
Over a Decade, Nearly \$1 Million:

Museum's Grant-Winning Efforts Meet With Success, Bucking National Trends

DESPITE DONATIONS from foundations being down by 6.1% and overall government grants to museums continuing to slide in recent years, the Museum has been the exception to the rule. Over the past four years, the Museum has won grant support of close to \$700,000; over the past decade, the total is closer to \$1 million. Significantly, this support comes from the whole spectrum of funding sources, from local Community Preservation Committees with a sharp eye on their town tax dollars to private regional sources like the Beagary Charitable Trust and such eminent agencies as the National Endowment for the Humanities (NEH), whose staff includes leading experts in the museum field.

Ford Bell, President of the American Alliance of Museums, would call the Martha's Vineyard Museum resourceful. "Because more traditional sources of funding are getting tougher, with foundations and corporations looking at other social needs, and with government getting out of culture, museums need to be resourceful about how they're raising money." We have diversified our funding sources while gaining ground with traditional funders despite the downward trend experienced by many cultural institutions.

The latest success story is the Museum's selection as one of 22 organizations, from a field of 100 applicants, to receive a grant of \$293,900 from the Andrew W. Mellon Foundation, the largest single grant ever awarded to the Museum. The grant, administered by the Council on Library and Information Resources (CLIR), funds a two-year Museum project which will make detailed descriptions of its entire archival holdings searchable online.

The Mellon Foundation grant process was intensely competitive: the Museum had to establish that its collections are significant beyond the local level – deserving the work involved in making it accessible to scholars around the world.

Grants awarded to the Museum over the past decade support its educational programs, its collection preservation efforts and its public exhibitions – in short, the fundamental core of the Museum's work and its remarkable transformation from a historical society into an innovative museum.

With CPC money from the town of Edgartown, the Museum has been able to restore historic portraits and renovate the Edgartown Lighthouse. With CPC money from the five other Island towns, the Museum has begun the work of cataloguing and protecting its archives – work now being enhanced with Mellon Foundation funding. With substantial funding over three years from the Beagary Trust, the Museum has nearly tripled the

scope of its educational outreach into the Island schools. With earlier grants from NEH, the Museum created an award-winning educational website and developed its central exhibit on the history of Martha's Vineyard.



Archivist Insley Julier, pictured in the Gale Huntington Library, has begun a two-year project funded by the Council on Library and Information Resources with a grant of \$293,900, the largest ever awarded to the Museum.

Thanks to this string of grants – which together often represent between 15 and 20 percent of the Museum's annual operating budget – the Martha's Vineyard Museum is putting itself on a solid footing for the prospect of a move to a new campus on the Marine Hospital property in Vineyard Haven. Says Executive Director David Nathans: "Our educational programs, our exhibits and our archives will be essential parts of that new campus, and these are exactly the things being supported by this grant activity."

The timing couldn't be better: Most of the preservation work now under way in the archives will be completed well before the move to a new campus. Says Nathans: "The Museum is getting its collections in order so the move will be safer when it happens."

In the months ahead, the Museum will be refining its master plan for the new facility – attaching specific costs to each aspect of the project, but also addressing how a new facility will advance its mission. "Building costs per square foot are just numbers," says Nathans: "We intend to address the impact on programs, on visitors, on school children – the most important things to measure, and the things our potential supporters should be asking us about."

Meanwhile, for an institution of this size to receive nearly a million dollars in institutional support in less than a decade is a tremendous affirmation of what the Martha's Vineyard Museum does, and what its collections stand for. Says Nathans: "Our staff, our board, and our Island community should be very proud."

General Instructions for Creating Finding Aids:

Created October 2012

- A finding aid describes a collection according to its intellectual arrangement into component parts (series, subseries and files), regardless of its physical arrangement, location or housing. Ideally the intellectual arrangement will closely follow the physical arrangement, but in some instances this will be impossible. For example, oversize materials and bound volumes will often be shelved in different locations however they should be listed in the finding aid with other related materials.
- Archival descriptions should proceed from general description of the collection as a whole, to more specific descriptions of components of the collection (such as, series, subseries, files and items).
- At each component level, provide only information that is relevant to that level.
- Give information that is common to many parts of the collection at the highest appropriate level.
- Do not repeat information at a lower level which has already been provided at a higher level.
- Do not copy and paste text, diacritics or special characters (symbols) from the Internet, MS Word, or any other application. Use the Unicode keystrokes to insert special symbols please. See Washington State University's guide for help:
<http://www.forlang.wsu.edu/help/keyboards.asp>
- Be consistent in how you describe materials and creators and use consistent terminology, date formats, etc. *Describing Archives: A Content Standard* (DACS) provides guidelines for describing materials in a consistent fashion.
- Use the finding aid template, proofread your work and please do not hesitate to ask questions!

