Archon MARC]

650 _ 0: |a [copied from Archon MARC]

700 1 _: |a [copied from Archon MARC, use Library of Congress authority heading]

856 4 2: |3 Finding Aid |u [copied from Archon MARC]

4. Validate record in OCLC, update holdings, and export.
5. Import record into Voyager.
6. Create holdings record as follows:

852 _ 0 |b amis,ms |h Mss. Coll. [collection number] |x Acquired: [copy information from 541 field and from Acquisition Note in Archon record]

Procedure – Cataloging Audiovisual Holdings
Amistad follows rules outlined in *Archival Moving Image Materials: A Cataloging Manual*, 2nd ed. and *International Association of Sound and Audiovisual Archives Cataloging Rules*. These resources are available through the Center's subscription to Cataloger's Desktop.

Resources & Tools
(See Appendix)

Chapter Five: Processing Policy and Procedures

Purpose
The processing of collections is the responsibility of the Processing Department, with the Processing Manager responsible in the lead role. These procedures focus on the standardization of archival finding aids to provide quality descriptions of collections for research use. Staff recognizes that donations should be accessible in a timely manner, but that processing of material may not be immediately possible given priorities and backlogs.

Policy
The processing schedule and staff allocation is determined by the Processing Manager in collaboration with archival managers and the Executive Director. The arrangement and description of archival collections will adhere to national standards determined by the Society of American Archivists. Processing staff will not be allocated to produce inventories for donors who require a financial appraisal done on their collection. Collections will not be placed on the processing schedule until all acquisitions documentation, including the Deed of Gift, is completed.

Finding Aids
The finding aids generated by the department will adhere to *Describing Archives: A Content Standard (DACS)* for collection level description and *Archives Personal Papers and Manuscripts* (APPM) for file unit and item level description. The finding aids will be generated using Collections Manager in the Archon collection management system. (See Chapter Ten: Collections Manger and Chapter Eleven: Content Manger)
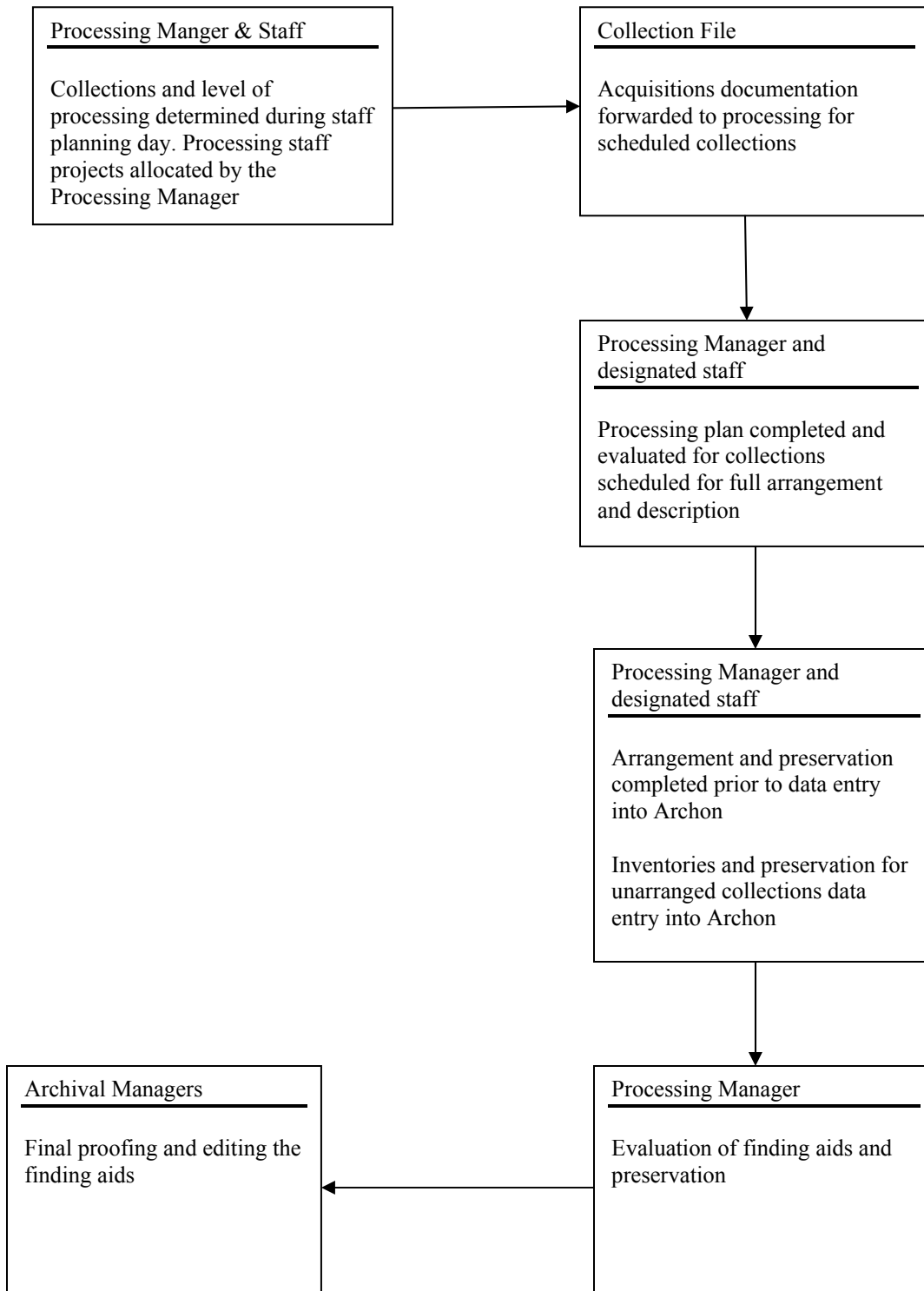
Processing Plan
The processing plan will be completed prior to commencement of full arrangement and description of scheduled collections. The Processing Manager will work with allocated staff to discuss and approve the final processing plan for assigned collections.

Completion
Collections that have had processing work commenced will be completed in all areas of arrangement, description, and preservation. The Processing Manager will evaluate the draft finding aids and preservation work completed for assigned collections. The final draft will be forwarded to the Acquisitions Manager and Reference Manager for final editing.

Process Diagram
This diagram illustrates the overall process

Processing Manger & Staff
Collections and level of processing determined during staff planning day. Processing staff projects allocated by the Processing Manager

Collection File
Acquisitions documentation forwarded to processing for scheduled collections

Processing Manager and designated staff
Processing plan completed and evaluated for collections scheduled for full arrangement and description

Processing Manager and designated staff
Arrangement and preservation completed prior to data entry into Archon Inventories and preservation for unarranged collections data entry into Archon

Archival Managers
Final proofing and editing the finding aids

Processing Manager
Evaluation of finding aids and preservation

Procedures

Step	Action
1	The processing schedule and level of processing is determined for the year on staff planning day, usually schedule in the month of December.
2	The Processing Manager will allocate staff for scheduled projects.
3	The required acquisitions documentation is made available to the processing department to prepare for processing of scheduled collections
4	The processing plan is completed for collections scheduled for full arrangement and description by the assigned archivist. The Processing Manager will evaluate and approve the processing plan prior to commencement of work. The Processing Manager will assign scheduled unarranged collections for preservation and inventories determined by staff availability. (See Appendices: Processing Work Log Form)
5	Collections scheduled for full processing will be completely arranged and preserved prior to description into the Archon collection management system. Unarranged collections inventories can be entered into the Archon collection management system in conjunction with the completion of preservation.
6	The drafts of finding aids will be evaluated and proofed by the Processing Manager. Completed preservation work will be physically evaluated by the Processing Manager. All required corrections will be done by the archivist assigned to the collection.
7	The final drafts of the finding aids to be forwarded to managers for proofing and editing. The finding aids are published on the web using the Archon collection management system. Printed copies are filed within the collection and reference files.
8	End

Chapter Six: Reference Policy and Procedures

Purpose
The Reference Desk at the Amistad Research Center serves four main functions. It provides greeting and information to all visitors and researchers (both in-house and via distance), screens the general visitor from the Reading Room patron, provides the main conduit of communication through the phone system, and provides a key element of the Center's security system. The Reference Desk is essential to the smooth and successful functioning of the Amistad Research Center. That is how seriously we take the responsibility of the Reference Desk, and it is how seriously we are asking you to take it.

Policy
In accordance with the ALA-SAA Joint Statement on Access to Original Source Material (1994), the Amistad Research Center shall "make available original research materials in its possession on equal terms of access…[and will] not deny access to materials to any researcher, nor grant privileged or exclusive use of materials to any researcher, nor conceal the existence of any body of material from any researcher, unless required to do so by statutory authority, institutional mandate, or donor or purchase stipulation."

General Information
The Reference Desk is staffed from 8:30 a.m. to 4:30 p.m. Monday through Friday. The half hours before and after public hours are intended to allow staff to prepare materials for work at the Reference Desk and to re-shelve materials at the end of the day. *Punctuality in this position is essential.*

The Amistad Research Center receives a number of visitors who are touring Tulane University's campus or visiting sites in New Orleans, and it is part of our responsibility, as representatives of the Center, to make a good impression both by a helpful, friendly attitude and by a neat personal appearance. Do not ignore visitors by continuing with your own work. Do not engage in lengthy personal conversations with staff while working at the desk. It makes a poor impression on visitors to the Center.

Personal phone calls should be kept to a minimum. No personal phone calls should be made from the Reference Desk. If you do need to make a phone call, ask another staff member to take the desk and then go and use the phone in an office. The use of library equipment and supplies for personal purposes is prohibited. This includes the use of computers for personal electronic mail or other personal purposes.

Do not leave the desk unattended under any circumstances. Absolutely no food or drink is allowed at the Reference Desk.

III. USE OF READING ROOM AND SECURITY

A) Reading Room Use

The Reading Room is reserved for use of Amistad Research Center material only. However, it has been the Center's policy to allow students to study in the Center as long as they are not taking table space away from Amistad researchers. These students must follow the same procedures regarding food/drink and the placement of bags/clothing at the Reference Desk. In addition, students may use the public computer terminal to access the Internet for short periods. Any student who abuses this privilege will be prohibited from using the public terminal.

The maximum capacity for researchers in the Reading Room is twelve people.

Laptop computers may be used in the Reading Room. There are a limited number of outlets for laptops (bottom shelf of the bookcase housing Manuscript Registers and just inside the Reference Services office. Patrons may need to rely on battery power if available outlets are being used.

B) Security

As a member of the Amistad Reference staff you are an active part of the Center's building security system. Because of the value of the materials held in Center, our security must be stringent. A Reading Room Attendant must be present in the Reading Room at all times it is open, whether or not Center materials are being used. Building security and materials security are of the utmost importance. Staff should read and understand the ACRL/RBMS Guidelines Regarding Security and Theft in Special Collections (Rev. 2009).

When you are on duty, keep your eyes on patrons and monitor the room at all times. Do not turn your back to the room. It only takes a minute for someone to slip material into a notebook or to remove pages from a book. Always check manuscript cartons and books when you return them to the desk.

When patrons are in the Reading Room, the primary duty of the staff member at the Reference Desk is to **ensure security**—*everything else is secondary*. The most important thing you should be doing is surveying the Reading Room and watching patrons. If you must assist a patron in one of the alcoves (either with the microfilm readers or the card catalogs), do so as quickly as possible, as it is not possible to survey the room from those areas. Do not hesitate to ask for assistance at the desk if you need to photocopy anything for a patron.

Maintaining clear sight lines is critical. If you cannot see someone or what they are doing then you cannot ensure security! You should seat manuscript users at the tables nearest the Reference desk; it is generally easier to seat them there when they first arrive than to ask them to move later on. **Manuscript cartons should not be placed so that they block sight lines**. Place them on either side of a patron's work area. If a patron moves the box, kindly ask that they move it back to where you placed it.

Do not let patrons hang coats, sweaters, etc. on the backs of chairs. All articles of clothing must be worn while in the Reading Room, or placed at the Reference Desk. Computer cases, back packs, etc. will be kept at the Reference Desk. Only research items should be at Reading Room tables. Patrons should not have an excess quantity of their own materials (folders, notebooks, personal books) on the table, and personal materials must be kept separate from Amistad materials. **Warn patrons that any material they take to a research table will be subject to inspection**.

- When you come on duty, be sure to find out from your predecessor who the patrons are, what they are using, and any special instructions. **Never become so involved in any task that you do not monitor the Reading Room.**

- Convey a sense of alertness to patrons. Be attentive to the actions of all patrons in the Reading Room.

- **Do not rush**—it is too easy to damage materials. No matter how nice it would be for material to be delivered immediately, the preservation, care, and security of the material remain paramount. Remember, there is no such thing as a research emergency.

- **When the room gets busy or you need help, CALL FOR ASSISTANCE.**

- If a patron is creating a problem or behaving incorrectly, please stop them in any activity that may cause damage to the material.

- Do not let patrons go beyond the Reading Room desk or stand in front of the desk blocking your view to the room.

Since the stacks are closed, you are a monitor for people entering the stacks and work areas of the Amistad Research Center. Center staff, both full-time and part-time, must pass within view of the Reference desk as they enter the stacks and work areas. It is very important that you see every person who passes by. Make it a point to know all full-time and part-time staff and acknowledge them as they enter the Reading Room—any unfamiliar persons should be stopped and queried. Entrance to the stacks or work areas is strictly prohibited to anyone other than Center staff. Only the Executive Director and Department Directors can authorize visitor passes.

Any authorized service persons who enter the stacks or work areas are to be accompanied by a Center staff member at all times. Facilities crews are not to be allowed access to the stacks without escorts.

IV. ENTRANCE/EXIT PROCEDURE TO THE READING ROOM

When a patron enters, do not simply wait for her to approach the desk. Try to make eye contact, stand up or go over to her. Ask the patron about her research needs. If the patron has not used the Center within the last month, she must be registered (see below).

When a patron is leaving for the day, **ask about future plans for use of the material.** We need to know if the patron will be returning to use the material or if she is finished with her research. Call the Director of Library and Reference Services to talk with patrons requesting photocopies, photographs, or additional manuscript material. We need to make sure we have all pertinent information before the patron leaves.

Check to make sure that the patron has returned all Center materials. *If a patron wishes to leave for a short time*, she may leave her materials in the Reading Room.

V. REGISTRATION

All new patrons and those who have not visited during the current month must be registered and have a reference interview with a member of the Reference staff. Patrons are asked to fill out the registration form, present a valid photo ID (which will be photocopied and attached to the registration form), and read the "Policies and Guidelines for Use of Materials." Then the patron can be placed at a table, or begin work with the finding aids. At the end of each month, the forms for that month will be collected for statistics and filing.

When a patron uses Center material, indicate such on the back of the patron registration form. Information from the registration form, including contact information and materials used are entered into the Patron Database on the Z: drive.

VI. STATISTICS

As each a new visitor (researcher or non-researcher) enters the Reading Room, make a tick on the calendar for the appropriate day.

VII. REQUESTING PRINTED MATERIALS

Printed materials include books, sheet music, pamphlets, maps, prints, etc. that have been cataloged with a call number or materials in the serials collection. Since most of them are books, we generally talk about "books" even when we mean all forms of printed materials. Patrons request these materials on the green call slips available at the Reference desk and next to the OPAC.

