

SOLO

<http://www2.archivists.org/groups/lone-arrangers-roundtable>

Volume 1 | Issue 2

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From the Chair...

Finally, spring has sprung here in East Tennessee! And while the return of the leaves and blooms that make this area so breathtakingly beautiful mean that we are done with the cold and snow, it also means shifting archival environments. Like so many other parts of the country, spring in Tennessee means lots of rain, drastic temperature fluctuations, and a renewal of the insect populations. Here are some of the things that I have learned trying to create a perfect, stable archival environment.

1. How do I even know if my environment is unstable?

Monitoring is the best way to track and predict environmental shifts, but the



Michelle Ganz

tools to do that can get a bit pricy. Your standard HOBO trackers can cost \$75 each and that can add up fast when you need multiple areas monitored. Alternatively you can spend more time, but less money using a few digital thermohygrometers at \$27.95 each. Set them up in a few areas of the space. I like one near the ceiling, one near any outside walls, and one centrally located. Since these units won't save and plot the data you will need to do it manually. For a set period of time around seasonal changes, check the monitors at least twice a day: once in the morning and again in the evening. Check more if you notice fluctuations in the afternoons or when there is direct sunlight on outside walls. Save the data on a spreadsheet or plot the points on a graph. A pattern should appear fairly quickly. Once you have a picture of how your particular environments behave, it's easier to create an action plan.

2. If humidity is the enemy, temperature control is your friend.

By adjusting the temperature in your storage spaces you can achieve the humidity that you are shooting for. This is the number one way I control the space. The Image Permanence Institute has created a free dew point calculator that you can use to figure out exactly what temperature you need to achieve to maintain the humidity levels you are looking for. It's available at: <http://www.dpcalc.org/>; it's free and easy to use.

Dehumidifiers can and should be utilized to help maintain desired humidity; likewise for humidifiers. They are inexpensive and easy tools to wield but they have some serious drawbacks. Both mean you are going to have a water filled vessel in your storage spaces. This means there is always the danger of said vessels leaking and causing more damage than they prevent. They also require vigilant maintenance. A dirty humidifier will happily spew mold spores all over your archival materials. A dirty unit is a health and fire hazard.

Through careful monitoring and temperature control you can achieve an optimal archival storage space.

3. Where do these critters keep coming from?

Every year, spring means that our basement is going to be invaded by thousands of dead crickets. That's right, dead crickets. I never see a live one. We just leave one day with a clean basement and return the next morning to a basement floor covered with dead crickets. I am utterly baffled by it. Every year we call the pros, they come out and spray and look for entry spots and every year they breach our defenses. This year we have employed a multipronged defensive plan. Step 1: clean the basement from top to bottom and remove as much from the floor as possible. Step 2: get the pros in *before* spring to lay a preventative coat of spray. Step 3: plug all holes or potential entry points. Step 4: hope for the best. I am delighted to report that thus far the plan has been effective. We have seen no insect activity this year.

Let me explain:

The first, and easiest, thing to do is look at all your doorways and entrances for gaps between the base of the door and the floor. Once the gaps are found, fill

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'em! There are all sorts of stable materials that can be used. Just make sure that whatever you are using is appropriate for the location. If you are still seeing critters after filling all the visible gaps it's time to call a professional. I have our bug-people lay a heavy layer of all-purpose spray right inside all our outside doors. Since the spray is not appropriate for our storage areas I have them lay the spray just outside the entrance. Once it dries there is no real danger of tracking it into the storage area.

Are the critters hiding in the materials? If there are potentially infested collections in your storage areas, remove or isolate them immediately. You will have to decide if the collection or item is worth saving or not. If it is, check out the resources available at: <http://www.museumpests.net/>. This is a situation where you need to know your limitations and call a professional.

The number one thing I have learned is that no matter how much money, time, staffing, and experience you have, it is virtually impossible to create a perfect/textbook environment. Be realistic about the goals that you can achieve. No matter how hard you try or how vigilant you are, there are some things you just won't be able to do. And that's ok. So, do what you can, advocate for more, and hope for the best.

For more information, free resources, and additional training opportunities check out:

- The Northeastern Document Conservation Center preservation resources <http://www.nedcc.org/free-resources/preservation-leaflets/overview>
- The Image Permanence Institute (they offer a lot of free webinars)

<https://www.imagepermanenceinstitute.org/>.