Other essential resources:

Subjects, Topics, Personal and Corporate Names and Geographic Locations: Library of Congress Authorities

<http://authorities.loc.gov/webvoy.htm>

Form/Genre terms to describe materials: Getty's Art and Architecture Thesaurus (AAT):

<http://www.getty.edu/research/tools/vocabularies/aat/>

Glossaries which explain archival terminology and some types of archival materials:

Society of American Archivists:

General Instructions for Creating Finding Aids:

Created October 2012

<http://www2.archivists.org/glossary>

Online Dictionary for Library and Information Science:

<http://www.abc-clio.com/ODLIS/about.aspx>

**A Finding Aid to the [Name] Papers *or*
[Corporate Name] Records *or*
[Name, Corp Name, Record Type or Topic] Collection**

Record Unit [#]



Finding aid prepared by [NAME] in [MONTH YEAR] with assistance from [Insley Julier *or* Lara J. Ullman].
Edgartown, Massachusetts
© [CURRENT YEAR] Martha's Vineyard Museum

Descriptive Summary

Repository: Martha's Vineyard Museum
Gale Huntington Research Library
59 School Street
P.O. Box 1310
Edgartown, MA 02539
508-627-4441

Call Number: [RU #] (ask Insley or Lara for this number)

Creator: [Surname, First name, Birth Year-Death Year]
[Corporate name if a company's records]
[See LC Authorities, see also DACS Part III, esp. Ch. 12 & 14]

Title: [Name of creator/collector and type of materials]
[David Davis papers]
[Davis family papers]
[Paint Mill records]
[See DACS 2.3]

Dates: [YEAR]
[YEAR-YEAR]
[For example: 1999]

[1907-1941]
[See DACS 2.4]
Physical Description: [# boxes and # oversize folders] [(### cubic feet)]
[# maps] [(### cubic feet)]
[For example: 1 diary (.023 cubic feet)]
[100 photographs (.324 cubic feet)]
[5 boxes (2.52 cubic feet)]
[See DACS 2.5]
Language(s): The materials are in English.
Abstract: [In 2 sentences describe the collection and creator]

Administrative Information

Access Restrictions

There are no restrictions. [If necessary, record any access restrictions. See DACS 4.1 & 4.2]

Use and Reproduction Restrictions

Requests to reproduce material from this collection should be directed to museum staff. Reproduction fees may apply.

Preferred Citation

Martha's Vineyard Museum, RU [#], [Collection Title].

Acquisition Information

Anonymous gift in YEAR. (Accession no. #) [**Anonymous donation**]

Gift of...in YEAR. (Accession no. #) [**Donation**]

Acquired as a partial donation from...in YEAR. (Accession no. #) [**Donation & Purchase**]

Acquired from...in YEAR. (Accession no. #) [**Purchase**]

The immediate source of acquisition and date of accession are unknown.

Custodial History

[If necessary, record additional information about chain of custody. See DACS 5.1 & 5.2]

Accruals

[If necessary, record the text: Additional accruals are expected. See DACS 5.4]

Related Materials

[Cite related archival collections. For example: See also, RU 418, Paint Mill records. *or* See also, Photograph Archive. *or* See also, Accession number 2012.001.]

[See DACS 6.3.5]

Bibliography

Bibliographic references which were particularly useful in drafting the finding aid may be cited here. This list does not need to be exhaustive, only the most useful sources should be cited (if anything at all). Please use Chicago, see: <http://ctl.utsc.utoronto.ca/twc/node/22>

Index Terms

Subjects - Names

[LC Authorities]

Subjects - Topics

[LC Authorities]

Subjects - Places

[LC Authorities]

Form/Genre Terms

[Getty AAT]

Contributors

[LC Authorities]

Biography/Historical Note

[See DACS Chapter 10]

Scope and Content of Collection

[See DACS 3.1]

Arrangement [Required]

Series I:

Series II:

Series III:

Series IV:

or

[For example:] The collection is arranged alphabetically by sender and therein chronologically.

Collection Contents

Series I. [Series Title], [Dates]

[Scope and Content of Series] **[Required]**

[Do not repeat information already provided at a higher level.]

Arrangement **[Required]**

[For example: Correspondence is arranged alphabetically. *or* Materials are arranged chronologically.]

Series I.A. [Subseries Title], [Dates]

[Scope and Content of Subseries] **[Optional]**

Arrangement **[Optional]**

Box	Folder	Description	Date(s)
1	1	[File Title]	1637 1637, 1710-1711 1709-1710 2011 July 12 circa 1870-1880 before 1888 after 2011 December 31 2010 or 2011 1930s undated [See DACS 2.4] [Dates]
1	2	[File Title]	
1	3-5	[File Title]	

Series II. [Series Title], [Dates]

[Scope and Content of Series] **[Required]**

Arrangement **[Required]**

[For example: Correspondence is arranged alphabetically. *or* Materials are arranged chronologically.]

Subseries II.A. [Subseries Title], [Dates]

[Scope and Content of Subseries] **[Optional]**

Arrangement **[Optional]**

Box	Folder	Description	Date(s)
2	1	[File Title]	[Dates]

Subseries II.B. [Subseries Title], [Dates]
 [Scope and Content of Subseries] [Optional]

Arrangement [Optional]

Box	Folder	Description	Date(s)
3	1	[File Title]	[Dates]

General Instructions for Processing Archival Materials:

Created October 2012

The following quotation is drawn from “The Heard Museum Library and Archives Documentary Research Collections Processing Manual,” by Richard Pearce-Moses:

Archival processing – the preparation of a collection for use by patrons – includes the arrangement, housing, and description of a collection. Organic collections are typically arranged according to the order established by their creator (including restoration or perfection of the creator’s original order); artificial collections are often organized to facilitate description and access by bringing similar materials together. Materials are housed to protect them both during long-term storage and during use in the reading room; processing includes sleeving, foldering, and boxing materials in appropriate enclosures. Description includes the preparation of written documentation of a collection and providing access to the materials through a catalog; processing includes writing a finding aid and entering citations for the materials in the archives catalog.¹

