

Alaska Library Association Pre-Conference, Oral History Workshop
From Arrival to Dissemination - The Curation of an Oral History Collection
Wednesday, March 9, 2016

Workshop Times:

1:00 PM – 3:00 PM

3:00 PM – 5:00 PM

Workshop Location:

Oral History Collection Office

Rooms 202, 219 and 202A, 2nd Floor, Elmer E. Rasmuson Library, University of Alaska Fairbanks

Instructors:

Leslie McCartney

Assistant Professor, Curator of Oral History

Room 229B, Elmer E. Rasmuson Library

University of Alaska Fairbanks

lmccartney@alaska.edu

Direct Line: 907-474-7737

Robyn Russell

Oral History Program, Collection Manager

Room 219A, Elmer E. Rasmuson Library

University of Alaska Fairbanks

rlrussell@alaska.edu

Direct Line: 907-474-6773

Workshop Goals:

Participants will become familiar with all best practice aspects in curating an oral history collection from its arrival to dissemination.

Learning Outcomes:

Participants will be familiar with:

- Creating an inventory of their collection
- Accessioning
- Best practices of preservation
- Dissemination
- Long term storage of original media and digital files

Step One:
Identification

Step Two:
Assessment

Step Three:
Accessioning

Step Four:
Digitizing

Step Five:
Cataloging

Step Six:
Dissemination

Step Seven:
Archiving

Attachments:

AkLA Preconference Spreadsheet Samples (Inventory Tab and Accessing Log Tab)

Appendix:

1. Oral History Association Best Practice
2. File Naming Conventions
3. UAF Gift and Release Agreement
4. UAF Restrictions
5. UAF Letter of Transmittal
6. UAF License Agreement
7. Meta Data
8. Transcript Examples
9. Digital Preservation Policy
10. Software/Hardware Needed
11. Preservation Standards
12. Disaster Preparedness

Appendix 1

Principles and Best Practices of Oral History

Oral History Association

<http://www.oralhistory.org/about/principles-and-practices/#best>

Appendix 2

File Naming Conventions

Choose a filing naming convention that works for your organization.

One system to consider is the following:

2016-01-01

2016 – refers to the year of accession, not to the year recording was made

01 – refers to the first person or collection taken in that year

01 – refers to the first recording

You could potentially have the following:

2016-01-01

2016-01-02

2016-01-03

2016-02-01

2016-03-01

2016-03-02

2016-04-01

When naming files of transcripts you use the same recording number but add an extension that denotes a transcript:

2016-01-01_T01

2016-01-02_T01

2016-01-02_T02 (perhaps there are two copies of the transcript, one with corrections for example or translated words).

When naming files for Release Agreements, use the same file number with different extension:

2016-01_RL (this would cover both recordings in this series)

2016-01_RL

For supplemental documents, again use file number with different extension:

2016-01-01_D01

2016-01-01_D01

For newspaper clippings that supplement recording:

2016-01-01_N01

2016-01-01_N02

Appendix 3



(907) 474-6773
FAX (907) 474-6365
fyapr@uaf.edu
www.library.uaf.edu

Elmer E. Rasmuson Library Alaska and Polar Regions Collections & Archives

310 Tanana Loop Room 211, P.O. Box 756808, Fairbanks, Alaska 99775-6808

Oral History Gift and Release Agreement

Thank you for your generous contribution of knowledge to the Oral History Archives. We welcome the opportunity to have the audio/video recording made with _____ on _____. The Oral History Archives agrees to preserve your recording and make it available to the public.

In consideration of the role of the Archives in preserving and making your recording available, we ask you to agree to the following:

I, _____, transfer and convey to the University of Alaska Fairbanks' Rasmuson Library my title, interest, and copyright, if any, to the recording.

I also agree to hold the University of Alaska Fairbanks harmless for how it makes the recordings available and how it preserves them. I further acknowledge that I have been informed of the following:

- The Oral History Program makes recordings available to researchers, writers, scholars, students, and the interested public.
- The Library may make this recording electronically accessible via local area networks, the Internet, or other electronic means for access and preservation purposes.
- While the Library only intends to make the recordings available for educational and/or non-commercial purposes, by signing this form I release the Library and the University from liability in cases where individuals who access a recording might violate these conditions.