Check the call slips carefully. The patron must complete all of the following: call number (including any dates), author, title, the patron's name, and date. If the form is not complete, ask the patron to fill in the missing information. *The call number must be legible.* If this crucial piece of information is defective, a lot of time is tied up trying to straighten it out. The slips are also used for recording use statistics, and all of the required information is used.

The staff member who retrieves the material will initial the left-hand portion of the "checker" space.

Patrons may request as many books as they choose, but will be allowed to use only one book at a time (unless comparing texts or using reference books). If the book is housed in a case, phase box or envelope, remove it from its housing before giving it to the patron. *It is vitally important that you keep track of which books are housed in which envelopes, cases etc.* If a book has a book flag, paper clip it to the patron's registration form while the book is being used.

When a patron returns a book to the Reference desk, ask if she is finished with the book or would like to place it on hold. If the patron is finished with a book place the book on the discharge truck in the photocopying alcove.

If the patron would like to put material on hold (except for reference books shelved in the Reading Room itself), complete a Hold Slip with the patron's name, the call number, and the date. Put the slip inside the front cover the book, or in the book's case, so that the patron name sticks out of the top or front and can be easily read. Shelve the book on the hold shelf behind the Reference desk, alphabetically arranged by the patron's last name. If a patron has more than one item on the hold shelf, arrange the material by last name and then by call number. Material will be kept on "HOLD" for approximately two weeks; be sure to let the patron know that that is the length of the hold period. If the item has not been used in two weeks, it will be reshelved.

VII. REQUESTING MANUSCRIPT MATERIALS

When requesting material from the manuscript collections, the patron should fill out a blue call slip for each box (unless they are requesting a range of consecutive boxes, i.e., Boxes 1-3). On the call slip, he should provide his name and date and list the collection name and required box. When manuscript material is brought to the Reading Room and the patron begins to use it, indicate the collection name and box being used on the back of the patron's registration form.

Patrons may request as many boxes of manuscript materials as they like, but only one box at a time will be brought into the Reading Room. Additional boxes will be kept at the Reference Desk, ready to be exchanged as needed.

When a patron finishes using manuscript materials, ask him if he would like them kept on hold for him, and also if he has made any photocopy requests from them. If he would like the materials placed on hold, place them on one of the wooden carts next to the Reference Desk. Manuscript materials can generally be kept on hold for approximately two weeks; however, there is limited hold space and items may occasionally be cleared more quickly if we do not know for certain that a person is coming back. Therefore, it is a good idea to ask the patron if he knows when he will be returning to use the held items.

If the patron has requested copies from the material, make sure that you get his copy request form, and check quickly to see that it is filled out correctly and to verify that there are no restrictions on copying the material. (see "Photocopy requests" below). (It will be reviewed by the Director of Library and Reference Services, and approved or denied; if approved, the copies will be made and either sent to the patron or held for pickup, as the patron has specified.) Ask the patron if he wants the material held for him after copying—if he does, follow normal "hold" procedures.

If the patron does not want the material held and does not want photocopies from it, it can be discharged. Place discharged manuscript material on manuscripts discharge truck.

If material is housed at Amistad East, then notify the patron that the material is stored at an offsite facility and that material can be made available in 24-48 hours, depending on staff availability. The Offsite Retrieval Form should be completed by staff and submitted to the Director of Library and Reference Services, who will retrieve the material or coordinate with other staff to retrieve it.

VII. FINDING AIDS

A. Manuscripts:

Manuscripts Index

The Manuscripts Index (card drawers in the photocopying alcove) is primarily a name and subject listing of individual items in the collections. Note that the Index provides item-level access to only a portion of our manuscripts.

The Manuscripts Index is very good for locating correspondence. The typical card will give the name of the correspondent (on the top line), the name of the collection in which the material is found, the date range of letters, the number of letters (in parentheses) and the box/folder location, as below:

<div style="border:1px solid black; padding:1em;">

Hughes, Langston

Cullen, Countee Papers, 1921-1969

Letters, 1923-1953, n.d. (47) – B3, f4;
   B5, f15; B7, f10

</div>

The Index also contains entries for non-correspondence, for example:

<div style="border:1px solid black; padding:1em;">

Hunter, Minnie May

AMA Archives, 1839-79

Certificate, 1899 (1)
Tennessee

</div>

Another kind of card present in the Manuscripts Index is the "Collection description" card. This provides a collection-level description of a collection and provides biographical and scope/content information:

> Hubert, Giles Alfred, 1907-
>   Papers, 1948-67. ca. 1 ft.
>
> Economist, diplomat, and educator. Correspondence, writings, lists, notes, syllabi, travel requisitions, and other papers documenting Hubert's career…
>
> Unpublished register in the repository.
> Gift of Mr. Hubert.

Note: Item-level descriptive cards are no longer being produced for the Manuscripts Index. Some item-level access is available via the finding aids in the Registers and accession files (see below) for certain collections.

AMA Index

The American Missionary Association Archives is the most thoroughly indexed collection at the Amistad Research Center. A correspondence and subject added entry index is available in three forms:

1. A three volume bound edition housed with the collection registers

2. A pdf version of the bound edition on the Center's website

3. A card catalog found in the photocopy alcove

Approximately one-third of the collection is correspondence, but entries for letters constitute the bulk of the index. Each individual letter or document is given on a separate index card, which also provides the assigned document number for materials. The format for a typical correspondence card provides the name of the letter writer (first line), where the letter was written, the date of the letter, and the addressee. The document number is found in the lower left corner, in ink:

> Dean, Ruth (Miss)
>
> Letter: Mendon, Illinois, March 14, 1855, to George Whipple.
>
>
> No. 29464

In a few instances, you may find an entry card for uncatalogued correspondence, such as:

> Dean, Mary (Miss)
>
> For uncatalogued correspondence from Mary Dean, see "Jamaica" file.

For those interested in finding correspondence from a specific mission, city, etc., cross-references are provided. Researchers can then consult cards under individuals writing from those locations:

> Decatur, Alabama
>
> See   Nixon, William Penn

Other documents and pamphlets are also found in the index:

> Straight University
>
> See pamphlet The Twenty-Eighth Annual Report of the American Missionary Association, published by the American Missionary Association, 1874.
>
> No. A1264

Collection Registers

The collection registers are a series of bound finding aids housed on the bookshelf to the right of the Reference Desk. These finding aids include biographical/historical sketches, scope and content notes and box/folder inventories. Similar finding aids for those collections lacking a bound register can be found in accessions files or on the Z: drive.

Archon

As of March 2009, the Amistad Research Center began implementing the Archon software to post its manuscript finding aids online. These can be found at www.amistadresearchcenter.org/ archon and will be continually added as collections are processed. The Archon-produced finding aids will supersede previous typescript or Microsoft Word-generated finding aids.

Accession Files

File cabinets in the cataloging area contain accession records and reference copies of collection inventories. The reference copies of inventories are kept in the yellow folders. Collection inventories may be given to researchers; however, do not give an accession file to a patron as it may contain personal information regarding donors or other private information. As of March 2009, both legacy and new accession records are being entered into Archon.

Subject Guides

For certain subjects, special subject guides have been prepared in order to bring together manuscript collections that contain related material. Examples include: Creoles and Free People of Color, Mardi Gras, Art, Native Americans, etc. These guides provide collection-level descriptions as they relate to the specific subject.

Microfilm Guides

There are also specially prepared guides to certain collections which the Center has in microfilm editions.

Special Guides

The Center also maintains a guide to its vertical files collection, a detailed listing of collections related by subject (differs from subject guides mentioned above), and other indices.

B. Printed Materials:

Online Catalog

The Amistad Research Center's printed materials are listed in Tulane's online catalog. An OPAC terminal is located in the Reading Room. Some manuscript collections are listed in the online catalog, but it is best to consult the Manuscripts Index and registers for further information.

Ask a Reference Staff Member

Since some materials in the process of being cataloged may not yet be listed in the finding aids, consult with the reference staff to be sure that all available materials relevant to the patron's project are located. A short interview with the reference staff can often save a researcher hours of valuable time—that is why the patron registration procedure includes a reference interview with a staff member as a matter of course. The best way to find out what books and manuscripts are held at the Amistad Research Center is to check all card catalogs, the online catalog, and to talk to the reference staff.

XIII. HANDLING AMISTAD MATERIAL

Readers are expected to use more than ordinary care in the handling of materials from the collections. Readers found to be careless in using materials may be denied further access. The following is a short guide for handling material; any exceptions to these guidelines should be at the decision of the on-duty reference staff.

1. **Manuscript patrons are to be seated at the tables nearest to the desk, where they can be closely monitored by the Reading Room attendant.**

2. See that only pencil is used by readers and staff in the Reading Room. Ink can transfer from fingers to paper.

3. Materials must remain on the Reading Room tables during use. Items are not to be placed on laps or held up in the air.

4. Items are not to be passed on to another person.

5. Arms and elbows should be kept off the materials. No papers, books, or other objects (except the weights specifically provided to hold materials open) may be laid on library materials. Note taking must not be done on top of library materials.

6. No marks may be added or erased.

7. Only one book may be used at a time unless direct textual comparison is necessary.

8. Bound volumes must be supported as evenly as possible to prevent strain on the bindings. (All reference staff should be training in the proper use of the foam supports.) Books are not to rest against the edge of a table, be propped against a pile of other books, or be held on the table by the corners of the boards.

9. Materials may not be allowed to hang over the edges of the tables, where they run the risk of being leaned on, bent, and knocked about by passersby. Watch out especially for manuscript folders, large heavy books and flat fragile items in this regard.

10. If you know that an item is fragile, tightly bound, etc., be sure to tell the patron and instruct them on its handling.

11. Remove books from envelopes, boxes, and cases before giving them to a patron.

12. Photographs are always given special handling. Staff will issue gloves to be worn by readers handling photographs.

13. Pages should be turned slowly and carefully, if possible by holding some part of the margin that is blank on both sides. The turning of pages should not be audible.

14. Maps should be unfolded and refolded with care. Assist patrons if the item is too large or if they cannot figure out the folding sequence.

15. No tracings or rubbings may be made without specific permission.

16. The exact order and arrangement of manuscripts and unbound materials must be preserved. Apparent irregularities should be called to the attention of the staff.

17. The patron may have only one box of manuscripts at the table at a time.
    - Boxes must not be placed so that they obstruct your view of materials being handled, either by the patron using the box or those behind that patron. If a patron

moves a box into such a position, respectfully realign it. Only one folder at a time is to be removed from a box or carton; it should be returned to the box before another is removed. A place marker should be used to mark the folder's position in the box.

- Most manuscript materials must be left flat on the table. Consult the on-duty reference staff regarding small notebooks, bound items, and other manuscript materials that might need different supports.

18. Never use ordinary paper for a place marker or insert; the acid in the paper can migrate to the pages in the book. Clean strips of acid-free paper to be used as markers are available at the Reference Desk.

IX. PHOTO DUPLICATION REQUESTS

As soon as someone asks for photo duplication, she should be warned that the physical condition or copyright status of the item might cause permission to be denied. It is best to provide the patron with a copy of the Center's Photo Duplication Policy for review.

Always give the patron a Photo Duplication Request Form. The patron must fill in all the contact information at the top of the form, read the copyright notice and sign and date the form. She must clearly fill out a separate line on the form for each item requested: the collection name (or call number, for books) in the first column, the manuscript box and folder (or title, for books) in the second column, and the date and identifiers (or page numbers, for books) in the third. In addition to the Request form, each item to be copied *must be marked with a flag* placed just in front of the part to be copied. The patron must mark the item's date/identifiers/page numbers on the flag so that the person doing the copying can cross-check against the request form.

Requests for photocopies must be approved. Each request is evaluated individually. If the request is for just a few pages from one or two parts of a book, the patron still needs to fill out a request form, but we will attempt to make the copies at that time. ***The right of access to materials does not imply the right to publication. Special permission for reprinting, reproduction, or extensive quotation from the books, manuscripts and prints must be obtained through written application, stating the use to be made of the material.*** Staff can supply the patron with applications for permission to publish ARC materials; any questions related to the Center's permissions process should be asked of the Director of Library and Reference Services. Reference staff may in some cases also have information about the current holders of some items' copyrights, or some ideas of where to look to locate the copyright holders.

If a patron asks for photo duplication other than photocopies (prints, digital, etc.), notify the Director of Library and Reference Services so that the Director can discuss options with the patron. Patrons are allowed to use personal cameras in the Reading Room and are asked to review the Center's policy governing use of personal cameras and abide by its procedures for self-serve camera use.

X. CONSERVATION

The Center does not have a conservator or preservation officer as part of its staff. However, we need to be aware of material in need of conservation. If a patron brings this to your attention or you notice it yourself, please bring it to the attention of the Director of Library and Reference Services. Staff will consult to determine appropriate action**.**

XI. SERVICE PERSONNEL/HANDICAPPED ENTRANCE

When a service person comes to the Center, please call Andrew Salinas, Shannon Burrell, or Chris Harter (in that order). A log is available at the front desk to record all service and maintenance visits; it must be filled out for each visit, and the "time out" should be recorded when the service person(s) leaves the building. Every attempt is made so that no service person is in the stacks unless accompanied by a staff member.

The handicapped entrance is at the back of Tilton Hall to the south of the main stairwell.

XII. TELEPHONE CALLS

Please answer the telephone: "Good Morning / Good Afternoon Amistad Research Center, May I Help You."

1. When a call comes in for anyone in the building say, "One moment, please, I will transfer your call." Press the transfer button, the person's number, and then hang up.

> To reconnect the call, press the transfer button twice and speak to the caller. If you do not press it twice you will not be completely reconnected and so cannot transfer it to another number. (You might think you are reconnected because you can speak to the caller but you are not and you will still hear a ringing or busy signal in the background.)

2. If the call comes back to you after transferring, ask the caller if (s)he would like to speak to someone else or to leave a message with you.

3. If a person the caller asks for is not in the building please follow this procedure:

> "Say, "I'm sorry, [whoever] is not in the building now. Would you like to leave a message on his/her voice mail, or would you like me to take a message." When taking messages for anyone, please include the time and date of the call and all relevant information and sign it. **Make a tent of the message and put the person's name in large print on the back of the message. Bring this to the attention of the staff member when (s)he returns.**

> Please do *not* announce to the caller that someone is gone on vacation, has been sick for 3 days, etc. If the caller presses you for the information,

simply inform him/her that the person with that information is his or her supervisor and the caller can speak with the supervisor. (Please note that it is not part of your duties to keep track of the schedules of each person in the Center.)

Never respond to a question by saying "I don't know", either say "Let me put you through to someone who can help you" or "Let me put you through to the ..... department" or "Please hold while I find out."

It is the responsibility of staff members to let you know if they wish to deviate from normal procedures in handling their telephone calls.

Transfer
-Ask the person to hold.
-To transfer a call, press the transfer button.
-Dial the number to which the call will be transferred.
-Announce to the person answering transfer, "I am transferring a call" and press the transfer button again, which lets you talk to both the caller and the transfer person.

XIII. EMERGENCIES

If anything happens to cause you the slightest concern for your own safety, or that of others in the Center, immediately contact another staff member for assistance or the Tulane Emergency Number below.

If you hear alarm coming from the entrance to the stacks, immediately notify all other staff in the Center.