- There are also lots of resources available on the Lone Arranger website <http://www2.archivists.org/groups/lone-arrangers-roundtable/lone-arrangers-roundtable-resources>.

And as always, keep an eye on the listserv for new resources and training opportunities.

Final thoughts...

As we get closer to the annual meeting, I am starting to get energized. The prospect of spending hours and days with my fellow archivists fills me with excitement. As Lone Arrangers we spend so much of our time 'alone' that we start to feel isolated and cut off from our peers. To spend even a few hours with people who understand what MPLP is, or how RDA will affect our work, is exhilarating. For those of us with just enough budget funds to get to one event a year, the annual meeting is more than a chance to learn new techniques; it's a chance to make connections, renew relationships, and catch up with friends.

For those of us who cannot be there in person, the Lone Arranger Steering Committee has come up with some exciting, albeit experimental, ways to get the meeting experience to you! Stay tuned to the listserv for more information.

And even if you can't participate in the annual meeting, you can still reap the benefits; the annual meeting reminds us of what our colleagues are working on, brings new volunteer opportunities, opens new discussions on the listserv, and can reenergize us all.

See you in New Orleans!

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THE HELLBOX

(odds and ends from the editor)

Russell L. Gasero

Photo Reproduction

Forms for lone arrangers

In this issue, I am including the start of a "Forms Handbook for Lone Arrangers." At the end of the issue are forms that are suitable for use by lone arrangers in their shops. These photograph reproduction forms were distributed on the lone arrangers listserv in a discussion about photo fees and permissions. They are used with permission and with thanks to Rebecca Crago. Her original message and explanation is below. The forms are at the end pages and are free to modify and use in your own institution.

If you have useful forms, submit them to me and we'll include them in issues of SOLO. As time goes on, we will have a fairly good collection of usable and re-usable forms for lone arrangers.—Ed.

I've attached our photograph reproduction form and policy. We charge reproduction and use fees depending on the nature of the project, but often times waive or discount that fee for non-profits. When we do that, I have the requester fill out the attached form as would anyone with a reproduction request, whether they are paying or not, and provide them with a copy of our policy. That way we at least have a record of the transfer, their contact info, and a record of the intended use of that image. Our forms let the requester know in which ways they may use the reproduction, gives the proper tagline for credits, as well as a disclaimer that reproductions are to be used on a one-time, single use basis.

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Meet our members

Amy Christiansen



acid-free boxes, and collaborating with the county clerk to write a NARA and NHPRC "Digitizing Historical Records" grant to receive funding to digitize their civil court cases dating from the 1950s to the present and then re-house the collection to the Archives. Life as a lone arranger has been educational and rewarding, I hope to continually grow in the archival profession and be worthy of the title.

Amy M. Christiansen, Archivist
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Hello all, my name is Amy Christiansen and I am a recently made lone arranger! After graduating from Auburn University with a Master of Arts in History with an Archival Studies certificate in August, I accepted a job as the archivist for the Black Belt Archives, a unit of the Center for the Study of the Black Belt (the Center) at the University of West Alabama. The Black Belt Archives serves to collect and preserve the historical records, textiles, and artifacts from the Black Belt region which spans across Alabama. The Black Belt region played host to several major historical periods in United States history, such as the rise of cotton plantations and slavery in the 1800s as well as the Civil Rights Movement of the 1960s.

As the sole archivist in the Black Belt Archives, I handle a myriad of projects, processing, and events. Recently, I applied for an NEH Preservation Assistance grant to fund shelving and preservation supplies for the Cedars collection, which contains eighteenth and nineteenth century textiles and clothing donated by a local family in Sumter County and transferred from their plantation house, called the Cedars. Currently I'm working on processing backlog, re-boxing the Sumter County Newspaper collection into

Kathie Johnson



Katie on the phone during a Harry Potter event.

I am new to the Lone Arrangers; I previously worked with wonderful colleagues at the University of Louisville's Archives and Records Center (UARC) and Kornhauser Health Sciences Library. I started work at the UARC in July 1994 as Archivist for Manuscript Collections and in 2000 I took on a split appointment between the UARC and Kornhauser Library, where I was Archivist/Curator of the History Collections. As of January 1, 2013, I am the full-time Archivist/ Curator of the History Collections at Kornhauser Library. Here, again, I have wonderful

co-workers, but I am the only person assigned to the History Collections.