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None of the above mentioned conditions restricts you from re-telling and/or recording again any of the information you gave on this recording.

I have read and accept both the terms of the Oral History Gift and Release agreement as well as the Interview Restrictions provided.

(Narrator's printed name)

(Narrator's signature & date)

(Narrator's mailing address)

(Interviewer's signature & date)

(Collection manager's signature & date)

Names of other institutions where copies of this recording (s) are deposited:

Appendix 4



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Interview Restrictions

Interviews accepted into the University of Alaska Fairbanks Oral History Collection ***must be available*** for public use. We cannot accept recordings where:

1. **The narrator or other body must be consulted prior to each use of the interview.** Such a restriction severely reduces the circulation and usefulness of the tape and makes long term management impossible.
2. **Individuals and/or members of particular groups are forbidden to use the interview.** Both the UAF Oral History Program and the Rasmuson Library are firmly committed to the principles of intellectual freedom and will not accept any form of discrimination.
3. **The interviewer and/or narrator prohibits the UAF Oral History Program from making copies of the interviews and/or insists upon retaining the right to sell copies.** We need to be able to make copies of interviews for circulation, preservation, transcription purposes and for the narrators and their families.
4. **Multiple narrators appear on a recording without a signed Oral History Gift and Release form from each narrator.** Each narrator on the recording must sign a release.

We do allow some ***limited restrictions*** to be placed on certain interviews under the following circumstances:

1. Interviews to be used in a book or other publication project can be restricted from public use for ***no more than two years***. At the end of two years, the tapes will be made available to the public regardless of whether or not anything has been published.
2. Officials can restrict public access to their own interviews until they leave public office provided that they will be leaving office in ***two years or less***. At the end of two years, the tape will be made available to the public regardless of whether or not they have left office.
3. Radio programs typically retain rebroadcast rights to interviews that they have produced unless they choose to relinquish that right to the UAF Oral History Program.



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The Oral History Program requires that you observe the following guidelines if you wish to place a recording in the Oral History Collection:

1. All recordings received at the Oral History Program **must** have a UAF Gift and Release Agreement, signed by the narrator, on file at the Oral History Program office within four (4) weeks of receipt of the recording by the Oral History Program.
2. Interviews **cannot** be restricted beyond the life span of the A/V medium.
3. The UAF Oral History Program **does not** warehouse collections. Anyone seeking to have their tapes restricted from public use and stored for a period of time should consult commercial vendors who specialize in this service.

If copies of interviews are to be deposited with several institutions, **all** of the institutions should be named in the release form. If UAF is one of the named institutions, it should be **noted in the release** that we make our collections available to the public.

Appendix 5



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Letter of Transmittal

I, _____ agree to transfer and convey my rights to the recordings known as the
_____ Collection to the **University of Alaska Fairbanks Rasmuson Library**.

I hereby transfer and convey to the University of Alaska Fairbanks Rasmuson Library all of my title and interest rights, title and interest, if any, in the above referenced recordings. I understand that as part of its policies, the **UAF Oral History Program** makes its recordings available to students, scholars, and members of the general public. Copies of the recording along with accompanying transcripts or summaries may be available on the Internet, through the Library Catalog or physically at the UAF Oral History Collection office. Duplicate copies of recordings, transcripts or transcript summaries may be made for circulation and preservation purposes; complimentary copies may be made for narrators and their families; and researchers may purchase copies of released recordings, transcripts or transcript summaries for their personal use.

Should the Library be approached by a commercial company wishing to use the material (for example for a documentary film or broadcast program) the Library will make its best efforts to contact you for your permission. In return, I, Curt Madison will keep the library informed of his most up-to-date contact information.