Steps:

1. Processing projects are assigned by the Project Archivists, Insley Julier or Lara Ullman.
2. Templates and instructions should be consulted including:
 - Finding Aid Template
 - Finding Aid Instructions
 - Rehousing Materials Instructions
 - Labeling Folders and Boxes Instructions
3. A collection's provenance and original order should always be respected. Please ask staff if you are unfamiliar with these concepts!
4. Review your collection to get a sense of its size and scope. Do all of the materials seem to belong together? Were they all created or collected by the same individual or organization? What type(s) of materials are included? Are there definable categories of record types, for example, Correspondence, Financial Records, Business Records, Legal Records, etc. (These may constitute individual series within the collection). What are the dates of the materials? What condition are the materials in? Will any materials require special preservation measures?
5. As you examine the collection you may wish to flag materials in need of future attention, such as; color photographs, glass plate negatives, materials in need of conservation treatment, fragile items, oversized items (larger than the folder dimensions), computer, audiovisual or unusual

¹ Pearce-Moses, Richard. “The Heard Museum Library and Archives Documentary Research Collections Processing Manual.” The Heard Museum, Phoenix, Arizona, 1997, p. 2. Available online at <http://home.comcast.net/~pearcemoses/papers/HMLA-DRC-ProcessingManual.pdf>.

General Instructions for Processing Archival Materials:

Created October 2012

media, and materials deemed sensitive and slated for possible closure or restriction, such as records containing Social Security Numbers). Flag materials with Permalife paper strips only.

6. Take notes about the collection. (Pencil only please)! These will come in handy later when you draft the finding aid. Identify important/predominant persons, organizations and events of interest, as well as record forms and genres. Notations regarding people, events, forms/genres, etc. will form the basis for the scope and content note and administrative history or biography. Are there any accession numbers on items? (Please make note of these).
7. Rehouse collection materials in appropriate archival containers, per instructions and label the folders with all information except box and folder numbers. (You can also rehouse after you create an arrangement plan, as the arrangement plan may dictate folder titles, etc.).
8. Draft a preliminary plan for arranging the collection. Is there an original order? If there is some order to the collection, this should be maintained. If there's no order you will have to organize the materials. Larger collections are typically divided into series, often by record type. How should each series be arranged? Chronologically? Alphabetically by correspondent? Think about how researchers might use this collection. Smaller collections might not need to be broken down into series.
9. Before arranging your collection, be sure to discuss it with a staff member.
10. Draft a finding aid using the Museum's template and instructions.
11. Please, always feel free to ask questions! Archival terminology and procedures can be confusing!

Instructions for Rehousing Archival Materials:

Created October 2012, revised May 2013

Collections containing paper materials and black-and-white photographs:

Conservation Concerns:

- Use pencil only. (No mechanical pencils, please).
- Use white erasers only when erasing folder label information.
- Post-it notes, tape, metal and rubber bands are all harmful to collections. Never add these office supplies to collection materials.
- Any paper placed in contact with collections should be Permalife.
- Notify staff immediately if you see or suspect mold or pests. Keep moldy or infested materials separate from other collection materials and bag them in plastic.
- Flag materials with possible preservation concerns to discuss with staff. Use Permalife flags/strips only. (For instance, materials which have been water damaged and are stuck together, fragile items, etc. You do not need to flag rusty staples or paper clips as those will be removed during processing).

Boxes:

- Paper materials and black-and-white photographs should be re-housed into acid-free document boxes or acid-free flat oversize boxes.

(Other media may necessitate different rehousing procedures, see below).

- Document boxes should be filled with folders, allowing a hand's width of space between the last folder and the back of the box (circa 1.5 inches). Do not pack them too tight. (I.e. materials should be easy for researchers to remove, without being so loose as to cause the folders to slump over).
- If you find there is too much space left in the document box, add a blueboard spacer.
- When the collection is fully re-housed and processed printed labels should be affixed to the exterior of the containers (See, *Labeling Folders and Boxes Instructions*).

Folders:

- All folders inside a box should be the same size and should conform to the size of the box.

Instructions for Rehousing Archival Materials:

Created October 2012, revised May 2013

- Paper materials and black-and-white photographs should be rehoused in acid-free, buffered folders. Only circa 20 sheets of paper per folder please, unless the records are modern. The sides should not bulge. (You may square the bottom of the folder along the crease line to up to 1/2 inch to increase capacity, but only for newer records in very good condition. With older records it is better to divide them amongst multiple folders).
- New folders should be labeled in pencil only. (See, *Labeling Folders and Boxes Instructions*).
- When re-folding materials which are already foldered in non-archival containers, folder titles should be copied exactly. Do not perpetuate known misspellings and spell-out any abbreviations in the original title.
- Typically, original containers are discarded, but please consult with staff first. If the original folders are heavily marked, they may be copied onto Permalife paper and the copy retained (see below).
- If writing appears on other areas of the folder (the back or inside flaps) this text should be photocopied and on the back right-hand corner of the photocopy, in brackets, note where the text appeared, for example, "[folder back]," "[inside front flap of folder]," etc., before recycling or shredding the folder. A heavily marked folder may be retained, please consult with staff.
- Over-stuffed folders should be re-housed in multiple folders with the same folder title. (You may wish to make a note reading; "1 of 6," "2 of 6," etc. to temporarily track this information until the collection is fully described and entered into a finding aid. Write this info on the right-hand corner).