This position has been either non-existent or part-time for over 30 years, which left a fabulous collection lacking much-needed care. For the first twelve years I was able to just keep up with reference requests, create a few exhibits, and manage the collection. There was no time for more elaborate exhibits, outreach, processing new collections, cataloging, or preservation/conservation efforts.

The History Collections contain archival records, manuscript collections, artifacts, and rare books. The earliest records



date to the founding of the medical school in 1837; while the earliest manuscript material goes back to 1808. There are artifacts from the mid-19th century to the present and a rare book collection of approximately 7200 volumes. I will spend most of 2013 playing catch-up and trying to accession, de-accession, and process the many collections that have been languishing for years.

While I miss my colleagues at UARC (since renamed Archives and Special Collections or ASC), they are just a few miles down the road on the other campus, and I can visit and confer with them often. My new full-time work family here at Kornhauser has welcomed me with open arms. Even though I have been here for twelve years, it was always on a part-time basis. I now feel completely at home in my new work home.

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Rethinking Outreach: Engaging Undergraduates in College Archives

When I arrived at Carthage College as a summer intern in 2010, I found an infant archives that had only recently moved out of a storage vault and into a dedicated archives space. I am the first archivist that the college has hired. While many of my first tasks involved creating policies and procedures, I soon realized that outreach was one of my main priorities. Arranging, describing, preserving, and providing access is of little use if no one knows that the archives exists.

Undergraduate research is an important part of the educational mission of Carthage, so luring students into the archives and engaging them isn't just about making user statistics look good, it's about aligning my priorities with the strategic goals of the college. Moreover, it's my job to collect records that document the life of Carthage, and student records are an endangered species. The high turn-over of student cabinets and the tendency of undergraduate organizations to have less than ideal record keeping habits means that the danger of losing records of historical value is pretty high. Reaching out and building trust with student clubs and organizations is the key to having records deposited in the archives for future generations.

Student outreach in the archives can be compared to the twelve labors of Hercules; inviting students into the archives means explaining that they can't check anything out, they have to use gloves with photographs, and they may not be able to photocopy or scan the fragile document they're examining. Worst of all—they have to leave their potato chips and lattes at the door.

After three years at Carthage, I have had some successes and plenty of failures. I've observed that most of my success comes when I engage students in inquiry-based learning exercises, help

them experience archival material in new contexts, and harness the power of social media. Based on my experience, here are some low-cost strategies for engaging undergraduate students.

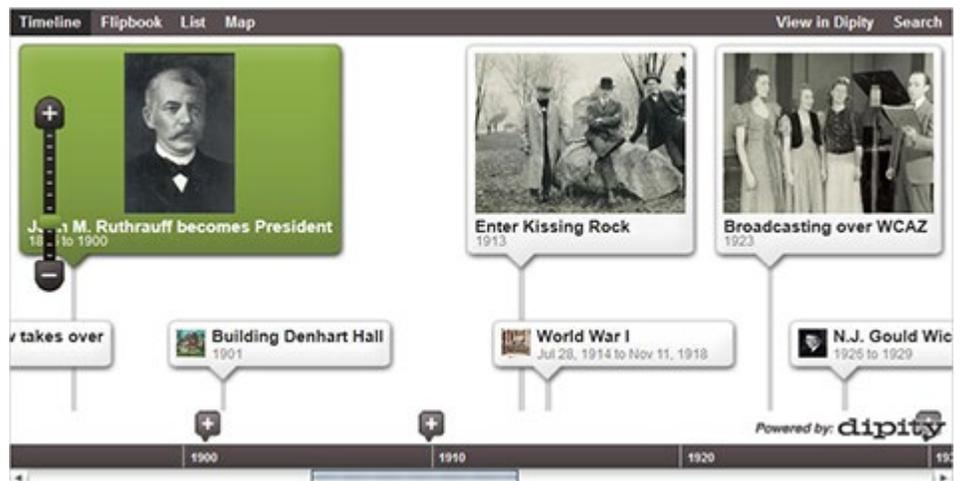
- Look for free, interactive ways to present your collections online. I've used [Dipity](#) to create a timeline of Carthage history and [HistoryPin](#) to add photographs of our four campuses. Students spend most of their



waking hours online, and these tools allow them to experience archival materials in new ways. I teamed up with our Media Department and a few student workers to make a [short silent video](#) about the archives and

we posted it on the college's YouTube channel.