(Printed name & signature)

(Date)

(Collection manager's signature)

(Date)

Appendix 6



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License Agreement

KFAR hereby grants to the University of Alaska Fairbanks a perpetual, non-exclusive, royalty freed, paid-up, worldwide license to the Rasmuson Library for use of KFAR audio recordings created between October 1, 1939 to January 1, 2015 that are currently held by the Rasmuson Library in its oral history collection. The Rasmuson Library is expressly authorized to make these recordings available through its Oral History Program to researchers, writers, scholars, students and the interested public for access and preservation purposes through any means available, including but not limited to electronic means and the Internet. The recordings shall be available only for education and/or non-commercial purposes.

_____ Date: _____
Perry Walley,
General Manager
KFAR

Appendix 7

Oral History Project Metadata Interview Information Form

Please complete and submit with interview flashcard.

Recording/Interview Date:		Consent Form Signed YES NO	
		Restrictions for use YES NO (if yes, detail below in additional notes)	
Recordist/Interviewer:			
Recording Location:			
Speaker/Interviewee:			
Interviewee's Address:		Telephone No:	
		Email Address:	
Interviewee's Ethnicity (Specify):		Interviewee's Sex: M F	Birthdate: / / D/ M/ Y
Interviewee's Occupation:			
Names of others present during interview:			
Language of Recording:		Name of Translator:	
Length of Recording: minutes		Number of Tracks:	
Recorder: Marantz Solid State Recorder PMD670 (Digital, 512 MB Lexar flashcard)			
Automark:	On	Analog Out:	Stereo
Pre Rec:	On	Repeat:	Off
Input Lock:	On	EDL Play:	Off
		Mic Atten:	0db
		ANC:	
		Level Cont:	
Additional Notes:			
Office Use Only:		Recording No.:	

Appendix 8:

Transcript Examples

Key Word Style Without Time Coding:

Oral History Number: ****-01-01
Length of Recording: 00:10:10
Narrator: Mark ***
Interviewer: Leslie McCartney
Date of Interview: Month, day, year
Date of Transcription: Month, day, year
Transcriber: Leslie McCartney

Mark: traditional food / stores / subsistence /

Leslie: food

Mark: herring / halibut / Pollock / hooligan / seal / walrus / birds / eggs / water / set net / women /
enough / problem

[end of recording]

Key Word Style Time Coding:

Oral History Number: ****-01-01
Length of Recording: 00:10:10
Narrator: Mark ***
Interviewer: Leslie McCartney
Date of Interview: Month, day, year
Date of Transcription: Month, day, year
Transcriber: Leslie McCartney

00:00 – 00:04:50

Mark: traditional food / stores / subsistence /

00:04:50

Leslie: food

00:05:00

Mark: herring

05:10

halibut

05:45

Pollock

00:06:00

hooligan

00:06:30

seal

00:06:55

walrus

00:07:15

birds / eggs

00:07:40

water

00:08:15

set net

00:08:35

women

00:08:50

enough

00:09:10

Problem

[end of recording]

Summary (Gloss):

Call number: 01-79-03 PT. 4

Name: Finance and taxation – Panel comments.

Date and place: n/a

Summary created by: Varpu ***

Date of summary's creation: 08/26/15

Notes: Original on 10-inch reel. Master copy on CD.

The recording begins with unclear talking. A man's voice says that it seems to him that money is appropriated and that it's negative for legislature to not [unclear]. [Unclear discussion.]

Another man says that he thinks that legislation can't spend money on fast food services [unclear talking and discussion.]

3:01 A man says that they recently started passing out programs ahead of time and someone said that he moved to approve all of them and if anybody had an objection to a specific one, that would be fine. Then they got into audits where the usefulness of budget audit committee came into speaker's estimation. They have uncovered abuses and another man says that that's a proper area for audit committee to be in.

[Unclear discussion. Unclear question.]

5:53 Another man says he doesn't recall any discussions on the transfer of funds by the [unclear].

[Unclear talking.] [Another man says something unclear.] [Unclear discussion.]

8:05 [A woman says something unclear. Unclear discussion about revenue.] A man says that by definition, there's no deficit spending [unclear] income meets their appropriate balance. Current revenues "this year" are around \$780 million dollars out of \$700 million dollar budget. They are accumulating \$200 million dollar credit. [Another man says something unclear.]

