

The Heritage Health Index Report to the Henry Luce Foundation on the State of American Art Collections



Heritage Health Index

a partnership between Heritage Preservation and
the Institute of Museum and Library Services

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Heritage Preservation
1012 14th St.
Suite 1200
Washington, DC 20005
202-233-0800
fax 202-233-0807
www.heritagepreservation.org
info@heritagepreservation.org

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Executive Summary

The Heritage Health Index was the first comprehensive survey ever conducted of the condition and preservation needs of all U.S. collections held in the public trust. The project was designed and coordinated by Heritage Preservation, a national nonprofit organization, in partnership with the Institute of Museum and Library Services, an independent federal agency. The results of the survey were published in December 2005 in *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections*.

The Henry Luce Foundation provided a two-year grant of \$100,000 to implement the Heritage Health Index at institutions with collections by artists from the United States of America. The funding also supported data analysis and a report on the condition of these American art collections. To assist in the review and analysis of the data, Heritage Preservation convened a committee of nine members, including the Luce Foundation's Program Director for American Art, Ellen Holtzman, and eight collections professionals from institutions with leading American art collections (Appendix A).

The Heritage Health Index questionnaire focused on the media of collections as being more relevant to condition and preservation needs than genre. However, Heritage Preservation was able to isolate the Heritage Health Index data on American art by selecting the surveys from institutions with more than 100 works of art, including paintings, art on paper, sculpture, and decorative art, excluding institutions that hold primarily non-American collections, and including 140 institutions that were identified by the Luce Foundation as having significant American art holdings.

In reviewing the resulting list of 1,243 institutions (Appendix B), the American art committee concurred with Heritage Preservation that a significant proportion of these institutions' art collections are of American art. Heritage Preservation then projected the data of the 1,243 returned surveys to all the institutions of similar characteristics in the total study population. By doing this, it is estimated that there are 9,187 institu-

tions holding American art. In this report, "institutions holding American art" refers to this group of 9,187 institutions. The Heritage Health Index data on institutions holding American art has a low margin of error at +/- 2.4%.

The Heritage Health Index documents that institutions holding American art care for 21 million art objects. These institutions include not only art museums but also history museums, historical societies, and libraries. The largest holdings of art are at:

Art Museums	7.9 million items
History Museums (including historic sites, general museums, and specialized museums)	7.6 million items
Independent Research Libraries (including state and major federal libraries)	1.9 million items
Historical Societies	1.1 million items

By looking beyond the holdings of art museums, the Heritage Health Index data provides a new, inclusive view of the preservation issues confronting American art collections. The data in this report is frequently presented by type of institution and size of institution, to better pinpoint where the needs are greatest.

The Heritage Health Index also provides an opportunity to investigate the items in other media held by institutions with American art. Half of institutions holding American art care for seven other types of collections beyond art. The conditions of these collections are important to consider as some of them document art, such as books and bound volumes, unbound sheets, moving images, recorded sound, digital materials, and historic objects. Looking at the condition of other media is also relevant in the case of contemporary art, which can include artworks in audiovisual or digital formats.

For many data points, the Heritage Health Index results pertaining to institutions holding American art show that these institutions may be providing slightly better care than U.S. collecting

institutions overall. However, the condition of collections at institutions holding American art indicates a substantial need for preservation attention and activities. Based on this data and input from the American art committee, Heritage Preservation recommends immediate attention to the following issues.

Collections Assessments

At institutions holding American art, 30% of art objects (6.3 million) are in unknown condition. This includes 21% of paintings, 29% of art on paper, 20% of sculpture, and 37% of decorative arts objects. The situation is worse with photographic materials, of which 41% are in unknown condition. It is not surprising, therefore, that 22% of institutions holding American art report not having done a general collections assessment. Another 16% have done such a survey, but it is out-of-date. Without at least a general understanding of the needs of its holdings, an institution cannot direct preservation activities to the collections that need them most.

Intellectual Control

The Heritage Health Index found that 43% of institutions holding American art have significant backlogs in the cataloging that provides intellectual control over their collections. Fourteen percent have none of their collection cataloged. While small institutions are more likely to have a cataloging backlog, even 26% of large institutions cite that less than 60% of their collections are cataloged. Not having basic information about holdings contributes to the lack of knowledge about the condition of collections, which has a tremendous impact on their long-term preservation and care.

Emergency Planning

Eighty percent of collecting institutions nationwide have no written emergency/disaster plan with staff trained to carry it out; at institutions holding American art, that figure is 74%. Recent natural disasters have underscored that collecting institutions with disaster plans are able to recover more efficiently and effectively than those without plans. Writing a plan and conducting training and drills for staff are two tangi-

ble improvements to collections care that can be achieved within most institutions' current resources. In addition, many excellent models and handbooks exist to assist institutions in disaster planning.

Storage

Only 31% of institutions holding American art reported that the majority of their collections are stored in areas large enough to accommodate current collections safely. More than a third of institutions have an urgent need for additional on-site storage, and 37% report an urgent need for renovated storage. Providing adequate storage is a need that cannot be delayed—67% of institutions holding American art have reported damage to collections due to improper storage.

In recent years, the Luce Foundation has been instrumental in supporting visible storage areas at institutions around the country. These projects provided optimum conditions for collections and made more collections accessible to the public. In getting a behind-the-scenes glimpse at these wide-ranging collections, visitors also gain an appreciation of the demands on institutions that care for our nation's collections.

Digital Preservation

Preservation of digital materials is an area of increasing concern. Some contemporary art is created in digital format, and without specific preservation plans in place, these works could be irretrievable in a matter of years. Documentation that accompanies artworks, which often provides critical information for their preservation, is being collected and stored digitally and is at risk as well. Yet almost half of institutions holding American art have not included the responsibility to preserve digital collections in their preservation mission or program. One-quarter of institutions holding American art reported that more than 60% of their digital collections are in unknown condition.

Stable Funding

Preservation requires perseverance, yet only 38% of institutions holding American art allocate for this vital activity in their annual budgets. In their most recently completed fiscal year, more

than half of institutions holding American art had \$3,000 or less in their budget for preservation. Fifteen percent of institutions holding American art budgeted nothing—for art museums, the figure is 20%. Existing public and private funding programs have made an impact on improving preservation, but institutions still struggle to find stable funding to maintain staff, cover basic supplies, and keep pace with cataloging and preventive conservation activities. Only 22% of institutions holding American art have used income from endowed funds to meet conservation/preservation expenses in the last three years.

Conclusion

The Heritage Health Index data has already brought attention to the need for increased and sustained resources. The survey results received substantial press attention, including stories in *The New York Times*, *Christian Science Monitor*, *Los Angeles Times*; in newspapers nationwide through the Associated Press; and on National Public Radio and the San Francisco ABC-TV affiliate. The Luce Foundation has distributed *A Public Trust at Risk: The Heritage Health Index Report*

on the State of America's Collections to the 400 members of Grantmakers in the Arts. Collecting institutions across the country are citing the Heritage Health Index in presentations and requests to granting agencies and other stakeholders. Heritage Preservation continues to track their success.

The Heritage Health Index provided an important check-up on the state of our nation's most unique resources—American art collections. The survey concludes that maintaining these extensive collections will require institutions to commit to basic collections care tasks such as assessment, cataloging, and emergency preparedness. It will also be necessary to prioritize more extensive projects, such as improving the storage of collections, planning for digital preservation, and developing sustained financial support for preservation staff, preventive care, and conservation treatments. Heritage Preservation commends the Luce Foundation for its involvement in these activities and encourages other funders—both governmental and in the private sector—to assume responsibility for providing the support that will allow these collections to survive. ♦

Chapter 1: Data on Institutions Holding American Art

The Heritage Health Index survey was conducted in summer and fall 2004 and involved archives, libraries, historical societies, museums, archaeological repositories, and scientific research collections of all sizes from every U.S. state and territory. In total, 3,370 institutions participated, a 24% response rate overall, with a 90% response rate from 500 of the nation's largest and most significant collections. The survey asked institutions to report on all aspects of conservation and preservation and to estimate the quantity and condition of the collections for which they take a preservation responsibility. A full explanation of the survey methodology and implementation may be found in Appendix C.

Heritage Health Index survey respondents included many of the nation's most significant collections by artists from the United States of America. The Luce Foundation provided Heritage Preservation with mailing lists of museums that had been used in conducting surveys of their grantees and other museums that hold American art. These 200 museums were included in the Heritage Health Index sample, and 66% (140) replied to the survey.

In developing the Heritage Health Index questionnaire, Heritage Preservation convened nine working groups that recommended the most essential questions to ask for each type of collection (Appendix E). All groups concluded that media (whether a painting was on canvas or paper or whether a photograph was a negative or a print) rather than genre was more relevant in determining preservation needs and priorities. For this reason and because it was important to keep the already ambitious survey as brief as possible to ensure a sufficient response rate, the Heritage Health Index did not include questions about the genre or provenance of artworks.

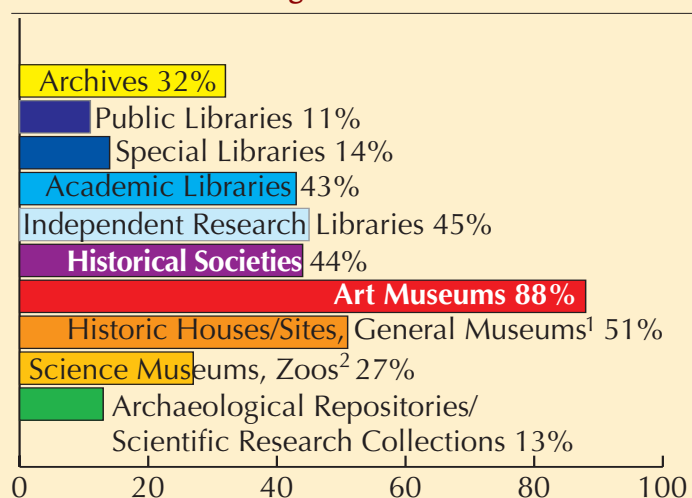
In the absence of concrete data on genre, Heritage Preservation isolated the Heritage Health Index data on American art in the following ways:

- selected the surveys from institutions in the top two quartiles of art holdings (more than 100 works of art, including paintings, art on paper, sculpture, and decorative art),
- excluded 11 institutions that hold primarily non-American collections,
- confirmed that all institutions identified by the Luce Foundation as having significant American art holdings were included.

These steps yielded a list of 1,243 institutions that had returned surveys—37% of the 3,370 total Heritage Health Index surveys received. In reviewing the list of these 1,243 institutions, the American art committee (Appendix A) concurred with Heritage Preservation that a significant proportion of the art collections represented were American. A list of these institutions is in Appendix B. Figure 1.1 shows how the 1,243 surveys are distributed among the types of institutions that participated in the Heritage Health Index. In other words, 88% of the art museums that participated in the Heritage Health Index have been included in the group of institutions holding American art.

To understand the full picture of institutions holding American art, the data in the group of

Fig. 1.1 Heritage Health Index Participants That Have American Art Holdings



1. Includes Historic Houses/Sites, History Museums, General Museums, Specialized Museums, and Children's Museums.

2. Includes Natural History Museums, Science Technology Museums, Nature Centers, Planetaria, Arboreta, Botanical Gardens, Aquaria, and Zoos.

1,243 returned surveys was projected to all the institutions in the total study population that have similar characteristics. By doing this, Heritage Preservation estimated that there are 9,187 institutions holding American art. In this report, “institutions holding American art” refers to this group of 9,187 institutions.

Margin of Error

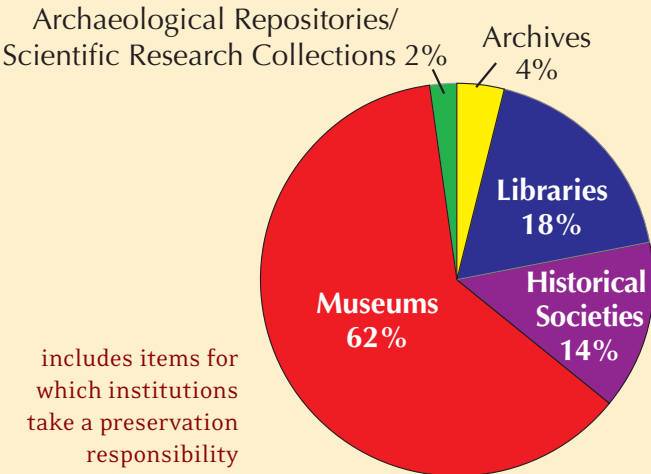
The margin of error when reporting on this group in total is +/- 2.4% (assuming a 95% confidence level).¹ Heritage Preservation has data for all survey questions for the American art group, and it is possible to view the data by size and type of institution; however, the margin of error increases when this is done. Below are the margins of error for size and type of institutions that hold American art (as defined in Appendix C):

Large	.....+/-3.0%
Medium	.....+/-5.2%
Small	.....+/-4.1%
Archives	.....+/-9.9%
Libraries	.....+/-5.1%
Historical Societies	.....+/-6.9%
Museums	.....+/-3.2%
Archaeological Repositories / Scientific Research Collections	.....+/-15%

Characteristics of Institutions Holding American Art

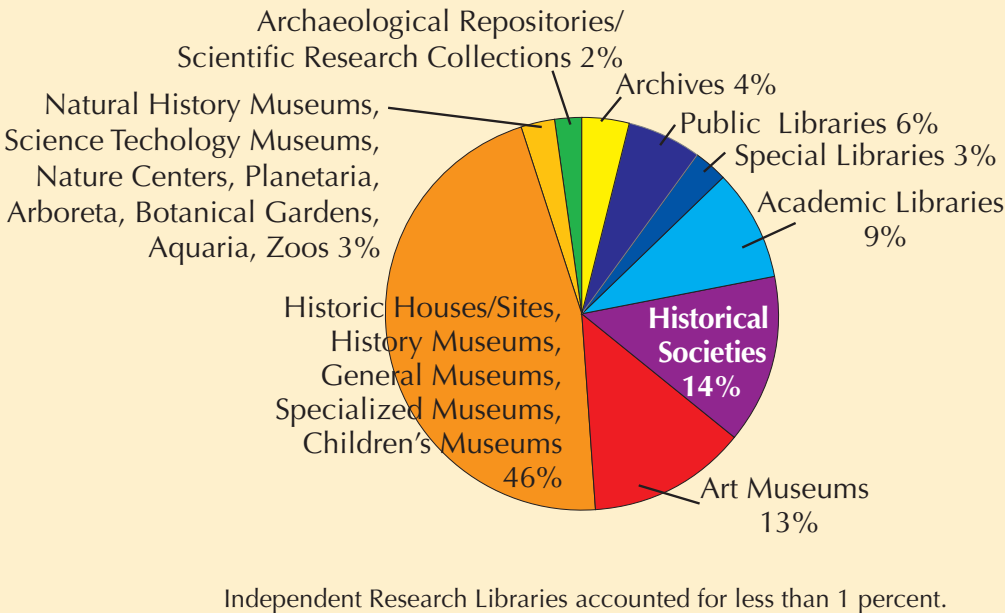
Of the institutions holding American art, 62% are museums, 18% are libraries, 14% are historical societies, 4% are archives, and 2% are archaeological repositories/scientific research collections (figure 1.2). Considering museums with American art holdings, 13% are art museums, 46%

Fig. 1.2 Institutions That Hold American Art Collections (by type)



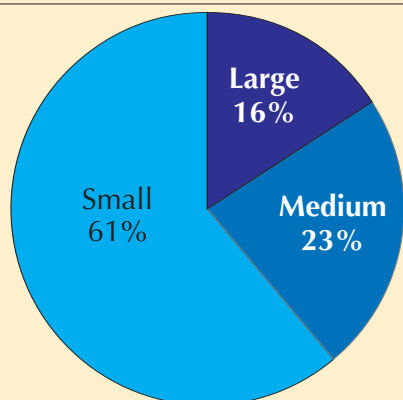
are history-related museums (including history museums, historic house/sites, general museums, specialized museums, and children’s museums), and 4% are science-related museums (including natural history museums, science technology centers, botanical gardens, zoos, arboretums, nature centers) (figure 1.3). Thirty-two percent of institutions holding American art indicated they had one additional function; 23% have two additional functions; and 28% have

Fig. 1.3 Institutions That Hold American Art Collections (by specific type)



1. The margin of error was calculated using the following formula: $1.96 \cdot [(0.5 \cdot 0.5) / n] \cdot [(N - n) / (N - 1)]$ where n assumed 100% item response rate.

Fig. 1.4 Institutions That Hold American Art Collections (by size)



three or more additional functions. Archives is the most common additional function; 58% of institutions holding American art have one, which indicates that these institutions are likely important repositories of documentary materials related to American art. Other common additional functions are libraries (35%), historic house/sites (27%), and museums (22%).

Considering other characteristics of this group of institutions holding American art, 16% are large, 23% are medium, and 61% are small (figure 1.4). Figure 1.5 shows representation by region,

which is within one or two percentage points of the figures of the Heritage Health Index data overall. Representation by governance is illustrated in figure 1.6; 20% of institutions included are governed by academic entities (about equally split between private college/universities and state college/universities). While Heritage Preservation has the capability to view the Heritage Health Index data by six regions and six types of governance, this was not done in the case of the institutions holding American art. Because the American art subgroup is already less than half the size of the entire data set, the higher margins of error in such specific views would reduce the usefulness of this data.

Survey Respondents

All institutions selected to participate in the Heritage Health Index were contacted by phone before surveys were sent. All institutions received a hard copy of the survey but had the option of completing the survey online. Unless the institution specified otherwise, Heritage Preservation sent the survey to the director of the institution so that he or she would be aware of the project and could approve staff time to complete it. In the case of the targeted group of 500 largest and

Fig. 1.5 Institutions That Hold American Art Collections (by region)

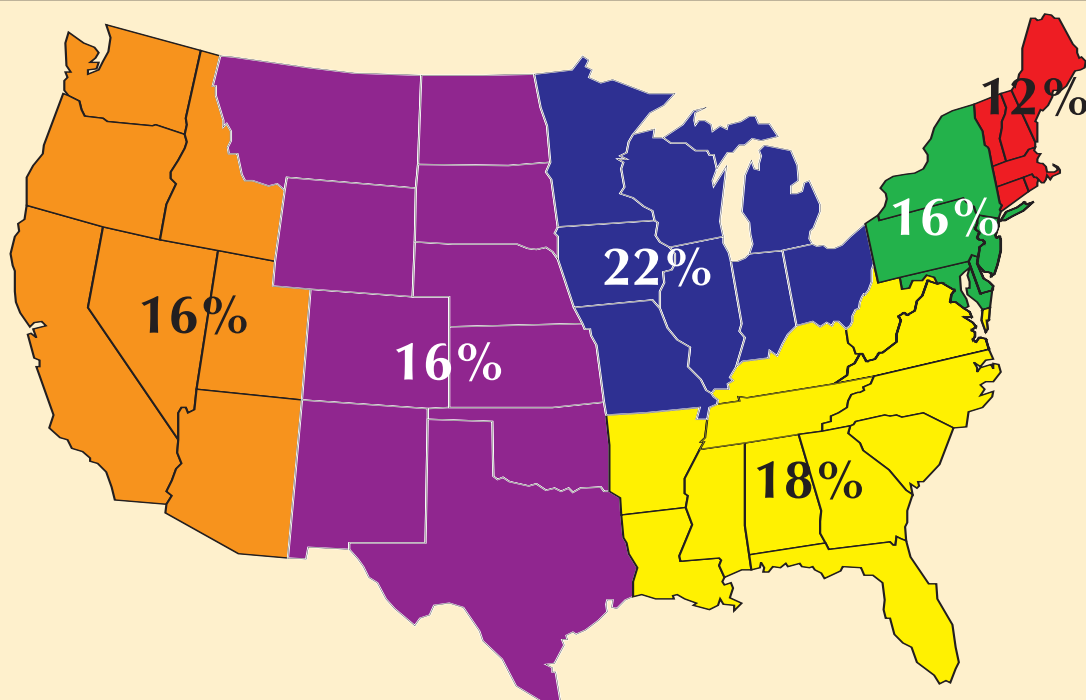
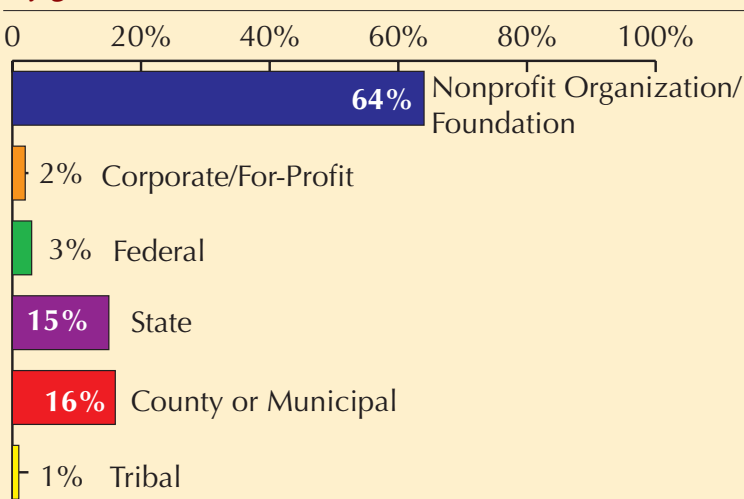


Fig. 1.6 Institutions That Hold American Art Collections (by governance)



most significant collections, Heritage Preservation made contact with a member of the conservation/preservation staff and asked whether the survey should come to that department or to the director's office. Occasionally they noted that their director would want to receive it first, but often they requested the survey be sent directly to their department. Considering the completed surveys from institutions holding American art, the following professionals were the lead persons completing the Heritage Health Index survey:

Conservator/Preservation Manager	.....8%
Registrar/Collection Manager	.....10%
Curator	.....13%
Archivist/Librarian/Historian	.....11%
Director/High Level Administrator (e.g., director, CEO, dean, deputy/assistant director, park manager, board president)	..47%
Low Level Administrator/Other	.....7%
Question Left Blank	.....5%

The survey was written to be comprehensible to all types of professionals at all kinds of collecting institutions. Furthermore, in testing the survey instrument, institutions indicated that usually several staff members collaborated in providing responses to the survey. Therefore, while a high level administrator was frequently listed as the lead person completing the survey, that person likely had input from staff members who work directly with collections. Heritage Preservation is confident that the information provided on the surveys is accurate and reliable.

Data Review

In April 2006, the Heritage Health Index data pertaining to American art was reviewed by a committee of nine members, with Ellen Holtzman representing the Luce Foundation. The committee's members were selected in consort with the Luce Foundation and included representatives from major U.S. museums with strong American art collections. To provide a variety of perspectives, the individuals included three leading conservators, three curators, a collections manager, and an administrator who works closely with collections (Appendix A). Group members were

also intentionally varied by their knowledge of the Heritage Health Index: some had participated in the meetings to draft the survey questionnaire, others had completed the survey for their institutions, and others were just learning about the project.

The one-day meeting included an overview of the Heritage Health Index purpose, methodology, and major findings and then focused on the data from institutions holding American art. The committee agreed that the five key findings of the Heritage Health Index also applied to institutions holding American art. However, within each area of concern, the group's observations from working with art collections added specificity to these recommendations. Summaries of these discussions are included throughout this report.

For many data points, the results show that institutions holding American art may be providing slightly better care than U.S. collecting institutions overall. For example, at 38% of collecting institutions nationwide there are no environmental controls to meet the temperature specifications of collections; at institutions holding American art, that figure is 22%. However, as this example also demonstrates, the situation at institutions holding American art requires immediate attention to ensure the preservation of collections. This report will make occasional comparisons to the Heritage Health Index data overall, when significant, but will primarily focus on the American art data. ♦

Chapter 2: Condition of Collections

The Heritage Health Index asked institutions to report on the number and condition of collection items they hold in more than 50 collection categories. Many institutions reported holding specific types of collections but were unable to report the quantity or conditions. The response rate for questions about quantity of holdings ranged from 31% (digital materials) to 64% (microfilm/microfiche) and for questions about condition of collections from 69% (unbound sheets, cataloged in items) to 80% (microfilm/microfiche); these response rates are markedly lower than response rates to most other questions in the survey, which were around 95%. Since one of the main objectives of the Heritage Health Index was to project the total number of collection items in the United States and their condition, missing data was imputed with values from similar institutions.¹

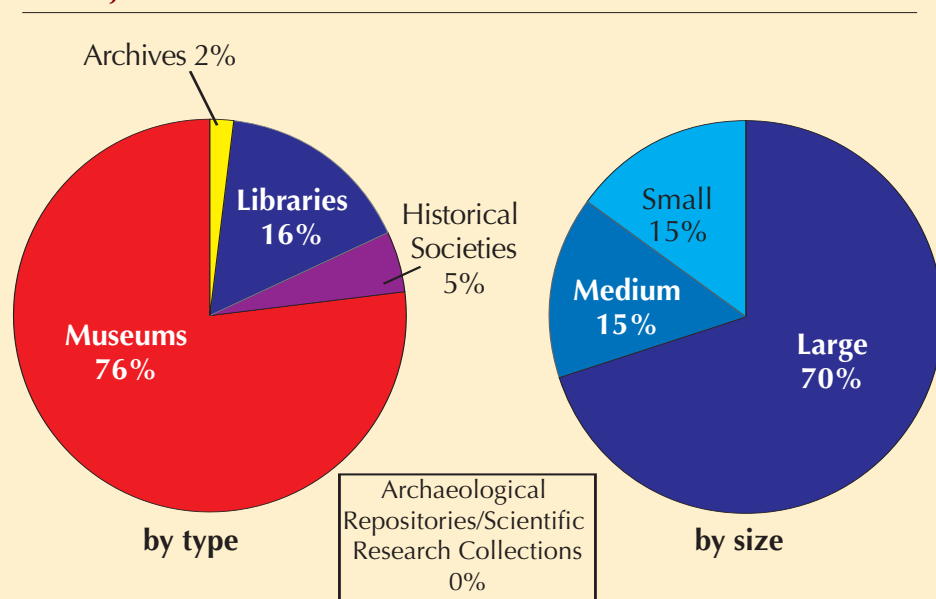
Because institutions holding American art constitute only a portion of the total U.S. collecting institutions (9,187 of 30,827), imputed data that estimates the nationwide quantity and condition of collections is most accurate for the two most commonly held collections for this group: art objects and photographic collections. For other types of collections, need is not expressed as the percent-

age of collections items in need, but as the percentage of institutions with more than 60% of collections items in unknown condition, no need, need, or urgent need.²

Art Objects

Institutions holding American art collections hold 20,683,358 art objects, including paintings, prints, drawings, sculpture, and decorative arts. Again, because the Heritage Health Index did not ask about specific genres of art, it is not possible to know exactly how many of these pieces can be attributed to American artists. As shown in figure 2.1, museums hold the majority of art objects (76%) and libraries hold 16%; large institutions hold 70%, while small and medium institutions each hold 15%.

Fig. 2.1 Institutions with American Art Holdings Care for 21 Million Art Objects



1. See Chapter 2, "Heritage Health Index Methodology," in *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections*, p. 22.

2. Unknown condition: Material has not been recently accessed by staff for visual inspection, and/or condition is unknown. No need: Material is stable enough for use and is housed in a stable environment that protects it from long-term damage and deterioration. Need: Material may need minor treatment or reformatting to make it stable enough for use, and/or the collection needs to be re-housed into a more stable enclosure or environment to reduce risk of damage or deterioration. Urgent need: Material needs major treatment or reformatting to make it stable enough for use, and/or the material is located in an enclosure or environment that is causing damage or deterioration. For machine-readable collections, deterioration of media and/or obsolescence of playback equipment or hardware/software threaten loss of content.