Fragile:

- Particularly fragile materials may require their own file folder, Permalife paper folder or a plastic sleeve, (please consult with staff).
- Do not use plastic sleeves for items marked with pencil, pastel, crayon or other friable media.

General:

- Folded letters or other paper materials should be typically be unfolded, if doing so does not cause cracking or damage. For instructions on how to properly unfold items to avoid damage, please consult with staff. Creased photographs, brittle items, very old

Instructions for Rehousing Archival Materials:

Created October 2012, revised May 2013

materials or those tightly folded or rolled should not be unfolded or flattened. News clippings may be left folded.

- Acidic items such as news clippings should be isolated with Permalife. Telegrams should be isolated as well using a legal-sized Permalife sheet folded in half.
- Alternatively, newspaper clippings, thermofax copies, coated paper copies or highly acidic paper may be photocopied onto Permalife paper, creating preservation photocopies. If copies are made and the originals have no artifactual value, they may be discarded. (Please consult with staff). The copies should be labeled in square brackets on the back. "Original discarded for preservation reasons, MM/DD/YEAR" and your initials. If originals are retained they should be isolated using Permalife paper.
- Particular groupings bound by staples, paperclips or any other fastener should be preserved.
- Paperclips and staples should be removed. For small document groupings, they may be replaced with Plastiklips; larger groupings should be placed in a Permalife paper folder. (Please ask staff how to remove these fasteners properly to prevent damage to the materials).
- If a particularly large chunk of documents (i.e. larger than will fit in a Permalife paper folder) is clipped or stapled together the fastener should be removed. A piece of Permalife should be marked: [The following documents were stapled (or clipped) together. Fastener removed MM/DD/YEAR and your initials.] At the end of this group of documents, a second sheet of Permalife should be added stating: [End stapled (or clipped) materials MM/DD/YEAR.] This preserves the grouping, while preventing damage to the materials by too-tightly clasped Plastiklips.
- Remove elastic or rubber bands and group materials using Permalife paper folders or, in rare instances, tie them with archival, unbleached cotton twill tape.
- Photocopy materials with post-it notes to illustrate the original location, then remove and discard the post-it(s). If the post-it note has artifactual value and should be retained, photocopy the post-it in its original location, remove the post-it and affix it to a piece of Permalife and encase it in an archival plastic sleeve.

Color Photographic Material:

- Large groups of color photographs may be housed in white acid free, unbuffered folders.
- Color slides or transparencies should be placed in plastic Printfile sleeves.

Instructions for Rehousing Archival Materials:

Created October 2012, revised May 2013

B & W Negatives, Sheet Film or Roll Film:

- Plastic negatives and film should be examined to ensure that they are not on a flammable nitrate support. Notify staff if these materials are discovered.
- Any items marked "safety film" are acetate or polyester. Acetate film is prone to decay and if in an advanced state of degradation, may damage adjacent collection materials. If you notice a vinegar smell, please notify staff.
- Negatives should be rehousing in plastic Printfile sleeves.

Glass:

- Glass slides and negatives should be removed for preservation purposes and replaced with a Separation Sheet. Flag them to discuss with staff before removal.
- Glass should be housed in a four-flap paper enclosure in media specific Glass Slides & Negatives boxes.

Cased Photographs, Ambrotypes, Daguerreotypes or Tintypes:

- Consult with staff.

Unpublished Bound Volumes:

- If they form part of a larger collection, smaller bound volumes, such as diaries, journals, albums, scrapbooks, etc., which are less than 1.5 inches thick, can be stored in acid-free folders in acid-free document boxes, spine side down.
- Larger volumes may be stored in horizontal boxes.
- Fragile volumes may need individual phase boxes or protective enclosures.
- Fragile volumes may also be wrapped an appropriately sized folder and tied with archival, unbleached cotton twill tape. If tape is used, be sure to place the binding down and tie the tape at the top, exposed edge of the volume. Consult with staff on appropriate way to do this.

Published Materials:

Instructions for Rehousing Archival Materials:

Created October 2012, revised May 2013

- Large published volumes (over 30 pages) should in all likelihood be removed to the library collections. Flag these items to discuss with staff before removing. Smaller pamphlets, brochures and leaflets may stay in the collection.
- Check the item for annotations. If possible, check the library catalog to see if the Museum already owns a copy. Only two copies of any published work should be retained, unless rare, annotated, etc.
- If removal is approved, place a Separation Sheet in the file folder to indicate that a particular bound item has been removed. Set the removed volume to the side and then consult with staff, so that the item may be added to the catalog or discarded if it is an un-annotated duplicate. The fact that items were removed should be indicated in the finding aid, usually in the Scope and Contents section.

AV or Computer Media:

- Audio-visual or computer materials, including tapes and video cassettes, DVDs or CDs, etc. should be flagged for removal. Consult with staff.