Yet another man says that he recalls what it was in 1947 [unclear] \$7 million dollars.

10:17 A man's voice says that there's been lots of misunderstanding about deficit spending in Alaska and that many people have talked about it, but what they mean with it is that they spend the \$900 million, meaning that they have cut into a large chunk of capita over the years. It is a tax and a borrowing mechanism, but the speaker thought that it was just a bad taxing mechanism although it was the only

Full Transcript:

90-06-50

Elders in Residence Collection. Jimmie and Mabel Toolie are interviewed by students of the Alaska Native Studies 401 class at the University of Alaska Fairbanks.

Keywords: Harpoons, walrus hunting, hunting and technology, Jimmie's family history, St. Lawrence Island, missionaries, school and education, trade, Siberian Eskimos.

Release agreement: Yes, no Internet

Recording date: Spring 1984

Summarized by: Cecilie ****

Summarized on: 09.15.2014

Length of recording: 01.17.57

Jimmie Toolie

00:00:23.89

[Jimmie shows a harpoon he made and explains its parts as well as how they go out on the ice and use it]

Students

00:06:09.67

If you run up to the hole, do you scare the walrus away?

Jimmie Toolie

00:06:26.23

They actually make the hole bigger and then sit and wait until the walrus comes and then they harpoon it.

Students

00:08:03.45

Do they have to get home before dark or can they travel in the dark?

Jimmie Toolie

00:08:20.20

It is not a problem to travel in the dark. They make marks in the ice, like a pile of ice, so when it is dark they can find their way back.

Students

00:09:24.07

Do they hunt walrus by foot or by boat?

Jimmie Toolie

00:09:31.81

Both. [Jimmie shows on map where they hunt walrus] Right in front of Savoonga. They go there by dog team.

Appendix 9

Digital Preservation Policy

<http://library.uaf.edu/digital-preservation-policy>

Mission

Ensure that Digital Archives and Digital Collections in the Elmer E. Rasmuson Library retain their authenticity, discoverability, accessibility and usability into the future.

Introduction

The Elmer E. Rasmuson Library (EERL) retains the University of Alaska Archives and has a well documented Collection Development Policy for guiding the acquisition of material. While that material exists in various forms and on a variety of media, this policy will address the preservation of assets that are in a Digital form. This document will formalize existing procedures and provide the framework for evolving with future challenges. It is the intent of the Digital Preservation Group to provide the means to facilitate the handling and preservation of Digital Assets.

Purpose

To ensure the success of the Digital Preservation mission, this Policy will establish the guidelines for the authority of Digital Assets through:

- Defining Digital Assets and their preservation expectations.
- Identifying the Roles and Responsibilities of the stakeholders.
- Documenting a chain of custody path through the life cycle of a Digital Asset.
- Promoting the collaboration between subject matter experts.
- Identifying the forum for appraising and improving this policy's implementation.

Definitions and Preservation Expectations

- **Asset** - item of enduring value as identified by the University of Alaska Archivist, Elmer E. Rasmuson Library Mission/Vision/Values and Collection Development Officer.
- **Digital** - electronic/magnetic collection of binary symbols that is or has been recognized as a file format suitable for rendering with a computer. Examples: computer files (photos, video, audio, email, text documents)
- **Digital Asset** - computer file identified as requiring Digital Preservation protection.
- **Digital Archive Record** - Digital Asset identified as having infinite preservation duration (in perpetuity) with a preservation priority on *authenticity*. Examples: high definition pictures with legend, files stored on ARCHIVE servers, removable media stored in vaults (deep archive).
- **Digital Workfile Record** - Digital Asset identified as publicly accessible that can be used to develop production quality Assets. These Assets have a preservation priority on **usability**. Examples: files stored on shared drives or network drives that are included in a Backup Plan.