Be as accurate and complete as possible in your descriptions of incidents or persons.

POLICE AND FIRE DEPARTMENT

 Tulane University Emergency: 911 (or 5200)

TELEPHONE NUMBERS OF ARC PERSONNEL TO CONTACT IN AN EMERGENCY (Redacted for Public View**)**

XIV. TOURS AND CLASS PRESENTATIONS

These calls go to Chris Harter. If Chris is not here, caller can leave a message on his voice mail   If the person calling insists upon speaking to someone, treat it as a reference call.

XV. EXHIBITION GALLERY

Visitors looking at the mezzanine exhibition should leave all back-packs, shopping bags or other bags at the Reference Desk. Purses can be carried. Sweaters and jackets should be worn or left at the desk.

Public restrooms and a water fountain are found on the first and second floors of Tilton Hall.

Taking photographs or videos in the Reading Room and exhibition areas of the Center is prohibited.

Handling sales and cash box

A finite amount of cash, $25.00, is maintained in the front desk cash box. Deposits are made on Monday mornings. Checks should be made out to "Amistad Research Center". Credit cards are accepted. A Credit Card Authorization Form must be completed by a staff member and signed by the customer. Directions for running a card are found in the blue binder by the telephone.

XVII. DELIVERIES

- You are asked to sign for package deliveries.
- Make sure you are receiving the proper number of packages.
- Notify immediately the person on the address label that a package is at the reference desk for them. If they are out of the building for a long period of time, place the package near the mail area in Room 117. The packages should be picked up as soon as possible.

XVIII. CLOSING PROCEDURES

Fifteen minutes before closing, make an announcement to Reading Room patrons that the Center is closing. Make sure patrons return all Amistad material before leaving. Make sure all material are placed on the discharge carts or place on hold, as appropriate. Tidy up in the Reading Room. After all patrons/visitors have left, lock the front doors. Efforts should be made to reshelve material before leaving for the day.

When reshelving material, initial the right-hand portion of the checker space and date the call slip. Call slips for reshelved items are kept at the Reference Desk until the end of the month, when they are filed away.

Chapter Five: Electronic Document Policy and Procedures

Purpose
The preservation of documentation in electronic form created during the daily activities and functions of the Amistad Research Center's departments will ensure lasting evidence of the Center's mission.

Policy
It is the responsibility of all Amistad Research Center staff to save **ALL** electronic documents created through the functions of their departmental work and responsibilities to Amistad's shared server hosted by Tulane University's Technical Services Department.

Procedures – Electronic Document Management
The following procedures have been set forth in order to standardize and preserve documentation created in electronic forms by Amistad's staff and departments. Each department must create a folder for all documentation generated on Amistad's shared server, located on the Z: drive.

Step	Action
1	Creation of document in electronic form.
2	Use a logical naming convention to reflect the content of the document. Examples: • Annual Report 2009 • Letter to [name] • Strategic Plan 2009
3	Save to the shared server under the appropriate departmental folder and sub-folder. Examples: Z: Folder/Sub-Folder/File Name • Z: Processing/Reports/Annual Report 2009 • Z: Processing/Correspondence/Letter to [name] • Z: Processing/Planning/Strategic Plan 2009
4	End

Procedures - Digital Scanning
The following procedures have been set forth in order to standardize Amistad's scanning practices according to professional best practices. These procedures are based on the LOUISiana Digital Library's Style Manual for Scanning and Cataloging. In addition to

establishing best practices, these scanning procedures will assist Amistad in developing its digital image collection and aid in facilitating photo duplication orders for researchers.

Step	Action
1	Use guide to align analog source on scanner bed
2	Open Photoshop
3	Under **File**, select **Import**, select **Epson Expression 836XL**
4	When the Epson Scan dialog box appears, verify that the default settings are 1. Auto Exposure Type: Photo 2. Image Type: 24-bit color 3. Resolution: 300 dpi
5	Click **Preview**
6	Use the cursor to select the scanning area. Do not crop the image, but leave a small border of space around the analog source
7	Click **Scan**
8	Once image has been scanned, close Epson Scan dialog box
9	Under **Image**, select **Adjustments**, select **Auto Levels**
10	If needed, under **Image**, select **Rotate Canvas**
11	If further cropping is needed of the canvas, use the cursor to select the cropping border, then under **Image**, select **Crop**
12	File is ready to be saved. Under **File**, select **Save As**

13	File should first be saved as a TIFF with no compression at Z: Digital Images/New Scans/Hi-Res

14	Naming Digital Files
	  A. If scanning material from a manuscript collection:
	      a. Using Digital File Name Key, establish the file name code for source collection
	      b. Open the Digital Image Inventory spreadsheet to establish if any digital images have been scanned from the source collection
	      c. If not, begin the file numbering sequence at 0001.
	      d. If so, continuing the file numbering sequence. Ex: ama0005, ama0006, etc.
	  B. If scanning material from a library title:
	      e. Use the call number and page number as the file name. Ex: ps1505_a5_n65_p5-page 5
	      f. Ps1505_a5_n65_fc-front cover
	  C. If scanning materials from a serial title:
	      g. Use a four letter code derived from the title along with a four digital numbering sequence similar to manuscript collections. Ex: cris0001

15	Under **Image**, select **Image Size**, and change image resolution to 72dpi
16	Save image as a JPG at Quality 8 at Z:Digital Images/New Scans/Lo-Res

17	Enter relevant data in the Digital Image Inventory spreadsheet
	  A. File Name: file name code
	  B. Collection: Name of collection housing analog source. Enter title if a serial
	  C. Box/Folder: Location in collection of analog source. Use box and folder if known, or just box number
	  D. Call No.: Enter call number if a book
	  E. Page(s): Enter page number(s) if a book or serial
	  F. Description: Description of analog source. If quoting from verso of photograph, begin with "Verso:"

18	End

Digital Image Inventory spreadsheet
Example:

File Name	Collection	Box/Folder	Call No.	Page(s)	Description
jor0001	Jones, Robert E. Papers	B6F6			Robert E. Jones baby photo, ca. 1872
jor0002	Jones, Robert E. Papers	B6F6			Robert E. Jones and H. Elizabeth Jones, undated

Chapter Eight: Audiovisual Policy and Procedures

Purpose
Handling audiovisual materials demands a different skill set than other archival material. Each audio and moving image format requires a different set of considerations and specific knowledge in order to successfully audition it without damage. These procedures are designed to provide all staff with a background for proper care and handling of these items during playback.

Policy
Careful handling of audiovisual materials is required to extend the lifetime of original materials. Any playback will cause wear and tear on master copies, so the goal in auditioning all audiovisual items is optimal playback with minimal damage.

Definitions: (Useful audiovisual terms.)

Emulsion: Image-forming layer within motion picture film.

Emulsion in: Film wound so that the emulsion side faces the center of the reel.

Emulsion out:

Film wound so that the base side faces the center of the reel.

Binder: In motion picture film, the material in the emulsion that holds the image forming particles or dyes.

Base: In motion picture film, transparent layer that supports the photographic emulsion. Can be made of cellulose nitrate, cellulose acetate, or polyester plastic.

Combined print:

Film positive carrying both picture and sound track. Also known as composite print or married print.

Core: Hub on which film is wound for storage.

Edge Damage:

Damage done to outside portion of a film, videotape, or audiotape along the length of item. This sort of damage is often happens during storage and handling and is caused by poor rewind or handling techniques.

Flange: The extended sides of a central hub between which videotape or audiotape is wound. These extended sides keep the tape from falling off of the hub.

Format: Term referring to the dimensions of the apertures used in motion picture cameras and projectors. Formats are standardized for film gauges now in commercial use. Films in the same format have the same gauge, width, image height and position, and perforation placement and size. Formats are also standardized for videotape by width, track placement, and other factors.

Frame: Rectangular area of the motion picture film strip that holds a single film image. Sometimes used as a unit of measurement, e.g., frames per second.

Full-coat mag:

Short for full-coat magnetic sound track. Production or preservation sound element in which the magnetic oxide recording layer covers one full side of the film surface.

Gauge: Width of the motion picture film from edge to edge, expressed in millimeters.

Head: Beginning of film roll.

Head out: Film wound on a reel or core so that its beginning is on the outside.

Hub: The core on which videotape or audiotape is wound. Also the round piece of a cd or dvd case on which the center hole rests.

Inspection: Close examination of film to identify technical characteristics and physical condition.

Leader: Blank film attached to the beginning and end of film rolls to facilitate handling. Sometimes used to separate short films or shots on a single film roll.

Loupe: Magnifying eyepiece used in film identification.

Magnetic sound track:

Motion picture sound track in which the sound information is carried by magnetic oxide. Magnetic sound track can be affixed to a print as a stripe along the film edge or exist as a separate element (full-coat mag). Often shortened to magnetic track or mag track.

Magnetic stripe:

In a composite print, the stripe of magnetic oxide applied near the film edge to carry the sound record or affixed to the opposite edge for balance.

Master: In film preservation, the sound and picture elements that are sufficient for printing new film copies without reuse of the original source. Also known as preservation master.

Negative: Film carrying the reverse image of the motion picture subject. The negative is exposed in the camera or created from a positive in the laboratory. It is printed to produce a positive for projection and viewing.

Optical sound track:

Photographically printed sound record carried on the film print or produced as a separate element.

Original: Film artifact that can be used as source material in duplication. Also used to describe film exposed in the camera.

Pack: The evenness with which a videotape or audiotape is wound. An even pack will lie flat when the hub is looked at horizontally. An uneven pack will have some layers of tape sticking up higher than others. Tape wound with an uneven pack is more susceptible to edge damage.

Perforations: Holes, usually along the film edge, used to advance the film strip through a camera, printer, or projector. Also known as sprocket holes.

Positive: Film that has a positive image of the motion picture subject. The positive is generally produced from a negative and used for viewing.

Presstape: Adhesive splicing tape prepared in ready-cut segments.

Raw stock: Unexposed film.

Reel: Metal or plastic hub with extended sides between which film is wound for projection. Also, for silent-era motion pictures, an imprecise measure of run time. Each 1,000-foot, 35mm reel runs between 10 and 18 minutes, depending on projection speed.

Regular 8mm:

Term applied to 8mm film to distinguish it from Super 8mm. Also called Standard 8mm.

Release print: Print made for distribution.

Registration Pins:

> Teeth that fit through the perforations of a piece of film and are used to hold it in place.

Reversal original:

> Film that is run through the camera and processed to produce a positive image. Positive reversal film has no corresponding negative.

Rewind: Hand-cranked or motorized device used in pairs to control the winding of film for inspection and for transfer from reels to cores.

Safety film: Term applied to all film made with a nonflammable plastic base (acetate or polyester, not nitrate).

Scratch: Scrape or abrasion to either the base or the emulsion side of film.

Shot list: Finding aid that describes the content of each film scene or segment.

Show print: Positive created for film screenings. Also known as exhibition print.

Shrinkage: Contraction of film from its original dimensions.

Shrinkage gauge:

> Device used to measure the extent to which film has contracted from its original dimensions. Compares the standardized distance between perforations with that of the shrunken film and expresses the difference as a percentage.

Silent film: Film made without a sound track. Also used to describe commercial motion pictures produced before the widespread adoption of the sound film in 1929.

16mm: Film gauge introduced in 1923 for the nontheatrical market. Measures 16 millimeters in width.

Small gauge film:

> Umbrella term generally applied to 8mm and Super 8mm film, although it can be applied to any film less than 35 millimeters in width.

Splice: Joining of two film pieces usually by cement, tape, or ultrasonic technology.

Splicer: Piece of equipment for joining two pieces of film. Splicers come in many designs and may use cement, adhesive tape, or ultrasonic technology. Also called a joiner.

Splicing tape: Adhesive tape for repairing film.

Split reel: Reel with a removable side. Used to transfer film between reels and cores.

Sprocket: Toothed mechanism that engages with film perforations to advance the film strip through a camera, printer, or projector.

Sprocket damage:

Tears, rips, and other physical damage to film perforations. Generally caused by improper projection.

Sprocket holes:

Holes, usually along the film edge, used to advance the film strip through a camera, printer, or projector. Also known as perforations.

Stock: General term for film. Applied particularly to unexposed film.

Super 8mm: Film measuring 8 millimeters in width, with smaller sprocket holes than Regular 8mm film so that more area is left for the picture.

Tail: End of film roll.

Tail out: Film wound on a reel or core so that its end is on the outside of the roll.

35mm: Standard film gauge for the theatrical film industry. Measures 35 millimeters in width.

U-matic videotape:

A format of three-quarter-inch analog videotape that is packaged in a cassette.

VHS videotape:

A format of one-half-inch analog videotape that is packaged in a cassette.

Vinegar syndrome: Popular term for acetate decay.

Procedure

The general procedures for handling all audiovisual materials and equipment are outlined below. Following these basic guidelines, each specific format is outlined in greater detail. These are followed with an outline of procedures for using film and tape splicers.

Step	Action
1	If a patron wishes to view a film or video or listen to an audio recording, a member of the reference staff will be responsible for setting up the AV equipment.
2	Cotton gloves should be worn when handling film, open reel tapes, or phonographic discs. In some instances, items may be too difficult to handle in gloves. Use your best judgment. In any case, hands should be clean and free of lotions and oils.
3	Hold items by edges only. This is not necessary when handling cassette-based formats (e.g. VHS), be careful not to touch the internal tape directly, except by edges with a gloved hand.
4	Only access copies of audiovisual items should be used for playback. Master copies will never be accessed except in special instances. If an access copy has not yet been made, use good judgment before providing a master copy. Use desired access to an item as an opportunity to create an access copy whenever possible.
5	Ensure that item is in suitable condition for playback before placing on machine. Also ensure that the machine is in good working order.
6	Keep the surrounding area clean. Do not consume food or beverages in the area in which recordings are handled.
7	Since audiovisual records are machine-readable, keep playback equipment in good condition. Equipment is best kept in a dark room with anti-static carpet.

	When not in use, turn off all equipment and cover with a dust cover. For magnetic tape players, regular maintenance such as tension adjustment and head cleaning should be done by a technician after every 1,000 hours of playback.

Procedure – Motion Picture Film

Collection contains Super 8, Standard 8mm, 16mm, 35mm

Step	Action
1	Always lift, carry, and store film cans horizontally.
2	Once film has been removed from the can, hold it vertically, supporting the core (see **What to do if the film core drops out** procedure below).
3	All film should have leader attached to both the head and the tail. Prior to viewing, this should be attached using a tape splicer (see **Directions for using splicers**).
4	Check film for any shrinkage by comparing it to a fresh piece of leader. Compare twenty sprocket holes. If they are off by a full perforation, do not play the film. Be very wary of film displaying any shrinkage or warping, and handle carefully.
5	Examine film for signs of mold and mildew. If you find mold, mildew, or fungus, you will need to clean the infected film. Wearing a protective mask and solvent-resistant gloves, dampen a lint-free cloth with film cleaner, then gently wipe mold from the film roll with the cloth. Be sure to do this in a well ventilated area.
6	Check for tears to perforations and examine old repairs. Repair any bad splices (see **Directions for using splicers**). Remove any paperclips, staples, tape, or paper affixed to the film and clean off residue with a lint-free cloth dampened with film cleaner. **Never use film cleaner on magnetic soundtracks.** This includes film with a combined magnetic soundtrack (magnetic sound stripes attached to the edge of the film image).