Instructions for Labeling Folders and Boxes:

Created October 2012

Labeling Folders

- Left write Record Unit # and a brief collection title (For example: "Paint Mill" for the *Paint Mill Records* or "Davis" for the *David Davis Papers*)
- Center-left write Folder Title
- Center-right write Folder Date Range
- As a **LAST STEP** to processing the collection, add the Box and folder number separated by a comma (For example: Box 3, f. 4)
- If there are Accession Number(s) associated with the materials in the folder, please list them on the front flap of the folder, to the left
- If Accession Number(s) are in the old format, i.e. 1948.4 please convert them to the current format: 1948.004

RU 418 Paint Mill	Account books	1871-1875	Box 1, f. 1
1948.004.001			

Labeling Boxes

Include from top to bottom:

- Institution Name, i.e. Martha's Vineyard Museum
- Record Unit #
- Collection Title
- Collection Date Range
- Box #

Place label on lower half of box.

The diagram shows a vertical rectangle representing a box. The top half is shaded gray. The bottom half is white and contains a label. The label is a white rectangle with a black border, containing the following text from top to bottom:

- Martha's Vineyard Museum
- RU 416**
- David Davis Papers,
- 1837-1867
- Box 1

Martha's Vineyard Museum

RU #

Collection Title,

Dates

Box #

Martha's Vineyard Museum

RU #

Collection Title,

Dates

Box #

Martha's Vineyard Museum

RU #

Collection Title,

Dates

Box #

Martha's Vineyard Museum

RU #

Collection Title,

Dates

Box #

Martha's Vineyard Museum

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Collection Title,

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Box #

Martha's Vineyard Museum

RU #

Collection Title,

Dates

Box #

Martha's Vineyard Museum

RU #

Collection Title,

Dates

Box #

Martha's Vineyard Museum

RU #

Papers,

Collection Title

Box #

Martha's Vineyard Museum

RU #

Collection Title,

Dates

Box #

Martha's Vineyard Museum

RU #

Collection Title,

Dates

Box #

PastPerfect data entry style sheet: Archives => Record Units (RU)

Note: *This stylesheet is intended for entering archives Record Units only, for individual items, different stylesheets may apply.*

General rules

The majority of the information entered into Archives records should be derived directly from the finding aid, and therefore, it should conform with:

Describing Archives: A Content Standard (DACS)

Fields identified with an [R], for required must be filled in. Fields identified with an [O], for optional are not mandatory.

Authority files (indicated by a blue **a** in the header) are accessed by right-clicking while the cursor is in the relevant field. Choose the entry you want and double click to insert into the field.

Do not copy and paste text, diacritics or special characters (symbols) from the Internet, MS Word, or any other application *except* Notepad. Use the Unicode keystrokes to insert special symbols please. See Washington State University's guide for help:

<http://www.forlang.wsu.edu/help/keyboards.asp>

- Example: Æsop was an ænophile. He loved rosé.

Screen View: Archive

Determine what category of material you are working with (archive, map, music, or oral history) and click the appropriate button in the upper-left corner of the screen. Be sure the proper radio button is highlighted. These are located on the colored strip that extends horizontally across the screen.

Hit + Add new Archive Catalog Record, a screen will appear

[R] Enter Accession#:

- If the collection is a **fonds**, i.e. a natural accumulation of records from the same creator, with known provenance, acquired in a **single accession**: Enter the accession number assigned to the materials in the format **YYYY.###** (use zeros as placeholders).
Example: 1948.004
- If the collection is a **fonds**, i.e. a natural accumulation of records from the same creator, with known provenance, acquired in **multiple accessions or accruals**: Leave this field blank.
Enter related accessions under the tab: **Relations** (see below)
- If the collection is a **fonds**, but the original accession number cannot be located: Enter the "Found in Collection" accession number: **2013.001**
- If the collection is an **artificial collection**, i.e. a collection gathered together by a former museum staff member or volunteer, based upon an arbitrary criteria other than provenance,

such as a topic, (like Fishing or the American Revolution): Enter the accession number for "Found in Collection" materials: **2013.001**

[R] Object ID: Enter the unique identifier or **Record Unit #** for the collection (provided by archives staff), using the abbreviation **RU#**, with no spaces.

- Example: RU418

[R] Object Name: Hit the **Lexicon** button => highlight the **Alphabetical Listing of Terms** radio button => click in the terms box and start to type either, "fonds" or "artificial collection" => double-click the term you want => hit the **Select as Object Name** button.

Hit **Add New Record** button.

[O] Collection: Fill this in if the material is part of a named collection or fonds. This information will usually be the same as that found in the tab: **Identity Statement** => field: **Title**

- Example: Paint Mill records

[R] Reference Code: Enter a unique identifier for the unit being described. The identifier should consist of the country code, repository code and local identifier (record unit number, as entered in the above **ObjectID** field), separated by two colons. No spaces, please! The Library of Congress assigned agency code for our repository is **MaEdMVM**

- Example: US::MaEdMVM::RU418

[O] Other#: Leave this field blank, unless there is another non-accession number identifier which has been assigned by previous museum staff. If this is the case, that identifier may be entered here in the exact form it appears on the collection material.

[O] Old#: If the object used to have a different accession number, other than that entered in the **Accession#** field, put it here. This includes accession numbers in non-conformant formats or those with letters.

- Example: Sc150

Home location: Leave this field blank.

[R] Either field: **Date** or, fields: **Year Range**

[O] Date: Use this field if the collection materials date only from a single year and the exact year is known. Enter only the year. For a circa date see below. If the material is not dated and it is impossible to estimate a date, enter the term: **undated**

- Example: 1862

[O] Year Range: Use this field for collections spanning more than a single year, or if a date has been estimated. If a circa date is given, add 10 years before and after the estimated date.