- **Digital Production Record** - Digital Asset created from a Digital Workfile Record that is readily electronically accessible. These Assets have a preservation priority on **discoverability** and **accessibility**. Examples: Online CMS content (Project Jukebox, Vilda),
- **Digital Artifact** - computer files that are NOT governed by the Digital Preservation Policy. Examples: Files that exist in a location not included in a Backup Plan, files on a local computer drive, floppy drives, USB drives, CD, DVD and removable media.

Stakeholders

Roles

For the purpose of this policy, the focus will be on how people interact with Digital Assets. While these people may participate in a formal or informal relationship with the EERL and their actions may appear to span one or more of these roles, their interactions will fall within these roles:

- **Creator** - initiates the creation of a Digital Asset. Digital Assets can be created by digitizing an analog asset, digitally recording an event during its origination, or the modification of an existing Digital Asset (through a crop, merge, edit, formatting or conversion action). Examples: At Large collectors, Library Faculty, Staff and grant funded employees working on Collections, Library IT Staff.
- **Manager** - verify accuracy of Digital Asset, Metadata and pedigree. Assign classification that identifies the preservation strategy for the Digital Asset. Examples: Collection Managers, Unit Heads, grant managers, Library IT Staff.
- **Conservator** - receives Digital Assets and places them according to their classification. Examples: Library IT Staff, Other UA IT professionals.
- **User** - anyone who requests a Digital Asset. (Technically, a User will never receive a Digital Asset. What they receive is a COPY of a Digital Asset.)

Responsibilities

- **Creator** comply and contribute to the best practice standards of this policy use agreed upon methods, materials, formats and storage to create the Digital Asset. document agreed upon specifics for the context of the content of the Digital Asset and the details of the Digital Asset's attributes. (This information is commonly referred to as Metadata and shall become part of the Digital Asset.) follow agreed upon procedure for associating the Metadata with the Digital Asset. deliver Digital Asset to Asset Manager.
- **Manager** comply and contribute to the best practice standards of this policy ensure Digital Assets are created in accordance with this policy. review asset classifications to ensure Digital Assets are placed appropriately. use the tools provided to transfer custody of the Digital Asset. review audit reports of Digital Assets in a timely manner.
- **Conservator** comply and contribute to the best practice standards of this policy provide and support the tools for transferring custody of Digital Assets. place the Digital Assets in accordance with their classification. maintain, monitor and verify access to Digital Assets. routinely audit and report on the Digital Assets and infrastructure.
- **User** accurately reference the source and ownership of the Digital Asset. dispose of the copy of the Digital Asset as appropriate.

Chain of Custody

An Asset is influenced by the best practices for the people involved in its Life Cycle (Appendix). This Policy's scope specifically addresses the time the Asset spends within the Digital Preservation Infrastructure. It is not the intent of this Policy to alter any other aspect of the life of the Asset. However, through the cooperation and collaboration of roles, the preservation of Digital Assets can be improved.

When a Digital Asset enters the Digital Preservation Infrastructure, it is managed through a Chain of Custody to ensure the Digital Preservation Mission is met. The Chain of Custody shall consist of instructions on where to store the Digital Asset and tools for moving, saving, backup/restoring, mirroring, publishing and archiving the Digital Asset. The instructions and tools that make up the Chain of Custody are provided and supported by the Library Information Technology Office. Each and every person involved in the Life Cycle of the Digital Asset within this Chain of Custody is responsible for following the instructions and using the tools provided.