- Harness the power of social media—it's usually free and that's where the students are. In 2010, an [Educause Center for Applied Research survey](#) found that 97% of the surveyed students use Facebook. I created a [Facebook page](#) for our archives and I make a point to post an interesting piece of trivia or fun photograph at least three times a week. To encourage students to engage with our page, I run photo caption contests on Facebook. Students have to "like" our page and submit captions for the chance to win an iTunes gift card (and what student doesn't want an iTunes gift card?). For more ideas on posting to social media, try Rebecca Hopman's excellent [Social Media Posting Guides](#).
- Make friends with your campus offices. Does your institution have a student organization fair? Collaborate with your dean of students' office to get a table and bring the archives to the students. In the past two years, we've set up a vintage photo booth with hats borrowed from the Theater Department and brought in the



84%

Percentage of corporations that say they cannot deliver the right information, at the right time, to support enterprise outcomes.

"HP Cloud and Information Optimization" Coleman Parkers Research, Ltd. October 2012

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outreach librarian's button maker to let students make buttons and magnets with print-outs of archives photographs. I also convinced our development office to help to create postcards from archives photographs. They make great gifts for alumni events, but they also provide students with a tangible link to the archives.

- Archivists don't only work with history classes. I have worked with a psychology seminar class to compile a [history of their department](#), and with theater students to discover the historical context of their play. With the theater students, I even had the opportunity to create an exhibit to supplement the show after their archives visit. An education professor always does a photograph inquiry ex-

ercise with her elementary education students and we found that archives photographs are a perfect fit for her class activity. I've even had creative writing classes come in to find unique material for their abecedarian poetry.

- Hire student workers. If they have work-study, it's a win-win situation. Not only is it helpful to have an extra set of hands, but they can offer great ideas, act as ambassadors to the student body, and provide a student's point of view on the archives.

Do these strategies work? The results are clear: the first year that I was at Carthage I had 9 reference queries and 2 people who came into the archives to use our collections. Last year, I had 57 reference queries and 167 users. Those aren't large numbers, but they do represent a significant increase.



Do you have successful outreach strategies that you've implemented at your repository? I'd love to hear about them! Email me at abrown5@carthage.edu.

References and Helpful Resources:

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The Mint Museum Archives

Introduction

Through a *Documenting Democracy* grant by the National Historical Records and Publications Commission (NHRPC), The Mint Museum received a grant award in 2012 for the initiation and development of its museum archives, including the creation of a professional Archivist position. The Mint was founded in 1936 as North Carolina's first art museum, but its history goes back even further, reflecting significant historical data on the culture and society of both Charlotte and the region.

History of the Mint

The Piedmont region of North Carolina emerged as the first major gold producing area in the U.S. following the discovery in 1790. The United States Mint Branch, Charlotte, N.C., was established by an Act of Congress March 3, 1835. The Mint originally coined gold, with over five million dollars coined in the building from 1837 before ceasing operations in 1861. By 1913, the federal government decided to discontinue the Charlotte Branch Mint, and it was closed.

Designed in the Federal style by noted architect of the era, William A. Strickland, the Mint building originally stood in downtown Charlotte. One week before the building was to be demolished to make room for the expansion of the neighboring post office on the same site, Mary Myers Dwelle, who deplored the loss of the historic structure led local citizens to raise funds and purchase the building. Between the years 1933-1935 it was moved piece by piece from downtown Charlotte to its current location in the Eastover neighborhood for

the establishment of the first art museum in North Carolina.

Major renovations to the Mint building in 1967 and 1985 were completed as the museum responded to the growing needs of the Charlotte community. The addition of a second location in partnership with Bank of America, the Mint Museum of Craft & Design, was completed in 1999. In 2010, the Mint Museum Uptown location opened as part of the Levine Center for the Arts complex, which also contains the Bechtler Museum of Modern Art, the Harvey B. Gantt Center for African American Art & Culture, and the John L. and James S. Knight Theater. The Mint Museum Uptown houses the entire collection of the Mint Museum of Craft & Design, as well as the American and Contemporary Art collections and select European art from the original Mint, now known as Mint Museum Randolph. The two locations collectively are known as the Mint Museum.

About The Mint Museum Collections

Currently, The Mint Museum is dedicated to collecting, preserving, exhibiting and interpreting its diverse collection that totals approximately 33,000 objects. The Mint's concentrations include American Art, the Art of Ancient Americas, Contemporary Art, Decorative Arts, Fashion, and Contemporary Craft. The collection is shared through exhibitions, publications, educational and interpretive programs, electronic initiatives, and response to public enquiries, outreach initiatives, research opportunities and collection loans.