Fig. 2.2 Condition of Art Objects at Institutions with American Art Holdings

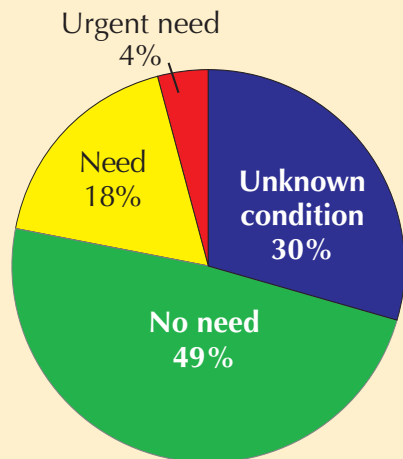
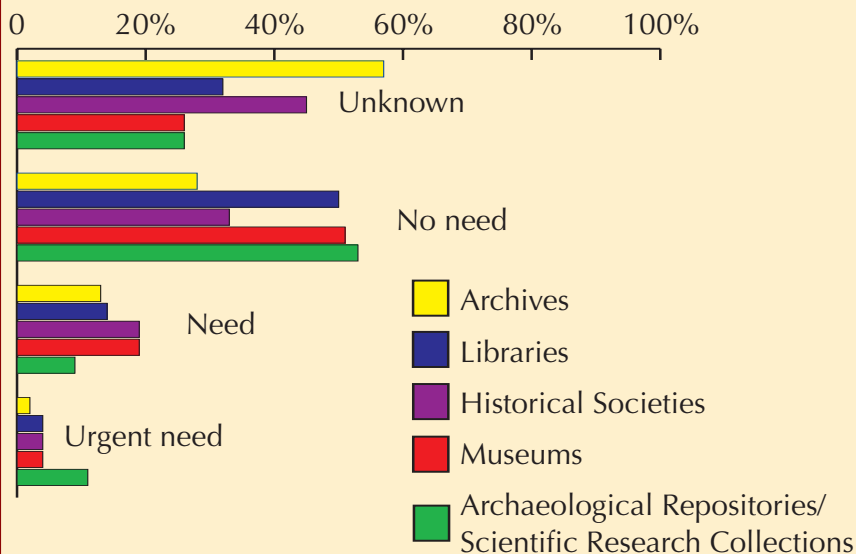


Fig. 2.3 Condition of Art Objects at Institutions with American Art Holdings (by type of institution)



Overall, 30% of art objects are in unknown condition, 49% have no need, 18% are in need, and 4% are in urgent need (figure 2.2). Because museums and libraries hold the greatest number of art objects, their percentages of collections in need are similar to the figures for all institutions combined (figure 2.3). Although their holdings are smaller, archives, which have about 400,000 art objects, have 57% in unknown condition. Historical societies, which have about 1.1 million art objects, have 45% in unknown condition. In reviewing the Heritage Health Index data on the condition of collections, Heritage Preservation has noted that when unknown condition is lower, need and urgent need tend to be higher, and this could also be true in the case of art objects held by archives and historical societies. Figure 2.4 illustrates condition of art by size of institution; interestingly, large institutions and small institutions have similar percentages in unknown condition at 30% and 35%, respectively. Small institutions have the most in poor condition, with 21% in need and 8% in urgent need. Large institutions have about 14.5 million art objects, while medium and small institutions hold about 3 million. Because most of the institutions with art objects are included in the sub-

group of institutions holding American art collections, it is not surprising that the condition of art objects figures—even when viewed by institution type or size—is virtually identical to those of the entire Heritage Health Index data set.

Considering specific types of art objects, the greatest quantity is of art on paper and decorative arts (figure 2.5). Painting and sculpture, which have the lowest percentages in unknown condition, also have the highest percentages in combined need and urgent need (30% of paint-

Fig. 2.4 Condition of Art Objects at Institutions with American Art Holdings (by size)

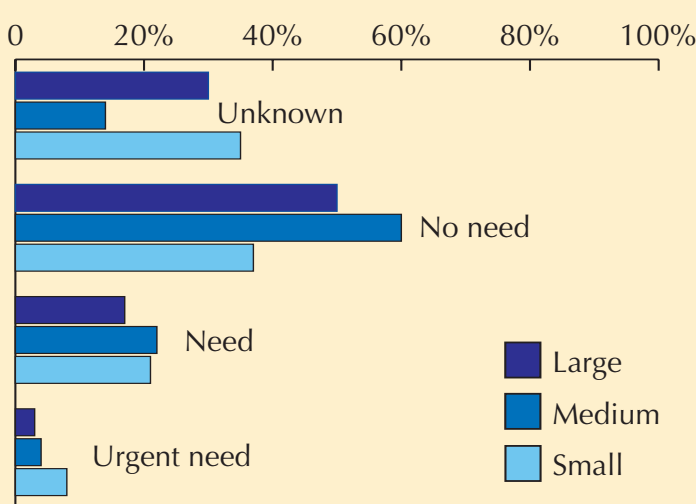


Fig. 2.5 Condition of Art Objects at Institutions with American Art Holdings (by specific type)

	Quantity	In unknown condition	In no need	In need	In urgent need
Paintings	1.4 million	21%	49%	23%	7%
Art on paper	12.1 million	29%	48%	19%	4%
Sculptures	0.7 million	20%	54%	23%	3%
Decorative arts	3.0 million	37%	42%	16%	4%
Other art objects	1.4 million	28%	58%	13%	1%

ings and 26% of sculpture). Other art objects include mixed media, folk art, installations, mosaics, puppets, artists' materials, or a combination of art objects. Several institutions could only report total art holdings—about 2 million pieces in all—so the chart of art objects by specific types will not total 21 million pieces. That it was challenging for some institutions to report on such basic categories as painting, art on paper, sculpture, and decorative arts indicates a need for improved intellectual control.

Figure 2.6 shows the four types of institutions that have the largest number of art holdings. Art museums and history museums have more than

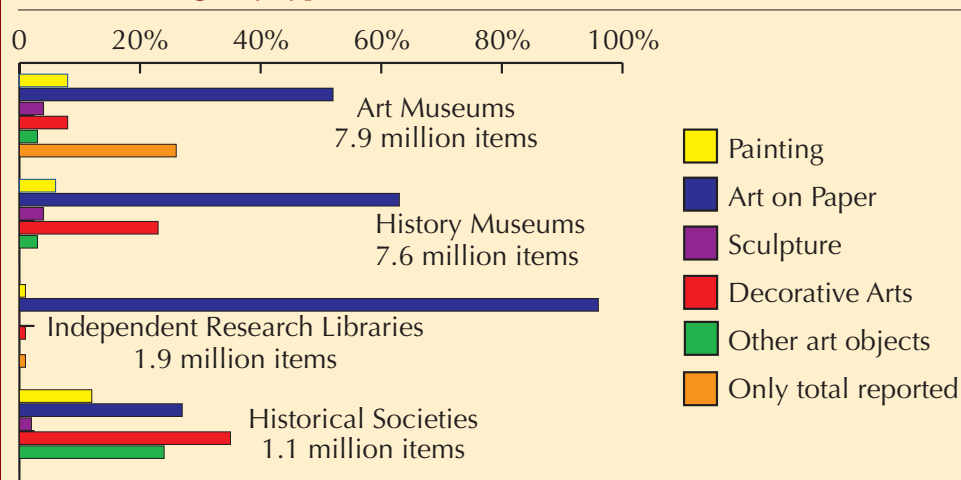
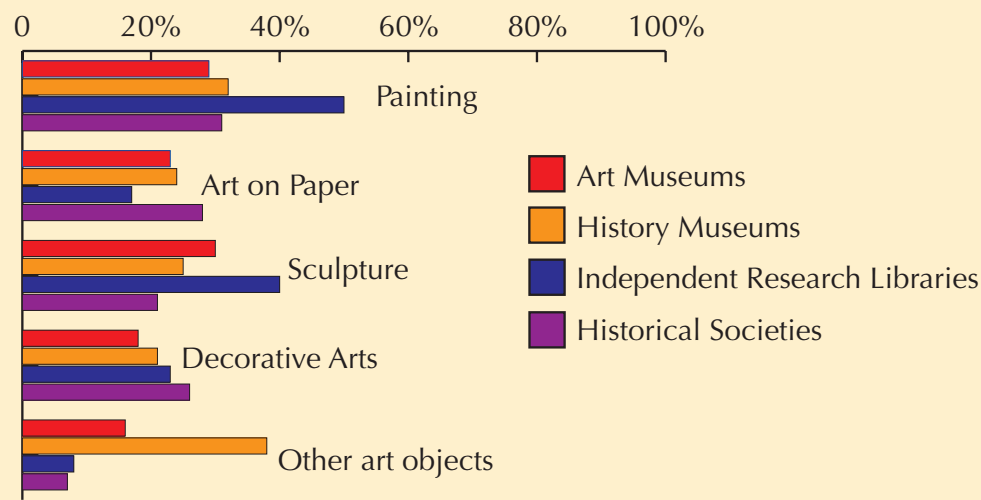
Fig. 2.6 Quantity of Art Objects at Institutions with the Largest Number of Art Holdings (by type of institution)**Fig. 2.7 Condition of Art Objects at Institutions with the Largest Number of Art Holdings (by type of institution)**

Fig. 2.8 Art Objects in Need or Urgent Need at Institutions with the Largest Number of Art Holdings (by type of institution)



only. Decorative arts are primarily held by history museums and historical societies.

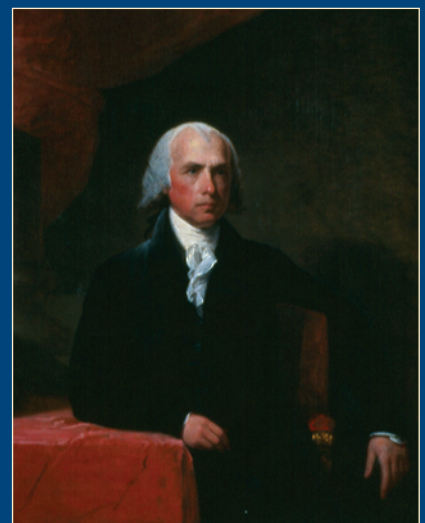
Considering the overall condition of all art in the institutions with the largest number of art holdings, art museums have the lowest percentage in unknown condition at 22%, while almost half of historical societies' art holdings are in unknown condition (45%) (figure 2.7). The percentages of collec-

7 million each, while independent research libraries (including national and state libraries) and historical societies each have about 1 million artworks. Not surprisingly, 96% of independent research libraries' art collections consist of works of art on paper. Only 8% of art museum art collections are paintings on canvas, panel, or plaster; however, this figure is low because 26% of art museum holdings were reported in total

tions in urgent need vary only by a few percentage points, and collections in need are also around 20%, with the exception of independent research libraries, which have 11% in need.

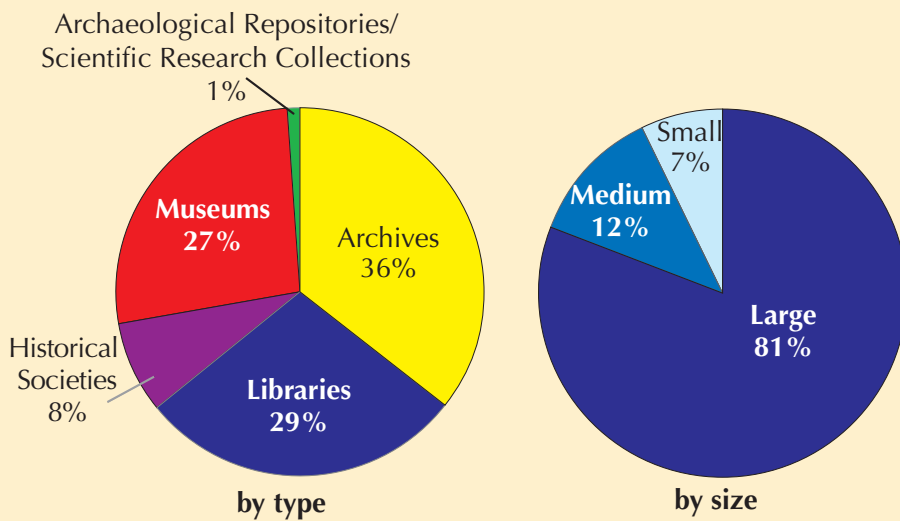
Figure 2.8 breaks out the collections in need and urgent need into specific collection types. At art museums, paintings and sculpture are in the greatest need at 30%. History museums have 38% of other art objects in need or urgent need;

One of the oldest collegiate art collections in the United States and the most comprehensive American art collection in Maine, the collection of the Bowdoin College Museum of Art in Brunswick is a national treasure. Works in the collection include spectacular portraits by Gilbert Stuart of Thomas Jefferson and James Madison, painted around 1805 and bequeathed to the museum in 1811 by the university's founder, James Bowdoin III. As the museum planned a major renovation to update exhibit spaces and climate-control systems in 2003, the paintings were in need of conservation treatment. With a Conservation Project Support grant from the Institute of Museum and Library Services, the museum was able to contract the services of the Williamstown Art Conservation Center, where the paintings were conserved, with surface and structural treatments where appropriate, making them stable enough to travel for major exhibitions. In June 2006, the museum received a Preservation and Access grant from the National Endowment for the Humanities that will allow the purchase of proper storage and climate-control systems for installation in the newly renovated building, providing this collection of significant American art a safer, more accessible storage environment.



Gilbert Stuart portrait of James Madison, painted in 1805-1807, after cleaning and relining by Williamstown Art Conservation Center in 2003.

Fig. 2.9 Institutions with American Art Holdings Care for 500 Million Photographic Items



Photographic Collections

Institutions holding American art care for 500 million photographic items. While not all of these are art photography or documentary photography related to American art, some priceless and fragile examples of American art history are included in these prints, negatives, slides, transparencies, daguerreotypes, ambrotypes, tintypes, glass plate negatives, and lantern slides. Archives hold the highest percentage of photographs at

this figure is likely high because many other art objects include collections that institutions couldn't specify. The need of paintings and sculptures at independent research libraries is high (50% and 40% respectively) and, although these types of collections don't account for many pieces of art, perhaps their condition indicates a lack of preservation staff members with expertise in these media. Paintings and art on paper have slightly greater needs than other artworks at historical societies.

36%, followed by libraries and museums. Large institutions hold 81% of photographic materials (figure 2.9).

Given the fragility of photographs and their need for a particular environment, it is disconcerting that the Heritage Health Index found that 41% of photographs are in unknown condition at institutions that hold American art; this is higher than most other types of works of art. Photographs in urgent need are also comparatively high at 7% (figure 2.10). Figure 2.11 shows that

Fig. 2.10 Condition of Photographic Items at Institutions with American Art Holdings

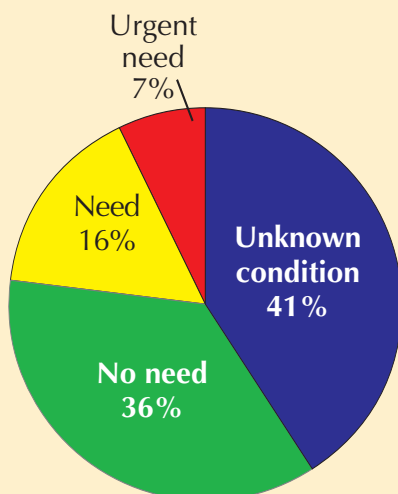


Fig. 2.11 Condition of Photographic Items at Institutions with American Art Holdings (by type of institution)

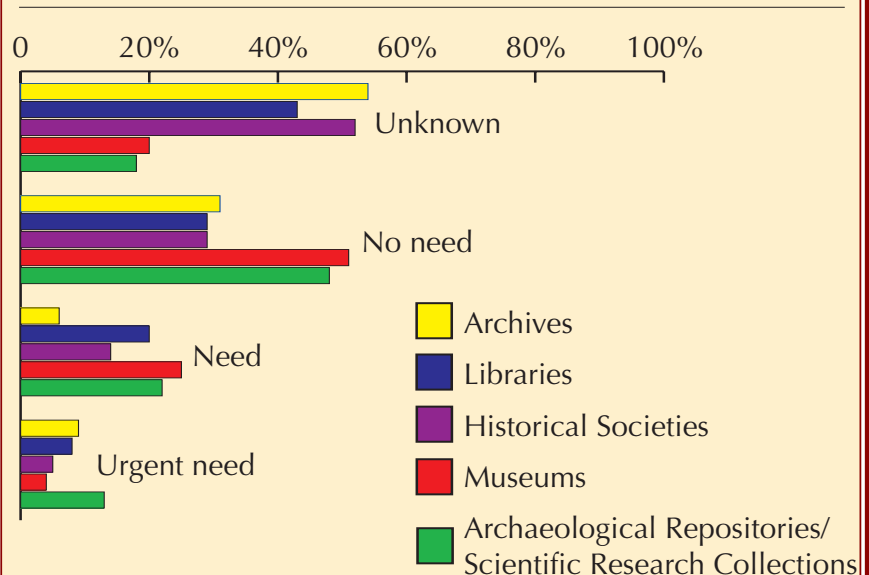
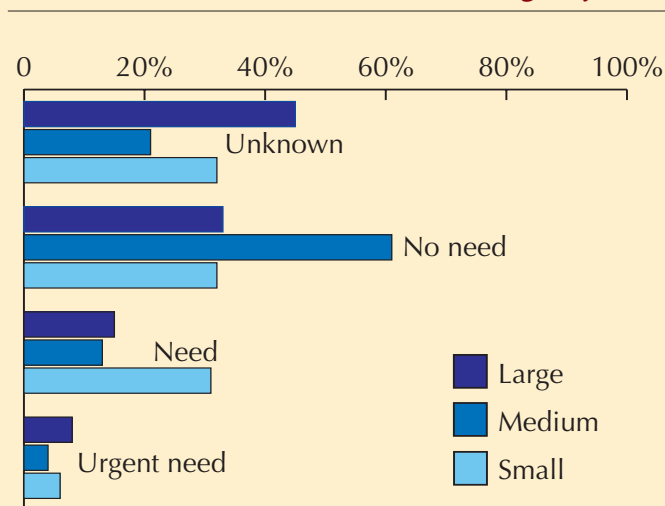


Fig. 2.12 Condition of Photographic Items at Institutions with American Art Holdings (by size)

archives and historical societies are most likely to have photographs in unknown condition, at more than 50%. The condition of photographs at museums, where much of the art photography likely resides, is better known; however, need is also higher at 25% and urgent need is at 4%.

Archives have the highest percentage in urgent need (9%), followed by libraries (8%). Large institutions, which hold more than 400 million photographs, report 45% in unknown condition, 33% in no need, 15% in need, and 8% in urgent need (figure 2.12). There is no major difference between the condition of photographic collections at institutions holding American art and all the institutions included in the Heritage Health Index, though need is slightly higher at small institutions that hold American art.

The quantity and condition of specific types of photographs is outlined in figure 2.13. Black and white prints are most numerous at 182 million, followed by other photographs at 111 million (these are predominantly hard copies of digital images and

inkjet prints but also include x-rays, postcards, and stereoscope cards). Black and white negatives made before the 1950s are particularly unstable, with some (like cellulose nitrate) requiring frozen storage, and there are about 42 million at institutions holding American art, as well as 90 million

negatives from after 1950. These institutions also hold 42 million color prints, negatives, and positives (such as slides and transparencies), which are susceptible to fading and require specialized housing. In fewer numbers are glass plate and lantern slides (8 million) and cased objects (600,000), which include historic photographic formats such as daguerreotypes, ambrotypes, and tintypes.

Almost 40% of black and white negatives from the early days of photography are reported to be in need (29%) or urgent need (10%), so more than a quarter being in unknown condition is cause for concern. Black and white negatives have the highest percentage in urgent

Fig. 2.13 Condition of Photographic Items (by specific type)

	Quantity	In unknown condition	In no need	In urgent need	In need
Microfilm and Microfiche	516 million	39%	52%	8%	1%
Black and white prints	182 million	34%	43%	18%	5%
Black and white negatives (pre-1950)	42 million	29%	33%	29%	10%
Black and white negatives (post-1950)	90 million	21%	44%	18%	17%
Color prints, negatives, and positives	42 million	25%	45%	26%	4%
Cased objects	0.6 million	47%	28%	21%	4%
Glass plate negatives and lantern slides	7.8 million	31%	43%	22%	5%
Other photographs	111 million	72%	21%	3%	4%

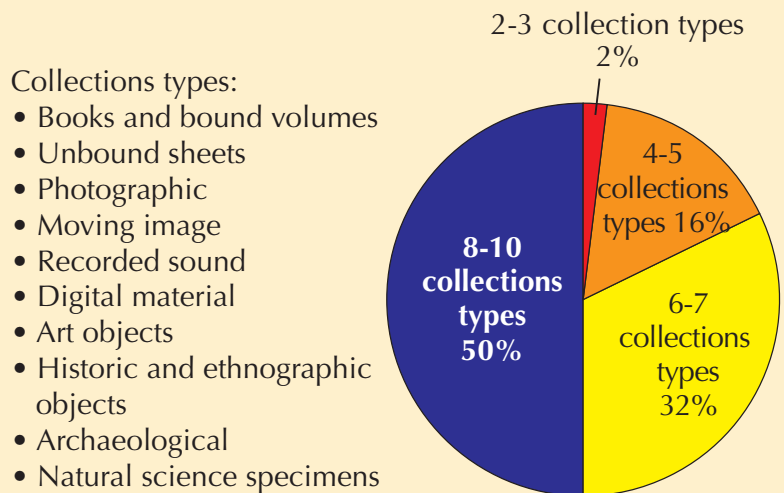
need at 17%. Cased objects have the highest percentage in unknown condition at 47%, and if condition were known, it is likely that the percentage in need or urgent need would increase. That so many digital prints are included in the figure for “other photographs” may explain why the percentage in unknown condition is so high. Again, the “other” category was also often used by institutions that did not know the formats of photographs they had. With exact quantities unknown, it is not surprising that condition is unknown as well.

Other Collections

Half of institutions that hold American art care for more than eight different types of collections, and another 32% care for six or seven (figure 2.14). It is useful to look at the condition of some of these collection types, especially those that might document art, such as books and bound volumes, unbound sheets, moving images, recorded sound, digital materials, and historic objects. In the case of contemporary art, some important pieces are contained in audiovisual and digital media. Historic objects and collections on paper (books and unbound sheets) are in almost every institution, while 65% have moving images and 62% have recorded sound. Only about half have digital materials for which they take a preservation responsibility (figure 2.15).

Figure 2.16 shows the percentage of institutions holding American art that report more than 60% of their collections of various media in unknown condition. For example, one-third of institutions have more than 60% of their recorded sound collections in unknown condition. Slightly more than a quarter (28%) do not know the condition of

Fig. 2.14 Most Institutions with American Art Holdings Care for More Than Six Types of Collections



more than 60% of their moving images; the figure at art museums is 37%. Twenty-five percent of institutions with digital materials have more than 60% in unknown conditions, but at art museums and independent research libraries, the figure is closer to 15%.

The percentages of institutions with more than 60% of their collections in need or urgent need are fairly even across types of collections (figure 2.17). When viewed by type of institution, a

Fig. 2.15 Institutions with American Art Holdings That Have the Following Collections

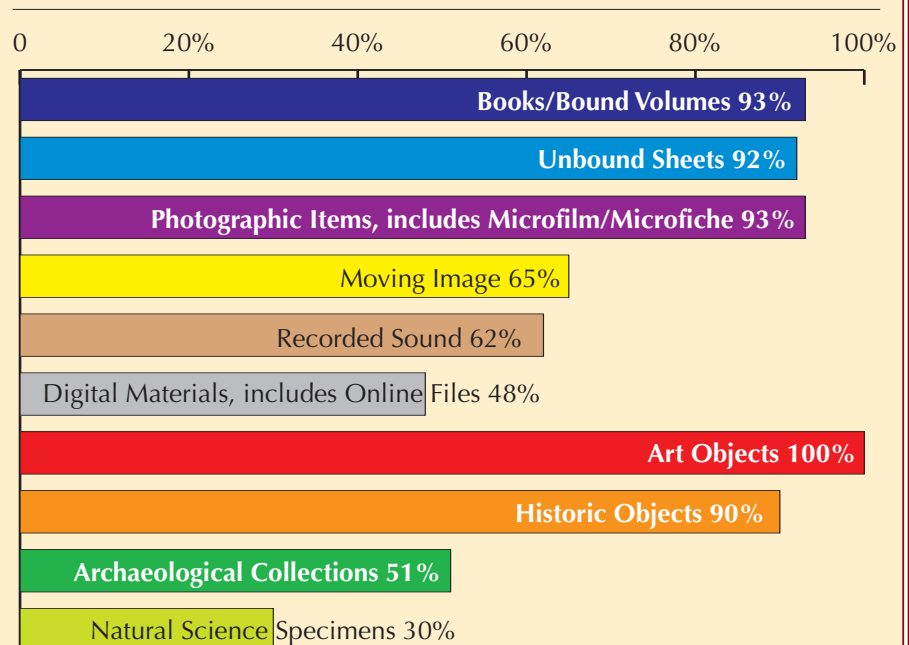
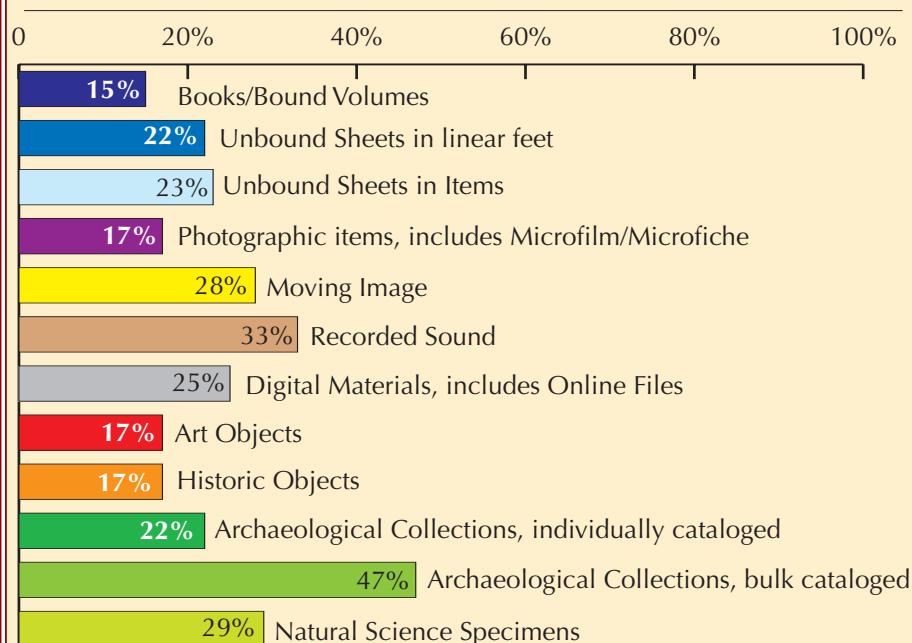
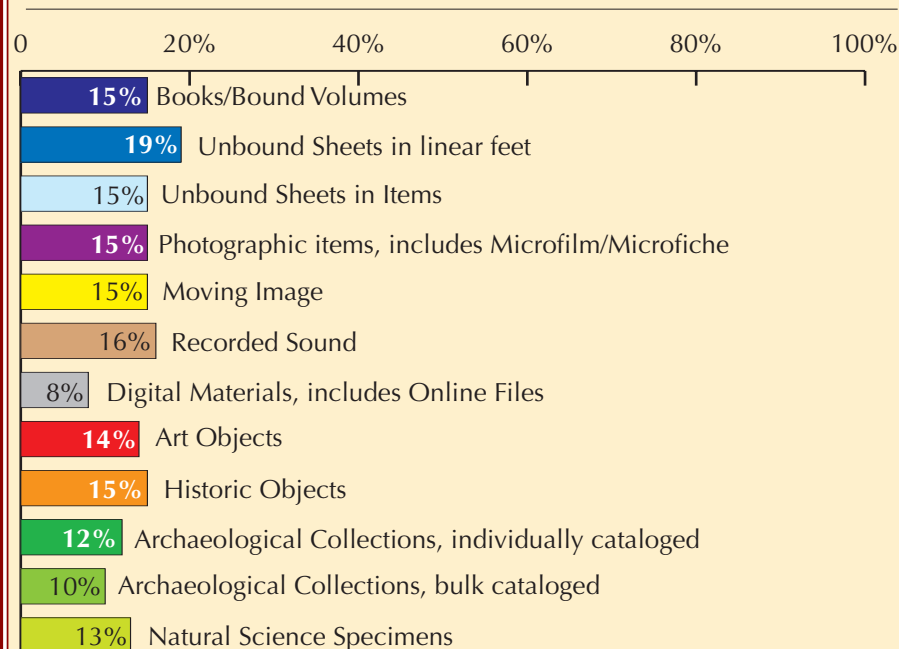


Fig. 2.16 Institutions with American Art Holdings with More Than 60% of Collections in Unknown Condition**Fig. 2.17 Institutions with American Art Holdings with More Than 60% of Collections in Need or Urgent Need**

notable difference is that only 3% of art museums have more than 60% of their moving image collection in need or urgent need. The percentage of art museums with digital collections in urgent need is slightly lower, not because they are in better condition, but likely because they are in unknown condition. Across the board, the per-

centage of institutions that have major portions of their collections in unknown condition and need or urgent need are within a few percentage points of the total Heritage Health Index findings, emphasizing that materials of concern are the same for institutions holding American art as for most institutions.

The American art committee brought up a specific concern: the preservation and intellectual control of digital material—both collection objects and data. They noted that digital collections require specialized expertise and will likely need specific and new funding. The Heritage Health Index questionnaire asked how many institutions are even considering the digital material in their preservation mission or program. Institutions holding American art reported that 39% have included digital collections, 48% have not, 6% don't know, and 7% consider the question not applicable. These aggregate figures are close to the results from art museums and history museums. At historical societies, 57% have not included digital

materials in their preservation mission or program, but 77% of independent research libraries and 56% of archives have done so. In considering a list of preservation needs, few institutions holding American art ranked preservation of digital collections as an urgent need (11%), indicating that perhaps more education is necessary. ♦

Chapter 3: Intellectual Control and Assessment

Although intellectual control of collections is not a preservation activity per se, it is a vital prerequisite. The Heritage Health Index shows a serious backlog in cataloging collections; 39% of institutions have less than 60% of their collections accessible through a catalog.¹ At institutions holding American art collections, the figure is 43%, and 14% claim to have no collections cataloged at all (figure 3.1). With a limited understanding of what it has, how can an institution know how to provide the best care for its collections? Twenty-four percent of institutions holding American art cite an urgent need for finding aids and cataloging collections, and 79% cite a need or urgent need for this activity.