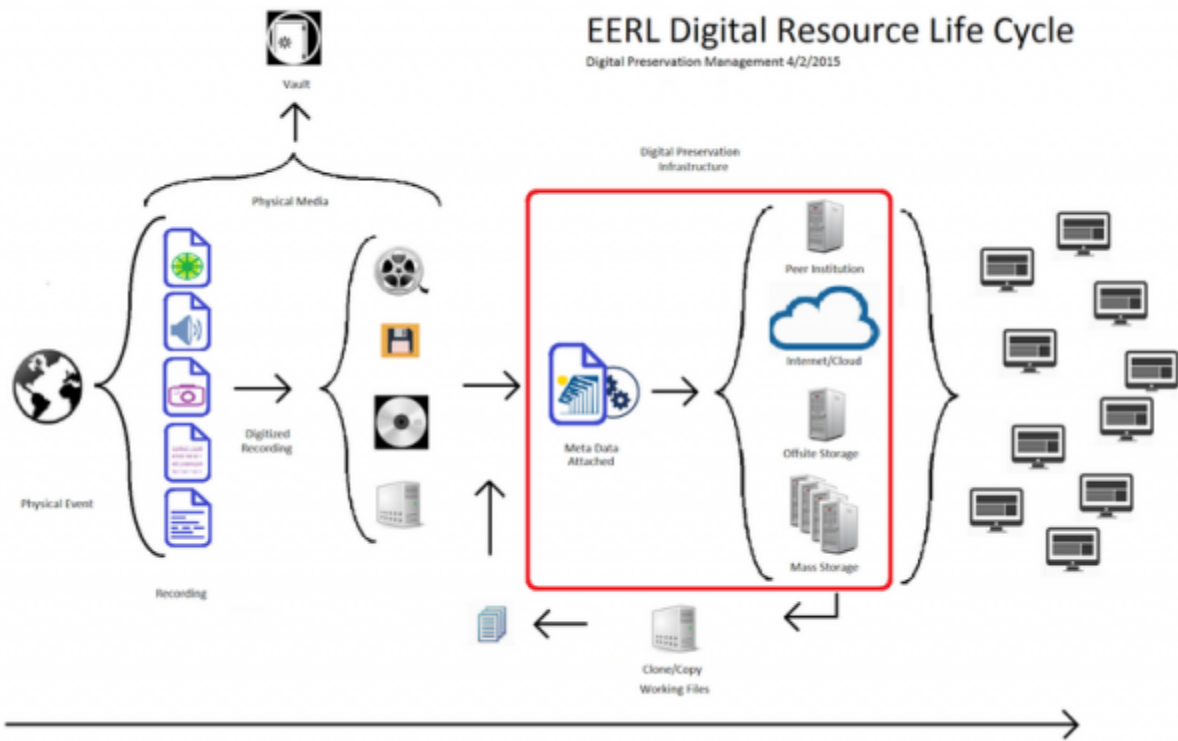
Digital Preservation Committee

The Digital Preservation Committee consists of representatives from the EERL Unit Heads and people that participate in each of the Roles of Digital Preservation. The Committee shall meet formally on an agreed upon schedule and informally as needed (in whole or part) to review and revise the Chain of Custody as needed. Anyone who is active in a Role of Digital Preservation is encouraged to provide input to the Committee.

The Committee will also be responsible for identifying upgrades to keep up with technology, to set standards for Metadata and complying with industry best practices. The Digital Preservation IT Staff will create, integrate, implement, train and report on the technology used.

The Committee will be the united front on matters of Digital Preservation for the EERL.

Asset Life Cycle



Appendix 10:

Suggested Hardware:

- 1 or more computers, as much ram and memory space as possible, needs to be able to run Sony Sound Forge, Office, Adobe and other software products.
- One or two external hard drives (as many TB as possible; estimated Price – 1 TB USB on Amazon \$55.00 - \$200.00)
- At least two solid state external hard drives (as many TB as possible); estimated Price – 1 TB USB on various websites \$100 – 500.00
- Equipment to playback recordings on, this will depend what is in your collection and determined by your inventory
- Device to digitize, currently we use Roland Duo-Capture – between \$70-300. depending on model

Suggested Software:

Microsoft Office (Word, Excel)

http://www.microsoftstore.com/store/msusa/en_US/cat/categoryID.68155000?tduid=%2838ee51b55ef49ffe33fadefa3e91db63%29%28256380%29%282459594%29%28SRi0yYDIqd0-huVA.LyPlplyHdjO9GiX0Q%29%28%29

Estimated Price - \$100.00

Adobe Acrobat XI Pro (need for PDF/A conversions)