The Mint Museum Libraries consists of two locations within Mint Museum Randolph, the J.A. Jones Reference Library and the Delhom-Gambrell Library. Four public resource areas are located at the Uptown location and contain over 20,000 books, exhibition catalogues, current historic art and design periodicals, auction catalogs, and vertical files on over 8,000 artists.

The Mint Museum's institutional records describing the history of the institution since 1936 include

administrative, collections management, exhibitions and educational activities, as well as marketing and public relations materials comprising over 200 cubic feet of material. While there has never been a formal archival initiative previously at the Mint Museum, historical material had been collected and stored by museum staff and by prominent contributors such as founder Mary Myers Dwelle and by consulting curator M. Mellanay Delhom. Beyond the Mint Museum's institutional archive, historical material related to the affiliate organizations is also housed at Mint Museum Randolph.

Introducing the Mint Museum Archives

Through a grant proposal led by the institution's librarian and supported by the Board of Trustees and the President of the institution, in 2012 the NHRPC awarded The Mint Museum a grant to establish an archives to collect, maintain, and make available the official institutional records of the museum. Having entered into a new era with the establishment of a second location, the Mint Museum Uptown, the administration recognized the importance of documenting the evolutionary nature of the organization, and managing the institution's overall historical legacy.

After a national search, Kathryn Oosterhuis was hired in April 2013 to be the solo archivist at The Mint Museum, with responsibilities for the execution of the grant project. The NHRPC grant provides funding for the position and necessary resources for first year of the archives, with the museum committing to funding the initiative going forward beyond the inaugural year. Under the supervision of and in collaboration with the Mint's librarian, Joyce Weaver, and working with the rest of the museum staff to establish long-term records management procedures, Oosterhuis will help to ensure the Archives becomes an embedded function within the organization.

Oosterhuis' archival background includes serving as an archivist at the Kautz Family YMCA Archives at the University of Minnesota, and as a project archivist at the James K. Hosmer Special Collections of Hennepin County Library in Minneapolis. Previous archival experience also includes working in the archives of the American Craft Council in Minneapolis, and St. Catherine University in St. Paul, Minnesota. She received her Master of Library and Information Science from St. Catherine University in 2012, and was inducted into Beta Phi Mu, the International Library & Information



The Mint Museum postcard, 1940

Studies Honor Society, Beta Beta XI, St. Catherine University chapter.

Beyond the hiring of a professional archivist, the NHRPC-funded project requires the museum to:

- Identify and establish a physical space for the Museum Archives to do archival processing, to provide secure storage and public access.
- Establish policies and practices, including a records management system.
- Inventory the institutional holdings, and conduct a preliminary preservation assessment.
- Process two collections of archival material, producing online finding aids published on the website to increase visibility of the Mint's archival collections.
- Publicize the NHRPC grant award and the overall project.

The mission of the Mint Museum Archives will be to preserve and make accessible the museum's permanent institutional records and related collections, serving to augment and enhance the Mint Museum's overall collection and mission, stated in 2012 as "a leading, innovative museum of international art and design committed to engaging and inspiring all members of our global community." The Archives will manage the collections according to those standards outlined by the Society of

American Archivist in their *Core Values of Archivist Statement* (approved by the SAA Council May 2011) and *Code of Ethics for Archivists* (approved by the SAA Council February 2005 and updated January 2012), as well as *The Mint Museum Code of Conduct and Ethics* (adopted by the Board of Trustees of The Mint Museum in 2003).

The Mint Museum Archives will be responsible for:

- Acquiring, accessioning, arranging, organizing, describing and generally making accessible the institutional records of The Mint Museum according to professional standards;
- Effectively preserving materials with accepted procedures and techniques;
- Safeguarding the Archives' physical security, confidential information, and conforming to all legal requirements;
- Exhibiting stewardship and creativity in the management of all resources;
- Working with departments to effectively manage all documentation produced for the Museum through all stages of the records life cycle;
- Promoting and ensuring access to and facilitating use of the collections by staff, scholars, students, and the arts community, thereby supporting the Museum in its educational mission; and
- Keeping abreast of current issues in archival theory and practice, as well

as contributing towards the development of the museum archives profession.

The Mint Museum Archives also supports the city of Charlotte through collecting, preserving, and making accessible materials in all formats documenting the Mint Museum's contributions to the artistic and cultural development of Charlotte and surrounding communities.