7	Be sure that the film is heads out for screening.
8	After playback has finished, carefully transfer the film reel to the rewind bench and rewind and place in film can to be returned to the shelf.
9	End
	For more detailed advice, see the National Film Preservation Foundation's Preservation Guide: http://www.filmpreservation.org/preservation-basics/the-film-preservation-guide-download

Procedure - What to do if the film core drops out

Occasionally, the core will drop out of a film roll you are handling. Do not panic. The best way to handle this problem is as follows.

Step	Action
1	Place a pencil in the center of the roll.
2	Carefully wrap the center of the film around the pencil.
3	Wind until the entire roll has tightened around the pencil. This will take a while if it is a long piece of film. Be patient.
4	Carefully remove the pencil and transfer the film to the spindle of the rewind bench.
5	Wind through the film as you normally would, and then rewind to the beginning, if necessary.
6	End

Procedure – Magnetic Tapes
Collection contains ½" Video Reels, 1/2" VHS, 3/4" U-matic, Betacam/SP, MiniDV, Digital 8, Video 8, Betamax, ¼" Audio Reels, 2" Audio Reels, Compact Cassettes, Micro Cassettes

Step	Action
1	Examine the tape case, looking for signs of dirt, damage, or water damage. If the case is dirty, wipe the surface with a lint-free cloth. If the case is water damaged, be sure to check the tape itself carefully for signs of mold. If labels are falling off or in poor condition, reattach. **Do not play** any tape that displays scratching or surface damage. This can damage the equipment.
2	Before picking the tape up, do an external visual examination of the cassette itself (if the tape has one), looking for mold, or mildew. If a tape looks questionable, be sure to handle it with gloves and a facemask. If you find any evidence of mold **do not play the tape.** Isolate the tape and have it treated by a professional.
3	If you do not notice any sign of mold, open the cassette and examine the tape itself. Look for particulate matter or evidence of improper handling on the tape and reel, such as dirt, dust, or fingerprints.
4	Handle reel-to-reel tapes by the hub rather than the flanges, as the pressure on the flanges will damage them and ultimately damage the tape edges.
5	If you notice a vinegar smell, or any white or brown powder, these are signs of binder deterioration.
6	Look for cracks or breakage in the cassette or reels. With cassettes, check to see if the any of the tape has come out of the cassette, or if the tape is loose around the reels. If tape has become loose, secure it around the reel or reels to help prevent damage.
7	By holding the tape at a 45° angle and looking at the horizontal surface of the reel, you may discern an uneven pack, and note edge damage.

8	After playback has finished, fast-forward to the end of the tape and then rewind to the beginning. This will give a more consistent wind and more stable playback. Because of potential damage to the tape, it is important that the tapes be inserted and ejected at areas of the tape that contain no recorded information. A tape should NEVER be ejected in the middle of an important recording.
9	End
	For further recommendations see: • *The Texas Commission on the Arts Videotape Identification and Assessment Guide*: http://www.arts.state.tx.us/video/ • *Magnetic Tape Storage and Handling: A Guide for Libraries and Archives* by Dr. John W.C. Van Bogart: http://www.clir.org/pubs/reports/pub54/index.html

Procedure – Grooved Audio Discs

Collection contains acetate (also known as lacquer), metal, shellac, and vinyl (45 rpm, 33 1/3 rpm, and Soundscriber discs)

Step	Action
1	To hold a disc, place the thumb on the edge of the disc and the rest of the fingers of the same hand on the center label for balance. Handle all grooved discs by their edge and label areas only.
2	If the outer layer of the disc has begun to flake or crumble, **do not** handle or remove the disc from its housing.
3	Remove grooved discs from the jacket (with the inner sleeve) by bowing the jacket open by holding it against the body and applying a slight pressure with a hand. Put the disc out by holding a corner of the inner sleeve. Avoid pressing down onto the disc with the fingers as any dust caught between the sleeve and the disc will be pressed into the grooves.

4	Remove grooved discs from the inner sleeve by bowing the inner sleeve and letting it slip gradually into an open hand so that the edge falls on the inside of the thumb knuckle. The middle finger should reach for the center label. Never reach into the sleeve.
5	Examine the disc for warping. If the disc is warped **do not play it.**
6	Examine disc for foreign matter deposits and deterioration.
7	Use both hands on the edge to place the disc on the turntable.
8	End
	For further recommendations see: *The Care and Handling of Recorded Sound Materials* by Gilles St-Laurent, National Library of Canada: http://cool.conservation-us.org/byauth/st-laurent/care.html *Cylinder, Disc and Tape Care in a Nutshell,* The Library of Congress: http://www.loc.gov/preserv/care/record.html

Procedure – Optical Discs
Collection contains CDs (Compact Discs), DVDs (Digital Versatile Discs), and CD-ROMs (Compact Disc Read Only Memory)

Step	Action
1	Handle optical discs by outer edge and center hole only.
2	To remove the disc from its case, one should press down on the hub tab while holding the outer edge of the disc with the fingers and then lift up. Bending the disc while lifting it off the hub tab should be avoided.
3	Examine the discs for surface contamination, such as smudges or dust.

4	If contamination is visible, first attempt to clean with a puff of canned air.
5	If this does not work, use a lint free cloth to gently wipe the surface of the disc. Wipe from the center of the disc straight toward the outer edge, not around the disc.
6	If the disc still will not play, try rinsing it with distilled water.
7	If the disc still will not play, gently clean the disc with a commercially available water-based detergent formulated for cleaning the surface of optical discs, or with isopropyl alcohol or methanol. **Do not** use harsh solvents, such as acetone or benzene and avoid organic solvents.
8	End
	For further information, see *Care and Handling of CDs and DVDs: A Guide for Librarians and Archivists* by Fred R. Byers : http://www.clir.org/pubs/reports/pub121/contents.html

Using Splicers

Procedure – Splicing film
At Amistad Research Center we will be using a guillotine style tape splicer. For Standard 8mm film being spliced on a 16mm splicer, follow steps 1-3, then steps 5-7 below. For all other gauges, follow steps 1-4.

Step	Action
1	Cut the two ends of the film, generally at the frame line, so that the newly cut edges are parallel. Wipe the ends with a lint-free cloth or swab dampened with film cleaner.
2	Place the two film pieces, ends touching, in the splicer, using the registration pins to align the sprocket holes.
3	Apply the splicing tape snuggly over the ends and pull down the splicer handle to apply pressure to the seal and puncture the tape over the sprocket holes. For prints with magnetic sound tracks, be sure not to cover the magnetic stripe with

	tape.
4	Turn the film over, apply the tape on the other side of the splice, and complete the seal. ***If splicing Standard 8mm film on 16mm splicer, do not complete this step. See step #5.**
	The following additional steps will need to be completed when splicing Standard 8mm film on a 16mm splicer.
5	When splicing Standard 8mm, only apply tape to one side. After step #3, lift the film carefully and turn it end-for-end so the un-taped side is now facing up, and realign with the join between the ends in the center of the splicer. The registration pins will be pushing up through the same perforations as before.
6	Fold the second half of the tape over onto the second side of the film and push down the handle again. ONE set of taped perforations in the spliced area has now been punched out fully.
7	Lift the film again and shift it one perforation over. Push down the handle to punch out the second set of taped perforations in the spliced area.
8	End

Procedure - Repairing Film Perforations with a Tape Splicer

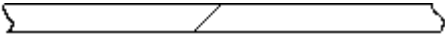| Step	Action
1	Place film in splicer, lining the perforations up over the registration pins. Carefully turn the film over. Fold the tape over the edge to the dimensions of the undamaged film. Press the handle to create a new perforation.
2	If perforated tape is available, line up perforations on tape to perforations on film and press. Turn film over and repeat.
3	If perforated tape is not available, draw tape across the film and press firmly. Carefully turn the film over. Fold the tape over the edge to the dimensions of the undamaged film. Press the handle to create a new perforation.
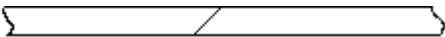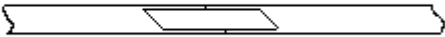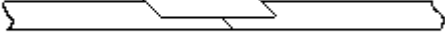
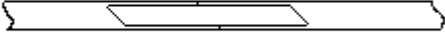| Step	Action
4	If a large portion of the film has damages to the perforations, or if the film is severely shrunken or warped, it is best not to attempt to repair using a tape splicer. Have the repairs done by a laboratory.
5	End

Procedure – Splicing Magnetic Tape
Source -
http://artsites.ucsc.edu/EMS/music/equipment/analog_recorders/analog_recorders.html#splicing

Step	Action
1	Make sure your hands are clean and free of oil.
2	Before you splice, cut a three or four inch strip of splicing tape and stick it to a clean edge of the workspace surface. Use a razor blade to cut the strip into "tabs" 3/4 in. long.
3	Place the tape in the splicing block back side up with your mark over the diagonal notch. The tape will stay put because of the way the block is grooved.
4	Using the notch as a guide, cut the tape with a quick motion of the razor blade towards yourself. Pull the separate pieces of tape out the ends of the block and repeat the process at the other splice point.
5	Place the two pieces of tape you wish to splice in the block so the ends butt together but do not overlap. Use the point of the razor blade to pick up one of the precut tabs of splicing tape and set it in the block across the splice. Rub the back of the splicing tape until it sticks.
6	Remove the spliced tape from the block by pulling up smartly at both ends, the tape should snap out without wrinkling. Set the splice on the raised portion of the block and rub on the back of the splicing tape until all of the bubbles are gone. You may wish to use a hard object for this if your thumbnail is not up to the job.

	BOTTOM / TOP / SIDE **CORRECT SPLICE**
7	Examine your splice. Any of the following mistakes will make trouble eventually. BOTTOM / TOP / SIDE GAP BETWEEN THE TAPE ENDS. Any exposed sticky stuff is bad, as it will make the tape hang up on the reel. This is often caused by a difference in the way the two pieces of tape are cut. The Revox will stop when it encounters such splices. BOTTOM / TOP / SIDE TAPE OVERLAPPED. This will thump as the tape is played. BOTTOM / TOP / SIDE SPLICING TAPE HANGING OVER THE EDGE. This will make the tape hang up in the reel or at the tape guides. BOTTOM / TOP / SIDE If you make the piece of SPLICING TAPE TOO SHORT, the splice will not last long.

	BOTTOM ⎲ ─────────────/──────── ⎳ TOP ⎲ ────── ▨▨▨▨ ────── ⎳ SIDE ━━━━━━━ ▬▬▬▬ ━━━━━━ If you leave too many BUBBLES under the splicing tape, or if you handle the tape with GREASY FINGERS, the splice will not last long either. BOTTOM ⎲ ─────────────/──────── ⎳ TOP ⎲ ───── ▱▱▱▱▱ ───── ⎳ SIDE ━━━━━ ▬▬▬▬▬ ━━━━━ If you make the piece of SPLICING TAPE TOO LONG, the tape may "thump" going by the heads.
8	TO take a splice apart, bend it backwards right at the join and peel the recording tape off the splicing tape.
9	End

PART THREE

ARCHON COLLECTION MANAGEMENT
DATABASE SYSTEM

Go To: www.amistadrearchcenter.org/archon

Chapter Nine: Accessions Manger (Data Entry Fields)

I. Accession Record (TAB)
  a. <u>Enable Web Output</u>:
      i. Yes (if record is complete)
      ii. No (if record is incomplete)
  b. <u>Accession Date</u>: <u>date of acquisition</u> in the form of MM/DD/YEAR, i.e. 10/22/2002
  c. <u>Title</u>:
      i. Last Name (to sort alphabetically) then use the name the person is known by (Personal Papers) i.e. Dent, Tom papers (NOT Dent, Thomas Covington papers) or Tureaud, A.P. papers (NOT Tureaud, Alexander Pierre papers)
      ii. Institutional Name records (Official Records) i.e. American Committee on Africa records
      iii. Collection Name collection (Artificial Collection/Audiovisual Collection) i.e. Black Arts collection or Pincus Film collection
  d. <u>Identifier</u>:
      i. Accession Number generate using the yearly logs for acquisitions
      ii. Legacy Accession Number originally last two digits of year and number of arrival within the year i.e. 83-33
      iii. Accession Number (legacy accession numbers) for use with the Archon system use four digit year date – number of arrival i.e. 1983-33
      iv. Accession Number (current use) – four digit year date - number of arrival i.e. 2009-11
  e. <u>Inclusive Dates</u>: earliest to latest year dates of the materials without spaces i.e. 1937-1964
  f. <u>Received Extent</u>:
      i. Size of the collection in boxes or items as the default, use pull-down menu i.e. 20 Boxes or 5 Items
      ii. Legacy accessions of unknown size use 0
  g. <u>Unprocessed Extent</u>:
      i. Size of the collection as number of boxes or items as the default i.e. 20 Boxes or 5 Items
      ii. Enter 0 when the collection has been processed to remove record from public view.
  h. <u>Physical Condition</u>:
      i. Poor condition
      ii. Satisfactory condition
      iii. Good condition
      iv. Specific notes about certain items within the collection i.e. scrapbooks are in fragile condition
  i. <u>Material Type</u>:
      i. Art
      ii. Audiovisual

iii. Collection (artificial collection)
        iv. Museum item
        v. Official Records (organizational records)
        vi. Personal Papers (manuscripts)
        vii. Publications
    j. <u>Processing Priority</u>: (medium or high priority must be agreed upon by managers, if unknown leave blank)
        i. High - Materials assigned high priority processing should commence within 6 months of accession
        ii. Medium - Materials assigned medium priority processing should commence within 5 years of accession.
        iii. Materials assigned low priority processing should commence within 10 years of accession.
    k. <u>Expected Date of Completion</u>:
        i. Date if completed MM/DD/YEAR
        ii. If in process estimate the date of completion
        iii. Leave blank if unknown
II. **Location Information (TAB)**
    a. <u>Content</u>: number of boxes or items i.e. Boxes 1-15
    b. <u>Location</u>: choose from the dropdown list
        i. Amistad East (archival off-site storage)
        ii. Amistad East AV (audiovisual off-site storage)
        iii. Iron Mountain (selected collections off-site storage)
        iv. Tilton Hall (archival on-site storage)
        v. Tilton Hall Art (art collections on-site storage)
        vi. Tilton Hall Library (books/serials on-site storage)
        vii. Tilton Hall Microfilm (microfilm/microform on-site storage)
        viii. Tilton Hall Secure (books/archival secured on-site storage)
    c. <u>Range</u>: a floor number 1-3
        i. Tilton Hall floors 1-3
        ii. Amistad East floor 1
    d. <u>Section</u>:
        i. A, B, or C for Tilton Hall Stacks
        ii. P for Processing Department
        iii. AE for Amistad East
        iv. AEO for Amistad East Office
    e. <u>Shelf</u>: a number range 1-20
    f. Extent: default collection size in linear feet or number of items
III. **Collections/ Classification Information (TAB)**
    a. Select from dropdown list for collections provenance related to the United Church Board for Homeland Ministries records <u>ONLY</u>
    b. All other collections leave blank
IV. **Creator Information (TAB)**:
    a. Associate a primary creator first from list, then secondary creators as required
    b. Launch Creator Manager if not listed (see page 99)

V. **Subjects (TAB)**: choose from list by using the search filter, so multi-part subject headings can be found, search on the lowest level of the subject i.e. Missionaries – United States (search United States) or Race relations – Alabama (search Alabama) or Race relations – Caricatures and cartoons (search Caricatures). Also, search established subject/genre headings using the web interface to find multi-part or multi-level subject descriptions.

    a. Associate all subjects
    b. Associate all organizational names
    c. Associate relevant personal names
    d. Associate relevant genre (i.e. document types)
    e. Launch Subject Manager to add (see on page 103: Note <u>DO NOT</u> add subjects or genres to the database without vetting with LC Subject Headings and Managerial Approval.)