The rate of intellectual control is directly related to size of institution, with smaller institutions more likely to have none or few collections cataloged. However, 26% of large institutions have less than 60% of their collections cataloged—

1. A broad definition was used for “catalog”: research tool or finding aid that provides intellectual control over collection through entries that may contain descriptive detail, including physical description, provenance, history, accession information, etc.

Fig. 3.1 Institutions with American Art Holdings’ Percentage of Cataloged Collections

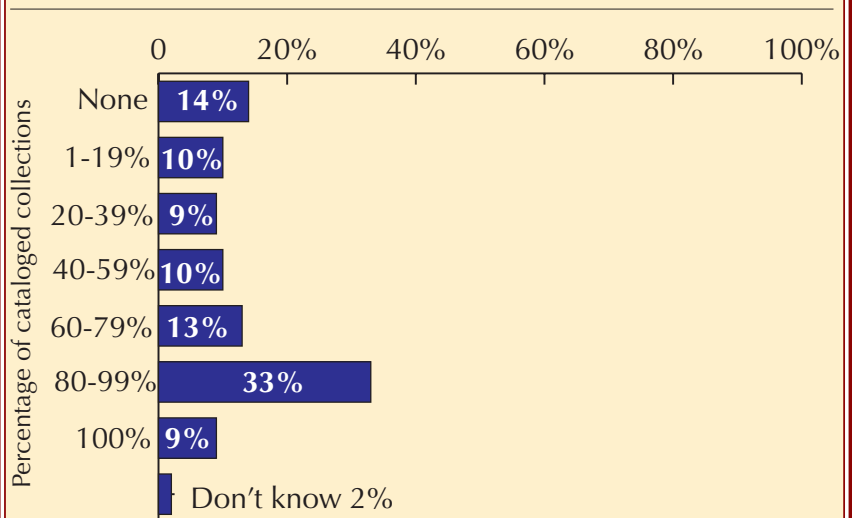
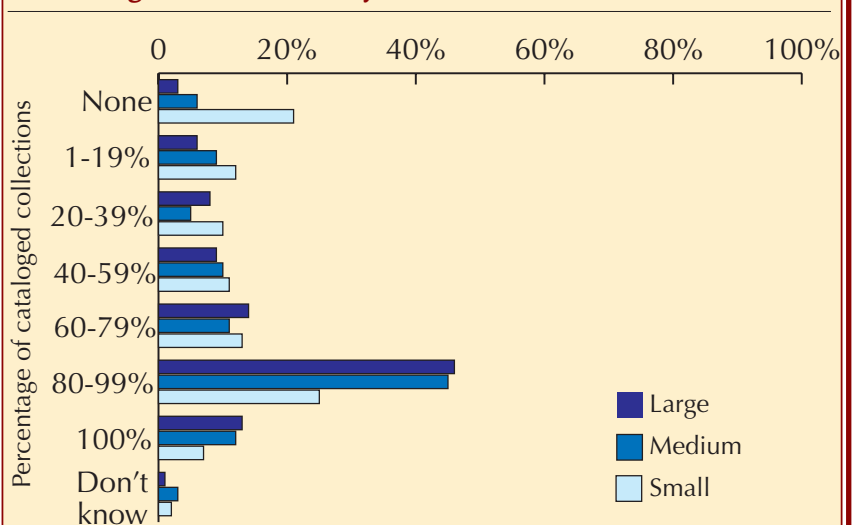
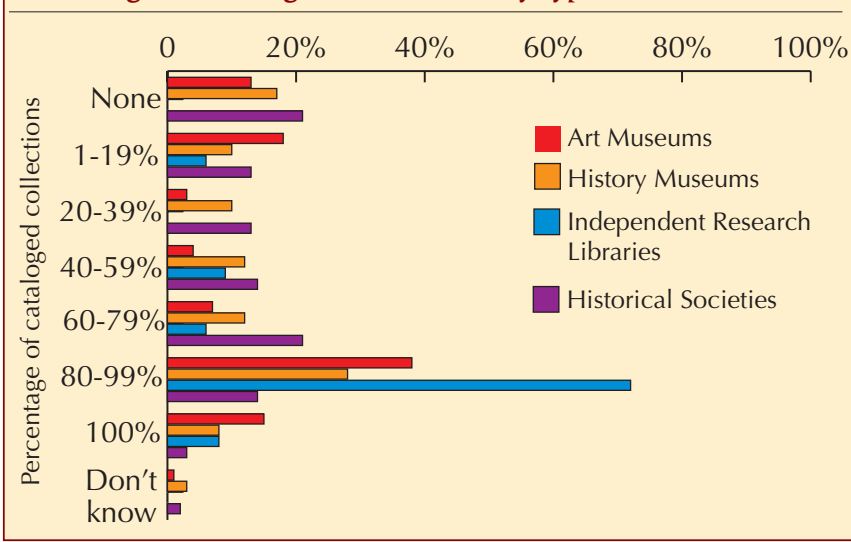


Fig. 3.2 Institutions with American Art Holdings’ Percentage of Cataloged Collections (by size)



The International Network for the Conservation of Contemporary Art – North America (INCCA-NA) is a membership organization devoted to the collection, sharing, and preservation of knowledge needed for the conservation of modern and contemporary art. A regional affiliate of a worldwide organization, the North American group was launched in January 2006 under the guidance of a steering committee of conservation professionals from institutions such as New York University, Museum of Fine Arts, Boston, and the Museum of Modern Art. Members are required to contribute records to the Database for Artists’ Archives, which includes information such as artists’ interviews, installation protocols, and scientific materials research and is accessible to members on the INCCA Web site. The North American group is currently developing membership, organizational structure, and fund-raising for staff and programming.

Fig. 3.3 Institutions with the Largest Number of Art Holdings' Percentage of Cataloged Collections (by type)

a significant backlog (figure 3.2). Among those institutions with the greatest number of art holdings, 13% of art museums, 17% of history museums, and 17% of historical societies have no collections cataloged (figure 3.3). Only 53% of art museums have 80% to 100% of their collections cataloged. Independent research libraries—like almost all libraries—have virtually all of their collections cataloged.

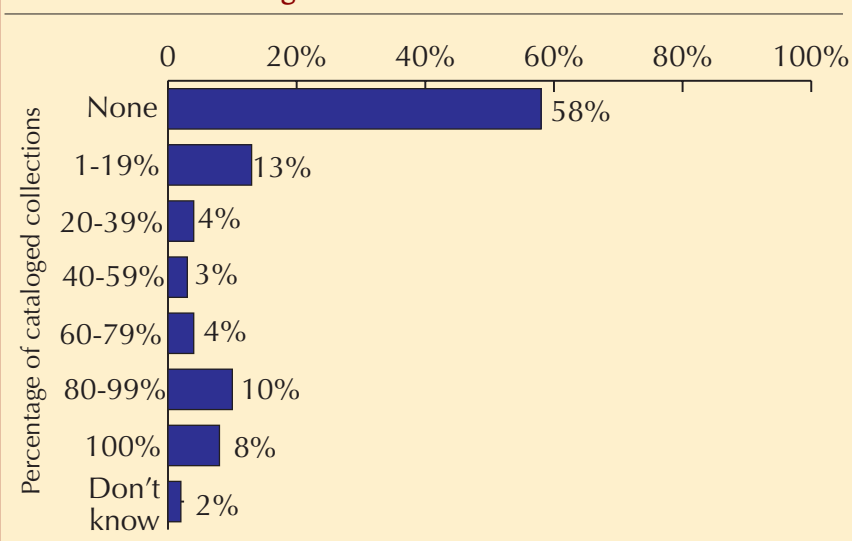
Two follow-up questions asked if institutions have made collections catalogs available online (whether for internal staff use or for the public) and whether any collections content was available online (figure 3.4 and figure 3.5). This data helps ascertain the degree to which collections information is readily accessible. More than half of institutions (58%) have no collections cataloging online, and only 18% have almost their entire catalog online. However, almost a third provide some content online, and 11% say they will make some collections available online within the next year.

The American art committee remarked on the findings for cat-

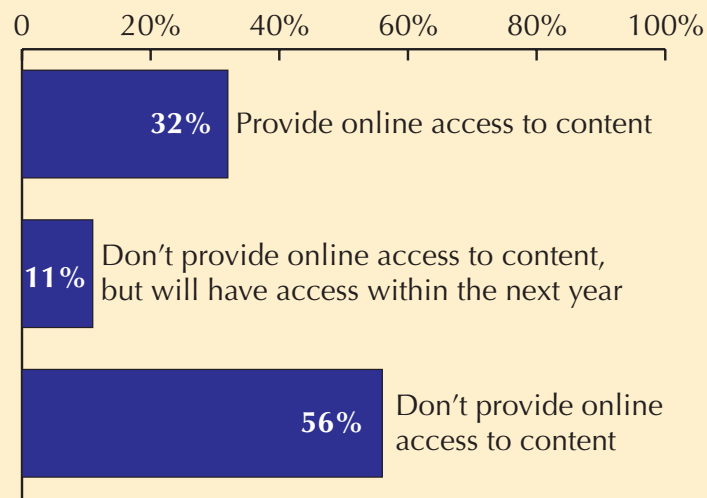
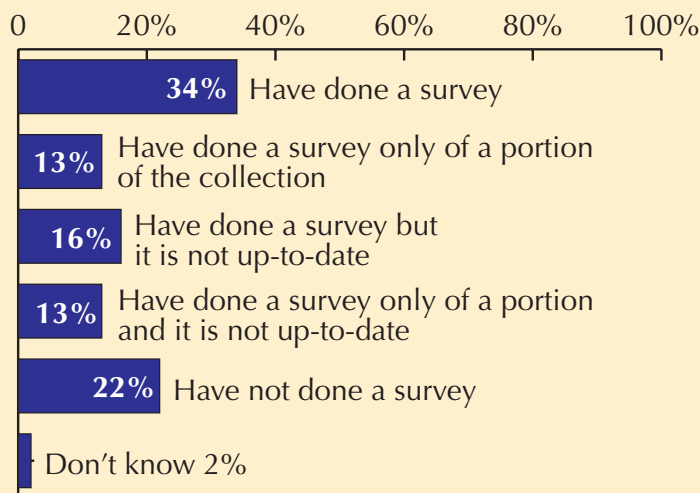
aloging and online access, noting that thorough information about collections objects has the positive benefit that collections need to be handled less. If cataloging information is lacking, one wonders whether other background research may be unavailable as well. Documentation is essential when a conservator undertakes a treatment project.

The Heritage Health Index asked institutions whether they had conducted a condition survey² of their collections. Such surveys are useful for prioritizing collections treatment or

identifying a holistic change to improve the care of a number of collections. About one-third of institutions holding American art have done such a survey—a slight improvement over the Heritage Health Index figures overall (figure 3.6). Another 42% have a partial or outdated survey of their collections, while 22% have not done any survey at all (15% of art museums have done no survey). This data point does not show much variation when considering the size of institutions; 29% of large institutions have a recent survey of all their

Fig. 3.4 Institutions with American Art Holdings' Percentage of Collections Catalog Online

2. Survey of a general condition of collections was defined as an assessment based on visual inspection of the collection and the areas where it is exhibited or held.

Fig. 3.5 Institutions with American Art Holdings That Provide Online Access to the Content of Their Holdings**Fig. 3.6 Institutions with American Art Holdings That Have Done a General Collections Condition Survey**

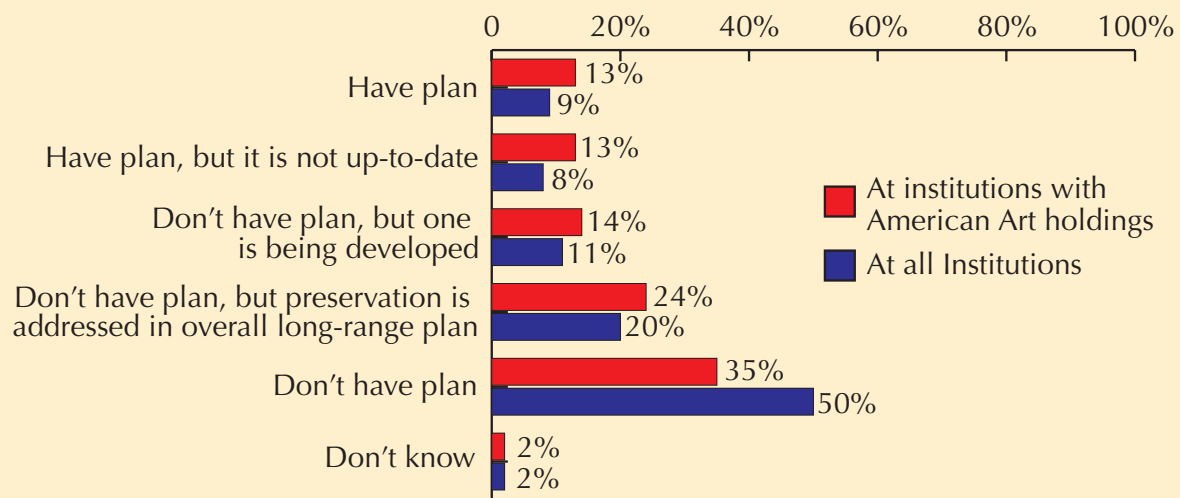
collections, compared to 37% of medium-sized institutions and 34% of small institutions. Nineteen percent of large institutions have no collections assessed, which is close to the figures for medium-sized institutions (23%) and small institutions (22%). Condition surveys/assessments are among the most common needs cited in the survey, with 21% of institutions having an urgent need and 79% having a need or urgent need for them.

Institutions holding American art are more likely to have a written, long-range plan for the care of collections (figure 3.7) than institutions

The Nelson-Atkins Museum of Art in Kansas City, Missouri, has had a paintings conservator on staff for close to 60 years, and the paintings collections have been well maintained. However, the objects conservation department was only established in 1989, resulting in an alarming 70-year backlog in the American decorative arts collection, due in part to a lack of funding, a lack of space, and conflicting curatorial priorities. The recent arrival of a curator of decorative arts has been the impetus for a renewed focus on an important, but little known, American collection. Building on a comprehensive conservation survey of the American furniture and period rooms done in 1992, more surveys for treatment prioritization are in the works. At least 600 objects are in need of minor treatment, while about 100 need further evaluation and possibly major treatment before they can be considered for display. It is anticipated that many treatments will require funding beyond the general operating budget, especially those that require the expertise of outside consultants. For example, the museum is currently seeking \$25,000 for the conservation of an important upholstered Renaissance Revival settee.



This Charles A. Baudouine (American, 1808-95) Renaissance Revival settee from about 1850 is in need of treatment to remove inappropriate upholstery, strengthen the frame, replace lost veneer, and re-upholster with historically accurate materials.

Fig. 3.7 Institutions with American Art Holdings with a Written, Long-Range Plan for the Care of the Collection

overall, and yet the figures are not ideal. Only 13% have a plan, and another 13% are operating on an outdated plan. Many rely on an institutional long-range plan for setting preservation goals (24%), but the highest percentage has no

plan at all (35%). Larger institutions are more likely to have a current, written plan (19%) but 28% still report that they have no long-range plan for the care of collections—not even as part of an institutional plan. ♦

Chapter 4: Collections Environment

More institutions holding American art reported an urgent need for improved environmental controls than any other preservation need (27%). Indeed, 22% do not control temperature, 35% do not control humidity, and 21% do not control light in any areas that hold collections (figure 4.1). Considering all three types of controls, 11% of institutions holding American art provide no environmental controls for their collections. This is considerably lower than the Heritage Health Index finding for all institutions, which was 26%. Figure 4.2 shows that libraries and archaeological repositories/scientific research collections are much more likely to have no environmental controls. However, 8% of archives and museums, 9% of historical societies, and 10% of large institutions that hold American art are lacking environmental controls (figure 4.3).

At the institutions that hold the most art collections, 14% of art museums have no controls for temperature, 21% have no controls for relative humidity, and 16% have no controls for light. At independent research libraries, 67% have temperature and 67% have relative humidity controlled in all areas where collections are held; 47% control light in all areas where collections are held. Twenty-three percent of art museums and 8% of independent research libraries cite an urgent need for improved environmental controls.

Figure 4.4 shows some of the dangers to collections when collections environments are not controlled. Eight percent of institutions holding American art with collections currently in need of treatment attribute significant damage¹ to the harmful effects of light, and

Fig. 4.1 Institutions with American Art Holdings' Use of Environmental Controls Where Collections Are Held

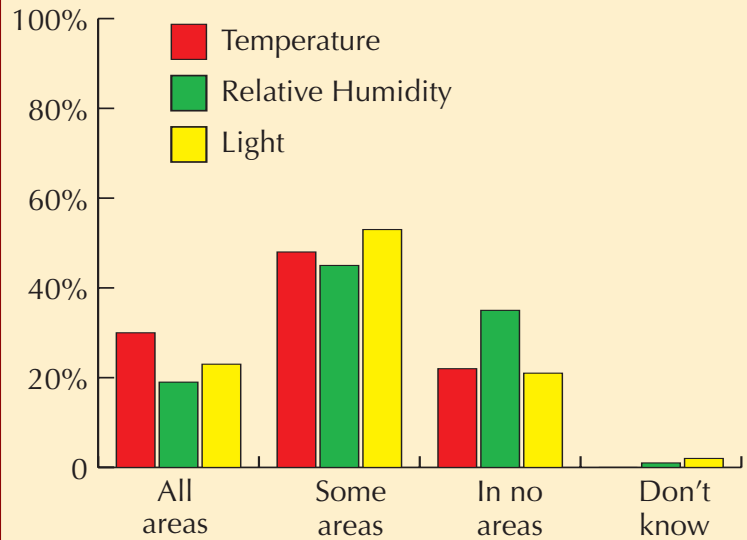
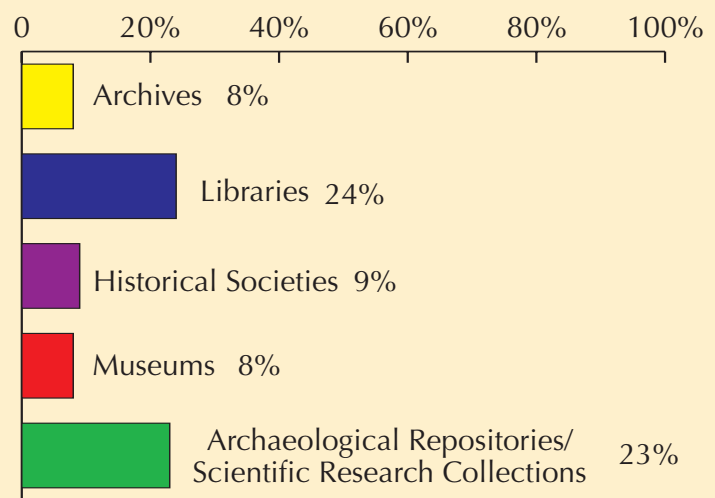


Fig. 4.2 Institutions with American Art Holdings' Use of Environmental Controls* Where Collections Are Held (by type)



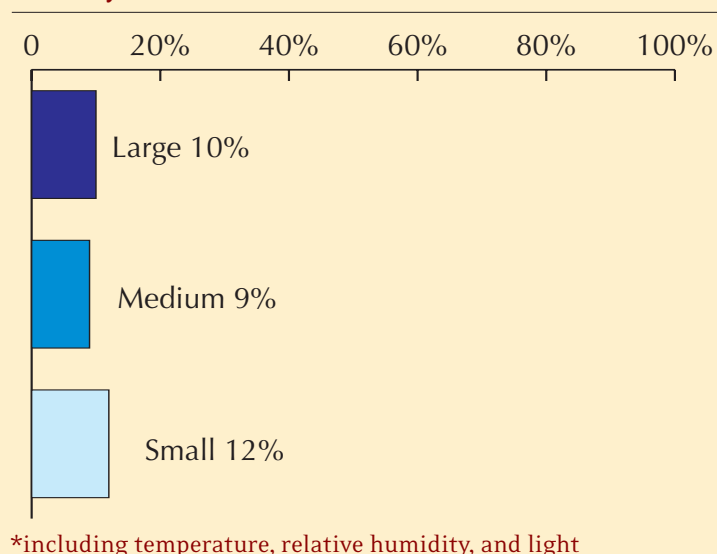
*including temperature, relative humidity, and light

1. Significant damage or loss: Change(s) in an item's physical or chemical state necessitating major treatment or reformatting or resulting in total loss of access. Some damage or loss: Change(s) in an item's physical or chemical state requiring minor treatment.

another 65% have had some damage. Nine percent of institutions with American art holdings have had significant damage and 58% have had some damage due to water or moisture. Some of this water damage could have been caused by leaking or flooding, but some could have been prevented by implementing relative humidity controls. Physical or chemical deterioration can also be caused by various agents, some inherent to the material itself; however, not keeping artifacts in properly controlled environments will hasten their decline: 15% of institutions have seen significant damage to their collections from physical or chemical deterioration and 72% have seen some damage. Airborne particulates or pollutants are another hazard that collections face whether on display or in storage: 4% of institutions have had significant damage and 55% have had some damage caused by them.

In a discussion of environmental controls, several members of the American art committee raised the issue that rapidly rising energy costs

Fig. 4.3 Institutions with American Art Holdings' Use of Environmental Controls* Where Collections Are Held (by size)



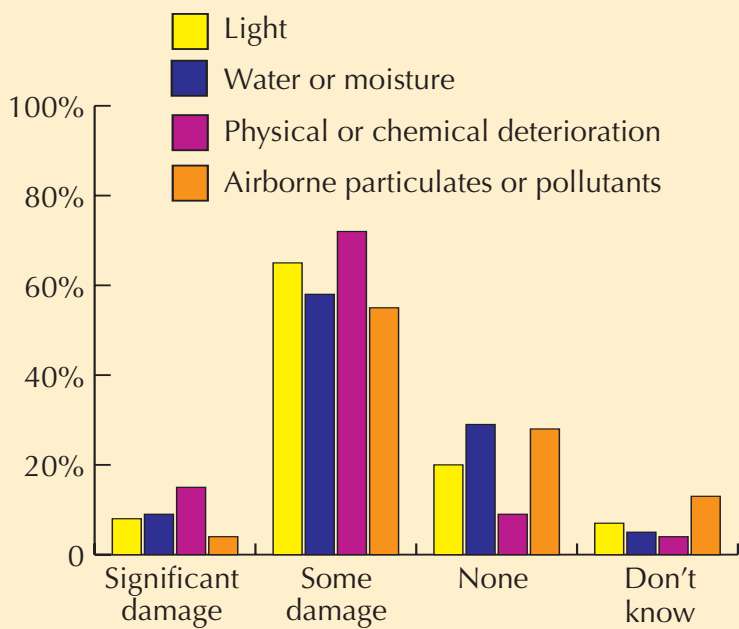
are making it challenging for institutions to provide the strict climate controls that collections demand. It was noted that in the energy crisis of the 1970s, museums were given exemptions from

The Regis Santo Collection at Regis University in Denver, Colorado, features over 700 Southwestern religious and cultural objects from the late eighteenth century to the present. A santo (Spanish for saint) is a painting on a wooden panel or a sculptural carving. The university has only a small budget for the care of the collection and no dedicated staff person devoted to its care. When not on display in the main library, the santos are stored in a climate-controlled archives vault, but the display conditions are what worry the collection's caretakers. The display space in the main library is not climate-controlled, so wooden objects that came into the collection with significant cracking due to the dry climate of the Southwest are compromised and subject to further deterioration. The university is currently seeking a long-term solution to these display problems in the form of a new study center that will provide proper environmental conditions and better access to the collection, allowing more research to take place on these important cultural objects.



The cracked wooden panel of the San Ignacio santo from Regis University's collection of New Mexican santos shows the cumulative effects of time, climate, and display in insufficiently climate-controlled spaces.

Fig. 4.4 Environmental Causes of Damage to Collections at Institutions with American Art Holdings



reducing their energy consumption because of the particular needs of collections. They noted that some institutions, both large and small, are housed in buildings operated by outside entities that essentially control the thermostats. In addition, collections may be in multi-purpose buildings and lack zoned climates. The committee encouraged Heritage Preservation and other groups to do more research on the issue of energy consumption and proper environmental controls for collections, given the fact that energy costs are unlikely to return to former levels. Increased concern about energy also provides an opportunity for collecting institutions to educate both their leadership and the public about how the correct temperature, relative humidity, and light control can dramatically increase the life expectancy of an artifact. ♦

Chapter 5: Collections Storage

The American art committee emphasized that a significant part of any institution's care of collections is preventive. This includes providing the best climate control for collections and also the safest storage. The Heritage Health Index defined adequate storage as large enough to accommodate current collections with safe access to them and appropriate storage furniture, if necessary. Room to properly access collections not only makes them more available to staff and researchers but also

Fig. 5.1 Institutions with American Art Holdings' Collections Stored in Areas Large Enough to Accommodate Them Safely and Appropriately

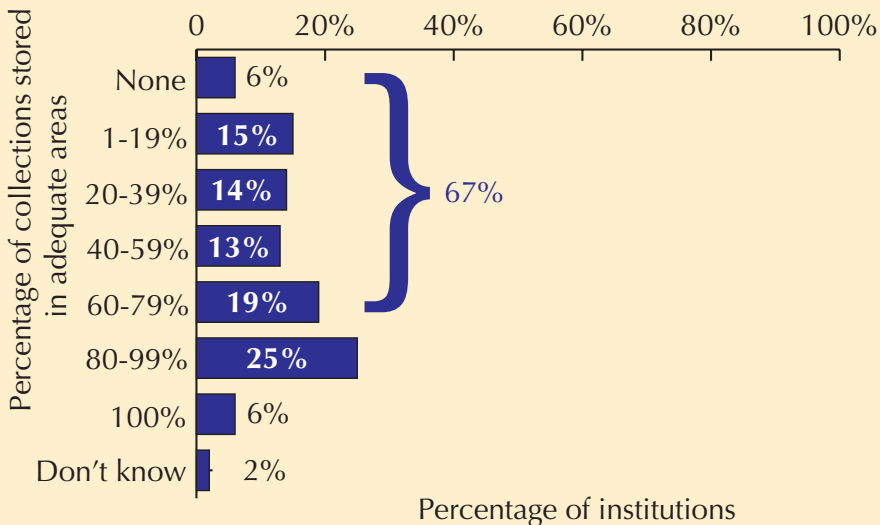


Fig. 5.2 Institutions with American Art Holdings' Collections Stored in Areas Large Enough to Accommodate Them Safely and Appropriately (by size)