- Example: 1865 thru 1880
- Example: If the date is "19th century" use a beginning date of 1800 and an end date of 1899
- Example: If the date is "second quarter of the 20th century" use a beginning date of 1825 and an end date of 1850.
- Example: If the date is "circa1832" use a beginning date of 1822 and an end date of 1842.

[R] Catalog Date: If you are creating the database record, press key => **F8**. This enters the current date into the field. If you are editing a record that already exists in the database and the catalog date is already full, what you do will depend on the amount of changes you are making to the record.

- If you are correcting spelling or making style edits for consistency, do not change the catalog date.
- If you are filling in most of the information in a largely blank record, press key F8 to insert the current date.

[R] Cataloged by: If you are creating the database record, enter your name from the **authority file** (right-click). Do not enter your name directly into the field as it increases the likelihood of typos. If you are editing a record that already exists in the database and the cataloger's name is already full, what you do will depend on the changes you are making to the record.

- Example: If you are correcting spelling or making style edits for consistency, do not change the cataloger's name.
- If you are filling in most of the information in a largely blank record, enter your name from the authority file.

Status Fields: Enter this information from the **authority file** (right-click). Describe the status or availability of archival materials within the museum setting, for instance, materials may be withdrawn for **Conservation** treatment, **Deaccessioned** (no longer in museum collections), **Missing** (if you have actively searched for the collection and asked other staff members and it cannot be located), **On Loan** (to another institution), or **OK**. If you are working on a previously entered record, but have not actually looked at the collection recently, do not make any changes to these fields.

[O] Status: If you have the collection materials in-hand while you are entering the record or have looked at them recently, generally the status will be: **OK**

[O] Status Date: If you enter status information, press key => **F8** to insert current date.

[O] Status By: If you entered current status information, insert your name from **authority file** (right-click).

Screen View: Custom

[R] Finding aid full text: Paste the entire text of the finding aid (**via Notepad**)

Archive: tab Identity Statement

[R] Scope and Content / Abstract:

If an accession record has already been created for this record, the field may already be populated, however, the field should be updated with the most current information about the collection from the finding aid.

If you are creating a new record: If applicable enter the term: **Abstract:** => hit return => paste abstract text from the finding aid (**via Notepad**) => hit return twice, enter the phrase: **Scope and**

Contents: => hit return => paste the collection-level scope and contents text from the finding aid (via Notepad)

[R] Title: Enter the title of the collection from the finding aid. Capitalization should conform to examples in DACS.

[R] Dates of Creation: Enter the collection-level date or date range from the finding aid.

Dates of Accumulation: Leave this field blank.

[R] Extent and Medium of the Unit of Description: Enter extent or physical description information from the finding aid. Enter first size and number of boxes. Then enter cubic feet in parentheses. Please see Cubic_Linear_Feet_Calc_Chart.docx for the figures required to calculate cubic feet.

- Example: 1/2 box (.252 cubic feet)
- Example: 4 boxes + 2 1/2 boxes (2.52 cubic feet)
- Example: 1 oversize folder (.045 cubic feet)

Site / Site#: Leave this field blank.

Event: Leave this field blank.

Archive: tab Context

[R] Name of Creator: Enter the name of the creator of the records (**NOT** the creator of the finding aid), using Library of Congress Authorities when available, see:

<http://authorities.loc.gov/>

Authority files are available for, individuals or, businesses, corporations, institutions and organizations (uniformly referred to as "Corporate Names"). If no authority is listed in the Library of Congress database, enter the name of the creator in a format consistent with that of the Library of Congress.

- If the creator is an individual, enter: Last Name, First Name, Birth Year - Death Year. If birth and death years cannot be determined, enter: Last Name, First Name.
Example: White, Sydna, 1907-1998
Example: Smith, John
- If there is more than one creator, enter the person primarily responsible.
- If the creator is a business, corporation, institution, club or other organization, enter the corporate name in the word order in which the organization presents itself to the public. If the name of the business, etc. is ambiguous or there may be more than one business, etc. by the same name, include a term to disambiguate in parentheses.
Example: Paint Mill (Chilmark, Mass.)
Example: Dukes County Boot and Shoe Company
Example: Martha's Vineyard Museum. Director's Office
- If the creator is unknown: Leave this field blank.

For more information on how to create and structure the **Name of Creator**, please refer to *Describing Archives a Content Standard (DACS)*, Chapters 11-13.

[O] Other Creators: If there is more than one creator, enter other names here. This field may be used to add Contributors to the collection. Separate each entry with a forward slash in the following format: [Creator]/[Creator]

[R] Administrative / Biographical History: Paste the collection-level administrative history or biographical note text from the finding aid (**via Notepad**).

[O] Archival History: Information from the **Custodial History** section of the finding aid should be entered here. This may include the history of ownership, dates, and means of transfer, as known. This should NOT include information on the immediate source of acquisition. See DACS, Chapter 5 (sections 5.1 and 5.2), for more information.

Archive: tab Structure

Appraisal, Destruction and Scheduling Information: Leave this field blank.

[O] Accruals: Leave this field blank, unless additional accruals are expected.