VI. **Donor Information (TAB)**

    a. Donor Title:
        i. First and Last Name (add middle initial or name if relevant)
        ii. Include required titles or as donor is known i.e. John Stephen Hooker, Col. (Ret.) or Dr. John Walton Cotman or Ed Pincus (rather than Edward Pincus)
    b. Donor Contact: Address, telephone, and email
    c. Donor notes: list the following
        i. Deed of gift: MM/DD/YEAR or no (if there is no DOG in collection file)
        ii. Acknowledgement: MM/DD/YEAR (date sent)
        iii. Correspondence regarding the donation: yes or no (correspondence about the donation held within the collection file)
        iv. Accessioned by first initial and last name
        v. Accessioned: MM/DD/YEAR (date of accession)
        vi. Additions: MM/DD/YEAR (date received within the same year)
        vii. Multiple additions list information as previous iv.-vi.
        viii. Any other information about the donation when available

VII. **Accession Description (TAB) –** Note: **s**hows in the Public View

    a. Physical Description: transferred from previous input
    b. Scope Content: scope and content note in paragraph form with no textual limit
    c. Comments: any other information about the collection in paragraph form
        i. Container listing or inventory available i.e. A container listing for the _____is available in paper and electronic form, please contact the reference services department at (504) 862-3222 for more information.
        ii. Related collections list in sentence form i.e. Related collections include the Tom Dent Papers and the John O'Neal Papers, Please contact the reference services department at (504) 862-3222 for more information.

Chapter Ten: Collections Manager (Data Entry Fields)

I. **Collection Information (TAB)**:
  a. <u>Title</u>: use the name the collection or person is known by i.e. A.P. Tureaud papers (NOT Alexander Pierre Tureaud papers) or Tom Dent papers (NOT Thomas Covington Dent papers)
    i. Personal Name papers (Personal Papers) i.e. A.P Tureaud papers or Tom Dent papers or John O'Neal papers
    ii. Organizational Name records (Official Records) i.e. American Missionary Association records or The Africa Fund records
    iii. Collection Name collection (Artificial Collection) i.e. Stella Jones Gallery collection
    iv. Item name (Art or Museum Item) i.e. Caged Bird
  b. <u>Enable Web Output</u>:
    i. **No, if finding aid is not complete (use during data entry)**
    ii. Yes, if finding aid is complete and edited
  c. <u>Collection Classification</u>: provenance based
    i. Select from dropdown list collections provenance related to the United Church Board for Homeland Ministries records only.
    ii. **All other collection leave this field blank**.
  d. <u>Collection Identifier</u>:
    i. Collection number is a three digit number i.e. 001 or 650
    ii. **NOT** accession number i.e. 2003-44
  e. <u>First Last Year</u>:
    i. Date range of earliest to latest dates of materials in four digit year form i.e. 1940-1970 (do not add spaces)
  f. <u>Inclusive Dates</u>:
    i. Date range of earliest to latest dates of materials in four digit year form i.e. 1940-1970 (do not add spaces)
  g. <u>Predominate Dates</u>:
    i. Bulk dates of the materials in four digit year form i.e. 1950-1965 (do not add spaces)
    ii. Use commas to show gaps in the bulk dates if required i.e. 1940, 1950-1965
  h. <u>Types of Materials</u>:
    i. Art
    ii. Collection
    iii. Museum Item
    iv. Official Records
    v. Personal Papers
    vi. Publications
  i. <u>Extent size</u>: in linear feet as default i.e. 15.0 Linear Feet (use dropdown menu)
  j. <u>Finding Aid Author</u>: First Middle Initial Last Name i.e. Laura J. Thomson
  k. <u>Template</u>: to be determined

II. **Location Information (TAB)**:
   a. <u>Content</u>: number of boxes or items i.e. Boxes 1-15
   b. <u>Location</u>: choose from the dropdown list
      i. Amistad East (archival off-site storage)
      ii. Amistad East AV (audiovisual off-site storage)
      iii. Iron Mountain (selected collections off-site storage)
      iv. Tilton Hall (archival on-site storage)
      v. Tilton Hall Art (art collections on-site storage)
      vi. Tilton Hall Library (books/serials on-site storage)
      vii. Tilton Hall Microfilm (microfilm/microform on-site storage)
      viii. Tilton Hall Secure (books/archival secured on-site storage)
   c. <u>Range</u>: a floor number 1-3
      i. Tilton Hall floors 1-3
      ii. Amistad East floor 1
   d. <u>Section</u>:
      i. A, B, or C for Tilton Hall Stacks
      ii. P for Processing Department
      iii. AE for Amistad East
      iv. AEO for Amistad East Office
   e. <u>Shelf</u>: a number range 1-20
   f. <u>Extent</u>: default collection size in linear feet or number of items
III. **Creator Information (TAB)**:
   a. Associate a primary creator first from list, then secondary creators as required
   b. Launch Creator Manager if not listed (see page 99)
IV. **Collection Description (TAB)** – Note: all descriptive content must first be written in MS Word and proofed prior to inclusion into the database
   a. <u>Scope</u>: see DACS Rule 3.1
      i. MARC output (summary of collection strengths and background cited within the first paragraph)
      ii. If transferred from accession record (remove for extended description to be written)
      iii. Enter detailed scope and content note
   b. <u>Arrangement</u>: see DACS Rule 3.2
      i. Unarranged (for inventoried collections)
      ii. Detail the series arrangement and file unit structure
      iii. Other options for arranged inventories
         1. Arrangement: chronological
         2. Arranged alphabetically by subject, personal name or corporate name
   c. <u>Alt Extent Stmt</u>: Leave blank
V. **Subjects (TAB)**:
   a. Choose from list
   b. Launch Subject/Genre Manager to add (see page 103)

    c. Subjects must adhere to Library of Congress Subject Headings and Authority Name Files refer to volumes in Cataloging and **consult with processing or reference manger prior to addition of new headings**.

    d. Do not input additional genres without consultation of processing or reference manager

VI.   **Languages (TAB)**:
    a. English (default)
    b. Associate secondary languages as required

VII.   **Restrictions (TAB)**
    a. <u>Access/General</u>:
        i. The [insert collection title] is open and available for research use. (if no access restrictions)
        ii. Describe access restriction specifications (if required)
    b. <u>Use/Rights</u>:
        i. Standardized Statement: *Copyright to these papers has not been assigned to the Amistad Research Center. It is the responsibility of an author to secure permission for publication from the holder of the copyright to any material contained in this collection.*
    c. <u>Physical</u>: (describe in detail) i.e. Early newspapers 1925-1935 extremely fragile, microfilm available for user access
    d. <u>Technical</u>: (format restrictions)
        i. Describe the format (technical) restrictions in detail with added information to contact the reference services department.
        ii. i.e. Sound-scriber disks are unavailable for use at this time, please contact the reference services department at (504) 862-3222 for more information.
        iii. i.e. The 1/4 inch open reel audiotapes and microcassettes are currently unavailable for research use. All other audiovisual materials are available; please contact the reference services department at (504) 862-3222 for more information.

VIII.   **Acquisitions Information (TAB)**:
    a. <u>Initial Date Received</u>: MM/DD/YEAR (if month and day are unknown use 01/01/YEAR
    b. <u>Source</u>: First Middle Last Name of Donor including any formal titles i.e. Jessie Covington Dent or Dr. John Cotman
    c. <u>Method</u>:
        i. Gift (can be solicited or unsolicited donations)
        ii. Purchase
        iii. In-house creation
        iv. Addenda (for existing collections)
    d. <u>Appraisal Information</u>: see appraisal report in collection file and add descriptive paragraph to field.
    e. <u>Accruals/Additions</u>:
        i. Further accruals are expected
        ii. No further accruals are expected

        iii.   The repository continues to add materials to this collection on a regular basis (for artificial collections)

        iv.   Records are transferred (frequency and volume if known) i.e. Approximately 10 linear feet of the UCBHM records are transferred to the Amistad Research Center on a yearly basis.

   f. <u>Custodial History</u>: see DACS Rule 5.1

        i.   Information about the physical transfer of the materials, including custodial control until arrival. (For only official records of an institution, NOT manuscripts collections)

        ii.   Any special circumstances

        iii.   Generally for organizational records

        iv.   Special notations found within collection files.

IX.   **Related Materials Information (TAB)**:

   a. <u>Related Mat's</u>:

        i.   List related collections with direct or significant relationship

        ii.   Describe the relationship i.e. Thomas Covington Dent was the son of Albert and Jessie Dent, whose papers are also held by the Amistad Research Center as the Dent Family papers. The following collections contain correspondence and other records generated by Tom Dent: Nkombo Publications records, Dent Family papers, and Free Southern Theater records. The New Orleans Jazz and Heritage Foundation Oral History collection was a project Dent conducted that was commissioned by the Foundation in 1984 to document New Orleans Jazz and Acadian musicians. Other related collections include the Jason Berry papers, the Harold Battiste papers, Junebug Productions records, John O'Neal papers, Kim Lacy Rogers-Glenda Stevens Oral History collection, and the Treme Oral History collection.

        iii.   The Amistad Research Center also houses Tom Dent's personal library of 1500+ volumes.

   b. <u>Related Material URL</u>: website address to related materials at other institutions

   c. <u>Related Pub</u>: see DACS Rule 6.4

        i.   Citation about publications about the collection or based on research done using the collection

        ii.   Describe the publication's relationship to the collection

   d. <u>Separated Mat's</u>:

        i.   Publications and periodicals forwarded to the Amistad Research Center Library. Provide a listing here, or refer to bibliography produced available from reference services department. i.e. The library collection of Tom Dent is held within the Amistad Research Center library, please contact the reference desk at (504) 862-3222 for more information.

   e. <u>Orig/Copy Note</u>:

    i. Originals at other institutions describe i.e. The W.E.B. Dubois papers are held at the Fisk University Archives in Nashville, TN

    ii. Reproductions of originals describe

      1. Microfilm copies are available for research use, please contact the reference services department at (504) 862-3222 for more information.

      2. Locations of originals are unknown. i.e. Louisiana Music collection

      3. Available on videocassette and compact disk, please contact the reference services department at (504) 862-3222 for mor e information.

      4. Scrapbook available on microfilm for use in repository only, please contact the reference services department at (504) 862-3222 for more information.

  f. <u>Orig/Copy URL</u>: website address to originals or holding institution

  g. <u>Preferred Cit</u>:

    i. [title of collection], Amistad Research Center, New Orleans, Louisiana. i.e. Tom Dent papers, Amistad Research Center, New Orleans, Louisiana.

X. **Other Information (TAB)**:

  a. <u>Other URL</u>: website address to external finding aid in pdf format

  b. <u>Other Note</u>:

    i. Availability of a pdf inventory, finding aid, or index

    ii. Availability of a paper finding aid or index

XI. **Finding Aid Information (TAB)**:

  a. <u>Rules Used</u>:

    i. *Describing Archives a Content Standard* (DACS) default

    ii. *Anglo-American Cataloging Rules* (AACR2) for publications

    iii. *Archives Personal Papers and Manuscripts* (APPM) for item and file level unit description

  b. <u>Processing Information (not public)</u>:

    i. Processed statement of date of work completed. i.e. The processing of the [title of collection] was completed from [date] to date] i.e. The processing of the Tom Dent papers was completed from July 2008 to November 2010.

    ii. Unprocessed

    iii. Descriptive processing notations

  c. <u>Revision History</u>:

    i. Use if collection has been reprocessed (descriptive statement about reprocessing)

    ii. Statement: "Formerly cited as…" i.e. Formerly cited as the American Missionary Association Archives

  d. <u>Publication Date</u>: MM/DD/YEAR finding aid completed

  e. <u>Pub Note</u>: a citation about a publication based on the use, study, or analysis of the collection (see DACS 6.4.4)

  f. <u>Written In</u>: English (default)

Chapter Eleven: Collections Content Manager (Data Entry Fields)

Content Manager within Collections Manager is the area of the database where the series level and container level descriptions are completed to produce the finding aid either using series/sub-series level descriptions for fully arranged collections and box, folder, or item level descriptions for inventories and container lists.

I. **General (TAB)**:
   a. <u>Parent Collection</u>: (the collection title in which the finding aid content is to be associated)
   b. <u>Child Content</u>: (listing of series or boxes if collections are not arranged into series)

II. **General (TAB)**: (once child content is selected)
   a. <u>Parent Collection</u>: the collection title in which the finding aid content is to be associated)
   b. <u>Level/Container</u>: (select one from the drop down list)
      i. Box
      ii. Folder
      iii. Item
      iv. Series
      v. Sub-series
   c. <u>Level/Container Label</u>: (appropriate numerical sequence)
   d. <u>Title</u>:
      i. Series title
      ii. Sub-series title
      iii. Box title when required (<u>default no box titling</u>)
      iv. Folder title (see Descriptive Examples within the Appendices)
      v. Item title (see Descriptive Examples within the Appendices)
   e. <u>Internal Title</u>:
      i. Field is blank (default)
      ii. Title for current level only for <u>private or internal</u> added notation
   f. <u>Sort Order</u>: (automatic numerical sequence generated by the database)
   g. <u>Enable Web Output</u>:
      i. Default is yes
      ii. No should be cited only for temporarily restricted records on a case-by-case basis
   h. <u>Date</u>: use (DACS) Rule(s) 2.4 as default
      i. Inclusive dates: 1943-1965
      ii. Predominant (Bulk) dates: 1950-1960
         1. Gap in sequence: 1943, 1950-1965
         2. Estimated date range: circa 1943-1965
         3. Single dates: 1943 or 1943 March-August
         4. Exact single dates: 1943 March 17
         5. No date: undated (default term)
   i. <u>Description</u>:
      i. Series level description required in paragraph form (default)

        ii.   File unit level additional description when required (default is blank)

       iii.   Item level additional description when required (default is blank)

   j.   <u>Child Content</u>:

        i.   This field is used to add content to the level. i.e. box (within series), folder (within box), or item within (folder)

        ii.   This field is also used to select items within the current level content.