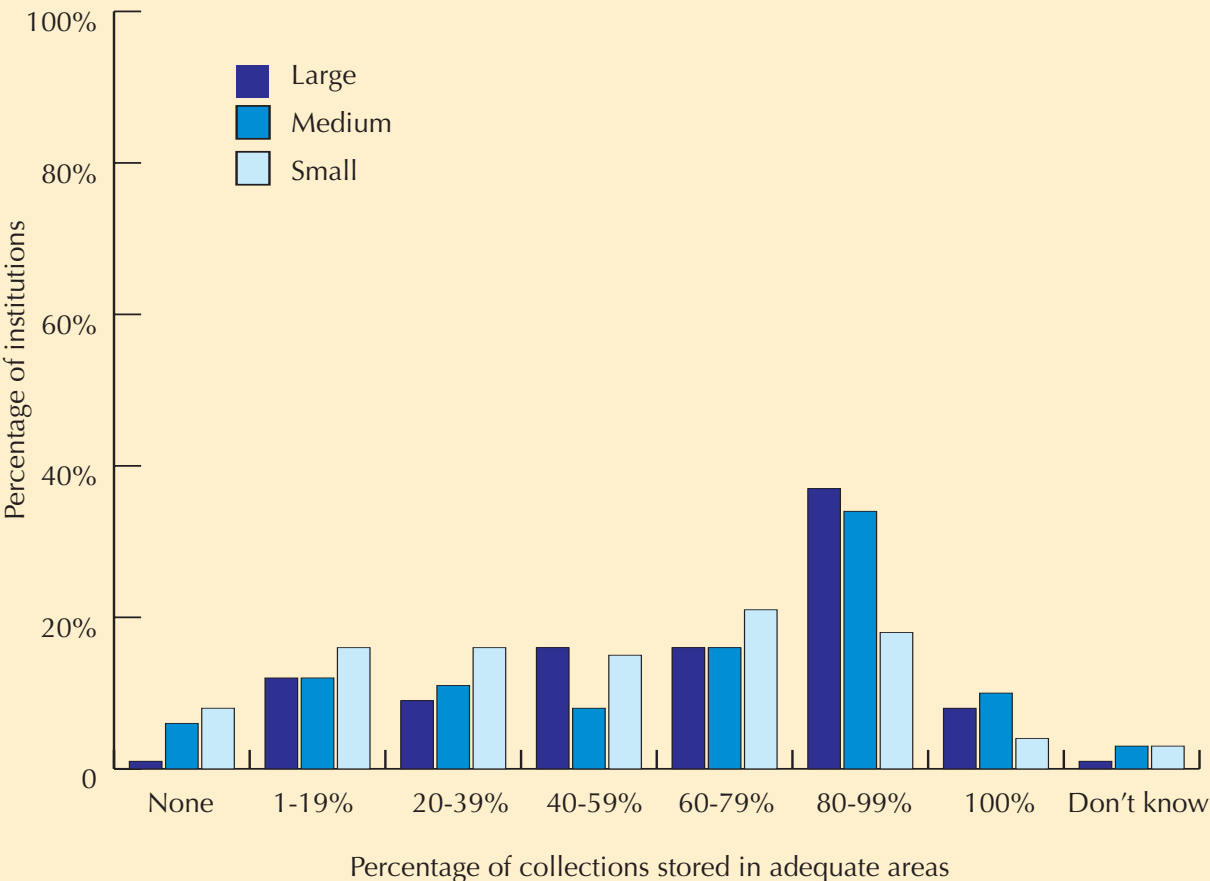
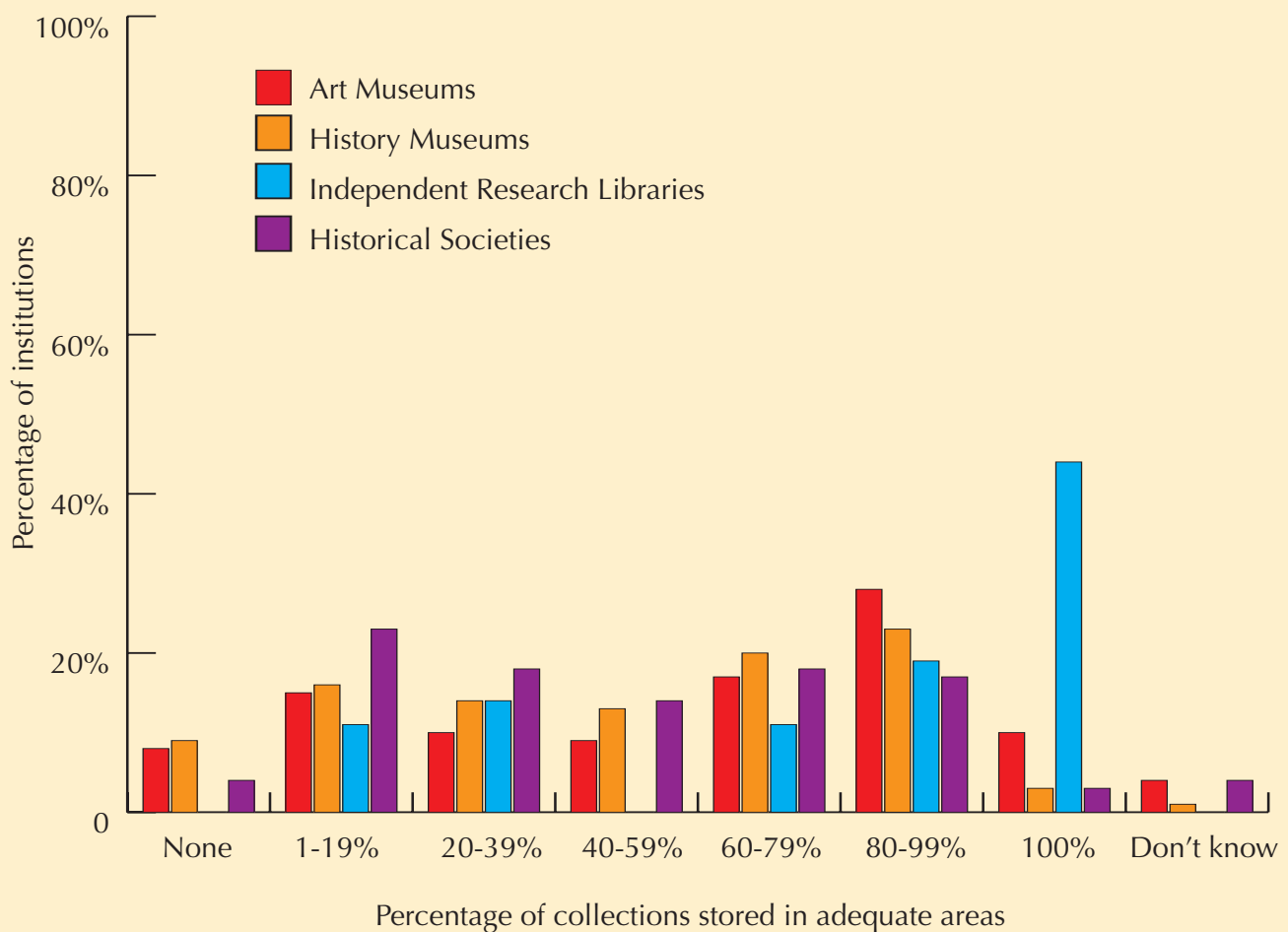


Fig. 5.3 Collections Stored in Areas Large Enough to Accommodate Them Safely and Appropriately at Institutions with the Largest Number of Art Holdings



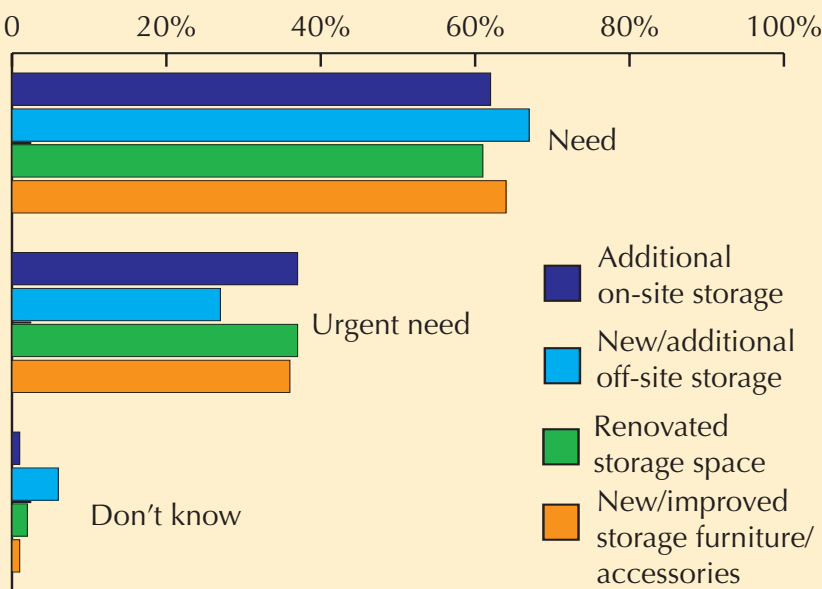
reduces the likelihood of damage due to handling.

Sixty-seven percent of institutions that hold American art collections have less than 80% of their collections stored adequately (figure 5.1). Six percent have none of their collections in proper storage, and another 15% have less than 20% stored appropriately. Considering the total Heritage Health Index findings, 59% of institutions had less than 80% of their collections stored adequately—better than the statistic for institutions holding American art. The problem of inadequate storage affects institutions large and small; about half of large and medium institutions and 76% of small institutions have the majority of their collections stored improperly (figure 5.2). Of the institutions that have the largest holdings of art, history museums and his-

torical societies have the greatest likelihood of having collections in poor storage. The figure for art museums is the same as the national average of all institutions—59% of art museums have less than 80% of their collections stored adequately. Independent research libraries have many of their collections stored properly; 44% have 100% in adequate storage and another 19% have 80% to 99% stored adequately (figure 5.3).

Of those institutions that do not have adequate storage, their most urgent needs are for additional on-site storage (37%), renovated storage space (37%), and new or improved storage furniture or accessories (36%) (figure 5.4). The urgent need for off-site storage was less but still notable at 27%. Five percent cited an urgent need in all four categories, and 10% cited an urgent need in at least three categories. Museums and historical

Fig. 5.4 Institutions with American Art Holdings' Need for Storage Improvements



vided an opportunity to increase awareness of collection preservation needs and better storage conditions. For some institutions, changes to the building allowed them to bring collections that were in leased storage space back on site. However, the group cautioned, for collections to ultimately benefit from a major building expansion or construction, collections staff should be prepared to have significant input in the planning process. In some cases, this lobbying has not been successful and collections areas have not improved substantially. It was also noted that many building pro-

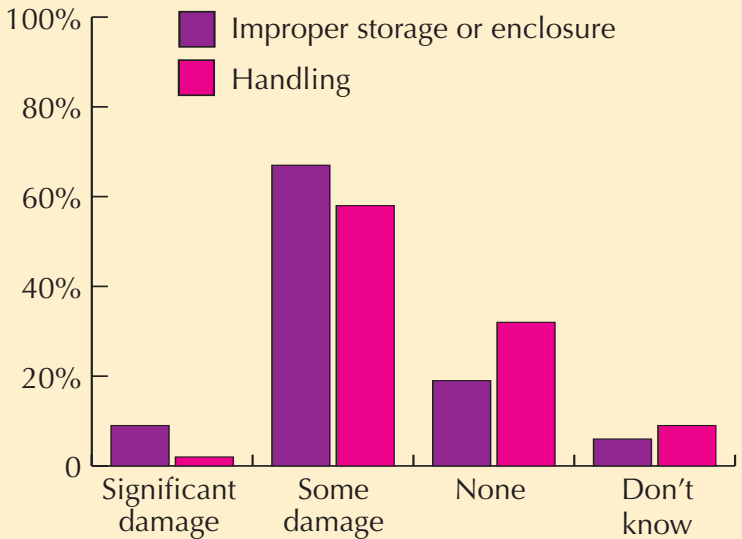
societies were more likely to have pressing storage needs for additional or improved storage. These needs must be taken seriously, as improper storage or enclosure is the second leading cause of damage to collections. Nine percent of institutions that have American art have had significant damage due to poor storage, and 67% have had some damage (figure 5.5). Damage due to improper handling has caused significant damage at 2% of institutions and some damage at 58%.

Almost all the institutions represented on the American art committee are planning or implementing or have just completed major building expansions or new facilities. This trend is especially prevalent among museums, with most major institutions in the process of a building campaign. Heritage Preservation asked the group whether such building projects ultimately benefited collections or if they are primarily focused on improving public spaces, such as exhibit and visitors services areas. The majority of the group agreed that building expansion or a move into a new facility pro-

grams involve moving the collection, sometimes multiple times, which increases the risk of damage or theft and takes staff time from regular collections care activities.

As a possible solution to the storage crisis, Heritage Preservation asked the committee about shared storage facilities. This model has been

Fig. 5.5 Institutions with American Art Holdings Reporting Causes of Damage to Collections from Storage Conditions



successful in the library and archival community, in which several groups have entered into cooperative agreements to lease or build warehouses with proper climate control, fire suppression, intrusion detection, and staffing to meet the needs of their book and manuscript collections. However, a similar idea has yet to be implemented by a consortium of museums or historical societies. Many cities have begun planning cooperative storage ventures over the years, but Heritage Preservation is not aware that any have succeeded.

In general, the American art committee was skeptical of the concept of shared storage, voicing concerns about security, pest management, access to collections, and transport of the collections over a distance. When a detailed plan was explained, in which a regional conservation center would design and operate a state-of-the-art facility, the group was slightly more accepting, but questioned the cost effectiveness of such a facility. It was suggested that institutions with small collections and without preservation staff might find a shared storage facility more useful than a large institution.

The American art committee's reaction to the idea of cooperative storage is consistent with a study recently conducted by The Exhibition Alliance (TEA), a New York State nonprofit organization that organizes traveling exhibitions and offers climate controlled fine art storage. Their study, *The State of Storage*, conducted in early 2005, concluded that 30% of upstate New York institutions need additional storage, which parallels the Heritage Health Index statistic that 32% of all U.S. collecting institutions have an urgent need for additional onsite storage. TEA wondered if creating additional storage facili-

The Hayward Area Historical Society strives to tell the combined histories of Castro Valley, Hayward, and San Lorenzo, California, through the operation of a museum and the preservation of several historic sites and a historic cemetery. Like many historical organizations, the society's collection is extremely varied and includes a range of fine and decorative arts, in addition to other objects.

In January 2006, as work was underway to re-house, inventory, and catalog the society's collection, black mold was discovered on wooden shelving supports in the large-artifact storage area. Immediate steps were taken to contain the situation. Experts were called in to identify the type of mold and assess the risk to the collection and staff. Once it was clear there were no major health risks, the society's five staff members moved the collection to a temporary storage location with the help of volunteers and interns from local universities. During the move, each object was assessed, and those that were contaminated were isolated. The board of directors, recognizing the severity of the problem, authorized the purchase of new shelving equipment and the contracting of environmental experts, who removed the existing shelving and sterilized the storage area. New metal shelving has been installed and the entire large-artifact collection has been re-housed. Efforts are ongoing to complete the cataloging and inventory project.



Left, in the process of inventorying the collection, black mold was discovered on storage shelving at the Hayward Area Historical Society museum, necessitating the purchase of new storage equipment. Right, the large-artifact and decorative arts collections are re-housed in an acid- and mold-free storage environment.

The Herbert F. Johnson Museum of Art at Cornell University opened in 1973 with a collection of just over 9,000 objects. Today it numbers more than 31,000 objects. The museum is committed to maintaining its role as a dynamic cultural, intellectual, and social center of Cornell and the region. Collections care is central to this commitment. However, as an external review panel concluded several years ago, “The one serious challenge facing the Herbert F. Johnson Museum today is the lack of space to carry its mission forward.”

The museum has responded to this challenge and in 2008 will begin a 13,000 square feet expansion—the first in the history of the museum. In the past 10 years, the museum has renovated each one of its art storage areas, adding new, appropriate flat files for storage of works on paper and compact shelving for three-dimensional objects. Yet, as the collection grows, it is becoming increasingly difficult to store works of art in the building. The museum plans to include 1,650 square feet of collections storage in the new wing and to convert 1,000 square feet of space in the existing building to collections storage. In addition, a 2,000 square foot, multi-use study center with open storage is planned for the museum’s new wing and will allow visitors direct access to the collections.



The main storage area at the Herbert F. Johnson Museum of Art at Cornell University does not accommodate the museum’s growing collection. The museum is undertaking an expansion that will provide more space for collections storage and access.

ties upstate would help address this issue and interviewed museums in New York City about whether such a service would be of use. Despite their plan for offering a collections appropriate storage area at a reasonable cost, the idea has been difficult to sell. A few institutions hope for their own improved or increased storage facilities on-site. Those that rely on off-site storage were reluctant to send collections a distance out of the city in part because many do not have enough information about their collections to determine what could go into “deep storage.” Lack of staff time does not make these assessments feasible in the near future. The report states, “(i)nterestingly, few collections-based respondents seem comfortable with utilizing vir-

tual imaging technologies and digital ‘reporting’ as a substitute for initial inspection of off-site materials. The ability to visually survey, handle, and directly scrutinize materials is a hard conceptual habit to appease among museum staff even when the financial benefits of remote storage seem irrefutable.”¹

Heritage Preservation believes the potential for increased savings to institutions and safety to collections could be achieved by cooperative storage projects. Perhaps additional networking with the library and archival field could prompt museums to reconsider this option. It could also be helpful to bring together those institutions that considered joint storage projects in the past to determine what caused the idea to fail. ♦

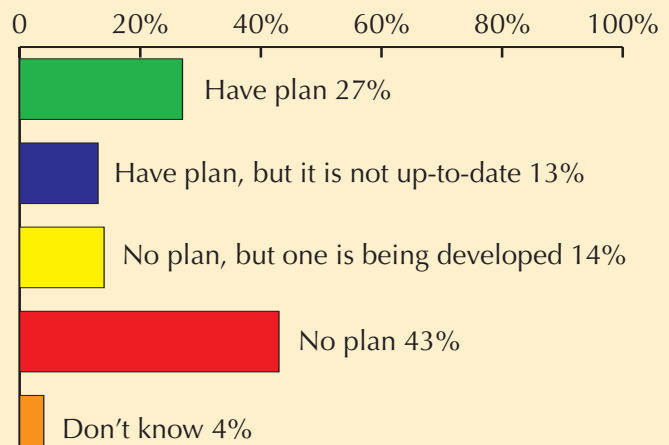
1. The Exhibition Alliance, *The State of Storage* (2006), p. 6.

Chapter 6: Emergency Planning and Security

A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections was released just as the tumultuous 2005 hurricane season was ending. As reports of damaged collections and historic buildings came out of the Gulf Coast, Heritage Preservation discovered that institutions with a disaster plan were able to recover more of their collections. Therefore, it was particularly poignant that one of the key findings of the Heritage Health Index was that 80% of collecting institutions have no disaster plan with staff trained to carry it out.

At institutions holding American art, 43% have no written emergency/disaster plan that includes collections, and another 14% have no plan currently but are developing one (figure 6.1). For institutions holding American art that have a written disaster plan (27%) or those with a plan that is not up-to-date (13%), only 61% have staff trained on those plans. Especially in the case of this question on staff training for disasters, Heritage Preservation considered responses of “don’t know” (13%) as a *de facto* “no”

Fig. 6.1 Institutions with American Art Holdings with Written Emergency/Disaster Plan That Includes Collections



response (figure 6.2). Cross tabulating these two questions, Heritage Preservation determined that 74% of institutions holding American art have no disaster plan with staff trained to carry it out (figure 6.3).

Again, this finding is better than the total Heritage Health Index figure of 80%, but not signifi-

Fig. 6.2 Institutions with American Art Holdings with Staff Trained on Emergency/Disaster Plan

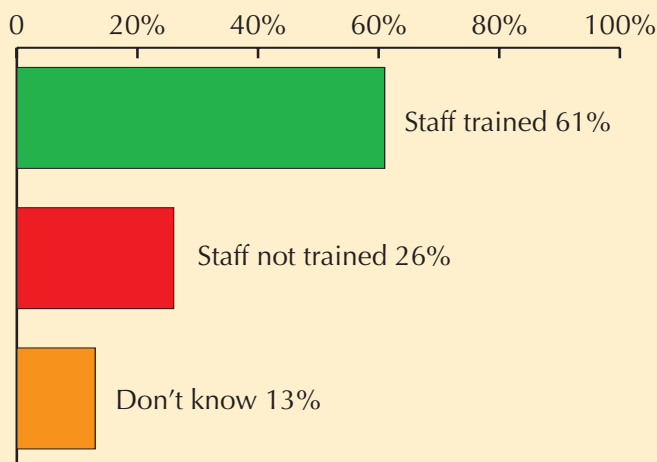


Fig. 6.3 Institutions with American Art Holdings with Emergency/Disaster Plan with Staff Trained to Carry It Out

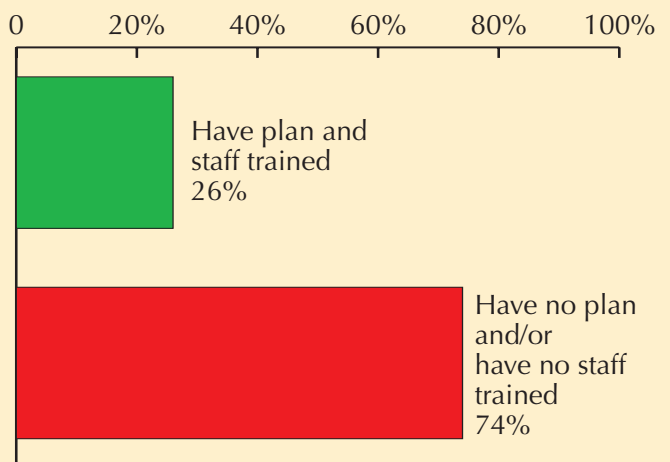


Fig. 6.4 Institutions with American Art Holdings with Emergency/Disaster Plan with Staff Trained to Carry It Out (by size)

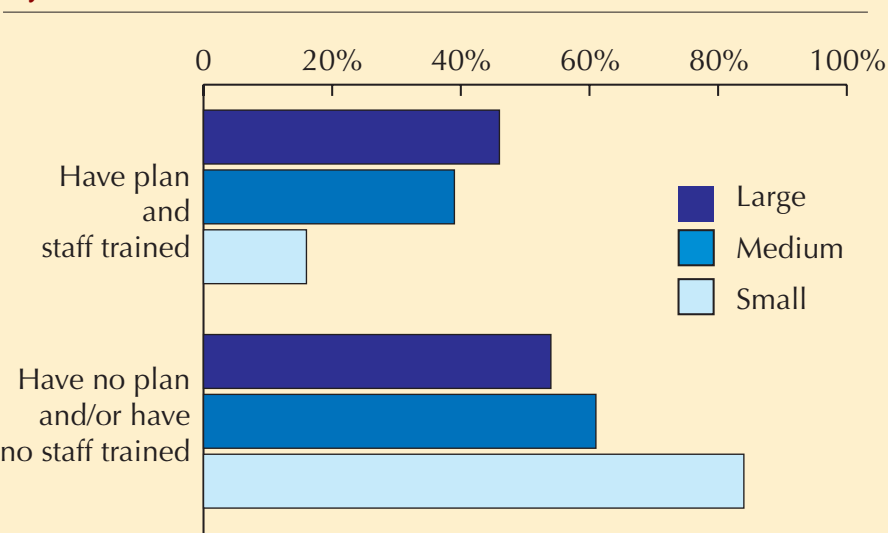
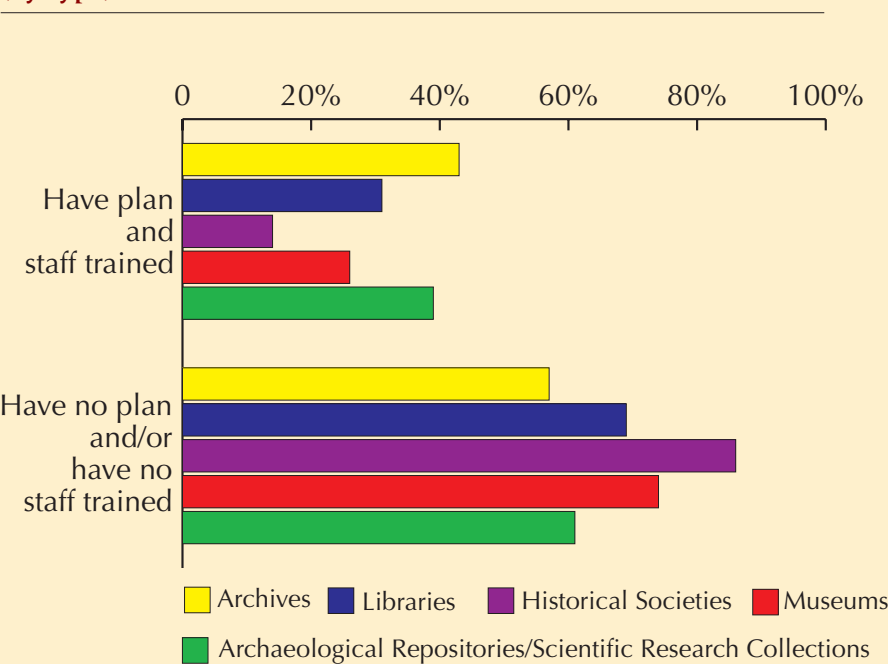


Fig. 6.5 Institutions with American Art Holdings with Emergency/Disaster Plan with Staff Trained to Carry It Out (by type)



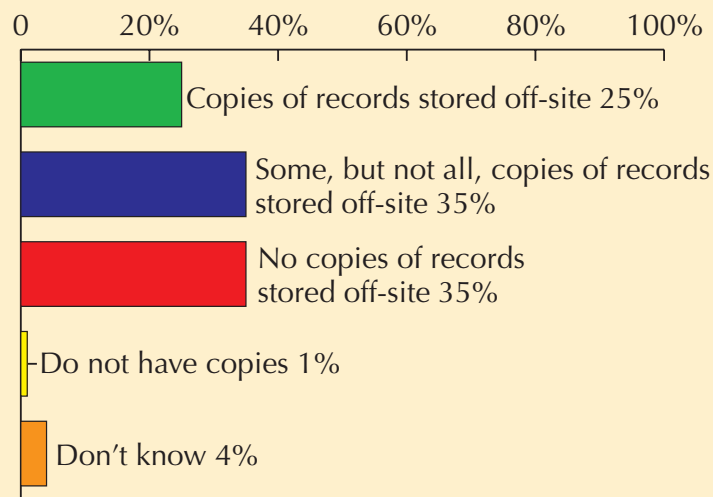
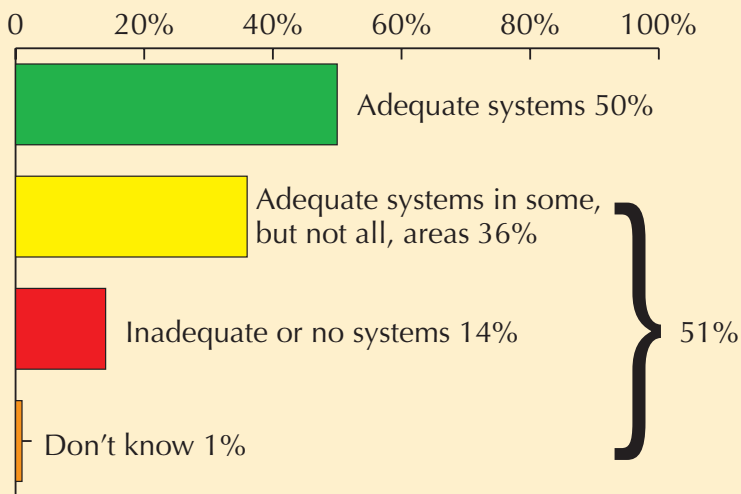
cantly. The data is also not encouraging when viewed by size of institution: 54% of large institutions, 61% of medium institutions, and 84% of small institutions have no plan with staff trained (figure 6.4). Libraries (69%), historical societies

unenter sitting at the front door is appropriate. However, only half of institutions have adequate security systems; 14% reported inadequate or no systems, and 36% stated that some areas where collections are held are not secured adequately.

(86%), and museums (74%) are particularly unprepared (figure 6.5).

One thing that catastrophic events like Hurricane Katrina and the attacks on the World Trade Center brought to light was that it could sometimes take weeks or even months before collecting institution staff are allowed back into the area. Even a local disaster—a collapsed roof due to heavy rains or a burst water pipe—can completely interrupt institutional operations. Therefore, it is essential that thorough collections records exist and that they, along with insurance papers and other documents, are stored offsite. The Heritage Health Index found that at institutions holding American art, 35% have no copies of vital collections records stored offsite. Another 35% of these institutions have only some of these records stored offsite (figure 6.6).

Institutions holding American art collections do report slightly better security for collections. The Heritage Health Index stated the question about security systems broadly—for some institutions a sophisticated intrusion detection system is important, while for others a vol-

Fig. 6.6 Institutions with American Art Holdings with Copies of Vital Collection Records Stored Offsite**Fig. 6.7 Institutions with American Art Holdings' Adequacy of Security Systems**

At art museums, only 60% report having adequate security in all areas where collections are held; the figure for large institutions is 53%. Despite these findings, security ranked as one of the lowest concerns, with only 11% having an urgent need. ♦

The Ohr-O'Keefe Museum of Art in Biloxi, Mississippi, sustained serious damage when Hurricane Katrina roared ashore in August 2005. Because of an emergency plan, the museum's collection of pottery by artist George Ohr and collection of contemporary American ceramics—including works by Paul Soldner and Toshiko Takaezu—weathered the storm safely in a secure building and were then evacuated to the Mobile Museum of Art in Alabama. The museum's nineteenth-century historic frame house, Pleasant Reed, used to interpret African-American life in the early twentieth century, was washed away by the storm surge—only its chimney remains. Work began right away to salvage library materials and art objects, such as those by folk artist Mose Toliver, that had sustained water and mold damage. Conservators from the University of Delaware's Winterthur Conservation Program visited to give advice on the treatment of damaged materials, and the university has received grant funding to conserve some of the most damaged objects. The museum also received a \$30,000 National Endowment for the Humanities grant to support the recovery, cleaning, and conservation treatment of artifacts, as well as assessment and temporary storage of the collections.



After Hurricane Katrina caused mold and other damage to artworks such as this one, by Mose Toliver, at the Ohr-O'Keefe Museum of Art in Biloxi, Mississippi, emergency funding allowed conservation work to begin immediately.

Chapter 7: Preservation Staffing and Activities

One of the Heritage Health Index’s key findings is that institutions are woefully understaffed to handle the needs of their collections. Twenty-eight percent of institutions holding American art have paid conservation/preservation staff (whether full-time or part-time), a higher percentage than at institutions overall (20%) (figure 7.1). About half of institutions holding American art rely on other staff members to

handle conservation and preservation tasks, and 34% use volunteers. Small institutions are more likely to use volunteers and not have dedicated paid staff (figure 7.2).