Conclusion

As the first art museum in North Carolina, built and supported by the Charlotte community, the Mint Museum has a responsibility to preserve and make accessible the archival holdings, including institutional records as well as significant historical data on the culture and society of both Charlotte and the region. While the NHRPC grant allows for the first steps in the establishment of the Mint Museum Archives, gaining physical and intellectual control of the existing archival collections, establishing a records management organization-wide system, building upon existing holdings through community outreach will be a long-term initiative.

Kat Oosterhuis
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SAA Roundtable Meetings III

Join us at the Lone Arrangers Roundtable Meeting

Aug 16, 2013

4:00 PM - 5:30 PM

Lone Arrangers

Are you an archivist working alone or with limited resources? Join the Lone Arrangers for a chance to meet your fellow archivists face to face! The annual business meeting follows an open discussion of digital archives and advocacy. Following the meeting, we will move the discussion to dinner.





Historical Society of Frederick County, Maryland

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Historical Society of Frederick County, Maryland



Duplication of Historic Graphics Information Sheet Updated May 2011

The collections of the Historical Society of Frederick County are significant and enduring resources for the study and documentation of the history of Frederick County, Maryland. The Society realizes the visual value of its collections for a wide variety of educational, commercial, and public relations applications. With this in mind it shall be the policy of the Historical Society of Frederick County to make available reproductions of its collections subject to the following conditions, procedures and fees.

This document outlines the policy for duplicating photographs and other historic graphics in the collections of the Archives and Research Center at the Historical Society of Frederick County (HSFC). Images may be duplicated through one of three methods: photocopying, photographic print from negative or existing print, or digital image. Costs for reproduction of materials from the Historical Society's collections are usually the sum of two fees: production and use. Use fees do not apply to reproductions made for personal use.

The Historical Society does not permit others to reproduce the photographic copy or any facsimile of it. In authorizing the reproduction of works in its collection, the Historical Society of Frederick County does not surrender its own rights to publish or grant permission for others to do so.

General Information

- All users are charged with an image production fee.
- All orders must be in writing. The *Service Agreement for Reproduction of Photographic Images Form* must accompany each image request. Order forms may be faxed or mailed.
- Unless otherwise requested, all images are made available for personal research or display purposes only. If the images are for publication or some other form of public display, use fees will apply.
- HSFC does not loan any archival or library materials including photographs from its collection to the general public. Loan policy details are in the Archives and Research Center Collections Management Policy.

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Commercial Use Information

Photographic reproductions are for one-time, one-use, single-language publications. Please note that "use" by the Historical Society means that each and every use of an individual image counts as a separate use. For example, requesting use for one image for a video production to be distributed in television, DVD and Web formats requires the payment for three uses of the single image.

The patron is expected to identify all of the items for a photographic print or digital image order. This can be completed by using our Online Catalog or by visiting HSFC in person. Basic questions can be forwarded to Archives and Research Center Staff. If further research is required to locate images, the standard Research Request fee of \$25 will be applied.

One time use fees for the publication or exhibition of images will apply but will not be limited to books, magazines, newspaper articles, videos, and websites. In addition to use fees, **HSFC requests that one copy of any publication in which images appear will be donated for deposit in the Archives and Research Center.**

Copyright Information

Work under copyright may not be reproduced for publication, whether on the internet or in print media, without the permission of the author, photographer or other owner of copyright. The prospective user of any of these images is responsible for obtaining the necessary publication permission.

Delivery of an image by HSFC does not imply any reproduction rights. HSFC does not research copyright clearance; staff is on hand to answer questions or concerns relating to copyright infringement. Please note that because we cannot guarantee the copyright status of specific items, you use materials found in our holdings at your own risk.

Some materials owned by the Historical Society of Frederick County may be protected by current copyright regulations. Outside the provision of the copyright law known as "fair use," the Society reserves the right not to allow the reproduction of any part of its collections if it feels that said reproduction would be in violation of the copyright law. In other cases while the Society may own an individual item, mere ownership does not constitute ownership of certain literary or intellectual rights. The patron assumes full and sole responsibility regarding any issue of rights, including but not exclusive to, rights of privacy, copyright, intellectual rights and/or literary rights.

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Photocopies

- Photocopies of photographs may be made for 25 cents per page. Photocopy fees are in addition to any research fees.
- Photocopies may be mailed to patrons for additional postage costs.
- Photocopies of materials will be made by HSFC staff or volunteers.