<u>NOTE: All descriptive text in paragraph form, such as series descriptions, scope and content notes, historical or biographical notes must be written and edited using a word processing program and proofed by managers prior to adding them to the appropriate data fields in Archon. (The system is always live!)</u>

Chapter Twelve: Creation Manger (Data Entry Fields)

I. **General (TAB)**:
   a. <u>Name</u>: Last Name, (default alphabetical sort) and name person is known by i.e. Tureaud, A.P. (NOT Tureaud, Alexander Pierre) or Dent, Tom (NOT Dent, Thomas Covington)
   b. <u>Repository</u>: select, Amistad Research Center (default)
   c. <u>Dates</u>: dates of birth and death if known for individuals only.
      i. YEAR – YEAR   1939-2009
      ii. YEAR –   1939-
      iii. – YEAR   -1939
   d. <u>LCNAF Compliant</u>: select Yes (default)
   e. <u>LCNAF Compliant Dates</u>: leave blank (default)
   f. <u>Creator Type</u>: choose from list
      i. Corporate Name (use as default for organizations)
      ii. Family Name i.e. Dent family
      iii. Name
      iv. Personal Name (use as default for individuals)
      v. Unassigned
   g. <u>Fuller Form of Name</u>: see DACS Rule 12.18 (use only if fuller form has not been used in creator name field) i.e. Norton , J. Susannah (Josephine Susannah), Tureaud, A. P. (Alexander Pierre), Dent Tom (Thomas Covington)
   h. <u>Name Variants</u>: see DACS Rule 11.10
      i. Maiden name i.e. Willeford, Mary Jo
      ii. Acronym for organizations i.e. AMA (for American Missionary Association)
II. **Creator Notes (TAB)**:
   a. <u>Biographical/Historical Note</u>: see DACS Rule 10
      i. Biographical description for individuals
      ii. Historical description for organizations
   b. <u>Sources for Biographical Note</u>:
      i. Collection name if information gathered from the records
      ii. Multiple collections list with a semicolon between i.e. Ernest "Dutch" Morial papers; Sybil Haydel Morial papers; Walter Morial papers
      iii. Bibliographic description for use of publications
   c. <u>Biographical/Historical Note Author</u>: First Middle Initial Last Name of writer i.e. Laura J. Thomson
III. **Related Creator (TAB)**:
   a. <u>Creators List</u>: select from dropdown menu
   b. <u>Relationship</u>: select from dropdown menu
      i. Identity
      ii. Hierarchical – parent
      iii. Hierarchical – child
      iv. Temporal – earlier

       v.   Temporal – later
      vi.   Family
    vii.   Associative
- c. <u>Description</u>: text describing relationship i.e. Brother of or Father of (for personal relationships) or Parent organization (for records relationships)

Chapter Thirteen: Digital Library Manger (Data Entry Fields)

I. **General (TAB)**:
   a. Title:
      i. Main caption of the digital image, including date. Use "undated" if undated.
      ii. Image of individual: Last Name, First Name, Middle Name or Initial – description of image, date i.e. Battiste, Harold R. in military uniform, undated
      iii. Image of a group of individuals: name of individual from named collection as above i.e. Brice, Carol with group, 1934
      iv. Image of institutions, places, streets, etc: Corporate name, date i.e. Dillard University, 1950
      v. Subject or topic: descriptive term, date i.e. Jazz Fest, 1987
   b. Enable Web Output: YES
   c. Identifier: Digital file name minus the file extension according to naming convention in Digital Scanning Policy and Procedure
   d. Date: **creation date** of the digital content derived from digital file properties (NOT the date of uploading to Archon!) in the form of MM/DD/YEAR
   e. Content URL: this field to provide a link to digital content stored outside of the Archon
   f. Collection: select a collection from the dropdown menu
   g. Collection Content: select a series, sub-series, box, and folder within the collection finding aid identifying were the item is within the collection

II. **File(s) (TAB)**:
   a. Title: name of the file on server i.e wif0010.jpg
   b. File: select by using the Upload button
   c. Media type: type of electronic file i.e. JPEG Image
   d. Display Order: numerical (default is 0)
   e. Access level:
      i. Full
      ii. Preview only (default)
      iii. None

III. **Creator Information (TAB)**:
   a. Associate a primary creator first from list, then secondary creators as required
   b. Launch Creator Manager if not listed (see page 97)

IV. **Detailed Description (TAB)**:
   a. Scope: add a more detailed description than can be recorded in the "title." If verso of photograph contains descriptive text, copy the text as it appears and include it in quotation marks. Begin description with: Verso reads; otherwise provide a detailed description. i.e. Verso reads "Mardi Gras Indians"

b. <u>Physical Description</u>: record the physical description of the analog source, including format, size, condition, etc. Use only for digital content not born digital i.e. 8 x 10 inches, black and white
c. <u>Contributor</u>: use *name of photographer* (if known) for photographs. <u>Use</u> *name of author or publisher* if a manuscript or printed source.
d. <u>Publisher</u>: Amistad Research Center
e. <u>Rights Statement</u>:
   i. Image provided for research purposes only. Please contact Reference Desk of the Amistad Research Center for inquiries regarding publication use.

V. **Subjects (TAB)**:
   a. Choose from list
   b. Launch Subject/Genre Manager to add (see page 103)
   c. Subjects must adhere to Library of Congress Subject Headings and Authority Name Files refer to volumes in Cataloging and **consult with processing or reference manger prior to addition of new headings**.
   d. Do not input additional genres without consultation of processing or reference manager

VI. **Languages (TAB)**: select language or languages used in the digital object from the list

Chapter Fourteen: Subject Manager (Data Entry Fields)

I. **General (TAB)**:
   a. <u>Subject</u>: (defaults)
      i. LC Subject Heading
      ii. Organizational Name
      iii. Format or document type (genre) i.e. photographs
   b. <u>Subject Source</u>: (choose from list)
      i. Art & Architecture Thesaurus
      ii. Library of Congress Name Authority File
      iii. Library of Congress Subject Heading
      iv. Greater New Orleans Archivist (GNOA) Name Authority File
      v. Subject Headings for African American material
   c. <u>Subject Types</u>: (choose from list)
      i. Corporate name i.e. American Missionary Association
      ii. Date i.e. 1846
      iii. Family name i.e. Dent family
      iv. Genre/Form of material i.e. account book
      v. Geographic name i.e. New Orleans, Louisiana
      vi. Occupation i.e. Pharmacist
      vii. Personal name i.e. Dent, Thomas Covington
      viii. Title i.e. Caged Bird
      ix. Topical term i.e. African American art
   d. <u>Faceted Subject Hierarchy</u>: more specific terms for general subject headings i.e. Subject Heading (Abolitionists) Faceted Subject Hierarchy (Autographs or Canada) will show as the following in the database
      Abolitionists
      Abolitionists -- Autographs
      Abolitionists -- Canada

(Note: Subject Sources and Subject Types are standard and default. See the processing manager for any additions that are required.)

Chapter Fifteen: AvSAP Audiovisual Self-Assessment Program

Entering and Using the AvSAP Program
The AvSAP is programmed as a portion of the larger program, Archon. The AvSAP may be utilized as part of the larger Archon program, which must be downloaded from http://www.archon.org/ .

The Assessments Manager
When you open any of the managers, the "Browse" tab will show you all the assessments you have done before, arranged by name. Each tab to the right of the Browse tab represents a subsection of each assessment type (Institution, Storage Environment, Item-Level, and the final Assessment Report listed alphabetically – NOT in the order they are performed).

The Assessments Manager section is an item-level assessment that is the core of AvSAP. It consists of two parts: the graphic Audiovisual Formats selector and the assessment questions. These are used with both item-level and random sampling techniques.

I. **General (TAB)**:
   a. <u>Repository</u>: Amistad Research Center (default)
   b. <u>What is the name of the item?</u>
      i. Title of the item
   c. <u>Collection</u>: select from the dropdown menu
   d. <u>Collection Content</u>: select a series, sub-series, box, and folder within the collection finding aid identifying were the item is within the collection
   e. <u>What is the format</u>: select from two dropdown menus
   f. <u>Which of your previously-assessed storage areas houses this item?</u>
      i. Tilton Memorial Hall
      ii. Amistad East
   g. <u>What is the significance of this item to your repository?</u>
      i. Low
      ii. Moderate
      iii. High
   h. <u>Notes</u>: additional descriptions including whether the item is commercially produces
      i. Case label (description)
      ii. Tape label (description)
      iii. Canister label (description)
      iv. Film lead (description)
II. **Use Information (TAB)**: select Yes, No or I Don't Know for each question
   a. Is this a unique item in terms of its content?
   b. Is this item a first generation/original item?
   c. Does this item get played back regularly?
   d. Do you have playback equipment for this item?
III. **Storage Information (TAB)**: select Yes, No or I Don't know for each question
   a. Has this item been properly oriented in storage?

b. Does this item have an appropriate container in good condition?
c. Has the record-protection system been engaged for this item?
d. What is the general condition of the cassette or cartridge?
e. Does the cassette or cartridge have any labeling or identifying markings?

IV. **Condition (TAB)**:
  a. What is the length of the audiocassette in minutes? (select one)
      i. 30-60 minutes
      ii. 90 minutes
      iii. 120 minutes or longer
      iv. I Don't Know
  b. Is the tape itself suffering from any physical damage (has it been eaten by the playback deck, is it crumpled, etc)? (select one)
      i. None/Minimal Damage
      ii. Moderate Damage
      iii. Severe Damage
      iv. I Don't Know
  c. What is the level of mold being exhibited by this item? (select one)
      i. No Mold
      ii. Some Mold
      iii. Lots Of Mold
      iv. I Don't Know
  d. Is this item exhibiting signs of sticky shed or any other kind of tape breakdown? (select one)
      i. Yes
      ii. No
      iii. I Don't Know
  e. Assess the quality of the wind of the tape. (select one)
      i. Good, smooth wind
      ii. Some popped strands
      iii. Very poor wind, many popped strands and loose tape pack
  f. Do you have any documentation about this item that might give you any more information about its condition? (select one)
      i. Yes
      ii. No
      iii. I Don't Know
  g. Is there any squealing during playback? (select one)
      i. Yes
      ii. No
      iii. I Don't Know
  h. Have you or a member of your staff played this item back in the past two years? (select one)
      i. Yes
      ii. No
      iii. I Don't Know
  i. Is this item exhibiting signs of damage from exposure to pests (mice, insects)? (select one)

       i. Yes
      ii. No
     iii. I Don't Know

The AvSAP Audiovisual Formats Interface

Item-level assessments in AvSAP begin by asking about the formats of the items. Examples include:

Betamax video tape

16mm film

¼" audio tape

1" open reel video tape

Audiovisual items can be difficult to identify, even for experts. You may not know exactly what you have at hand as you start the item condition assessment in the Assessments Manager. To help solve this common problem, AvSAP provides a visual and descriptive guide to AV formats for comparison with items in your collection. To launch this graphic Audiovisual Formats interface, just click on the "i" button to the left of the "Format" question in each item-level assessment in the Assessments Manager. This will launch a new web browser window that you can leave open and refer to during your assessments. (**note** your browser security settings may need to be temporarily reset to allow opening new windows to access the AvSAP Audivisual Formats Interface)

The Audiovisual Formats selector interface includes three tiers. The first tier (Figure 6) displays the general types of AV materials AvSAP recognizes, including:

Motion Picture Film

Cassette Videotape

Open Reel Videotape

Cassette Audiotape

Open Reel Audiotape

Grooved Disc Audio

Grooved Cylinder Audio

Wire Audio

Optical Audio/Video

Images and descriptions of these general formats will help you determine what general type of material you are holding. After you select one of these headings, you will be taken to the second tier which provides more detailed descriptions and images of subtypes within that general format.

For example, if you have a videotape that you would like to identify, you would first click on the Cassette Videotape section.   This will show you a variety of cassette-based videotape formats that AvSAP recognizes. You would look through these until you find the name/thumbnail combination labeled "VHS Tape."   Seeing that this matches the item

you are examining, you can simply select "VHS" from the format pull-down list to continue your item-level condition assessment.

For certain types of materials, you may also be asked to identify the base material. The Audiovisual Formats selector page also gives guidance on identification of base materials for those formats (film, grooved discs, and grooved cylinders) for which base composition may vary from item to item.

The Assessment Questions Section
This section forms the core of item-level assessments. Here you will answer guided questions about:
Storage containers and orientation, storage environments in which the item resides (which you have already defined in the Storage Environment section), conditions such as mold exposure, structural problems (for example, the amount of scratches and dust on a grooved audio record), etc.

For each question, you simply choose the answer that best describes the storage or physical condition of the item.   Although "I Don't Know" is an option in many cases, the AvSAP assessment becomes more diagnostic and useful as you answer each question. Because AvSAP is designed to aid users with any level of audiovisual experience, "information kiosks" are built into each question to help you make informed answers.

Assessing Significance to Collections
AvSAP focuses mainly on the physical condition of the items being assessed, but no assessment can be complete without acknowledging the significance of an item to the repository. Significance refers to the intellectual content of the item, and its value to your collection. During the item-level assessment, AvSAP asks you to rate the significance of each item. This rating does not affect the final assessment score, but serves to "flag" items that have high significance. The collections manager can then consider the significance of items when using the AvSAP preservation assessment report. For example, a collections manager may decide to focus preservation efforts on an item high in significance even though it scores low on the AvSAP assessment report. The information kiosk for this question provides several methods of assessing significance to help you generate a useful answer.

The Assessment Report
At the end of your assessment, AvSAP generates an itemized assessment report. This decision list shows you a list of your items, ranked by priority in addressing their preservation needs. Many factors go into generating an item's ranking: the physical condition of the item, the format of the item, the conditions of the environment in which the item has been stored, and the container (or lack thereof) of the item. Many questions in the storage environment and item-level assessment sections have weights that affect the final score (and thus the ranking) of an item. The more questions you answer about an item, the more diagnostic the item's score will be. With more diagnostic information about each item, your assessment report will be more accurate and complete at the end of the assessment. You can use this list to plan your preservation efforts and make more

targeted budgetary choices. The AvSAP assessment report can also be used to document your specific needs to granting agencies and your organization's budget managers.

How to read the Assessment Report The Assessment Report (Figure 10) displays several fields: collection name, item name, location (the storage environments you have assessed), the AvSAP score (out of 100), item format, the item's significance, and the notes field for each item. The list can be sorted by each of these fields. Although the AvSAP score is out of 100, the obsolescence of the various AV media types and their inherent instability makes it very difficult to get a score near 100. It is very likely that your highest scores will be far lower than 100. Don't fear! AV materials are, generally speaking, not built to last. It's very common for AvSAP assessments to have few, if any, items that score higher than 80.

PART FOUR

PRESERVATION MANAGEMENT

Chapter Sixteen: Collections Care Policy & Procedures

Purpose
Preservation of the collections cared for by the Amistad Research Center is the responsibility of all Archives and Library Department staff. The procedures described are to be used for general daily collections care and storage during the acquisitions, processing, and reference functions. Any special item level conservation or preservation treatment concerns are to be addressed with the Processing Manager who is the lead preservation officer.

Policy
All Archives and Library Department staff are responsible for collections care and storage. All collections at the Amistad Research Center will be handled and stored appropriately according to national standards for preservation in order to provide for long-term access to these materials.

Principles
The main principles for staff to follow when handling and housing collections include having clean and dry hands, using gloves for photographs, removal of metal fasteners and foreign objects, and providing vertical or horizontal support when storing collections.

Standardized Housing
Specific types of housing are ordered on a regular basis for collections storage with specialized housing ordered as required. The following is a list of standardized housing used for general collections care:

Boxes

Flat Storage Boxes 13 x 11 x 3
Flat Storage Boxes 15 x 11 x 3
Flat Storage Boxes 20 x 16 x 3.5
Index Card Storage Boxes for 4 x 6 photographs
Legal Size Document Cases
Negative Storage Boxes for 5 x 7 photographs
Newspaper Storage Boxes
Phonographic Record Storage Boxes
Record Storage Boxes
Slide Box 6x5 x 11.25 x 2.5
Slim Style, Legal Size Document Cases
Strip Negative File Kit 35mm Boxes

File Folders, Sleeves, etc.