The profound difference between the groups is that of institutions holding American art, only 9% have no staff person assigned to conservation/preservation activities, compared with 22% at all institutions. This figure is slightly higher

at small institutions (10%), but at least the institutions holding American art are closer to achieving one of the recommendations of the Heritage Health Index report—that every institution assign responsibility for caring for collections to members of its staff.

Large and medium museums are more likely to use the services of external providers, such as conservators in private practice, regional conservation centers, or vendors that work with audiovisual or digital transfer. Considering institutions with large quantities of art holdings, art museums are most likely to use external providers (61%). Independent research libraries are most likely to have paid conservation/preservation staff at 77%, while only 23% of art museums, 31% of history museums, and 23% of historical societies have them (figure 7.3). Historical societies are more likely to include volunteers (54%) in their staffing for conservation/preservation.

Since the question on kinds of staffing allowed for full-time or part-time staff to be recorded, it is necessary to look at the Heritage Health Index findings on full-time equivalents for a true sense of personnel for conservation/preservation. Institutions were asked how many staff hours were devoted to professional conservation/preservation staff (e.g., preservation administrators, conservators, research scientists), support staff (e.g., collections care assistants, technical assistants, handlers), and volunteers. The

Fig. 7.1 Institutions with American Art Holdings’ Staffing for Conservation/Preservation

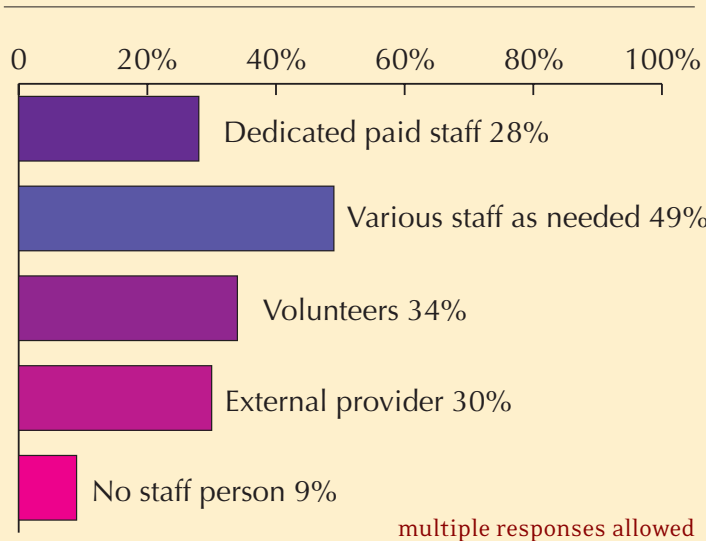
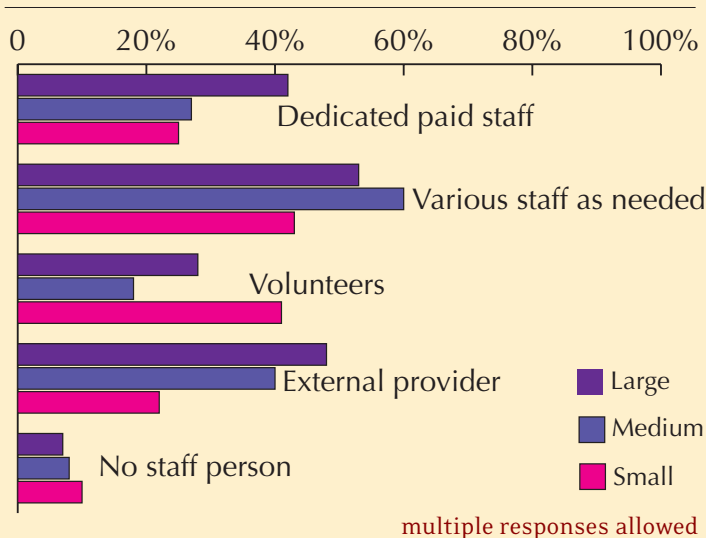


Fig. 7.2 Institutions with American Art Holdings’ Staffing for Conservation/Preservation (by size)



definitions were kept broad to allow institutions to define “professional” or “support” staff as most appropriate for their institution. For example, at a large art museum, a conservator would be considered professional and a collections manager might be considered support staff; however, at a small art museum, the collections manager might be considered professional staff. Although 28% of

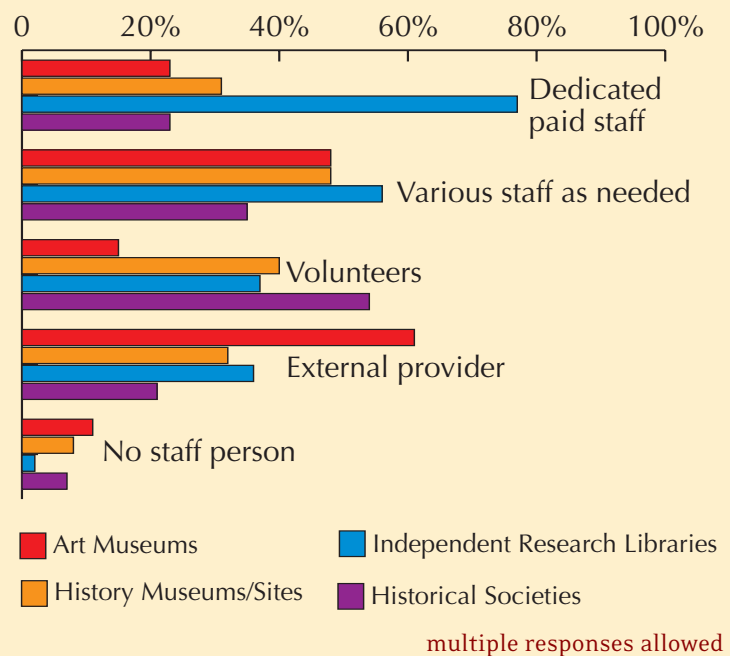
Given the transitory nature of ephemeral materials, built-in physical variability, and performance elements that characterize so much of the art of the last 50 years, conserving contemporary art is not business as usual. The Elise S. Haas Conservation Studio at the San Francisco Museum of Modern Art (SFMOMA) is devoted to the care of modern and contemporary works. The conservation studio is integral to the Museum’s exhibitions and acquisitions program, in which American art is featured prominently. In addition to specialized expertise in painting, sculpture, works on paper, and photography, the studio is committed to addressing the entire range of unorthodox challenges presented by non-traditional art forms, including time-based media. Conservation at SFMOMA is based on interdisciplinary collaborations and the notion that recording information about artists’ materials, processes, and intentions—whenever possible, directly from the artist—may be among the most important contributions that conservators of contemporary art can make toward the future care of the art of our times. SFMOMA has developed two long-term initiatives designed to address these critical shifts in conservation practice that contemporary art requires.

Living Artist Archive: Regular consultation and collaboration with artists contributes to a growing living artist archive. Last year alone, conservators worked with artists such as Adrian Piper, Robert Gober, Tom Friedman, Richard Tuttle, and Gary Hill, obtaining video and audio records of the collaborations for the archive.



Ellsworth Kelly examines surface damage to his sculpture “Untitled (Mandorla)” at the San Francisco Museum of Modern Art. Museum conservators were able to successfully repair the damage.

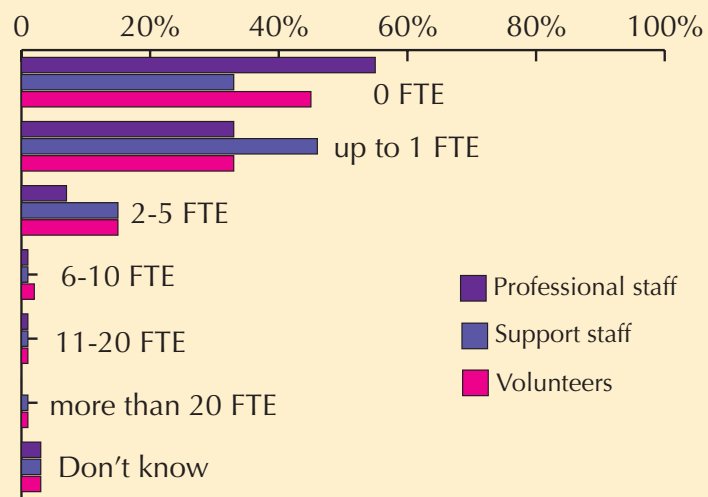
Fig. 7.3 Institutions with the Largest Number of Art Holdings’ Staffing for Conservation/Preservation (by type)



institutions holding American art have paid staff members for conservation/preservation, 55% have zero full-time equivalent hours going to professional staff and 33% have less than one full-time person (figure 7.4). The average full-time equivalent is one. More institutions rely on support staff, with 46% using up to one full-time equivalent and 15% using two to five full-time equivalents, bringing the average to 1.4 full-time equivalents. Only one percent of institutions holding American art have 6 to 10, 11 to 20, or more than 20 full-time equivalents for professional, support, or volunteer conservation/preservation staff. Considering professional staff, support staff, and volunteers, institutions holding American art have an average of 3.7 full-time equivalents for conservation/preservation activities.

The Heritage Health Index asked institutions to report on whether they were involved with various conservation/preservation activities and whether those activities are being done by internal or external providers. For institutions holding American art, 80% of internal staff are involved in preventive conservation activities, better than the overall Heritage Health Index finding of 66% (figure 7.5). Preservation management is also done internally at 71% of institutions holding American art. Conservation treatment is most frequently done by an external

Fig. 7.4 Institutions with American Art Holdings' Internal Staff Who Perform Conservation/Preservation Activities

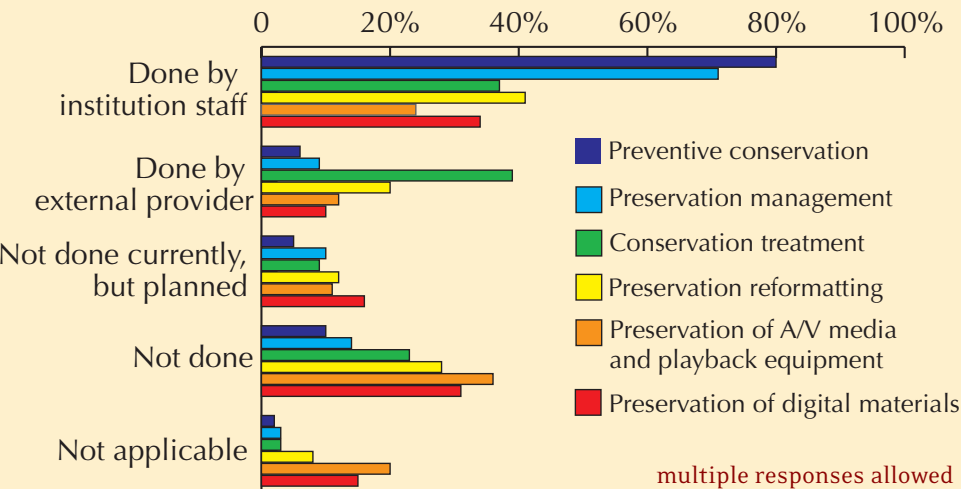


provider (with 39% reporting this is the case), followed by preservation reformatting at 20%. Preservation of audiovisual materials and playback equipment and digital materials are the most likely not to be done, but are also among the most likely planned. At institutions with high quantities of art that are not involved in conservation treatment, 14% are art museums, 19% are history museums, 32% are historical societies, and 6% are independent research libraries. Yet 19% of institutions holding American art say they have an urgent need for conservation treatment, and 64% have a need for conservation treatment. More historical societies (26%) have an urgent need for

conservation treatment than other types of institutions with significant art holdings; 21% of art museums, 18% of history museums, and 17% of independent research libraries also have an urgent need for conservation treatment.

Staff training is one of the most frequently cited needs, with 81% of institutions holding Ameri-

Fig. 7.5 What Institutions with American Art Holdings' Conservation/Preservation Program Includes



multiple responses allowed

can art having an urgent need or need for it; this figure is about the same at art museums, history museums, historical societies, and independent research libraries. There is not much variation of need for staff training considering size: 79% of large and medium institutions and 82% of small institutions have a combined urgent need and need. However, the percentage of urgent need is higher at small institutions—17%, compared with 13% at medium and 9% at large institutions.

Heritage Preservation has been investigating whether increasing the number of trained volunteers could help remedy the dramatic staff shortage in collections management and preservation. Especially with the highly educated and motivated “Baby Boomer” generation coming into retirement, the time seems right to recruit and train more volunteers. When this idea was proposed to the American art committee, there were many concerns, especially regarding the level of training required and the possibility for mishap. Several members mentioned that volunteers, not

being paid, are less motivated to make a regular time commitment and are difficult to dismiss if they are not performing their tasks responsibly. Others wondered why, if volunteers could handle collections care activities, an institution would continue to use paid personnel. Clearly, for such a volunteer program to succeed, it would need to involve extensive screening and training.

Other possible staffing solutions were discussed, such as institutional partnerships, with larger institutions providing preservation mentoring to smaller institutions or perhaps doing some *pro bono* conservation work. Group members asserted that many conservation labs at large institutions are already involved with other institutions in their region that do not have facilities, and many provide treatment, especially as part of loan agreements. Expecting any more collaboration was not deemed feasible, given the many demands that preservation staff at large institutions already have on them. ♦

Since the department of conservation was established in 1956 at The Art Institute of Chicago museum, facilities have been developed for the conservation of paintings, works on paper, textiles, photographs, three-dimensional objects, and books. Currently, the museum employs 19 conservators and two scientists. In 2000, the Andrew W. Mellon Foundation awarded a \$2.75 million grant to the Art Institute to establish and operate a scientific laboratory, which also enabled the Art Institute to hire a head scientist. The new laboratory focuses on analyzing works of art and studying their materials’ structural and chemical natures. The cost of equipping the laboratory is significant, and the development of funding sources for the purchase of analytical instruments and conservation equipment is an ongoing challenge.

In order to enhance scientific research and analysis capabilities, the Art Institute has teamed up with Northwestern University, again with funding from the Mellon Foundation, on a program with two main components: collaborative research projects and a seminar series in conservation science. The ultimate objective of the program is not only to strengthen the Art Institute’s research capabilities, but also to offer a model for integrative and cross-disciplinary collaboration among museums and universities in the effort to strengthen the field of conservation science in the United States.



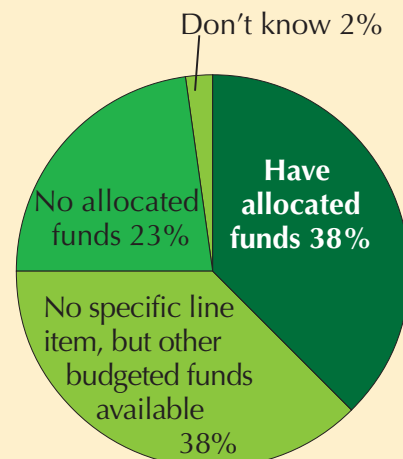
Above, Thomas Cole's Distant View of Niagara Falls, which underwent conservation treatment in 2003. Right, a conservator works on Barnett Newman's The Beginning (1946) in the paintings conservation studio.

Chapter 8: Preservation Expenditures and Funding

The Heritage Health Index's data on preservation budgeting and funding reveals that more collecting institutions need to prioritize this important work. At institutions holding American art, only 38% specifically allocate for conservation/preservation in their annual budgets, 38% rely on funds from other budget lines, and 23% do not allocate any funds at all (figure 8.1).

Although institutions holding American art have larger preservation budgets than other institutions the Heritage Health Index surveyed, the figures are nonetheless troubling since they were to include any monies—whether specifically allocated or not—for staffing supplies, equipment, surveys, treatment, preservation reformatting, commercial binding, consultants, contractors, and other preservation costs. Survey respondents were referred to the staffing question and

Fig. 8.1 Institutions with American Art Holdings with Funds Allocated for Conservation/Preservation in Annual Budget

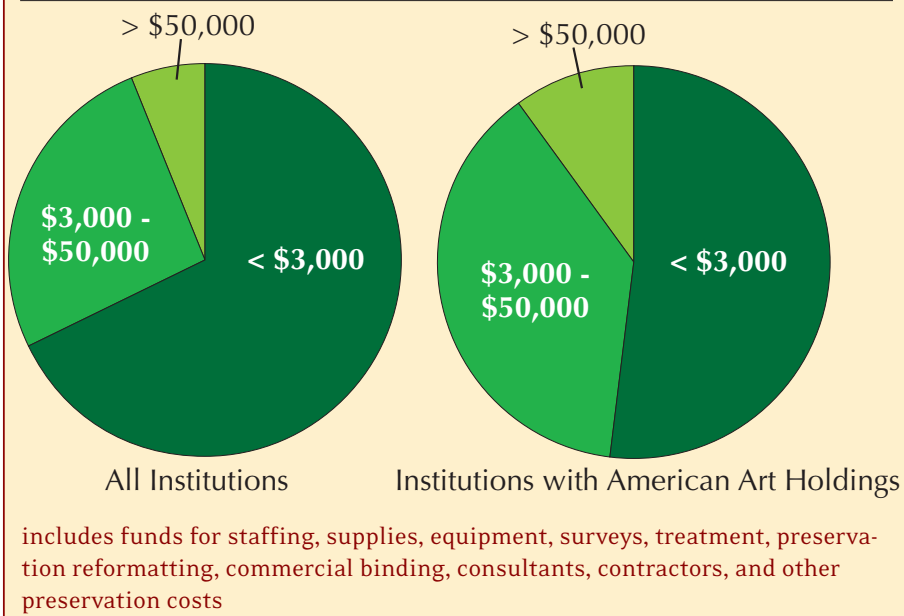


In 1999, The Oshkosh Public Museum established a Collection Fund from the sale of deaccessioned objects that were deemed out of the scope of the museum's mission. The fund is now supported by private donations and is earmarked for conservation or acquisition only (less than \$1,000 has been spent on acquisition to date). The fund has enabled the museum to undertake several projects that otherwise would have been too burdensome on the budget. For example, in 2001, *Foot of Ceape Street*, an 1856 oil on canvas by Oshkosh artist Sophia Russell and the earliest known depiction of an Oshkosh scene, was repaired and cleaned with earnings from the Collection Fund. Campaigning for the fund has helped the Oshkosh Public Museum bring awareness to its community of the museum's responsibility for and commitment to collections care.



Foot of Ceape Street, painted by Sophia Russell in 1856, is the earliest known work depicting an Oshkosh, Wisconsin scene. The painting was cleaned and varnished (before, left; after, right) bringing it closer to the artist's intent and original palette, a treatment paid for by the museum's Collection Fund.

Fig. 8.2 Institutions' Annual Budget for Conservation/Preservation (most recently completed fiscal year)



instructed to include any funds paid for staff members reported there. It should also be noted that a blank response to this question was not assumed to be zero; an institution had to enter zero for us to include this data. Nevertheless, half had recent annual conservation/preservation budgets of less than \$3,000 (figure 8.2), and 15% actually have no budgeted funds at all. It is particularly baffling to figure out how institutions that claim they have collections in “no need” have achieved this with no preservation budget. At large institutions,

With 105 silver objects, the Paul Revere collection at the Worcester Art Museum is one of the largest in the world. The collection surveys the entire career of this Revolutionary War patriot and helps to interpret American colonial and early national, social, cultural, and political history. Additionally, the collection includes two objects from Paul Revere, Sr., who emigrated from France and taught his son the craft of silversmithing. In 1999 the UnumProvident Corporation donated 56 pieces that had been collected by their Worcester subsidiary, the Paul Revere Life Insurance Company. This generous gift, which more than doubled the Museum's holdings, catalyzed a renewed interest in this extraordinary collection, inspiring curators and conservators to study and conserve the collection with the ultimate goal of organizing a traveling exhibition. Never having received comprehensive conservation treatment, the objects were in various states of deterioration, including the disfiguring silver sulfide corrosion on their surfaces, more commonly referred to as tarnish. Every time the tarnish is removed during polishing, original surface is lost. Each object in the Revere collection was manually cleaned by carefully removing the sulfide corrosion with a calcium carbonate abrasive; then each object was examined under the microscope and any polish residues were removed. Lastly, each object was lacquered for protection against future tarnish. Under the supervision of the museum's Objects Conservator, this conservation campaign ensured that these unique objects will be preserved and never have to undergo an abrasive treatment again. Funds to hire a conservation technician to undertake the painstaking work of polishing were raised through bids at the Worcester Art Museum's gala auction; many generous donors responded to this creative appeal and chose to support the preservation of this national treasure.



Paul Revere silver bowl (1794) before (left) and after (right) a conservation treatment removed disfiguring surface corrosion.

10% had no funding budgeted and 14% have less than \$3,000 (figure 8.3). One-fifth of art museums have no preservation budget, and only 9% spent more than \$50,000—staff costs alone would easily account for budgets of this size (figure 8.4).

One way to keep conservation/preservation funding steady is to establish endowments, from which regular income from interest may be drawn. However, only 22% of institutions holding American art report having used income from endowments for conservation (figure 8.5). Seventy percent either do not have endowments at their institutions or do not have income for conservation from endowments. The American art committee noted that while most senior conservator positions at major institutions are

endowed, additional funding for mid-level conservators would help ensure consistent staffing.

Fig. 8.3 Institutions with American Art Holdings' Annual Budget for Conservation/Preservation (most recently completed fiscal year, by size)

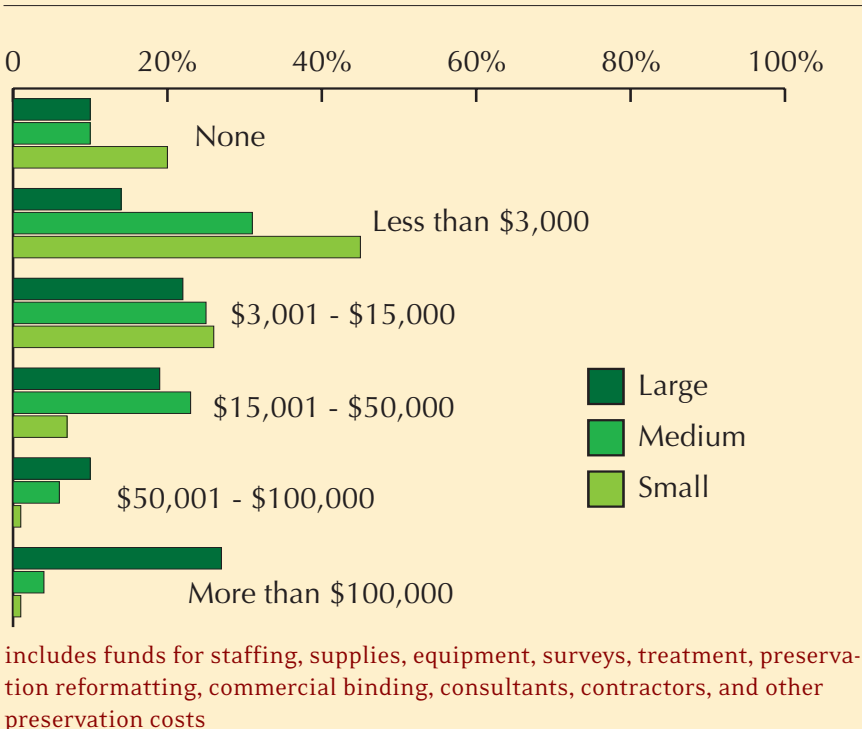


Fig. 8.4 Institutions with the Largest Number of Art Holdings' Annual Budget for Conservation/Preservation (most recently completed fiscal year, by type)

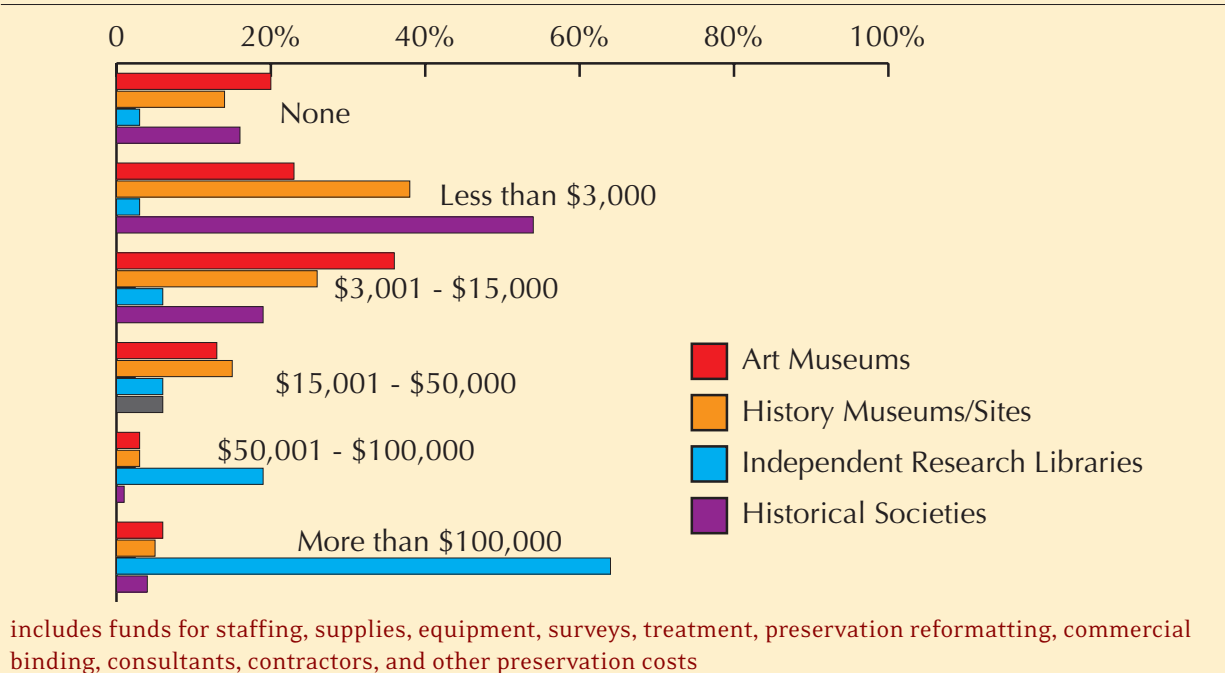
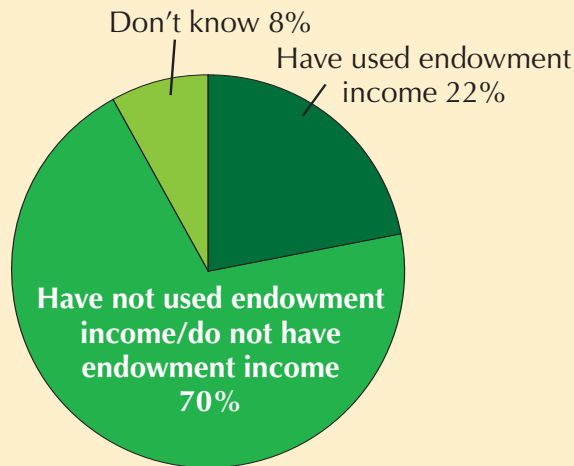


Fig. 8.5 Institutions with American Art Holdings That Used Income from Endowed Funds for Conservation/ Preservation (last three years)

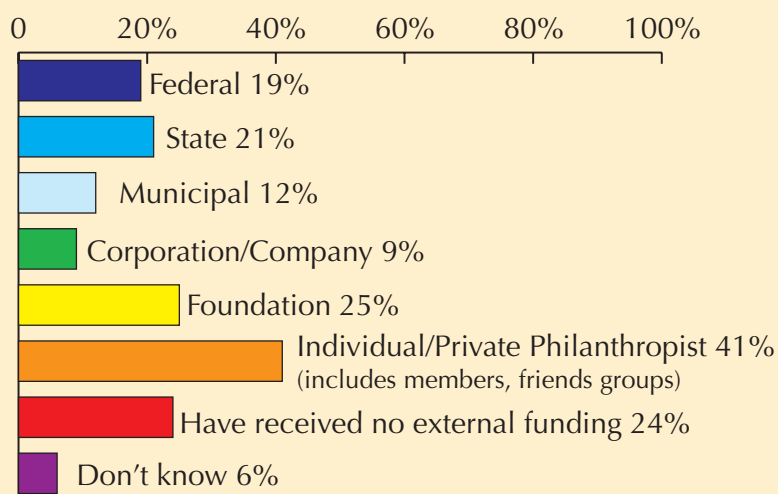


The survey asked from which external sources institutions have received funding in the last three years. Individuals and private philanthropists (which include friends groups and institutional members) is the most common; 41% of institutions holding American art have benefited from this source (figure 8.6). Foundation, state,

and federal entities provide funding at about 20% of institutions. However, 24% of institutions holding American art have had no external preservation funding in the last three years—this includes 25% of art museums, 21% of history museums, 19% of historical societies, and 13% of independent research libraries. As Figure 8.7 shows, only about half of the institutions have even made an application for private or public funding.