[R] Arrangement: Paste the collection-level arrangement note text from the finding aid (**via Notepad**).

Disposition: Leave this field blank.

Disposition Date: Leave this field blank.

Archive: tab Conditions of Access and Use

[R] Conditions Governing Access:

- If there are no restrictions (per privacy legislation, donor restriction or conservation concerns), enter the text:
There are no restrictions.
- If any of the above restrictions apply, explain what materials are restricted, why and until what date:
Example: Access to some of the organizational records acquired in 2011 is limited due to preservation concerns. Please contact the Chief Curator for further information regarding the availability of these materials.
Example: The collection is open for research, except one letter in Box 3, folder 17, which contains a student record and is SEALED per Family Educational Rights and Privacy Act (FERPA) legislation and institutional policy until 2045.

[R] Conditions Governing Reproduction / Copyright: Enter the statement below, unless specific restrictions apply:

- Requests to reproduce material from this collection should be directed to the library's staff. Reproduction fees may apply.

[R] Language/Scripts of Material: Enter the appropriate term from the authority file.

[O] Physical Characteristics and Technical Requirements: Leave this field blank, unless you are describing audio-visual materials or digital records.

[O] Finding Aids: Leave this field blank.

Archive: tab Allied Materials

Leave most of these fields blank, except:

[O] Related Units of Description in this Repository: Paste the related materials note text from the finding aid (via **Notepad**), if applicable.

Archive: tab Description Control

[R] Archivist's Name:

If you created the finding aid, enter your name from the **authority file** (right-click). Do not enter your name directly into the field as it increases the likelihood of typos. If you are editing a record that already exists in the database and the archivist's name is already full, what you do will depend on the changes you are making to the record.

- If you are correcting spelling or making style edits for consistency, do not change the archivist's name.
- If you made only minor changes to the finding aid, do not change the archivist's name.
- If you made significant changes to the finding aid, such as rearranging portions of the collection, adding an accrual, or converting the finding aid from a legacy format to the current template, enter your name. Retain information about previous versions, authors and dates of description in the Dates of Description(s) field (see below).

[R] Rules or Conventions: Enter the rules or conventions used in creating the finding aid. Include the edition, version or year of publication.

- Example: *Describing Archives: A Content Standard* (DACS), 2004, 2007
- Example: *Anglo-American Cataloging Rules, 2nd Edition, Revised* (AACR2)

[R] Dates of Description:

- If you are entering finding aid information into the database for the first time, enter the month and year when your finding aid was completed. If you are a volunteer, intern or otherwise supervised by a staff member, enter the name of the person who supervised the completion of the finding aid as well.
Example: March 2013
Example: Finding aid prepared by Sarah Adams December 2012 with assistance from Insley Julier.
- If you are significantly revising a previously entered finding aid, enter the original cataloger's name and the date of completion of the original finding aid, as well as your name and the date of your revised description.
Example: Finding aid prepared by Margot Jones in June 2012 and revised by Sarah Adams December 2012 to January 2013 with assistance from Lara J. Ullman.

Archive: Other Views buttons

Other Views: Appraisal

Don't enter anything into this section.

Other Views: Condition [O]

Condition Fields: Use this tab if there are conservation issues with the collection you are processing which need to be addressed. For example, if the material is extremely fragile, dirty, torn, brittle, shows evidence of insect damage or mold, is in need of binding repair, etc. Consult with an archivist, curator or other staff member before entering information in this tab.

[O] Condition: Select applicable term from authority file.

[O] Date: If you are entering or revising a condition not, press key => **F8**. This enters the current date into the field.

[O] Condition by: If you are entering condition information, enter your name from the **authority file** (right-click). Do not enter your name directly into the field as it increases the likelihood of typos.

[O] General Condition Notes: Describe the nature of the conservation issues in the collection. Be as specific as possible about which boxes and folders are affected.

Other Views: Container List

Don't enter anything into this section.

Other Views: Lexicon

This tab is another access point for the controlled vocabulary used in the **Object Name** field.

Other Views: Location [O]

Only use this tab if the collection contains oversize materials housed in the general collections boxes or the map cabinet.

If you remove an item to a folder in a general collections oversize box, use the **Home Location** => **Container** field to explain where the material has been relocated to.

[O] Container:

- Example: OS GEN Box 4, f. 5
I.e. an item was removed to oversize general box 4, folder 5.
- Example: OS GEN Box 3, f. 8-11
I.e. four folders have been housed in the oversize general collections box.

If the materials are filed in the map cabinet, explain which cabinet and drawer they are located in.

[O] Cabinet: Enter the map cabinet number.

[O] Drawer: Enter the drawer number. (Numbers start at the top drawer and work down).

[O] Container: Enter the folder number, if applicable.

Other Views: Notes & Legal [O]

[O] Notes: Use this field to record any information that does not fit elsewhere in the record. This might include genealogical information or historical information surrounding a collection or person. Also, read through any material that has already been entered into the notes field. Would it be more logical to put it elsewhere in the record? If so, move it.

Use this field to enter information which will not be made publically available. You may wish to enter additional provenance information here which is not included in the custodial history section.

Legal Status: Leave this field blank.

Other Views: People - Subjects Classification Search Terms[R]

[O] People: Use only Library of Congress Authorities here. See the Creator field for more information about personal and corporate names. Vessel names may also be entered in this field in the format proscribed by the Library of Congress.