Photographic Print Orders

- Photographic print orders require the use of an outside photograph lab. Additional processing time is necessary and will vary depending on staff schedules.
- Images can be printed from actual size up to 8x10 and as large as 11x14.

Scanned Image Orders

- HSFC staff or trained volunteers will complete all scanning orders.
- HSFC does not have the equipment to scan items larger than 9x12. Oversize images can be photographed by HSFC staff or trained volunteers.
- Scanned images will be provided at 300 DPI JPEG unless otherwise specified.

Rush Orders

- Please allow four to six weeks for delivery of images.
- If an order is needed in less than the time outlined above (a rush order), an additional fee will be charged.
 - Orders to be completed within 3 business days – add 150%
 - Orders to be completed within 10 business days – add 100%

Payment

- Prepayment is generally required for all orders. In special circumstances when the Historical Society has agreed to send an invoice for its services, such invoices must be paid in full within thirty (30) days. If any invoice is not paid in full within thirty days, the Historical Society reserves the right, in addition to all other remedies, to impose a 5% late fee and to charge interest at the rate of 1.5% per month. Failure to pay an invoice is a breach of the Conditions of Use, making any use of the images by a licensee an unauthorized use for which the Historical Society may seek to recover damages and expenses.

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Please note that some of the images in our collections have been obtained from other organizations for reference purposes. Permission to use these images should be obtained directly from those organizations.

Certain individuals depicted may claim rights in their likenesses and images. Use of photographs or other materials found on the HSFC website may be subject to these claims. Anyone who intends to use these materials commercially should contact the individuals depicted or their representatives.

Conditions of Permission to Publish

1. We reserve the right for **any** reason to deny, limit or restrict any reproduction request. Possible reasons for modifications or refusal of reproduction work could include, but not limited to staff availability, or if in our judgment fulfillment of such a request would violate any law, or determine that the process would damage the materials, based on their condition, size or form.
 - a. Requests for waiver of fees may be directed in writing to the Executive Director of the Historical Society of Frederick County.
2. Rights to use or publish any image from the Historical Society of Frederick County shall be contingent upon the fact that the requestor agrees to all conditions contained within this document and the *Service Agreement for Reproduction of Photographic Images Form*.
3. Failure of the requestor to abide by the conditions prescribed for the use and publication of any image containing material owned by the Historical Society of Frederick County will constitute a breach of agreement and result in forfeiture of permission and possible legal action.

Note: This will also apply in the event that you (or anyone allowed by you) make any use of an image obtained from the Historical Society of Frederick County under this license agreement in a manner not authorized in your license, or for purposes or uses outside the scope of the user fees which you have paid.

4. Any image or images of an item, object, document, or other materials which are owned by the Historical Society of Frederick County shall not be reproduced in any form and given to a third party under any circumstance. Materials shall not be incorporated into another institution's archives, museum, or special collections department without the express written permission of the Society.

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5. No image of materials owned by the Historical Society of Frederick County may be modified or edited either mechanically or electronically in any form for use and/or publication. Modifications include, but are not limited to, cropping of image, the addition of watermarks, titles and/or texts printed on the image and/or enhancement, without express written permission from the Society.
6. Materials electronically appearing on the Society's web site may not be reproduced, saved, or "lifted" for any purpose. This includes, but is not limited to, the incorporation of the image on another Web Page whether private or commercial without the express written consent of the Society.
7. Commercial Use Fees are granted for **one-time, non-exclusive use** and for the number of copies specified in the *Service Agreement for Reproduction of Photographic Images* Form. Any subsequent printings, new editions (new ISBN numbers) and/or different versions such as paperback releases of a formerly hard cover title require new permission and additional fees. All fees listed are for **each image used in each individual publication.**

Non-Profit Eligibility

- Reduced rates are offered to non-profit organizations. These rates are provided only to those entities which are able to prove legal not-for-profit status through documentation such as IRS tax-exempt certificates or letters of exemption.

Citations

- All reproductions used for publication or other public purposes must be accompanied by the following statement of credit: **Courtesy of the Historical Society of Frederick County, Maryland.**
- Full and proper credit must be given for each image published. It is preferred that the credit line appear on the same or facing page as the image. Each image must be individually credited.

Creativity is encouraged for the pages of *SOLO!*

Send submissions to:

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