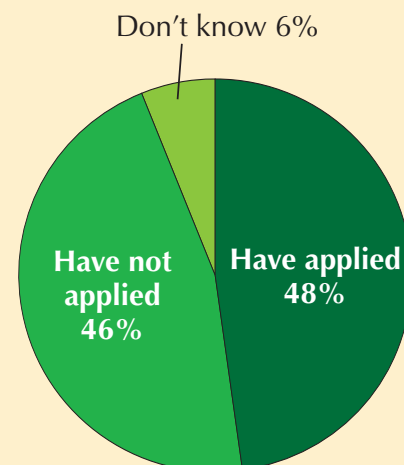
The reasons cited why institutions have not applied range from lack of time and expertise in making applications (55%) to needing additional time to plan projects (44%) and not being aware of funding sources (33%) (figure 8.8). That institutions are not aware of preservation funding sources does correlate to the size of the institution (27% of large institutions, 21% of medium institutions, and 38% of small institutions); however, it isn't a case of just small institutions not being informed. History museums and historical societies were most likely not to know of funding sources at 50% and 37%, respectively. The statistic that 19% of institutions that care for American art state that conservation/preservation is not an institutional priority raises concern; 23% of art museums, 12% of history museums, 6% of historical societies, and 33% of independent research libraries also chose this response.

Fig. 8.6 Institutions with American Art Holdings' Sources of External Conservation/Preservation Funding (last three years)



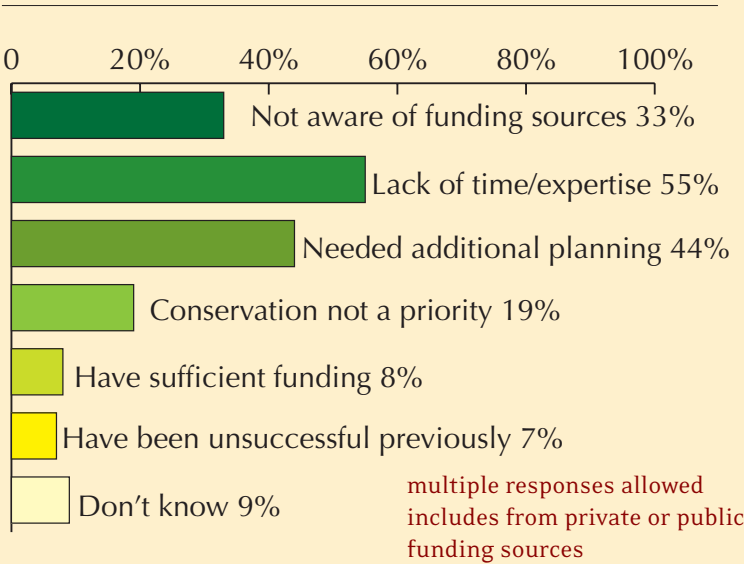
multiple responses allowed

Fig. 8.7 Institutions with American Art Holdings That Have Applied for Conservation/Preservation Funding (last three years)



includes from private or public funding sources

Fig. 8.8 Why Institutions with American Art Holdings Have Not Applied for Conservation/Preservation Funding (last three years)



The American art committee urged Heritage Preservation to use Heritage Health Index data to

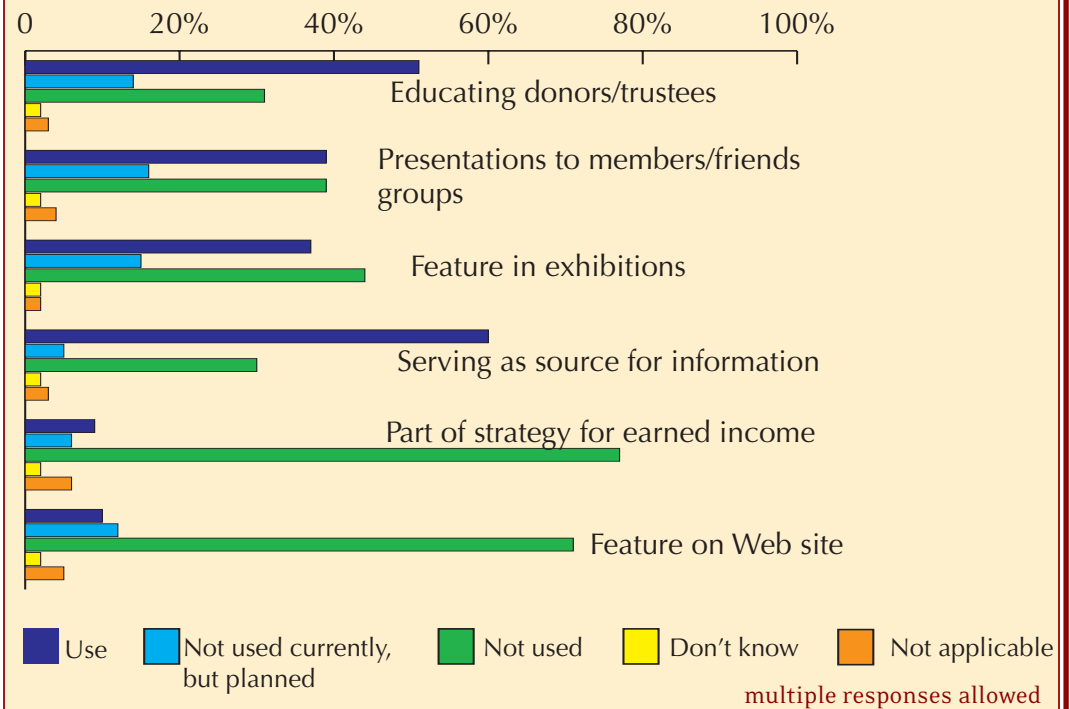
ing organization to create a fund for raising preservation awareness. ♦

advocate for federal grant programs such as Save America's Treasures and to attract additional foundation funding for preservation. They noted there are several grant programs for one-time expenses or projects, but funding for ongoing activities—such as staff support or basic conservation supplies—is challenging to raise. Institutions may need to become creative to fund these activities; two ideas can be found in the case studies on pages 32 and 33. Even though some institutions have cultivated donors or friends groups to support conservation, daily needs are still difficult to make attractive to potential funders. It was suggested that perhaps a good place to start would be to encourage a grant-

Chapter 9: Public Outreach

A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections emphasizes that collections care does not need to be a drain on institutional resources in order to be achieved. In fact, exposing the public to what conservation can do will help them connect to the institutions' collection, endear the museum's mission to them, and ideally provide a strong base of financial support. Conservation provides rich material for education programming, exhibitions, public events, and member benefits. Yet, institutions have not used conservation to its fullest benefit in attracting the public.

Fig. 9.1 Institutions with American Art Holdings That Promote Awareness of Conservation/Preservation Using the Following Activities



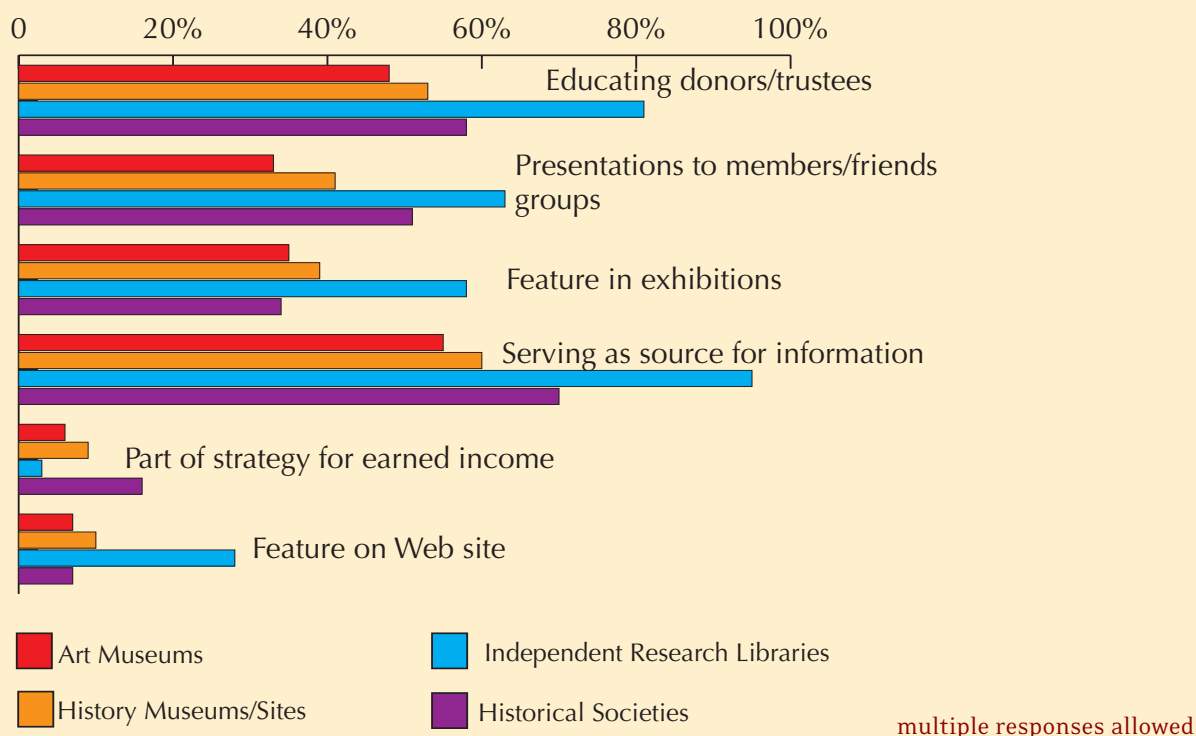
When asked how they were promoting awareness of conservation/preservation, most institutions

When people go behind the scenes, they gain a better appreciation of what collecting institutions do. The Brooklyn Museum's Luce Visible Storage Study Center has given the public the opportunity to see the breadth of the Brooklyn Museum's collection. Cases in the study center exhibit contemporary furniture by the likes of Isabelle Moore and Chris Lehrecke, Tiffany lamps and glass, and collections of colonial art from the Dutch and English settlements on the eastern seaboard, among other objects. Soon after the center opened, collections and conservation staff gave a special tour to upper level members, explaining the exhibit cases, object installation, and the importance of environmental controls. The museum has continued this practice of conducting member tours after the completion of various projects and has found it a useful way to impart to its members the necessity of funding for proper collections care.

A grouping of chairs from the Luce Center for American Art Visible Storage Study Center at the Brooklyn Museum gives visitors an indication of the breadth of the museum's collection.



Fig. 9.2 Institutions with the Largest Number of Art Holdings That Promote Awareness of Conservation/Preservation



said they provide conservation information (60%) and educate donors or trustees (51%) (figure 9.1). Fewer feature it in presentations to members or friends groups (39%) or in exhibitions (37%), and only 10% have spotlighted conserva-

tion on their institutional Web site.

Considering what institutions with the most art are doing, independent research libraries lead the way in promoting awareness of conservation/preservation, with 95% serving as a source

At the newly re-opened Smithsonian Donald W. Reynolds Center for American Art and Portraiture, visitors experience the Lunder Conservation Center, offering a behind-the-scenes view of how art is conserved. A floor-to-ceiling glass wall allows visitors to watch conservation treatments taking place, and educational programs provide explanations of various treatment tools and techniques. Gallery observers have frequently overheard visitors remark on how incredible and informative the conservation center is. When the Smithsonian American Art Museum and National Portrait Gallery—the museums that make up the center—conducted focus groups to gauge the interests of the public, a visit to a conservation laboratory was the highest-rated attraction. The center's new Web site features videos about conservation in general and photographs and videos of objects being treated by museum conservators.

The Lunder Conservation Center at the Smithsonian Donald W. Reynolds Center for American Art allows visitors to observe conservators at work.



for preservation information, 81% involved in educating donors and trustees, and 63% including preservation in presentations to members or friends groups (figure 9.2). Historical societies are next most likely to be engaged in these activities, followed by history museums and then art museums. Large institutions are more likely to be involved in these kinds of activities, but medium and small institutions do not tend to lag much behind them.

With some mainstream attention to preservation issues through television programs like the PBS's *Antiques Roadshow* and *History Detectives* and hobbies such as scrapbooking and genealogy, collecting institutions have a potential market for archivally safe materials or conservation workshops. However, overall only 9% use preservation as part of their strategy for earned

income, though the figure is 16% at historical societies.

The American art committee provided examples of how they are integrating conservation into public outreach activities of their institutions. At the Brooklyn Museum, conservation is incorporated into exhibits, such as detailing aspects of the object's materials and lifespan. SFMOMA is one of many institutions that are now offering behind-the-scenes tours of installations and storage as a perk for major donors. They report that the staff time on such tours is well spent because it is such an effective donor cultivation tool. Seeing how conservation fits into the institution's missions of education and development has also raised other staff members' appreciation of the department. ♦

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Dutch Colonial manuscript. Courtesy: Conservation Center for Art and Historic Artifacts and New York State Archives.

Carolina Warbler underbelly plate from John James Audubon's *Birds of America*, Volume 1. Courtesy: Maryland State Law Library. ©Conservation Center for Art and Historic Artifacts.

Paul Revere silver polishing set-up at the Worcester Art Museum conservation lab. Photo: Paula Artal-Isbrand. Courtesy: Worcester Art Museum.

Gilbert Stuart, *Portrait of James Madison*. 1805-1807. Oil on canvas. 48 1/2 in. x 39 3/4 in. (123.19 cm. x 100.97 cm.). BCMA Accession #1813.054. Bowdoin College Museum of Art, Brunswick, Maine, Bequest of the Honorable James Bowdoin III. Courtesy: Williamstown Art Conservation Center. Photo: Mike Agee.

Photograph by William Henry Jackson, Crystal Falls, Crystal Creek, 1871. Courtesy: National Park Service, Museum Management Program and Yellowstone National Park. YELL 50364. www.cr.nps.gov/museum/exhibits/moran/jack3.htm.

Joy Boy, a 1916 bronze sculpture by Oshkosh artist Helen Farnsworth Mears. Courtesy: Oshkosh Public Museum.

Flag flown from Landing Craft 540 during World War II's Normandy Invasion. ©Soldiers and Sailors National Military Museum.

Case Studies:

p. 8 *Portrait of James Madison* by Gilbert Stuart, 1805-1807. Oil on canvas. 48 1/2 in. x 39 3/4 in. (123.19 cm. x 100.97 cm.). BCMA Accession #1813.054. Bowdoin College Museum of Art, Brunswick, Maine, Bequest of the Honorable James Bowdoin III. Courtesy: Williamstown Art Conservation Center. Photo: Mike Agee.

p. 15 John Henry Belter Renaissance Revival settee, 1840. Upholstered rosewood, 44 x 26 1/2 x 63 inches. Courtesy: Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of Mr. and Mrs. F. P. Burnap, 57-91/1. Photograph by Joe Rogers. Courtesy: Nelson-Atkins Museum of Art.

p. 18 San Ignacio santo. ©Regis University. Photo: Andrew Dorfman.

p. 23 Black mold on storage shelving. Courtesy: Hayward Area Historical Society.

p. 23 New storage for collections. Courtesy: Hayward Area Historical Society.

p. 24 Herbert F. Johnson Museum of Art storage area. Courtesy: Cornell University.

p. 27 Painting by folk artist Mose Toliver. Courtesy: Private collection on loan to the Ohr-O'Keefe Museum of Art. Photo: Betty Fiske.

p. 29 Ellsworth Kelly examines surface damage to his sculpture "Untitled (Mandorla)" at the San Francisco Museum of Modern Art. Courtesy: San Francisco Museum of Modern Art.

p. 31 Thomas Cole, American, 1801-1848, *Distant View of Niagara Falls*, 1830. Oil on panel, unframed: 47.9 x 60.6 cm (18 7/8 x 23 7/8 in.); framed: 27 3/4 x 31 1/2 in. (70.5 x 80 cm), Friends of American Art Collection, 1946.396, Post-Conservation. Photograph by Robert Hashimoto. ©The Art Institute of Chicago.

p. 31 Treatment of Barnett Newman's *The Beginning* (1946). Photography ©The Art Institute of Chicago.

p. 32 Sophia Russell's *Foot of Ceape Street*, before conservation. Courtesy: Oshkosh Public Museum.

p. 32 Sophia Russell's *Foot of Ceape Street*, after conservation. Courtesy: Oshkosh Public Museum.

p. 33 Paul Revere silver bowl (1794) before conservation. Courtesy: Worcester Art Museum. Photo: Paula Artal-Isbrand.

p. 33 Paul Revere silver bowl (1794) after conservation. Courtesy: Worcester Art Museum. Photo: Paula Artal-Isbrand.

p. 37 Grouping of chairs from the Luce Center for American Art Visible Storage Study Center at the Brooklyn Museum of Art. © Adam Husted.

p. 38 Lunder Conservation Center paintings conservation laboratory. ©Smithsonian Institution.

Appendix A—American Art Working Group
April 13, 2006
Charles Sumner School, Washington, DC

Rachel Allen
Deputy Director
Smithsonian American Art Museum
MRC 970
PO Box 37012
Washington, DC 20013
202-275-1518
allenr@saam.si.edu

David Barquist
Curator of American Decorative Arts
Philadelphia Museum of Art
PO Box 7646
Philadelphia, PA 19101-7646
dbarquist@philamuseum.org

Judith A. Barter
Field-McCormick Curator of American Art
Art Institute of Chicago
111 South Michigan Avenue
Chicago, IL 60603-6110
312-443-3646
jbarter@artic.edu

Matt Conway
Registrar
Herbert F. Johnson Museum of Art
Cornell University
Ithaca, NY 14853-4001
607-254-4610
mjc69@cornell.edu

Catherine Futter
Curator of Decorative Arts
Nelson-Atkins Museum of Art
4525 Oak Street
Kansas City, MO 64111
816-751-1314
cfutter@nelson-atkins.org

Ellen Holtzman
Program Director for American Art
Henry Luce Foundation
111 West 50th St., Ste. 4601
New York, NY 10020
212-489-7700
holtzman@hluce.org

Kristen Overbeck Laise
Director Heritage Health Index
Heritage Preservation
1012 14th Street, NW, Suite 1200
Washington, DC 20005
202-233-0824
klaise@heritagepreservation.org

Kenneth Moser
Chief Conservator & Vice-Director for Collections
Brooklyn Museum
200 Eastern Pkwy.
Brooklyn, NY 11238-6052
718-501-6277
ken.moser@brooklynmuseum.org

Debra Hess Norris
Chair and Professor
Art Conservation Program
University of Delaware/Winterthur
303 Old College
Newark, DE 19716-2515
302-831-3696
dhnorris@udel.edu

Larry L. Reger
President
Heritage Preservation
1012 14th Street, NW, Suite 1200
Washington, DC 20005
202-233-0800
lreger@heritagepreservation.org

Mary Rogers
Program Assistant
Heritage Emergency National Task Force & Her-
itage
Health Index
Heritage Preservation
1012 14th Street, NW, Suite 1200
Washington, DC 20005
202-233-0800
mrogers@heritagepreservation.org

Jill Sterrett
Director of Collections and Conservation
San Francisco Museum of Modern Art
151 3rd St.
San Francisco, CA 94103-3159
415-357-4050
jsterrett@sfmoma.org

Appendix B—Heritage Health Index Participants with American Art Holdings*

Alaska

Alaska State Council on the Arts
Alaska State Museums
Alutiiq Museum and Archaeological Repository
Anchorage Museum of History and Art
Hoonah Cultural Center
Kodiak Historical Society
Maxine and Jesse Whitney Museum
Sitka National Historical Park
University of Alaska Fairbanks Libraries

Alabama

Alabama Department of Archives and History
Alabama Supreme Court and State Law Library
Alabama's Constitution Village
Depot Museum, Inc.
Karl C. Harrison Museum of George Washington
Mobile Medical Museum
Mobile Museum of Art
Montgomery Museum of Fine Arts
Natural History Collections, University of South
Alabama
Pond Spring - General Joseph Wheeler House
State Black Archives Research Center and
Museum

Arkansas

Arkansas Arts Center
Boone County Library
Clinton Presidential Materials Project
Marked Tree Delta Area Museum
University Museum Collections, University of
Arkansas
University of Arkansas Libraries

Arizona

Arizona Historical Society
Arizona Historical Society Pioneer Museum
Arizona State Library, Archives and Public
Records
Arizona State Museum
Bisbee Mining and Historical Museum
Department of Mines and Mineral Resources
Library
Douglas Williams House
Empire Ranch Foundation

Heard Museum

Herbarium, University of Arizona
Hubbell Trading Post National Historic Site
Mohave Museum of History and Arts
Museum of Northern Arizona
Navajo Nation Museum
Phoenix Museum of History
Phoenix Police Museum
Phoenix Public Library
Pueblo Grande Museum
University of Arizona Library
Western Archeological and Conservation Center

California

Amador County Archives
Antelope Valley Indian Museum
Armand Hammer Museum of Art and Cultural
Center, University of California, Los Angeles
Benthic Invertebrate Collection, Scripps Institu-
tion of Oceanography
Brand Library and Art Center
California African American Museum
California Historical Society
California State Archives
California State Library
California State Railroad Museum
Camp Pendleton Command Museums
Clarke Historical Museum
Coronado Historical Association
Crestmont College Salvation Army Library
De Saisset Museum
Death Valley National Park
Elverhoj Museum of History and Art
Ethnomusicology Archive, University of Califor-
nia, Los Angeles
Fine Arts Museums of San Francisco
Fresno County Public Library
Golden Gate National Recreation Area
Hayward Area Historical Society
Hearst Art Gallery, Saint Mary's College
Hoover Institution Library and Archives
Huntington Library, Art Collections and Botani-
cal Gardens
J. Paul Getty Museum
Lanternman House
Long Beach Public Library and Information Center

Los Angeles County Museum of Art
Mission Inn Foundation
Museum of California Foundry History
Museum of Contemporary Art San Diego
Museum of Contemporary Art, Los Angeles
Museum of Vertebrate Zoology
National City Public Library
National Liberty Ship Memorial/S.S. Jeremiah O'Brien
Natural History Museum of Los Angeles County
Northern Mariposa County History Center
Philosophical Research Society Library
Phoebe Hearst Museum of Anthropology
Pomona College Museum of Art
Rancho Del Oso Nature and History Center
Reedley Museum
Research Library, Getty Research Institute
Richard Nixon Library and Birthplace
Ronald Reagan Presidential Library and Museum
Sacramento Public Library
San Bernadino County Museum
San Buenaventura Mission Museum
San Diego Automotive Museum
San Diego Museum of Man
San Diego Natural History Museum
San Francisco Museum of Modern Art
San Francisco State University
Southwest Museum
Stanford University Libraries
The Haggin Museum
Turtle Bay Exploration Park
University of California, Berkeley Art Museum and Pacific Film Archive
University of California, Berkeley University and Jepson Herbaria
University of California, Davis Libraries
University of California, Los Angeles Libraries
University of California, Riverside Libraries
University of California, San Diego Libraries
University of Southern California Libraries
Whittier College Libraries
World Museum of Natural History, La Sierra University

Colorado

Beulah Historical Society
Buena Vista Heritage Museum
City of Greeley Museums
Colorado Historical Society

Colorado State University Libraries
Cumbres and Toltec Scenic Railroad Commission
Denver Art Museum
Denver Museum of Nature and Science
Denver Public Library
Fort Collins Public Library
Historic Georgetown
Historic Parish House
James A. Michener Library, University of Northern Colorado
Kauffman House/Grand Lake Area Historical Society
Pueblo County Historical Society
Regis University Library
U.S. Air Force Academy Library System
Western State College of Colorado Libraries
Wheat Ridge Historical Society
Wings Over the Rockies Museum, Hangar 1

Connecticut

American Clock and Watch Museum
Bridgeport Public Library Historical Collections
Central Connecticut State University Library
Charles E. Shain Library
Children's Museum of Southeastern Connecticut
Connecticut Electric Railway Association, Inc.
Connecticut Historical Society
Connecticut State Library
Fairfield Historical Society
Florence Griswold Museum
Jewish Historical Society of New Haven
Manchester Historical Society
Mattatuck Museum
Mystic Seaport - The Museum of America and the Sea
New Fairfield Historical Society
Peabody Museum of Natural History
Rose Farm Gallery
Shelton Historical Society
Slater Memorial Museum
Stonington Historical Society
Thomaston Historical Society
Trinity College Library
U.S. Coast Guard Museum
University of Connecticut Libraries
Winchester Historical Society
Yale University Art Gallery
Yale University Library

District of Columbia

Anacostia Museum and Center for African American History, Smithsonian Institution
 Anderson House Museum/Society of Cincinnati
 Architect of the Capitol-Curator's Office
 Archives of American Art, Smithsonian Institution
 Arthur M. Sackler Gallery/Freer Gallery of Art, Smithsonian Institution
 Bender Library and Learning Resources Center
 Catholic University of America Libraries
 Center for Folklife and Cultural Heritage, Smithsonian Institution
 Corcoran Gallery of Art
 Dumbarton Oaks
 General Services Administration Fine Arts Program
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution
 Horticulture Collections Management and Education, Smithsonian Institution
 Library of Congress
 National Air and Space Museum, Smithsonian Institution
 National Archives and Records Administration
 National Gallery of Art
 National Geographic Society Library
 National Museum of American History, Smithsonian Institution
 National Museum of Natural History, Smithsonian Institution
 National Museum of the American Indian, Smithsonian Institution
 National Portrait Gallery, Smithsonian Institution
 National Postal Museum, Smithsonian Institution
 National Zoological Park, Smithsonian Institution
 Naval Historical Center
 Smithsonian American Art Museum, Smithsonian Institution
 Smithsonian Institution Archives
 Textile Museum
 The Phillips Collection
 U.S. Army Center of Military History
 U.S. Capitol Collections
 U.S. House Collection

Delaware

Cultural and Recreational Services Section,
 Delaware Division of Parks and Recreation
 Delaware Art Museum

Delaware Museum of Natural History
 Delaware State Museums
 Lewes Historical Society
 Lombardy Hall Foundation
 New Castle Historical Society
 Rehoboth Art League
 University Museums, University of Delaware
 Winterthur Museum, Garden and Library

Florida

Anton Brees Carillon Library, Historic Bok Sanctuary
 Archives and Record Services, City of Tampa
 Bureau of Natural and Cultural Resources,
 Florida Division of Recreation and Parks
 Colonial Spanish Quarter Museum
 Fairchild Tropical Garden Library/Archives
 Florida Holocaust Museum
 Florida Museum of Natural History
 Florida State University Libraries
 Historic Bok Sancturay
 Historical Museum of Southern Florida
 John and Mable Ringling Museum of Art
 Miami-Dade Public Library
 Museum of Arts and Sciences/Center for Florida
 History
 Museum of Florida History
 National Museum of Naval Aviation
 Norton Museum of Art
 Orange County Regional History Center
 Orlando Museum of Art
 Pinellas County Historical Society
 Rollins College Library
 Salvador Dali Museum
 Samuel P. Harn Museum of Art, University of
 Florida
 Stuart Heritage Museum
 Tallahassee Museum of History and Natural Science
 The Bailey-Matthews Shell Museum
 The Barnacle Historic State Park
 U.S. Space Walk of Fame Foundation
 University of Florida Libraries

Georgia

Andersonville National Historic Site
 Atlanta History Center
 Bryan-Lang Historical Library
 Emory University Libraries
 Fort Morris State Historic Site
 Georgia Museum of Art

Hammonds House Galleries
High Museum of Art
Jimmy Carter Library and Museum
Madison-Morgan Cultural Center
Ocmulgee National Monument
Polk County Historical Society
Robert W. Woodruff Library, Atlanta University
Center
Rome Area History Museum
Special Collections Department, Georgia State
University Library
Steffen Thomas Museum and Archives
Troup County Historical Society and Archives
University of Georgia Libraries

Guam

Guam Public Library System

Hawaii

Bishop Museum
Celtic Evangelical Church
Hawaii State Archives
Honolulu Academy of Arts
Kona Historical Society
Lahaina Restoration Foundation
National Tropical Botanical Garden
University of Hawaii Libraries

Iowa

Amana Heritage Society
Audubon County Historical Society
Blanden Memorial Art Museum
Coe College Library
Correctionville Museum
Council Bluffs Public Library
Des Moines Art Center
Dubuque Museum of Art
Figge Art Museum
Flynn Mansion at Living History Farms
Forest Park Museum
Grand Lodge of Iowa Masonic Library
Grand View College Library
Herbert Hoover Presidential Library and Museum
Historical Society of Marshall County
Iowa Wesleyan College Library
Johnson County Historical Society
Living History Farms
Luther College Anthropology Laboratory
Office of the State Archaeologist, University of Iowa

Putnam Museum of History and Natural Science
State Historical Society of Iowa
Union Pacific Railroad Museum
University of Iowa Libraries
University of Northern Iowa Gallery of Art
Vesterheim Norwegian-American Museum

Idaho

Bannock County Historical Museum
Ketchum Sun Valley Heritage and Ski Museum
Lemhi County Historical Museum
Special Collections and Archives, University of
Idaho Library
The Archives of Falconry