<https://acrobat.adobe.com/us/en/products/acrobat-pro.html>

Estimated Price - \$500.00

PastPerfect Museum Software

<http://www.museumsoftware.com/>

Estimated Price – depends on number of licenses, upgrades, support, etc. (\$300-\$1,000)

Sony Sound Forge (at least Pro 11)

<http://www.sonycreativesoftware.com/buy/software>

Estimated Price - \$400.00

Express Scribe

http://1download.io/v4/express-scribe-free/?adid=9919838753&bmt=be&adgid=3958153971&cid=128381080&targid=kwd-23496547642&mt=e&geo=us&tr=b&q=express%20scribe&utm_source=bing&utm_medium=cpc&utm_campaign=expressscribefreeUS&utm_term=express%20scribe&utm_content=express%20scribe_exact

1

Estimated Price – Free

ELAN

<https://tla.mpi.nl/tools/tla-tools/elan/>

This is a professional tool to be used for the annotation on video and audio resources.

Estimated Price – Free (can be difficult to use, Alaska Native Language Archive for examples:

www.uaf.edu/anla)

Audacity (optional)

<http://www.audacityteam.org/>

Estimated Price - Free

Appendix 11:

Preservation Standards

Sprinkler Head Spacing and Location

Archtoolbox, <http://www.archtoolbox.com/materials-systems/fire-supression/sprinklerspacing.html>, last accessed February 26, 2016

Office of Compliance Safety and Health Fast Facts. Obstruction of Fire Sprinklers, 2016 http://www.khayma.com/jordanfirenet/info_center/fastfacts_sprinklers.pdf, last accessed February 26, 2016

ARSC Technical Committee Preservation of Archival Sound Recordings, April 2009, http://www.arsc-audio.org/pdf/ARSCTC_preservation.pdf, last accessed February 26, 2016

Data and Digital Preservation, http://www.bobatkins.com/photography/digital/archival_storage.html, last accessed February 26, 2016

Tape Baking Restoration, http://www.sonicraft.com/Tape_Baking.html, last accessed February 29, 2016

UNESCO, Light, Temperature, Humidity Recommendations

http://webworld.unesco.org/safeguarding/en/txt_envi.htm, last accessed February 26, 2016

Appendix 12:

Disaster Planning

Alaskan Resources

Fairbanks

University of Alaska Fairbanks Rasmuson Library/Alaska and Polar Regions Collections & Archives

Leslie McCartney (Oral histories). Phone: (907) 474-7737. E-mail: lmccartney@alaska.edu

Robyn Russell (Oral histories). Phone: (907) 474-6773. E-mail: rrussell@alaska.edu

Angela Schmidt (Film). Phone: (907) 474-5357. E-mail: ajschmidt@alaska.edu

Della Hall (Archival documents). Phone: (907) 474-5590. E-mail: dchall@alaska.edu

Marge Thompson (Photographs). Phone: (907) 474-6344. E-mail: mathompson@alaska.edu

University of Alaska Museum

Angela Linn (Ethnology Collections Manager). Phone: (907) 474-1828. E-mail: ajlinn@alaska.edu

Juneau

Alaska State Library

Jim Simard (Head of Historical Collections). Phone: (907) 465-2926. E-mail: james.simard@alaska.gov

Alaska State Museum

Scott Carrlee (Curator of Museum Services). Phone: (907) 465-4806. Toll-free: 888-913-6873. E-mail: scott.carrlee@alaska.gov

Anchorage

Anchorage Museum

Sara Piasecki. Phone: 907-929-9234. Fax: 907-929-9233. E-mail: spiasecki@anchagemuseum.org

University of Alaska Anchorage Archives

Archives & Special Collections (UAA/APU Consortium Library). Ph. 907-786-1849. E-mail:

archives@uaa.alaska.edu

National Resources

American Library Association Disaster Preparedness and Recovery Resources

<http://www.ala.org/advocacy/govinfo/disasterpreparedness>

Library of Congress Emergency Management Page

<http://www.loc.gov/preservation/emergprep/>

National Archives and Records Administration Preservation Records Emergency Page

<http://www.archives.gov/preservation/records-emergency/>