- Example: Selma (Ship)

[O] Subjects: Use only Library of Congress Authorities here. Topical or Geographical Subject Headings may be entered in this field. Do not put periods at the end of subject headings.

<http://authorities.loc.gov/>

- Example: Paint industry and trade--Massachusetts--Chilmark
- Example: Wages--Paint industry
- Example: Chilmark (Mass.)

Classification: Leave this field blank.

[O] Search Terms: This field may be used to enter any search or index terms not derived from a controlled vocabulary, such as personal, corporate or geographic name variations.

Other Views: Relations [O]

If the collection is a **fonds**, i.e. a natural accumulation of records from the same creator, with known provenance, acquired in **multiple accessions or accruals**, or if the collection is an **artificial collection**, known to contain **multiple accessions**, that information may be linked here.

Hit + button => Enter the **Object ID** for the material you wish to link, => hit tab, and the remainder of the information should automatically appear.

This tab may also be used if other cataloged materials relate to this collection and you would like to illustrate that relationship. For example if the archive is a collection of John Smith's personal papers and we also have a portrait of John Smith, this connection may be made with a link to the **Object ID** for that oil painting.

Other Views: Source [O]

If the collection you are working on has clear accession information and may be credited to a donor and this information has not been entered in the database Accession module, you may enter it here.

If the collection has already been accessioned, this information should automatically appear in the **Source** tab.

[O] Source: If this field is blank and the collection material has been acquired from a single source: Enter the name of the immediate source of acquisition in the format, Last Name, First Name for individuals. Or if the source is a business, corporation, institution, club or other organization, enter the corporate name in the word order in which the organization presents itself to the public.

- Example: Smith, John
- Example: Martha's Vineyard Agricultural Society
- Example: Skinner Auction

[O] Credit Line:

This information may eventually be made public, so **DO NOT** enter the name of an **anonymous** donor here! For donations enter the text: Gift of First Name Last Name. This information should be entered in the form in which the donor has requested per the **Deed of Gift**. Please ask the curator or archives staff for this information. Add a period after the statement.

- Example: Gift of John Smith.

You may also enter museum purchase in this field if the archive was a purchase, rather than a donation. So, if the **Source** is Skinner Auction, the **Credit Line** may be:

- Example: Museum purchase.

[O] Received date: mm/dd/yyyy

[O] Received as: Enter from authority list.

Other Views: Lists

Don't enter anything into this section.

Other Views: Virtual Exhibit

Don't enter anything into this section.

SEPARATION SHEET
Martha's Vineyard Museum

Call Number: __RU_____(Accession no._____)_

Collection Title: _____

Category of item(s):

- | | |
|--|--|
| <input type="checkbox"/> Audiocassettes | <input type="checkbox"/> Glass plate negatives |
| <input type="checkbox"/> Digital records | <input type="checkbox"/> Lantern slides |
| <input type="checkbox"/> Videotapes | <input type="checkbox"/> Cased photographs |
| <input type="checkbox"/> Black-and-white photographs | <input type="checkbox"/> Books, serials and other publications |
| <input type="checkbox"/> Color photographs | <input type="checkbox"/> Three-dimensional objects |
| <input type="checkbox"/> Black-and-white negatives | <input type="checkbox"/> Restricted materials |
| <input type="checkbox"/> Color negatives | <input type="checkbox"/> Other_____ |
| <input type="checkbox"/> Transparencies | <input type="checkbox"/> Oversized materials: architectural records, drawings, |
| <input type="checkbox"/> Slides | posters, etc. |

Number of items removed: _____

Additional comments: _____

☐ Continued on back page

☐ **New Location**

☐ **Original Location**

Box #:_____ Folder #:_____

Folder title:_____

Date: _____

Initials: _____

Separation Sheet Instructions:

Created November 2012

Purpose:

A separation sheet is a form filed in the original location of an item, indicating that the item is stored elsewhere. A separation sheet preserves the context of items that are stored in different locations by creating a record of their original location. For example, an oversize architectural plan or a deed originally filed with correspondence in a document box may be transferred to an oversize box or oversize cabinet. A separation sheet put in the item's original location lets people know of its existence. Likewise, a sheet filed with the item, lists the item's original location, linking it back to its collection of origin.

Instructions:

Leave one form in the item's original location and a second form with the item itself.

The form left with the item should be affixed to it with a plastiklip (if there is no risk of damage to the item) or it should enclose the item as a paper folder. If the second option is employed, photocopy the form which accompanies the item onto 11 x 17 Permalife paper and fold it around the item with the text facing out. (Printer ink on separation sheet should not be placed in contact with image or item surface).

Separation sheets should be printed and then photocopied onto archival paper, i.e. Permalife.

Fill in forms with pencil.

Conservation Concerns for Color Photographic Materials:

Permalife paper, which is buffered, should not be used in contact with cyanotypes, diazotypes, blueprints or dye transfer photographic prints. Consult with staff to determine another solution.

Permalife paper may be used with other color photographic processes (i.e. chromogenic). The Permalife sheet should be larger than the photographic material to prevent possible contact with other materials during shifting.

Photocopying the form which accompanies the item onto 11 x 17 Permalife paper and folding it around the image prevents ink transfer and maintains even surface contact for color photographs sized 8 x 10 or smaller.

For images larger than 8 x 10, consult with staff to determine another solution.