Illinois

Abraham Lincoln Presidential Library
Adler Planetarium and Astronomy Museum
American College of Surgeons Archives
Anthropology Museum, Northern Illinois University
Art Institute of Chicago
Butterworth Center and Deere-Wiman House
Canal and Region Historical Collection, Lewis
University
Chicago Botanic Garden
Chicago Historical Society
Chicago Public Library
Collinsville Historical Museum
Cook Memorial Public Library District
DuSable Museum of African American History
Elmhurst Historical Museum
Evanston Historical Society
Feehan Memorial Library, Mundelein Seminary
Flagg Township Historical Society and Museum
Galter Health Sciences Library
Gregg House Museum
Illinois and Michigan Canal Museum
Illinois State Museum
Illinois State Museum Chicago Gallery
Illinois Wesleyan University
John A. Logan College Museum
Joliet Area Historical Museum
Kline Creek Farm
Knox College Library
Lake County Discovery Museum
Lake Forest-Lake Bluff Historical Society
Lakes Region Historical Society
Laws of Nature Natural History Center
Lincoln Park Zoological Garden

Main Street Eldorado
 Milner Library, Illinois State University
 Naper Settlement
 Newberry Library
 Paul and Emily Douglas Library, Chicago State
 University
 Quincy Museum
 Ruby E. Dare Library, Greenville College
 Schiller Park Historical Society
 Spertus Museum of Judaica
 Spring Valley Nature Center and Heritage Farm
 The Morton Arboretum
 Ukrainian National Museum
 University Museum, Southern Illinois University
 University of Illinois at Urbana-Champaign
 Library
 Western Illinois University Art Gallery
 Wheaton College Libraries
 White County Historical Society

Indiana

B.F. Hamilton Library
 Children's Museum of Indianapolis
 Conner Prairie
 Eiteljorg Museum of American Indians and West-
 ern Art
 Gibson County Historical Society
 Hillforest Historical Foundation, Inc.
 Indiana Historical Society
 Indiana State Museum
 Indiana University Art Museum
 Indiana University Bloomington Libraries
 Indiana Veteran's Home Lawrie Library
 Indianapolis Museum of Art
 Indianapolis-Marion County Public Library
 International Circus Hall of Fame
 Jeffersonville Township Public Library
 Lake County Historical Society and Museum
 Marshall County Historical Society Inc.
 President Benjamin Harrison Home
 Wabash College Archives
 William H. Harrison Mansion
 William Hammond Mathers Museum

Kansas

Boot Hill Museum
 Dwight D. Eisenhower Library and Museum
 Ellsworth County Historical Society
 Ford County Historical Society/Mueller-Schmidt

House Museum
 Jackson County Historical Society
 Jewell County Historical Museum
 Kansas Museum of History
 Lowell D. Holmes Museum of Anthropology
 McPherson County Old Mill Museum
 Natural History Museum and Biodiversity
 Research Center
 Old Depot Museum
 Prairie Museum of Art and History
 Spencer Museum of Art
 Stafford County Historical Society
 University of Kansas Libraries
 Watkins Community Museum of History
 Wichita Art Museum

Kentucky

American Saddle Horse Museum Association
 Augusta Dils York House
 Bernheim Arboretum and Research Forest
 Highlands Museum and Discovery Center
 Hutchins Library, Berea College
 Kentucky Department of Parks
 Kentucky Historical Society
 Kentucky Library and Museum
 Liberty Hall Historic Site
 Louisville Zoological Garden
 Mount Saint Joseph Museum
 Northern Kentucky University Libraries
 Speed Art Museum
 University of Kentucky Libraries
 University of Louisville Libraries

Louisiana

Audubon Nature Institute
 Beauregard-Keyes House
 Historic New Orleans Collection
 Iberville Parish Library
 Louisiana Purchase Garden and Zoo
 Louisiana State University Libraries
 Middle American Research Institute, Tulane
 University
 New Orleans Museum of Art
 Northwestern State University of Louisiana
 Libraries
 R. W. Norton Art Gallery
 State Library of Louisiana
 Tulane University Libraries
 West Baton Rouge Museum

Massachusetts

Adams National Historical Park
Addison Gallery of American Art
American Antiquarian Society
Amherst Historical Society/Strong House
Museum
Archives and Special Collections, Mount Holyoke
College Library
Art Complex Museum
Beauport, Sleeper-McCann House, Historic New
England
Belchertown Historical Association
Berkshire Museum
Boston Athenaeum
Boston College Libraries
Boston Public Library
Botanical Museum and Herbaria, Harvard University
Buttonwoods Museum
Cape Cod National Seashore
Chesterwood
Codman House, Historic New England
Collections and Conservation Center, Historic
New England
Frederick Law Olmstead National Historic Site
Gordon Library
Gore Place Society, Inc.
Hampshire College Library
Harvard Historical Society
Harvard University Art Museums
Harvard University Library
Heritage Museums and Gardens
Hingham Historical Society
Isabella Stewart Gardner Museum
John F. Kennedy Library and Museum
Library and Archives, Historic New England
Longfellow National Historic Site
Marine Biological Laboratory and Woods Hole
Oceanographic Institution Library
Martha's Vineyard Historical Society
Massachusetts Institute of Technology Libraries
Massachusetts Museum of Contemporary Art
Mattapoissett Historical Society
MIT List Visual Arts Center
MIT Museum
Mount Holyoke College Art Museum
Museum of Afro-American History
Museum of Comparative Zoology
Museum of Fine Arts
Museum of Fine Arts, Boston

Needham Historical Society
Newton History Museum
North Andover Historical Society
Old South Meeting House
Old Sturbridge Village
Otis House Museum
Peabody Institute Library Archives
Peabody Museum of Archaeology and Ethnology
Plimoth Plantation, Inc.
Pocumtuck Valley Memorial Association
Rose Art Museum
Rutland Historical Society
Sandy Bay Historical Society and Museum, Inc.
Smith College Libraries
Smith College Museum of Art
Springfield Armory National Historic Site
Springfield Science Museum
State Library of Massachusetts
Stephen Phillips Trust House
Sterling and Francine Clark Art Institute
Stonehill Industrial History Center
The Gibson Society, Inc.
The Mary Baker Eddy Library for the Betterment
of Humanity
The Norman Rockwell Museum at Stockbridge
University of Massachusetts at Amherst
Libraries
Willard House and Clock Museum
Williams College Libraries
Williams College Museum of Art
Worcester Art Museum

Maryland

Allegany County Historical Society
B&O Railroad Museum
Beneficial-Hodson Library, Hood College
Carroll County Farm Museum
City of Bowie Museums
College Park Airpark Museum
Compton School Museum
Jewish Museum of Maryland
Johns Hopkins University Libraries
Maryland Archeological Conservation Laboratory/
Jefferson Patterson Park and Museum
Maryland Historical Society
Mount Clare Museum House
National Capital Region, Museum Resource Center
National Library of Medicine
The Baltimore Museum of Art

University of Maryland Libraries
Walters Art Museum
Washington County Museum of Fine Arts

Maine

Art Gallery, University of New England
Bangor Public Library
Bowdoin College Library
Bowdoin College Museum of Art
Bustins Island Historical Society
Chewonki Foundation
Colby College Libraries
Colby College Museum of Art
Episcopal Diocese of Maine Archives
Farnsworth Art Museum and Wyeth Center
Maine Historical Society
Maine State Museum
Milbridge Historical Society
Monhegan Museum
Moosehead Historical Museum
Pejepscot Historical Society
Penobscot Nation Museum
Phillips Historical Society
South Portland Public Library
Thuya Gardens
University of Maine Library
Waterville Historical Society

Michigan

Albion College Library
Bay County Historical Society
Bentley Historical Library
Burton Historical Collections at the Main Branch,
Detroit Public Library
Central Michigan University Libraries
Cranbrook Institute of Science
Detroit Historical Museum
Finnish-American Historical Archives
Flint Institute of Arts
Gerald R. Ford Museum
Grand Rapids Public Library
Grand Traverse Lighthouse Museum
Holland Museum
Jesse Besser Museum
Kalamazoo Valley Museum
Kettering University Archives
Michigan Historical Center
Michigan State University Museum
Montague Museum

Muskegon Museum of Art
Pictured Rocks National Lakeshore
Raven Hill Discovery Center
The Detroit Institute of Arts
The Henry Ford
University of Michigan Herbarium
University of Michigan Museum of Anthropology
University of Michigan Museum of Art
Van Wylen Library, Hope College

Minnesota

Anoka County Historical Society
Chippewa County Historical Society
Cokato Museum
Flaten Art Museum
Freeborn County Historical Society
Goodhue County Historical Society
Martin Luther College Library
Minneapolis Public Library
Minnesota Historical Society
Olmsted County Historical Society
Rockford Area Historical Society
Roseau County Historical Museum and Interpretive Center
Science Museum of Minnesota
The Minneapolis Institute of Arts
University of Minnesota Libraries
University of St. Thomas Art History Collection
Washington County Historic Courthouse

Mississippi

Division of Library and Information Resources,
Jackson State University Libraries
Lauren Rogers Museum of Art
Meridian Museum of Art
Mississippi State Department of Archives and History

Missouri

Christian County Library
Community of Christ
Episcopal Diocese of Missouri Archives
Harry S. Truman Library and Museum
Henry County Museum and Cultural Arts Center
Hugh Stephens Library, Stephens College
Inman E. Page Library
Kamphoefner House
Missouri Botanical Garden
Missouri Historical Society

Missouri State Museum
Museum of Art and Archaeology, University of
Missouri-Columbia
Nelson-Atkins Museum of Art
Nodaway County Historical Society
Saint Louis Public Library
Saint Louis Science Center
Saint Louis University Libraries
State Historical Society of Missouri
University of Missouri Museum of Anthropology
Washington University Bernard Becker Medical
Library
Washington University Libraries
Western Historical Manuscript Collection, Uni-
versity of Missouri-Columbia
Wild Canid Survival and Research Center

Montana

Archie Bray Foundation for the Ceramic Arts
Butte-Silver Bow Public Archives
Fly Fishing Discovery Center
Headwaters Heritage Museum
Hockaday Museum of Art
K. Ross Toole Archives, University of Montana
Montana Historical Society
Montana Museum of Art and Culture
Museum of the Rockies
O'Fallon Historical Museum
Yellowstone Art Museum

Northern Mariana Islands

Commonwealth of the Northern Mariana Islands
Museum of History and Culture

Nebraska

Community Historical Center and Museum
Dawson County Historical Society
Fairbury City Museum
G. W. Frank House
Mari Sandoz High Plains Heritage Center
Nebraska Library Commission
Nebraska State Historical Society
Rock County Historical Society
Saunders County Historical Complex
Sheldon Memorial Art Gallery and Sculpture Garden
University of Nebraska-Lincoln Libraries
University Place Art Center
Verdigre Heritage Museum
Washington County Historical Association

Wood River Valley Historical Society

Nevada

Archaeological Collections, University of Nevada,
Las Vegas
Douglas County Historical Society
Liberace Museum
Nevada Historical Society
Nevada Museum of Art
Nevada State Museum and Historical Society
Northeastern Nevada Museum
Sparks Heritage Foundation and Museum
Special Collections and Archives Department,
University of Nevada-Reno Libraries
Spring Mountain Ranch State Park
University of Nevada, Las Vegas Libraries
Virgin Valley Heritage Museum

New Hampshire

Canterbury Shaker Village
Currier Museum of Art
Hampton Historical Society
Historical Society of Cheshire County
Hood Museum of Art
Horatio Colony House Museum and Nature Preserve
New Hampshire Historical Society
New Hampshire State Library
Saint-Gaudens National Historic Site
Strawbery Banke Museum
The Art Gallery, University of New Hampshire
University Museum, University of New Hampshire
Whipple House Museum/Ashland Historical Society

New Jersey

Allaire Village, Inc.
Collingswood Free Public Library
Edison National Historic Site
Historical Society of Princeton
New Jersey Historical Society
New Jersey Room, Business Research Library
New Jersey State Museum
Passaic County Community College Art Galleries
Paterson Free Public Library
Rutgers University Libraries
The Newark Museum

New Mexico

Anderson Museum of Contemporary Art
Carlsbad Museum and Art Center

Georgia O’Keeffe Museum
 Hubbard Museum of the American West
 Los Alamos County Historical Museum
 Maxwell Museum of Anthropology
 Millicent Rogers Museum of Northern New Mexico
 Museum of New Mexico
 New Mexico Farm and Ranch Heritage Museum
 New Mexico State Records Center and Archives
 Randall Davey Audubon Center
 Roswell Museum and Art Center Library
 San Juan County Archaeological Research Center
 at Salmon Ruins
 Thomas Branigan Memorial Library
 Tinkertown Museum
 University of New Mexico University Libraries
 Vietnam Veterans National Memorial

New York

American Folk Art Museum
 American Museum of Natural History
 Bayside Historical Society
 Brooklyn Botanic Garden
 Brooklyn Historical Society
 Brooklyn Museum
 Canajoharie Library and Art Gallery
 Cayuga Museum of History and Art
 Chautauqua County Historical Society
 Chenango County Historical Society
 Columbia County Historical Society
 Columbia University Libraries
 Cooper-Hewitt, National Design Museum, Smithsonian Institution
 Cornell University Library
 Cradle of Aviation Museum
 Department of Biological Sciences, State University of New York
 Dowd Fine Arts Gallery, State University of New York College at Cortland
 Franklin D. Roosevelt Presidential Library and Museum
 Frick Collection
 George Eastman House International Museum of Photography and Film
 Godwin-Ternbach Museum
 Halsey Thomas House and Southampton Historical Museum
 Heckscher Museum of Art
 Herbert F. Johnson Museum of Art
 Herkimer County Historical Society

Historical Society of Newburgh Bay and the Highlands
 Hofstra University Special Collections
 Ischua Valley Historical Society
 Jewish Museum
 Leo Baeck Institute
 Lorenzo State Historic Site
 Marcella Sembrich Opera Museum
 Martin House Restoration Corporation
 Metropolitan Museum of Art
 Morris Raphael Cohen Library, City College of the City University of New York
 Morris-Jumel Mansion
 Museum at the Fashion Institute of Technology
 Museum of Arts and Design
 Museum of Jewish Heritage - A Living Memorial to the Holocaust
 Museum of Modern Art
 Museum of the City of New York
 National Baseball Hall of Fame and Museum
 New Museum of Contemporary Art
 New York Academy of Medicine Library
 New York Historical Society
 New York State Museum
 New York University Libraries
 Old Fort Niagara Association
 Palmyra Historical Museum
 Pierpont Morgan Library
 Queen Sofia Spanish Institute, Inc.
 Rare Books and Special Collections Library, University of Rochester Libraries
 Raynham Hall Museum
 Rochester Museum and Science Center
 Rome Historical Society
 Roosevelt - Vanderbilt National Historic Sites
 Rose Museum at Carnegie Hall
 Sackets Harbor Battlefield State Historic Site
 Sagamore Hill National Historic Site
 Saint John Fisher College Lavery Library
 Senate House State Historic Site
 Seneca Falls Historical Society
 Seward House
 Six Nations Indian Museum
 Skidmore College Libraries
 Solomon R. Guggenheim Museum
 Somers Historical Society
 Staatsburgh State Historic Site
 Staten Island Historical Society
 Strong Museum

The Center for Jewish History
The Explorers Club Library and Archives
The Frances Lehman Loeb Art Center, Vassar College
The Handweaving Museum and Arts Center
The Landmark Society of Western New York
The Lewiston Museum
The New York Botanical Garden
The Parrish Art Museum
The Research Libraries, The New York Public Library
The Yager Museum
University Art Museum, University at Albany, State University of New York
University at Albany, State University of New York Libraries
University at Buffalo, State University of New York Libraries
Wallace Library, Rochester Institute of Technology
Washington's Headquarters State Historic Site
Waterloo Library and Historical Society
Wayne County Historical Society
Whaling Museum Society
William Pryor Letchworth Museum

North Carolina

Ackland Art Museum
Asheville Art Museum
Asheville-Buncombe Library System
Battleship North Carolina
Cape Fear Museum
Dr. Josephus W. Hall House
Duke University Libraries
Forsyth County Public Library
Greensboro Historical Museum
Hickory Museum of Art, Inc.
Horizons Unlimited
James Addison Jones Library/Brock Museum
Mint Museum of Art
North Carolina Collection Gallery, University of North Carolina
North Carolina Maritime Museum at Southport
North Carolina Museum of Art
North Carolina Museum of History
North Carolina State Archives
North Carolina State Museum of Natural Sciences
North Carolina Wesleyan Pearsall Library
Old Wilkes Jail
Reynolda House Museum of American Art
Sampson-Livermore Library, University of North

Carolina, Pembroke
Sarah P. Duke Gardens, Duke University
Schiele Museum of Natural History, Inc.
Sciworks of Forsyth County
Tryon Palace Historic Sites and Gardens
University Galleries, North Carolina A&T State University
University of North Carolina-Chapel Hill Library

North Dakota

Chahinkapa Zoo
Grand Forks Public City-County Library
Plains Art Museum
Three Affiliated Tribes Museum
University of North Dakota Library
Wells County Historical Society

Ohio

Athens County Historical Society and Museum
Aurora Historical Society, Inc.
Barberton Public Library
Bedford Historical Society Museum and Library
Belpre Historical Society
Bosveld Library on Applied Poetry
Cincinnati Art Museum
Cincinnati Museum Center at Union Terminal
Cleveland Museum of Art
Cleveland Museum of Natural History
Cleveland Public Library
Cleveland State University Library
Clinton County Historical Society and Museum
Columbus Zoo and Aquarium
COSI Columbus
Dayton Metro Library
Dayton Society of Natural History
Greene County Historical Society
Heritage Village Museum
Historic Costume and Textiles Collection, Ohio State University
Kelton House Museum and Garden
Kent State University Museum
Kinsman Historical Society
Lakeside Heritage Society
Lakewood Historical Society
Licking County Historical Society
Logan County Historical Society and Museum
Marblehead Lighthouse Historical Society
Marion County Historical Society
Merry-Go-Round Museum

Miami University Art Museum
 Minerva Public Library
 Nature Center at Shaker Lakes
 Oberlin College Archives
 Oberlin College Libraries
 Ohio Historical Society
 Public Library of Cincinnati and Hamilton
 County
 Seville Historical Society
 Sisters of Charity of Cincinnati
 Slovak Institute and Reference Library
 Stan Hywet Hall and Gardens
 Stark County District Library
 Taft Museum of Art
 Toledo Zoo
 University of Cincinnati Libraries
 Western Reserve Historical Society
 Wyandot County Historical Society

Oklahoma

Break O'Day Farm and Metcalfe Museum, Inc.
 Cherokee Heritage Center
 Creek Council House Museum
 Gilcrease Museum
 Museum of the Red River
 Newkirk Community Museum
 Oklahoma City Museum of Art
 Oklahoma City National Memorial
 Oklahoma Department of Libraries
 Percussive Arts Society
 Philbrook Museum of Art
 Sam Noble Oklahoma Museum of Natural History
 Tulsa Zoo and Living Museum
 Waynoka Historical Society
 William Fremont Harn Gardens

Oregon

Echo Historical Museum
 Hallie Ford Museum of Art
 Library and Media Services
 North Lincoln County Historical Museum
 Oregon Air and Space Museum
 Oregon Historical Society
 Oregon State University Libraries
 Pine Valley Community Museum
 Portland Art Museum
 Portland Police Historical Society
 Portland State University Libraries
 Tillamook County Pioneer Museum

Willamette University Libraries

Pennsylvania

Academy of Natural Sciences of Philadelphia
 American Philosophical Society Library
 Barnes Foundation
 Bartram's Garden
 Brandywine River Museum
 Carnegie Museum of Art
 Carnegie Museums of Natural History
 Center for American Music, University of Pittsburgh
 Chester County Historical Society
 College of Physicians of Philadelphia
 Equinunk Historical Society
 Everhart Museum of Natural History, Science and
 Art
 Fireman's Hall Museum
 Francis Harvey Green Library
 Franklin Institute
 Franklin Public Library
 Frick Art and Historical Center
 Gettysburg National Military Park
 Governor Wolf Historical Society
 Herbarium, Biology Department, Slippery Rock
 University
 Historic Shaefferstown
 Historical Society of Berks County
 Historical Society of Pennsylvania
 Historical Society of the Phoenixville Area
 Historical Society of Western Pennsylvania
 Huntingdon County Historical Society
 Independence National Historical Park
 King's College D. Leonard Corgan Library
 Lackawanna Historical Society
 Lancaster County Historical Society
 Libraries at the University of Pittsburgh
 Library Company of Philadelphia
 Longwood Gardens
 Luzerne County Historical Society
 Martin Art Gallery
 Mill Grove Audubon Center
 Mütter Museum
 Northampton County Historical and Genealogical
 Society
 Northern York County Historical and Preserva-
 tion Society
 Old York Road Historical Society
 Pennsylvania Academy of the Fine Arts
 Pennsylvania Historical and Museum Commission

Pennsylvania Hospital Archives
Pennsylvania State University Libraries
Pennypacker Mills
Philadelphia Museum of Art
Philadelphia Sketch Club
Philip Schaff Library
Please Touch Museum
Reading Company Technical and Historical Society
Rosenbach Museum and Library
Ryerss Museum and Library
Sayre Historical Society
Schwenkfelder Library and Heritage Center
Shadek-Fackenthal Library, Franklin & Marshall
College
Sisters of the Holy Family of Nazareth
The Conestoga Area Historical Society
The Fabric Workshop and Museum
The Print Center
Uniontown Public Library
University of Pennsylvania Museum of Archaeol-
ogy and Anthropology
Wagner Free Institute of Science
Wharton Esherick Museum
Wood Turning Center
Woodmere Art Museum

Puerto Rico

Archivo General de Puerto Rico
Cayey University College Library
Museo de Arte de Ponce
Museo de las Americas
Museum of Contemporary Art of Puerto Rico
San Juan National Historic Site

Rhode Island

James P. Adams Library, Rhode Island College
Little Compton Historical Society
Newport Restoration Foundation
Providence Public Library
Rhode Island Historical Society
Rhode Island State Archives
The Rhode Island School of Design Museum

South Carolina

Anderson College Library
Beaufort County Public Library System
Central Heritage Society
Cheraw Lyceum Museum
Clemson University Library

Florence Museum of Art, Science and History
Kaminski House Museum
Pendleton Historic Foundation
South Carolina Cotton Museum Inc.
South Carolina State Museum
Winthrop University Galleries

South Dakota

Codington County Historical Society
Dakota Sunset Museum
Daleburg Lutheran Church Archive Committee
Heritage Center Inc.
Kaiser-Ramaker Library, North American Baptist
Seminary
Karl E. Mundt Library, Dakota State University
Mammalogy Teaching Collection, South Dakota
State University
Moody County Historical Society
Museum of the South Dakota State Historical
Society
South Dakota Art Museum
Washington Pavilion of Arts and Science

Tennessee

Belle Meade Plantation
Chattanooga African American Museum
Fisk University Library
Knox County Public Library System
Nashville Public Library
National Ornamental Metal Museum
Rocky Mount Museum
Tennessee State Museum
The Dixon Gallery and Gardens
University of Tennessee Libraries
Vanderbilt University Libraries
Washington County-Jonesborough Library

Texas

Armstrong Browning Library, Baylor University
Art Museum of Southeast Texas
Austin Public Library
Botanical Research Institute of Texas
Buffalo Gap Historic Village
Childress County Heritage Museum
Collin County Historical Society, Inc./Collin
County History Museum
Dallas Museum of Art
Dallas Public Library
Deaf Smith County Historical Society

El Paso Museum of Art
 El Paso Public Library
 Ethel L. Whipple Memorial Library
 Farmers Branch Manske Library
 Fayette Public Library
 Fort Concho National Historic Landmark
 Fort Richardson State Historical Park
 Fulton Mansion
 Gladys City Boomtown
 Gregg County Historical Museum
 Harry Ransom Humanities Research Center
 Horlock History Center and Museum
 Jack S. Blanton Museum of Art
 Kell House Museum
 Lady Bird Johnson Wildflower Center
 Lyndon Baines Johnson Library and Museum
 McFaddin-Ward House
 McNamara House Museum
 Museum of Fine Arts Houston
 Panhandle-Plains Historical Museum
 Quitman Public Library
 Rice University
 San Antonio Museum of Art
 Sherman County Depot Museum
 Special Collections/Archives Department, Prairie
 View A&M University
 Stark Museum of Art
 Texas A&M University Libraries
 Texas Archeological Research Laboratory
 Texas Medical Center Library
 Texas State Library and Archives Commission
 Texas Tech University Museum
 The Art Studio, Inc.
 The University of Texas at Austin Libraries
 U.S. Army Medical Department Museum
 University of Texas at Arlington Library
 University of Texas at El Paso Library

U.S. Virgin Islands

Virgin Islands National Park

Utah

Heritage Museum of Layton
 J. Willard Marriott Library, University of Utah
 John Wesley Powell River History Museum
 Museum of Natural Science
 Nora Eccles Harrison Museum of Art
 Salt Lake City Arts Council
 Territorial Statehouse State Park Museum

Utah Museum of Fine Arts
 Utah State Historical Society

Virginia

Allen E. Roberts Masonic Library and Museum
 Amelia County Historical Society
 Amherst County Museum
 Boatwright Memorial Library, University of
 Richmond
 Chesapeake & Ohio Historical Society
 Chrysler Museum of Art
 Colonial National Historical Park
 Colonial Williamsburg
 Department of Geology and Environmental Sci-
 ence, James Madison University
 Fairfax County Public Library
 Franklin County Historical Society
 Hampton University Museum and Archives
 Highland Historical Society
 James Graham Leyburn Library, Washington and
 Lee University
 Lee Chapel and Museum
 Maier Museum of Art
 Melvin Sabshin Library and Archives
 Monticello
 Mount Vernon
 Museum of the Confederacy
 Petersburg Museums
 Powhatan County Historical Society
 Science Museum of Virginia-Danville Science
 Center
 The Library of Virginia
 U.S. Army Quartermaster Museum
 Valentine Richmond History Center
 Virginia Commonwealth University Libraries
 Virginia Historical Society
 Virginia Living Museum
 Virginia Museum of Fine Arts

Vermont

Birds of Vermont Museum
 Chimney Point State Historic Site
 Fairbanks Museum and Planetarium
 Isle La Motte Historical Society
 Lake Champlain Maritime Museum
 Mount Holly Community Historical Museum
 North Hero Historical Society
 Pittsford Historical Society
 Plymouth Historical Society

Rokeby Museum
Shelburne Museum
St. Johnsbury Athenaeum
The Bennington Museum

Washington

Burke Museum of Natural History and Culture
Camp 6 Logging Museum
Chewelah Historical Museum
Colville Tribal History Repository, Archives and
Museum
Des Moines Historical Society
Kitsap County Historical Society
Lopez Island Historical Museum
Maryhill Museum of Art
Museum of History and Industry
North Clark Historical Museum
Seattle Art Museum
Skagit County Historical Museum
Sky Valley Historical Society
University of Washington Libraries
Washington State Historical Society
Whatcom Museum of History and Art
Whitman College Libraries

Wisconsin

Archives and Area Research Center, University of
Wisconsin-Parkside
Arvid E. Miller Memorial Library/Museum
Bay Beach Wildlife Sanctuary
Boerner Botanical Gardens
Buffalo County Historical Society
Charles A. Wustum Museum of Fine Arts
Charles Allis/Villa Terrace Art Museums
Door County Maritime Museum
Elvehjem Museum of Art
Fox Lake Historical Museum
Historic Indian Agency House
John Michael Kohler Arts Center
Lacrosse County Historical Society
Logan Museum of Anthropology
Marathon County Public Library
Marquette University Libraries
Merrill Historical Museum
Milwaukee Art Museum
Milwaukee Public Library

Milwaukee Public Museum
Oneida Nation Museum
Oshkosh Public Museum
Outagamie County Historical Society
Racine Art Museum
Sinsinawa Dominican Archives
University of Wisconsin-Madison General
Library System
Wisconsin Historical Society
Wisconsin Maritime Museum
Wright Museum of Art

West Virginia

Avampato Discovery Museum
Harpers Ferry National Historical Park
West Augusta Historical Society
West Virginia Division of Culture and History
West Virginia University Libraries

Wyoming

American Heritage Center
Buffalo Bill Historical Center
Grand Encampment Museum Inc.
Homesteaders Museum
Museum of the Mountain Men
National Museum of Wildlife Art
University of Wyoming Insect Museum
Wyoming State Museum
Yellowstone National Park Heritage and Research
Center

* In addition, 107 institutions asked to remain anonymous.

Appendix C—Heritage Health Index Survey Background and Methodology

The Heritage Health Index involved extensive planning to ensure that it collected accurate data on collections of all kinds held by institutions of all types and sizes. The survey was planned with the advice of an Institutional Advisory Committee of 35 associations and federal agencies that serve collecting institutions (Appendix D). The questionnaire was developed in consultation with 66 leading collections professionals who provided insight on the most pressing issues facing collections of various media (Appendix E). Heritage Preservation hired RMC Research Corporation, a firm experienced in government and non-profit sector studies, to conduct the survey distribution, data collection, and analysis.