Bond Paper Permalife 20 1b, 8.5 x 11
Bond Paper Permalife 20 lb, 11 x 14
Bond Paper Permalife 20 lb, 11 x 17

Clear Polyester L-sleeve 11 x 14
Clear Polyester L-sleeve 11 x 17
Clear Polyester L-sleeve 16 x 20
Clear Polyester L-sleeve 4 x 6
Clear Polyester L-sleeve 5 x 7
Clear Polyester L-sleeve 8 x 10
Clear Polyester L-sleeve 8.5 x 11
File Folders, Legal Size Cream 1" full tab
Label Shipping Laser/Inkjet Foil Backed
Negative strip film holders 35 & 120 mm

All of these supplies can be ordered through Hollinger Corporation or Gaylord.
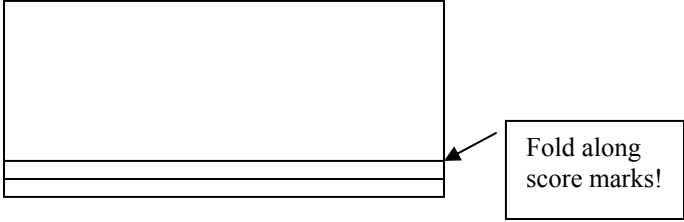
Procedures – Paper-based Collections for File Units

Steps	Action
1	Hands are clean and dry • DO NOT have food or drink in your work area during processing and preservation tasks
2	Use pencil only for descriptive information on folders and envelopes • DO NOT mark original documents with any notations
3	Remove metal fasteners, staples, paper clips, and other foreign objects such as rubber bands from original documents using a micro spatula.
4	Unfold documents as required
5	Remove letters from envelopes as required and place corresponding envelope behind the letter
6	Documents that have attachments can be kept together by creating an internal folder with 11 x 17 size archival bond paper. • DO NOT use any type of paperclip to hold attachments together including Plastik Clips. • Attachments which are obvious and logical do not need an internal folder to hold them together. Keep the attached documents in order and file according to the top document's date.

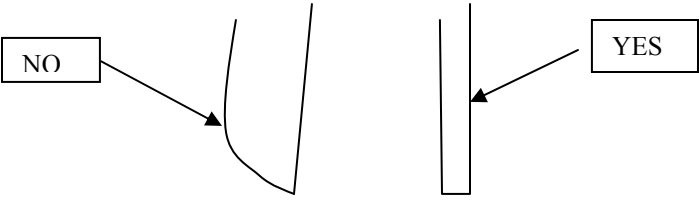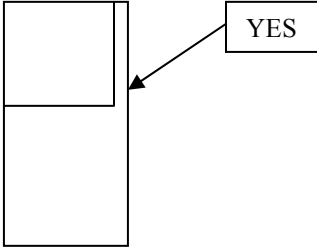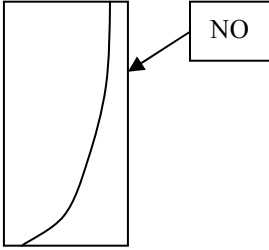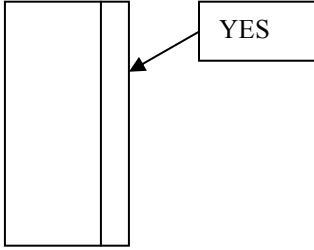|	
7	Photographs and acidic news clippings found attached to documents or filed within a file must be physically separated and removed from the file unit. • Photocopy original photograph or new clipping onto archival bond paper and replace original. • Cross reference on the photocopy to the appropriate series where the original can be found.
8	Folders are to be vertically supported within boxes • Use the first or second score marks and fold at the bottom to help folders sit vertically within the boxes. Fold along score marks! • DO NOT over fill file folders past the second score mark to where the file is bulging. NO YES • Use BLOCK CAPITAL LETTERS to label the folders with the collection number, collection name, file unit title, date, and box/folder number. • Example: 117 THOMAS C. DENT PAPERS CORRESPONDENCE, 1988 10/2
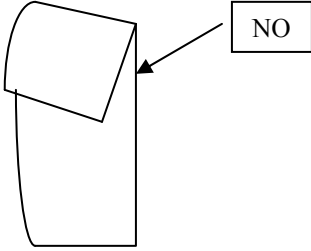
9	Boxes are to be filled supporting documents vertically
	• DO NOT over fill boxes with files to the point that the sides of the box is bulging.
	NO YES
	• DO NOT under fill boxes with files to the point that the files are slumping within the box.
	NO YES
10	Label boxes with collection number, collection name and box number
11	End

Procedures – Paper-based Newspapers and News Clippings

Step	Action
1	Hands are clean and dry • DO NOT have food or drink in your work area during processing and preservation tasks
2	Use pencil only for descriptive information on folders and envelopes • DO NOT mark original documents with any notations
3	Remove metal fasteners, staples, paper clips, and other foreign objects such as

Step	Action
	rubber bands from original documents using a micro spatula.
4	Unfold news papers and house flat in archival newspaper storage boxes
5	News clippings should be physically separated from other paper-based materials and usually housed within archival folders and document cases as a group.
6	End

Procedures – Paper-based Oversize Documents and Items

Step	Action
1	Hands are clean and dry • DO NOT have food or drink in your work area during processing and preservation tasks
2	Use pencil only for descriptive information on wrappings and envelopes • DO NOT mark original documents with any notations
3	Remove metal fasteners, staples, paper clips, and other foreign objects such as rubber bands from original documents using a micro spatula.
4	Store oversize documents in the appropriate size flat boxes • Unfold documents • Three options for housing: Encapsulate in Clear Polyester L-sleeve envelopes if available Map size 10 pt cardstock folders Interleave with oversize archival bond paper
5	Store oversize framed documents in the appropriate size flat boxes • Wrap in archival Tyvek or bond paper using flat cotton tape to tie the wrapper closed (DO NOT use sticky tape of any kind) • Label with the collection number, name of the collection, and name of the piece • Acid free tissue is used for support to keep the item(s) from shifting within the box

6	Store oversize museum items the same as step 5
7	Oversize items which cannot fit into a box will treated the same as step 5 and then placed on shelves in the storage areas as required

Procedures – Photographic Collections

Step	Action
1	Hands are clean and dry • DO NOT have food or drink in your work area during processing and preservation tasks
2	Use cotton gloves when handling photographs and negatives
3	Use pencil only for descriptive information on folders and envelopes • DO NOT mark original photographs with any notations
4	Remove metal fasteners, staples, paper clips, and other foreign objects such as rubber bands from photographs using a micro spatula.
5	Photographs are housed by size in the appropriate boxes encapsulated either with Clear Polyester L-sleeve envelopes, or archival paper envelopes. • Polyester encapsulation is used for photographs dating prior to 1965 or as determined by the Processing Manager • Archival paper envelopes are used for color photographs unless determined otherwise by the Processing Manager Negatives are housed in buffered paper negative envelopes for strips of 35mm or 120 mm size, then vertically in the appropriate box. NOTE: Photographs with damaged flaking emulsion must not be encapsulated in Clear Polyester sleeves, but archival paper envelopes. Slides and transparencies—Remove them from carousels and other non-archival holders. Store them in archival slide boxes. These still picture images are also appropriate for cold storage.

Step	Action
6	Oversize photographs are to be encapsulated according to Step 5, and placed flat in the appropriate size flat box. (Panoramic Photographs – see pg)
7	Boxes used for vertical support • 8 x 10 size photographs house in file folders vertically supported within legal size document cases after encapsulation • 5 x 7 size photographs house vertically within negative storage boxes (shoe style) after encapsulation • 4 x 6 size photographs house vertically within index card storage boxes (shoe style) after encapsulation • If there isn't enough photographs to fill a shoe box add archival tissue to keep photographs vertical within the box
8	End

Procedures – Motion Picture Film

Step	Action
1	Hands are clean and dry • DO NOT have food or drink in your work area during processing and preservation tasks
2	Use cotton gloves when direct handling of the film material is required
3	Wind film evenly, but not tightly with the emulsion side out
4	B/w and color roll film—Use archival plastic 3-inch cores for short rolls and 2-inch for larger ones to minimize the effects of curling. Remove all metal or plastic reels. Remove all extraneous matter from containers such as mailer boxes and other paper-based materials. Metal cans in good condition are relatively benign, but replace all other plastic containers with flame-retardant polypropylene cans. Freezers are not for the use of films with magnetic full-coat sound tracks or striped tracks. Store such items in open air-conditioned environment in plastic archival containers but without bags.
5	Store film and magnetic soundtracks in separate cans.
6	Store film head out.
7	If two reels are stored on top of each other in a single can, be sure the smaller roll

	is on top.
8	Store cans horizontally.
9	Do not stack film on shelves more than 12 inches high
10	End
	Special Notes: • Nitrate film found within the collections must be reformatted and stored separately from all other archival areas due to its flammable nature • Acetate deteriorating film must be separated from all other types of film and collections to be stored separately and scheduled for reformatting

Procedure – Grooved Audio Discs

Step	Action
1	Hands are clean and dry • DO NOT have food or drink in your work area during processing and preservation tasks.
2	Use cotton gloves when direct handling of the discs is required.
3	Handle the discs by the edge and label area only.
4	House discs in archives disc boxes, acid-free jackets, and polyethylene or Mylar sleeves. Remove original sleeves and insert each disc into an archival jacket or in an archival sleeve placed in the original album cover; or, in an archival paper disc jacket open on two sides. "Nagaoka Anti-Static Record Sleeves No. 102," are recommended by the Library of Congress. DO NOT use non-archival paper or cardboard inner sleeves and do not store records without inner sleeves. Album covers—In principle, separate album covers from valuable discs because they both contain chemicals that release acidic vapors that interact over the years causing deterioration and fading. To the extent possible maintain them in parallel files. As a minimum safeguard, separate albums that have intrinsic value and file them in acid free folders. Intrinsic value may mean album covers with handwritten dedications or inscriptions; those rare and unusual albums potentially useful for exhibits; or, those from a personal collection by a famous musician or performer.

	Album sets or bound volumes—Fabricated from leather, vinyl, and acid paper and other harmful materials, bound albums look nice but are basically inimical to the preservation of discs. Remove discs for appropriate archival packaging and storage and discard the albums that lack intrinsic value or usefulness as exhibits.
5	Never leave recordings near sources of heat or light (especially ultraviolet light).
6	House vertically providing appropriate support in phonographic record boxes • DO NOT house phonographic records of difference sizes in the same box to do so will cause pressure point damage and warping. • DO NOT interfile recordings of different sizes as smaller items may get lost or damaged, while larger items may be subjected to uneven pressure. • DO NOT place heavy objects on top of recordings. Recordings should never be placed on top of each other.
7	Shelve boxes vertically in the designated stack area. Do not use shelving units where supports put more pressure on one area of the recording or where supports are more than four to six inches apart.
8	End
	Special Note: phonographic discs which have flaking on the surface CANNOT be housed in polyethylene. Special order archival paper envelopes as required.

Procedure – Optical Discs

Step	Action
1	Hands are clean and dry • DO NOT have food or drink in your work area during processing and preservation tasks
2	Use cotton gloves when direct handling of the discs is required
3	Handle the discs by the edge and label area only
4	Store disks vertically within a CD/DVD Storage Box

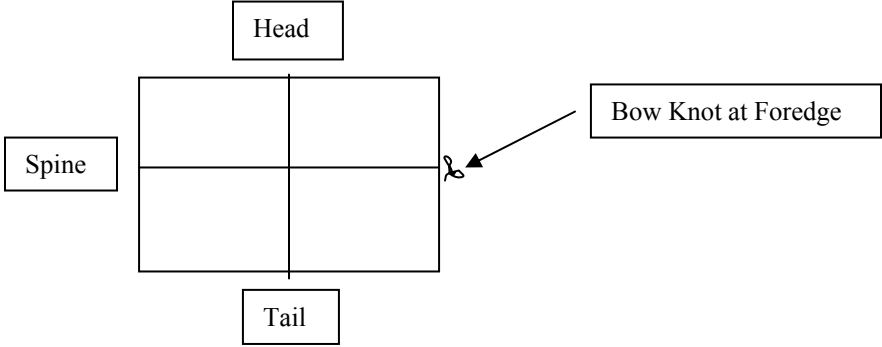| 5	Master copies of oral histories, films, or electronic documents stored in CD/DVD form must be re-housed for long-term preservation using special storage products from Hollinger Metal Edge or Gaylord Bros • Intercept Polyethylene CD/DVD Sleeve • Intercept CD/DVD polyethylene foam insert • Intercept CD/DVD injection mold insert • Polypropylene Storage Case • CD/DVD Unit Box • CD/DVD Storage Box
6	Optical discs should be kept in individual storage containers until used and returned to those containers immediately thereafter.
7	Only one disc should be placed in each sleeve/ on the hub (or each hub) in the case.
8	Store discs away from sunlight and moisture.
9	If stored at a very low temperature relative to the user environment, the disc should be gradually acclimated to the environment in which it will be used to reduce stress and moisture condensation. A significant, abrupt temperature change will cause greater stress than a gradual change. Leaving the disc in its packaging will allow gradual acclimation to a changed environment. Discs used frequently should be stored at a temperature similar to that of the environment in which they are to be used. This minimizes stress from frequent temperature changes.
10	End

Procedure – Audio and Video Cassettes and Open Reel Magnetic Tapes

Step	Action
1	Hands are clean and dry • DO NOT have food or drink in your work area during processing and preservation tasks.
2	Use cotton gloves when direct handling of the open reels is required.

3	Handle open reel tapes by the outer edges of the reel flanges and center hub only. Handle cassettes by the outer shell only.
4	DO NOT let tape or leader ends trail on the floor.
5	DO NOT drop or subject to sudden shock.
6	Keep tape away from magnetic fields. Don't stack tapes on top of equipment.
7	House open reel tapes 7-inch reels and smaller in acid-free paper boxes or, preferably, those made from inert polypropylene. Store them in tray or shoe boxes with lids. Valuable information and notations on original boxes should be saved in another format. DO NOT store reel-to-reel tapes in a plastic bag within tape box. Ten-inch reels should have supports in their boxes so that the hub bears the weight of the tapes rather than the flanges. House audiocassettes in conventional hard plastic protective cases and insert cassettes in archives tray or shoe boxes with lids. Remove paper cases and enclose cassettes in plastic ones. House video cassettes in hard shell cases. Replace paper-based cases or sleeves with polypropylene containers available for archival product suppliers. (Only ½-inch VHS size is available.) Return tapes to their containers when they are not in use.
8	Store all open reel and cassette tapes vertically on their edges. Reels should be supported by the hub. Tapes should be stored like books on a library shelf - on end. They should not be stored laying flat. Tape storage areas should be cool and dry. Never leave open reel or cassette tapes exposed to the sun.
	Rewind (exercise) reel-to-reel tapes every 3½ years to work out stresses which may have crept in through linear expansions and contractions.

9	End

Procedure – Scrapbooks and Photograph Albums

Step	Action
1	Hands are clean and dry • DO NOT have food or drink in your work area during processing and preservation tasks
2	Wrap scrapbook or album in Tyvek or archival bond paper using flat cotton tape to secure. The bow knot must be placed at the foredge of the volume Head Spine Bow Knot at Foredge Tail
3	Label wrapped scrapbook or album with the collection number, collection name, item title, and item number
4	See the Reference Manager to determine whether a black and white preservation photocopy or colored digital scan of the scrapbook or album can be done
5	Store flat in the appropriate size box, using archival tissue paper for support to prevent shifting within the box
6	End
	Special Note: Generally interleaving in archival paper or polyethylene can be helpful for preservation of the various formats, however it often can cause too much swell and pressure on the binding. See the Processing Manager if interleaving seems to

Step	Action
	be required.

Procedure – Bound Books and Periodicals

Step	Action
1	Hands are clean and dry • DO NOT have food or drink in your work area
2	Remove all acidic inserts and metal fasteners found within books, such as pieces of loose paper, bookmarks, pressed flowers, paper clips, etc.
3	When photocopying pages from books, never press the spine of a book flat it will eventually break it.
4	Shelving: • Books must be shelved at least three inches away from walls and three inches from the floor • Books must not extend beyond the edges of the shelves • Shelves must not be over crowded • Books must be shelved upright with the use of bookends • Do not shelve books on their fore edge • Oversized books that can not be shelved upright can be shelved flat in the designated area • Do not stack more than three oversize books flat and they must be the same size
5	Book retrieval: • Do not pull a book off the shelf using the head cap, push in the two volumes on either side in order to grasp the spine of the book to be pulled • Care must be taken when using bookends to straighten books on the shelves when a book is pulled
6	Cleaning: • Magnetic wiping cloths must be used on both books and shelves for dusting • Do not use commercial cleaners, such as, Old English, Pledge etc. • Do not sweep floors, use a vacuum • Care must be taking when cleaning brittle books • Always work from the top of the shelf to the bottom

Step	Action
7	End

Procedures – Pamphlet Sleeve

Rationale: Because pamphlets are so thin, they can easily be obscured by surrounding books when on the library shelves, making retrieval difficult for staff. Their lack of support can also lead to damage due to inadequate care when shelving. Placement in pamphlet sleeves will provide both ease of retrieval and added support for preservation.

Step	Action
1	Pamphlets will be measured in order to place them in the proper sized sleeve. Sleeves are two sizes: small (6 ½ x 9 ½ Inches) or large (9 x 12 Inches)
2	Call number and title of pamphlet will be typed onto the pamphlet sleeve using the following format: TX THE PROGRESS OF THE 765 NEGRO .A45 B35 1967 a. Each section of the call number will be typed on a separate line: TX – LC Classification letters 765 – LC Classification number .A45 – Cutter number B35 – 2nd cutter number 1967 – Year b. After typing the call number, use the Page Down button to return to the first line of the call number. Space over to the 2-inch mark and type the

|	
	title of the pamphlet in all caps. Repeat on second line if needed. Brief titles are ok as long as enough of title is given. c. IMPORTANT: If using a larger sleeve, it may need to be trimmed depending on the shelf spacing where the pamphlet is housed.
3	Inner sleeves of acid-free paper will be folded and trimmed for placement within pamphlet sleeves.
4	Fold envelope top and tuck into envelope.
	Pamphlet will be placed within the inner sleeve, which will then be placed within the pamphlet sleeve.
5	End

Special Preservation Notes:

- Documents, photographs and art that have loose lead pencil, flaking emulsion, or are enhanced with charcoal MUST NOT be encapsulated using Clear Polyester or Polypropylene Sleeves. Use archival paper envelopes for items that have issues with flaking or loose surface adhesion of the medium.
- It is CRITICAL that documents stored vertically have the appropriate support, curling and creasing of documents overtime is a significant problem and difficult to reverse.
- DO NOT try to unroll panoramic photographs if they are rolled, to do so will crack and break the emulsion. These types of items will need to be sent to a conservator for treatment. Wrap and label in archival bond paper using flat cotton tape to close.

- **Ideal Storage Conditions for AV Materials**

- Storage standards vary by material. We are limited by availability of storage facilities, but ideal storage conditions are as follows:
- **Recommended Standards for Storage of Motion Picture Film:**
- Black and White Film
- Maximum Temperature RH Range
21°C / 70°F   20% - 30%
- Color Film
- Maximum Temperature RH Range
2°C / 36°F   20% - 30%
- 3°C / 27°F   20% - 40%
- 10°C / 14°F   20% - 50%
- **Recommended Standards for Storage of Videotape/ Audiotape:**

- Maximum Temperature RH Range
  - 20° C / 68°F   20% - 30%
  - 15°C / 59°F   20% - 40%
  - 10°C / 50°F   20% - 50%

15 ± 3° C (59 ± 5° F) and 40% maximum relative humidity (RH) are ideal conditions for magnetic tape.
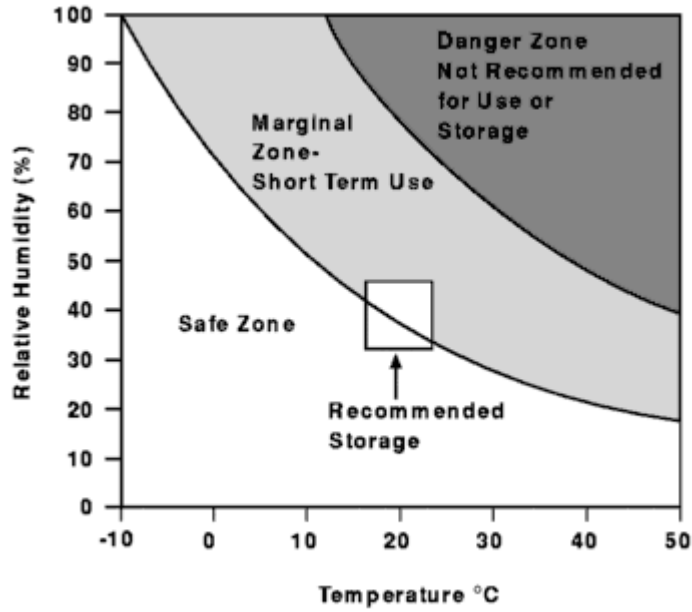
- **Recommended Standards for Storage of Optical Discs**

There is s consensus around 68 degrees F/ 50% RH. But avoid long exposure to light.

Source	Media	Temperature	Maximum Temp. Gradient	Relative Humidity (RH)	Maximum RH Gradient
ISO TC 171/SC Jan. 2002	CD-R CD-ROM	+5°C to 20°C (41°F to 68°F)	4°C /hr (7°F /hr)	30% to 50%	10% /hr
IT9.25 and ISO 18925 February, 2002	CDs DVDs	-10°C to 23°C (14°F to 73°F)		20% to 50%	Cycling no greater than: ±10%
NARA, FAQ About Optical Media, April, 2001	CDs DVDs	68°F (20°C)	+/- 1°F /day (+/- 0.6°C /day)	40%	5% /day
National Archives of Australia, April, 1999	CDs	18°C to 20°C (64°F to 68°F)		45% to 50%	10% /24 hrs
ibrary Technical Report Nov.-Dec. 1997	CDs	-10°C to 50°C (16°F to 122°F)		10% to 90%	
DVD De ysti ed, Second dition , Ji Taylor, 2001	DVD-R DVD-ROM	-20°C to 50°C (-4°F to 122°F)	15°C /hr (27°F /hr)	5% to 90%	10% /hr
	DVD-RAM	-10°C to 50°C (16°F to 122°F)	10°C /hr (18°F /hr)	3% to 85%	10% /hr
	DVD+RW	-10°C to 55°C (14°F to 131°F)	15°C /hr (27°F /hr)	3% to 90%	10% /hr
National Library of Canada, 1996	CDs	15°C to 20°C (59°F to 68°F)	2°C /24 hrs (9°F /24 hrs)	25% to 45%	5% /24 hrs
Media Sciences, Inc. Jerome L. Hartke July 2001	CD-R	10°C to 15°C (50°F to 59°F)		20% to 50%	

- **Recommended Standards for Storage of Grooved Audio Discs**
  Maximum 68 degrees F/ 50% RH.
- AMIA guidelines – http://www.amianet.org/resources/guides/storage_standards.pdf
- CLIR guidelines – Magnetic Tape Storage and Handling: A Guide for Libraries and Archives – http://www.clir.org/pubs/reports/pub54/index.html
- Care and Handling of CDs and DVDs: A Guide for Librarians and Archivists by Fred R. Byers http://www.clir.org/pubs/reports/pub121/contents.html

Chapter Seventeen: Storage Management

Purpose
The appropriate management of space allocation and storage maintenance tasks will ensure that collections are easily located and appropriately stored for long term preservation and access.

Policy
The size and location of all collections will be documented within the shelf list and on the Archon collection management system. All collections will be appropriately labeled, housed, and supported using archival storage materials.

Procedures – Space Allocation
The Reference Department is responsible for keeping the shelf list up-to-date and allocating space for incoming collections and completed processing projects. It is the responsibility of all Archives and Library staff to consult with the Reference Manager when space needs to be allocated for collections at Tilton Hall and Amistad East. When space has been allocated and a collection moved to the assigned space the Reference Manager must be informed as to the collection name, number, size in both boxes and linear feet, and location(s) of the collection.

Step	Action
1	The Acquisitions Manager notifies the Reference Manager that a new acquisition has come to the Center and requires storage space in the stack area at Tilton Hall or Amistad East. The Processing Manager notifies the Reference Manager that a collection has been processed and requires storage space in the stack area at Tilton Hall or Amistad East.
2	Managers collaborated in locating the appropriate space in the stack area and the Reference Manager assigns the space for the collection.
3	The collection is moved to the assigned space with documentation about the collection name, number, size, and location(s) forwarded to the Reference Manager or designated backup for shelf list update.
	End

Procedures – Stack Maintenance
The processing and reference departments take the lead on planning and allocated time and resources for stack cleaning and maintenance. The stacks are maintained by detailed cleaning of the library and archives collections once-per-year at Tilton Hall and Amistad East. The library collections are surfaced cleaned once every six months to reduce abrasive surface dust that settles directly on the books and serials. Stack maintenance tasks also includes the re-boxing archives and manuscripts materials that are identified to need new housing during cleaning.

Steps	Action
1	Staff are given specific assignments for the staff maintenance project planned by the processing and reference managers.
2	Depending upon the level of dust, masks and gloves may be required to be worn. Cleaning of Books: • Magnetic wiping cloths must be used on both books and shelves for dusting • Do not use commercial cleaners, such as, Old English, Pledge etc. • Do not sweep floors, use a vacuum • Care must be taking when cleaning brittle books • Always work from the top of the shelf to the bottom Cleaning of Archival Boxes • Remove boxes starting from the top shelf • Boxes and shelves must be vacuumed rather than dusted • Floors must be vacuumed
3	Remove any rubbish or debris which are in the stack areas and place in the recycle bin or dumpster depending upon the item.
4	Re-box archival items as required in accordance with the preservation housing procedures documented under Chapter Fourteen: Collections Care
5	End

Chapter Eighteen: Disaster Preparedness and Reaction Plan

Purpose

The purpose of the Amistad Research Center Disaster Plan is to document preparation and response strategy to any water borne, fire, or other disaster that threatens the Amistad Research Center's archives and manuscript collections. Observations emphasize plan development primarily within the framework of four phases of crisis planning: prevention/mitigation, preparedness, response and recovery.

Policy

The Amistad Research Center Disaster Plan will be updated and reviewed by Amistad Research Center staff on a yearly basis prior to the start of hurricane season. It is the responsibility of all Amistad employees to take a copy of the plan and staff contact list with them in the event the City of New Orleans is evacuated due to hurricane threat.

The Center's primary responsibilities are:

1. Maintain an Emergency Response Team
2. Maintain an up-to-date telephone tree to contact department personnel after a disaster
3. Secure the assets of the Center's holdings, computers, and resources
4. Assess damage and complete necessary forms for property loss
5. Manage recovery procedures
6. Resume normal business activities

In addition to disaster preparedness, the Amistad Research Center Disaster Plan outlines procedures for salvaging a wide variety of library and archival materials in the event of a disaster or minor emergency. This plan is designed to assist staff with coping and the recovery of materials from damage caused by an emergency that would normally involve the collections, library, and/or archival materials. It is anticipated that the most threatening damage to materials is usually caused by leaks in the roof, windows, or other vulnerable areas of the building. Implementing the plan will result in wet materials including books, papers, photographs, microfilm and sound recordings being dried on location and returned to service quickly. This document goes into effect once the safety and security of the staff and patrons have been established by Tulane University's emergency plan and security measures. (See Appendix: Disaster and Preparedness Plan)

Chapter Nineteen: Fire Protection and Suppression Procedures

Purpose
The procedures for the fire protection and suppression systems ensure the safety of Amistad staff, student interns, and volunteers in the event of a fire emergency or accidental discharge of the halon system at Tilton Memorial Hall.

Policy
In the event of a fire in Tilton Memorial Hall all staff, student interns, and volunteers must exit the building in accordance with the Tulane University's Emergency Response procedures. Amistad Research Center managers must ensure that all staff, student interns, and volunteers working in their departments exit the building quickly and safely. Managers must be notified at the start of the day if any staff, student interns, or volunteers will be working in the stack areas of Tilton Hall.

General Information
The Center schedules a fire safety and training session at the start of each year with Tulane University's fire marshal. The fire marshal takes the staff through emergency evacuation procedures, trains in the use of the portable fire extinguishers and reviews the functioning of the automatic fire suppression system.

The fires suppression system consists of a halon system for the three storage areas of Tilton Hall. The system is maintained and inspected regularly and monitored 24-hours per day. In the event of a fire or alarm the monitoring system notifies Tulane Emergency Services, which is then directed to the local fire department. Portable extinguishers are checked monthly and will suppress all types of fires. Smoke detectors are located in the storage areas and reading room; however offices do not have any detection devices installed. Extinguishers are located throughout the facility with staff made aware of their locations. Student interns are given information on the suppression system, exit locations and emergency procedures when they report to work their first day.

The halon system only covers the storage areas and does not discharge heads individually to suppress fire in specific areas. The reading room, offices and gallery do not have any fire suppression system installed.

Chapter Twenty: Security Policies and Procedures

NOT FOR PUBLIC DISTRIBUTION

Policy Statement:
Security plays an important role in any archival or special collections institution's ability to properly preserve and make accessible the material held by the institution. The development of a security policy based on professional guidelines and literature, as well as adherence to professional ethical standards on the part of institutional staff is of benefit not only to the institution itself, but to researchers and donors. In addition, increasing instances of theft from libraries and archives shows the important need for such a policy. Acknowledging these points, The Association of College and Research Libraries and The Rare Book and Manuscripts Section of ACRL have developed Guidelines Regarding Security and Theft in Special Collections. The following policy governing security of materials at the Amistad Research Center incorporates and upholds the standards established by ACRL/RBMS and follows the basic outline established by that document.

Part I: Security Measures (<u>Redacted for Public View</u>)
Part II: Security Violations (<u>Redacted for Public View</u>)