In August 2004, the Heritage Health Index was distributed to 14,594 U.S. museums, libraries, archives, historical societies, archaeological repositories, and scientific research organizations from the 35,000 collecting institutions that Heritage Preservation identified. The survey population included organizations that hold collections “that are a permanent part of (its) holdings or for which (it has) accepted preservation responsibility.”¹ Having an accurate count of institutions was crucial to determining the number of institutions that should be included in the sample to yield statistically valid results about all U.S. collections.

Heritage Preservation invested significant time in the creation of the Heritage Health Index sampling frame, which grew to about 35,000 entries. Two sources formed the basis for the Heritage Health Index institutional population list: a database provided by IMLS of more than 18,000 museums and historical societies compiled from state and regional museum association lists and

a commercially available mailing list from DM2 that included library contacts used in creating the American Library Directory. These lists were then crosschecked against many other sources, and additions and changes were made.

As part of its research on the survey population, Heritage Preservation identified 500 institutions that hold such large and significant collections that their participation was essential to ensure the survey data was truly representative of U.S. collections. This list of 500 targeted institutions was vetted by project advisers and balanced by type and state of institution; it included all state libraries, museums, archives, and historical societies. Heritage Preservation staff and board members worked closely with these 500 institutions to encourage participation. This group of 500 included 72 museums from the Luce Foundation’s lists. An additional 115 museums identified by the Luce Foundation were included in a second group of 900 institutions that all received the survey. Heritage Preservation’s survey research firm, RMC Research Corporation, then drew the remaining Heritage Health Index sample randomly, making sure there was proportional representation based on type (archives, historical society, museum, library, and archaeological repository/scientific research collections) and state. The remaining 26 museums identified by Luce as having American art were included in the random sample group.

The final survey sample was 15,300. All institutions in the sample were notified by phone that they had been selected to participate so the Heritage Health Index survey would be expected by mail. These phone calls also confirmed the institution’s director, current address, and e-mail.

1. Heritage Preservation did not include the following institutions unless directory sources indicated they held permanent collections of rare, special, or archival collections: elementary, secondary school, two-year college, hospital, prison, and branch public libraries, and record centers, such as county clerk offices. Because the Heritage Health Index focused on collections in the public trust, for-profit organizations, such as law firm, newspaper, corporate, and engineering firm libraries, were excluded from the survey. Although the questionnaire did not include questions about living collections, arboretums, aquariums, botanical gardens, nature centers, and zoos were included in the study population because they often have non-living collections. See Chapter 1, “Heritage Health Index Development,” in *A Public Trust at Risk: The Heritage Health Index Report on the State of America’s Collections*, pp. 8-9.)

Phone verification resulted in changes or corrections to 36% of the screened sample.² Because of these changes, the survey was ultimately sent to 14,594 collecting institutions. In distributing the survey, additional out of operation or non-eligible institutions were identified, resulting in adjustments to the final Heritage Health Index study population. The Heritage Health Index data is based on a total population of 30,827 institutions.³

The Heritage Health Index surveys were mailed on August 16, 2004. They included a letter signed by Heritage Preservation President Lawrence L. Reger and then IMLS Director Robert S. Martin, Ph.D, and a list of the Institutional Advisory Committee members that endorsed the project (Appendix F). The package also included instructions and Frequently Asked Questions, a unique online password, a flyer about accessing the Heritage Health Index online, and a return postage-paid envelope for those choosing to submit the survey on paper. Institutions were asked to submit data by October 12, 2004. A month after the surveys were mailed, reminder/thank-you postcards were sent to all institutions. Heritage Preservation made personal reminder calls to the targeted group of 500 institutions and some of the institutions in the second targeted group of 900. Several weeks later, a reminder letter announcing a deadline extension and including each institution's online password was sent to all institutions that had not yet responded. RMC sent out two final e-mail reminders. Heritage Preservation allowed two extension dates, with a final cut-off of December 15, 2004. Data was collected from mid-August 2004 until December 15, 2004, from online entries and from RMC staff who entered paper survey returns via the online survey. All data passed through the quality control data checks within the online data entry system. Almost three quarters (73%) of the institutions chose to submit data using the Web-based survey.

The Heritage Health Index survey received a 24% response rate overall and a 90% response rate from 500 of the nation's largest and most significant collections. Response rates were balanced by type of institution (archives, libraries, historical societies, museums, and archaeological repositories/scientific research collections) and by region of the country.⁴ Overall, the Heritage Health Index data has a margin of error of +/- 1.5%.

On December 6, 2005, Heritage Preservation published a summary of the Heritage Health Index results in *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections*, an illustrated booklet. A full report with graphs and tables was also posted at www.heritagehealthindex.org. *A Public Trust at Risk* and the Web site feature case studies that describe the conservation challenges and successes of institutions throughout the United States. The *A Public Trust at Risk* booklet was provided to all survey participants, as well as members of Congress, foundations, and national and state associations and government agencies that support the work of archives, libraries, historical societies, museums, archaeological repositories, and scientific research organizations. More than 18,500 copies have been distributed as of August 2006.

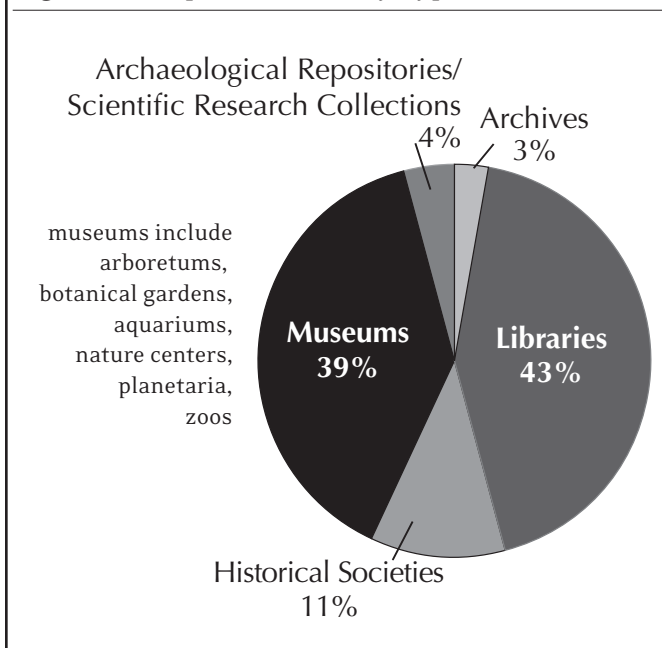
Data Categories and Analysis

In viewing the data, Heritage Preservation grouped institutions into the five institutional types by which the survey sample was stratified: archives, libraries, historical societies, museums, and archaeological repositories/scientific research collections. Viewing the data this way results in a low margin of error (from +/- 2.3% for museums to +/-5.5% for archives), and so it is used most frequently in the Heritage Health Index reporting. Figure C.1 shows how institutions are represented in the Heritage Health Index data overall.

2. See Chapter 2, "Heritage Health Index Methodology," in *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections*, p. 11.

3. See Chapter 2, "Heritage Health Index Methodology," in *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections*, p. 20.

4. See Chapter 2, "Heritage Health Index Methodology," in *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections*, pp. 14-15.

Figure C.1 Representation by Type of Institution

In some instances, it is useful to view data by specific institutional type. Heritage Preservation initially viewed the Heritage Health Index data by the 21 types of institutions listed in question B1, which asked participants to select their primary function or service. However, viewing the data by that many categories was cumbersome and, in the case of some groups (e.g., children's museums, arboretums, aquariums), statistically insignificant because the data was based on few responses.

Heritage Preservation, in consultation with IMLS staff, identified types of institutions that had similar findings and whose data could be aggregated and narrowed the list of 21 institutional types to these 10 categories:

1. archives
2. public libraries
3. special libraries (includes law, hospital, and religious libraries and libraries for the blind and handicapped)
4. academic libraries
5. independent research libraries (includes

6. national and state libraries)
6. historical societies
7. art museums
8. history museums/historic sites/other museums (includes historic houses/sites, history museums, living history museums, general museums, specialized museums, children's museums)
9. science museums/zoos/botanical gardens (includes natural history museums, science/technology museums, nature centers, planetariums, observatories, arboretums, botanical gardens, aquariums, zoos)
10. archaeological repositories/scientific research collections (institutions that would not be classified as museums by IMLS's definition).

The representation by specific type is illustrated in Figure C.2.

To compare like institutions, Heritage Preservation used budget and collection size data to categorize institutions by size. Figure C.3 shows the representation of the Heritage Health Index data by large, medium, and small institutions. When available, Heritage Preservation adapted definitions of size from other professional associations' publications or surveys to make the Heritage Health Index as comparable to other studies as possible. The definitions were reviewed and approved by IMLS staff and other project advis-

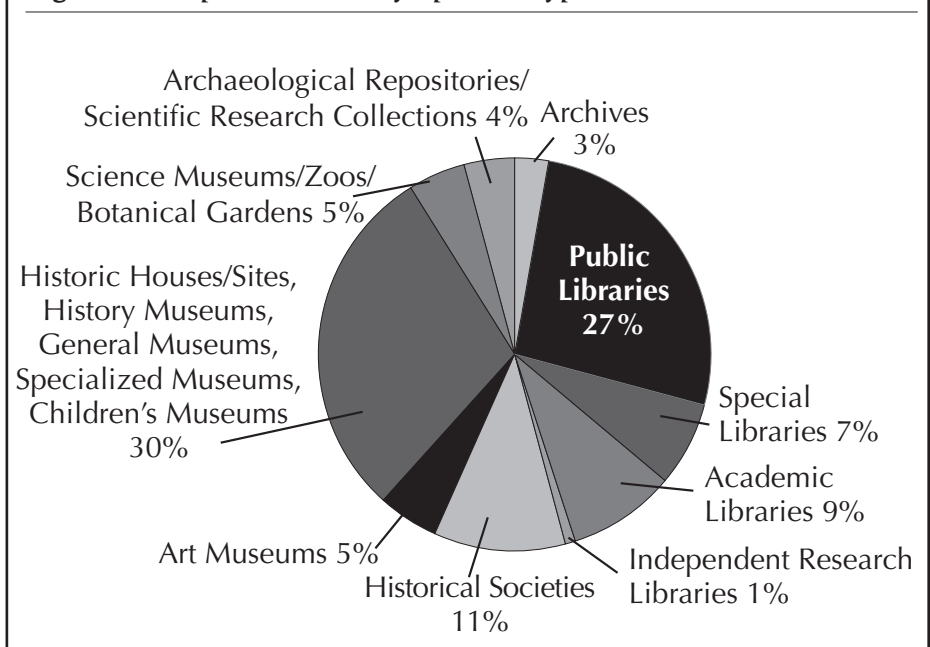
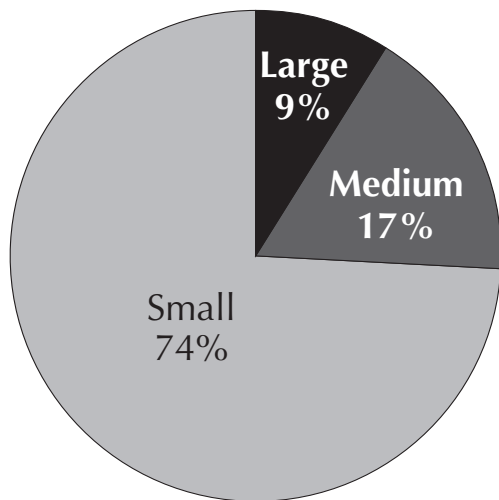
Figure C.2 Representation by Specific Type of Institution

Figure C.3 Representation by Size



ers. The following definitions pertain to the institutions most heavily represented in the American art data:⁵

Museums

The size of museums was determined by the institutional budget reported in the Heritage Health Index. Definitions are based on what the American Association of Museums had used in several reports, such as the 1989 National Museum Survey and the biennial AAM Museum Financial Information surveys (last used in the 1999 study). Dollar figures, not updated since 1989, have been adjusted for inflation. If institutional budget information was not provided for museums, the 2005 Official Museum Directory was consulted for staff size and used to place museums in size categories with large = more than 10 full time paid staff, medium = 4-10 full time paid staff, and small = 3 or fewer full time paid staff.

Arboretums, Botanical Gardens, Art Museums, Children’s Museums

Large	institutional budget more than \$1,500,000
Medium	institutional budget \$300,000-\$1,500,000
Small	institutional budget less than \$300,000

General Museums, Historic House/Sites, History Museums, Historical Societies, Specialized Museums

Large	institutional budget more than \$1,500,000
Medium	institutional budget \$500,000-\$1,500,000
Small	institutional budget less than \$500,000

Academic and Independent Research Libraries

The size of academic and independent research libraries was based on the total volume holdings of respondents as reported in the 2004-2005 *American Library Directory*. Libraries reporting significant holdings in unbound sheets may have been moved to a larger category.

Large	more than 1,500,000 total volume holdings all members of the Association of Research Libraries most state libraries
Medium	250,000-1,499,999 total volume holdings all members of the Oberlin Group of Liberal Arts College Libraries remaining state libraries
Small	fewer than 250,000 total volume holdings

5. For full definitions, see Chapter 2, “Heritage Health Index Methodology,” in *A Public Trust at Risk: The Heritage Health Index Report on the State of America’s Collections*, pp. 17-19.

Appendix D—Heritage Health Index Institutional Advisory Committee

American Association for State and Local History
American Association of Museums
American Institute for the Conservation of Historic and Artistic Works
American Library Association
American Library Association/ALCTS Preservation and Reformatting Section
Association of Art Museum Directors
Association of Moving Image Archivists
Association of Regional Conservation Centers
Association of Research Libraries
Center for Arts and Culture
Council on Library and Information Resources
Getty Foundation
Institute of Museum and Library Services
Library of Congress
National Archives and Records Administration
National Association of Government Archives and Records Administrators
National Commission on Libraries and Information Science
National Conference of State Historic Preservation Officers
National Conference of State Museum Associations
National Endowment for the Arts
National Endowment for the Humanities
National Gallery of Art
National Historical Publications and Records Commission
National Park Service, Museum Management Program
National Preservation Institute
National Science Foundation
National Trust for Historic Preservation
Natural Science Collections Alliance
Regional Alliance for Preservation
RLG
Smithsonian Institution
Society for Historical Archaeology
Society for the Preservation of Natural History Collections
Society of American Archivists

Appendix E—Working Group Members*

Photographic materials

Chair, Debra Hess Norris, Director, Art Conservation Program, University of Delaware
Nora Kennedy, Conservator of Photographs, Metropolitan Museum of Art
Steve Puglia, Preservation and Imaging Specialist, National Archives and Records Administration
James Reilly, Director, Image Permanence Institute
Andrew Robb, Senior Photograph Conservator, Library of Congress
Grant Romer, Director of Conservation, George Eastman House
Deborah Willis, Professor of Photography & Imaging, New York University

Books, manuscripts, documents, maps, newspapers

Chair, Dianne van der Reyden, Senior Paper Conservator, Smithsonian Center for Materials Research and Education
Brenda Banks, Deputy Director, Georgia State Archives
Charles F. Bryan, Jr., Director, Virginia Historical Society (president-elect of American Association of State and Local History)
Richard Cameron, Director of State Programs, National Historical Publications and Records Commission
Sonja Jordan, Division Chief, Special Collections and Preservation, Chicago Public Library
Barclay Ogden, Head of Access/Preservation, University of California, Berkeley
Lorraine Olley, Executive Director of American Library Association-Library Administration and Management Association
Rodney Phillips, Director of the Humanities and Social Sciences Library, The New York Public Library

Paintings, prints, drawings

Chair, Barbara Heller, Head Conservator, Detroit Institute of Arts
Albert Albano, Executive Director and Head Paintings Conservator, Intermuseum Conservation Association
Rachel Allen, Deputy Director, Office of the Director, Smithsonian American Art Museum
Georgia Barnhill, Andrew W. Mellon Curator of Graphic Arts, American Antiquarian Society
Rebecca Buck, Registrar, Newark Museum
Maria Grandinette, Head, Conservation Treatment, Stanford University Libraries
Ross Merrill, Chief of Conservation, National Gallery of Art
Terrie Rouse, past President and CEO of African American Museum in Philadelphia

Anthropological and ethnographic objects

Chair, Jerry Podany, Head of Antiquities Conservation, Getty Museum
Marla C. Berns, Director, Fowler Museum of Cultural History, University of California Los Angeles
Judith Bittner, State Historic Preservation Officer, Office of History & Archeology, Alaska Department of Natural Resources
J. Claire Dean, Conservator, Dean & Associates Conservation Services
Jonathan Haas, MacArthur Curator, North American Anthropology, Field Museum
Jessica Johnson, Senior Objects Conservator, National Museum of the American Indian
Nancy Odegaard, Conservator, Arizona State Museum, University of Arizona
Robert Sonderman, Senior Staff Archeologist, Regional Archeology Program, Museum Resource Center, National Park Service

Furniture, textiles, historic objects

Chair, Sara Wolf, Director, Northeast Museum Services Center, National Park Service

Mary Jo Davis, Project Director, Vermont Collections Care Program

Sharon Fawcett, Deputy Assistant Archivist for Presidential Libraries, National Archives and Records Administration

Larry Franklin, Trustee, Panhandle-Plains Historical Museum

Mary Lou Hultgren, Curator, Hampton University Museum

Julie Reilly, Associate Director and Chief Conservator, Ford Conservation Center

Ralph Wiegandt, Conservator, Rochester Museum and Science Center

Moving images and recorded sound

Chair, Sarah Stauderman, Preservation Officer, Technical Services Division, Smithsonian Institution

Lisa Carter, Audio-visual Archivist, Special Collections & Archives, University of Kentucky

Alan Lewis, Subject Area Expert for Audiovisual Preservation, Special Media Archives Services, National Archives and Records Administration

Gregory Lukow, Assistant Chief, Motion Picture, Broadcasting & Recorded Sound Division, Library of Congress

Chris Paton, Archivist, Popular Music Collection, Georgia State University

Rowena Stewart, Executive Director, American Jazz Museum

Bonnie Wilson, Curator, Sound and Visual Collections, Minnesota Historical Society

Decorative arts, sculpture and mixed media

Chair, Meg Craft, Objects Conservator, The Walters Art Museum

Catherine Futter, Curator of Decorative Arts, Nelson-Atkins Museum of Art

Glen P. Gentile, Director, Laumeier Sculpture Park and Museum

Edward McManus, Chief Conservator, National Air and Space Museum

Ann-Marie Reilly, Registrar, American Folk Art Museum

Gabriela Truly, Collections Manager, Dallas Museum of Art

Glenn Wharton, Sculpture Conservator, Glenn Wharton & Associates

Electronic records and digital collections

Chair, Paul Conway, Director, Information Technology Services, Duke University Libraries

Philip C. Bantin, Director of Indiana University Archives, Indiana University

Linda Evans, Chief Cataloger, Chicago Historical Society

Carl Fleischhauer, Technical Coordinator, National Digital Library Program, The Library of Congress

Clyde Grotophorst, Associate University Librarian for Library Systems, George Mason University

James Henderson, State Archivist of Maine, Maine State Archives

Richard Rinehart, Digital Media Director, Berkeley Art Museum & Pacific Film Archive

Natural science specimens

Chair, Hugh Genoways, Curator of Zoology, University of Nebraska-Lincoln

Janet Braun, Curator, Division of Mammalogy, Sam Noble Oklahoma Museum of Natural History

Chris Collins, Director of Collections and Conservation, American Museum of Natural History

Julie Golden, Acting Director & Curator of Paleontologic Collections, University of Iowa

Ann Pinzl, Curator Emerita (Botany), Nevada State Museum

Robert Waller, Chief Conservator, Canadian Museum of Nature

Tim White, Senior Collection Manager Invertebrate Paleontology, Peabody Museum of Natural History, Yale University

**Affiliations as of May 2002*

Appendix F—Heritage Health Index Survey Instrument, Instructions, and Frequently Asked Questions



Heritage Health Index
a partnership between Heritage Preservation and
the Institute of Museum and Library Services

Heritage Preservation

The National Institute for Conservation

August 16, 2004

With support from:

Institute of Museum and Library
Services
Getty Grant Program
The Henry Luce Foundation
Bay Foundation
Samuel H. Kress Foundation
Peck Stacpoole Foundation
Gladys Kriebel Delmas Foundation

Advisory Committee:

American Association for State and
Local History
American Association of Museums
American Institute for the
Conservation of Historic and Artistic
Works
American Library Association
Association of Art Museum Directors
Association of Moving Image
Archivists
Association of Regional Conservation
Centers
Association of Research Libraries
Center for Arts and Culture
Council on Library and Information
Resources
National Association of Government
Archives and Records Administrators
National Conference of State Historic
Preservation Officers
National Preservation Institute
National Trust for Historic
Preservation
Natural Science Collections Alliance
Regional Alliance for Preservation
RLG
Society for Historical Archaeology
Society for the Preservation of Natural
History Collections
Society of American Archivists

Ex Officio:

Library of Congress
National Archives and Records
Administration
National Commission on Libraries and
Information Science
National Endowment for the Arts
National Gallery of Art
National Historical Publications &
Records Commission
Smithsonian Institution

Dear Director,

The survey you have just opened represents a historic opportunity for archives, museums, libraries, historical societies, and scientific research organizations in the United States. The Heritage Health Index, sponsored by Heritage Preservation in partnership with the Institute of Museum and Library Services, is the first attempt to prepare a comprehensive picture of the condition and preservation needs of this country's collections.

We strongly encourage you to take the time to complete this survey because:

- The survey results will be used extensively in the years ahead as administrators, policy makers, government agencies, and private funding sources make decisions that affect the preservation of collections.
- The Heritage Health Index will assess collections in all media, in all formats, in all types of institutions, and in every state. We need your help to ensure that institutions of your type are accurately represented in the final results.
- Institutions that tested the questionnaire found it to be a thorough self-assessment, helping them gather information that was useful for long-range planning and funding requests.
- In appreciation of your time, probably one to three hours, we will send you a copy of the final survey report that will be publicized nationwide.

Please complete the questionnaire by October 12, 2004. We encourage you to submit the questionnaire online at www.heritagehealthindex.org. Your institution's password is

Doing the survey online gives you helpful tools and instant access to some of the preliminary results. If you prefer, you may complete the enclosed form and return it in the postage-paid envelope provided.

Information that will help you complete the questionnaire may be found on the inside cover and enclosed blue sheets. For additional assistance, contact Kristen Laise (klaise@heritagepreservation.org, 202-233-0824, or 202-233-0800) or another member of the Heritage Health Index staff at 202-233-0800.

We appreciate the gift of your time and information. Thank you for participating in this important project to document the needs and condition of our nation's cultural and scientific heritage.

Sincerely,

Lawrence L. Reger
President
Heritage Preservation
www.heritagepreservation.org

Robert S. Martin, Ph.D.
Director
Institute of Museum and Library Services
www.imls.gov

A. Institutional Identifying Information

- A1. Name: _____
- A2. Address 1: _____
- A3. Address 2: _____
- A4. Address 3: _____
- A5. City, State and Zip: _____
- A6. Name of parent institution, if applicable: _____
- A7. Web site password: _____

Instructions

Submitting the Survey

We encourage you to submit your responses online at www.heritagehealthindex.org. If you prefer, you may complete the paper questionnaire and return it using the enclosed, addressed, stamped envelope. If the envelope is misplaced, please send your survey to: RMC Research Corporation, 1000 Market Street, Building 2, Portsmouth, NH 03801, attn: HHI.

Confidentiality

RMC Research Corporation will keep your individual responses, whether submitted online or on paper, completely confidential. Only the aggregate data will be reported; your individual responses will never be published or identified by Heritage Preservation, the Institute of Museum and Library Services (IMLS), or any organization cooperating in this project.

Why Should You Participate?

The data you provide will communicate the scope and nature of the preservation needs of collections nationwide and will guide the efforts of decision-makers and funders to address those needs. The results of the Heritage Health Index will show you your preservation needs in the context of those of your peers in a form that can be used as a tool for raising institutional awareness and promoting long-range planning for the care of collections.

Scope of the Questionnaire

- Complete the questionnaire for the collecting institution identified above in question A1.
- If you are one entity within a parent institution, fill out the survey only for your own holdings, not those of other collecting entities in your parent institution. They may receive their own surveys. For example, a library and a museum belonging to the same university may each receive separate surveys.
- If you are not under a parent institution, include information on all collections at your institution. For example, a museum that has its own library and archives should fill out one survey, including information on all of its museum, library, and archival holdings.
- Complete the questionnaire for collections that are a permanent part of your holdings or for which you have accepted preservation responsibility.
- Do not include living collections and historic structures in your responses to this questionnaire, even if they are a part of your institution's preservation responsibilities.

How to Complete the Questionnaire

- For questions that ask for a number or dollar amount, please provide your best estimate. Remember, these figures will constitute a national profile, so even a rough estimate is useful.
- For questions about issues such as institutional budget and staffing, you may need to consult your colleagues.
- If your responses will not fit in the spaces provided, please write them on the attached blank page.
- Do not leave questions blank. If there are questions that you cannot answer, select "Don't Know." If there are questions that are not applicable to your institution, select "Not Applicable."

More Information

When you see the ⓘ, refer to the enclosed blue sheets, which define terms used throughout the survey and provide answers to "Frequently Asked Questions" (FAQs). For questions about the survey, contact Kristen Laise at 202-233-0824, 202-233-0800, or klaise@heritagepreservation.org or another member of the Heritage Health Index staff at 202-233-0800. For technical assistance with online submissions, contact RMC at 800-258-0802 or HHITA@rmcres.com.

B. Description of Collecting or Holding Institution

B1. For purposes of comparing you with your peers, which of the following most closely describes your **primary function** or service? (*select one*)

- ☐ a. Archives
- ☐ b. Public library
- ☐ c. Academic library
- ☐ d. Independent research library
- ☐ e. Special library
- ☐ f. Historical society
- ☐ g. Historic house/site
- ☐ h. History museum
- ☐ i. Art museum (including art gallery, art center, or arts organization)
- ☐ j. Children’s/youth museum
- ☐ k. Natural history museum
- ☐ l. Science/technology museum
- ☐ m. General museum (collection represents 2 or more disciplines)
- ☐ n. Museum with one narrowly defined discipline, please specify: _____
- ☐ o. Archaeological repository or research collection
- ☐ p. Agency or university department with scientific specimen/artifact collections
- ☐ q. Arboretum or botanical garden
- ☐ r. Aquarium
- ☐ s. Nature center
- ☐ t. Planetarium
- ☐ u. Zoo
- ☐ v. Other, please specify one function _____

B2. Which **additional functions or services** do you provide? (*select all that apply*)

- ☐ a. Archives
- ☐ b. Library
- ☐ c. Historical society
- ☐ d. Historic house/site
- ☐ e. Museum (including art gallery, art center, or arts organization)
- ☐ f. Archaeological repository or research collection
- ☐ g. Agency or university department with scientific specimen/artifact collections
- ☐ h. Aquarium, Zoo, Arboretum, Botanical Garden, Nature Center or Planetarium
- ☐ i. Other, please specify: _____
- ☐ j. None

B3. Does your institution have Internet access?

- ☐ a. Yes ☐ b. No

B4. Does your institution have a Web site?

- ☐ a. Yes ☐ b. No

B5. Which of the following most closely describes your institution’s governance? (*select one*)

- ☐ a. College, university or other academic entity
☐ b. Non-profit, non-governmental organization or foundation
☐ c. Corporate or for-profit organization
☐ d. Federal
☐ e. State
☐ f. Local (county or municipal)
☐ g. Tribal

B6. If you are controlled by a college, university, or other academic entity, which of the following most closely describes your governance? (*select one*)

- ☐ a. Private college or university
☐ b. State college or university
☐ c. County or municipal college or university
☐ d. Other, please specify: _____
☐ e. Not applicable (not controlled by an academic entity)

C. Environment **i**

C1. Do you use environmental controls to meet **temperature** specifications for the preservation of your collection? (*select one*)

- ☐ a. Yes, in all areas
☐ b. In some, but not all areas
☐ c. No, in no areas
☐ d. Don’t know
☐ e. Not applicable

C3. Do you control **light levels** to meet the specifications for the preservation of your collection? (*select one*)

- ☐ a. Yes, in all areas
☐ b. In some, but not all areas
☐ c. No, in no areas
☐ d. Don’t know
☐ e. Not applicable

C2. Do you use environmental controls to meet **relative humidity** specifications for the preservation of your collection? (*select one*)

- ☐ a. Yes, in all areas
☐ b. In some, but not all areas
☐ c. No, in no areas
☐ d. Don’t know
☐ e. Not applicable

C4. What estimated percentage of your collection is stored in areas you consider to be **adequate** (large enough to accommodate current collections with safe access to them and appropriate storage furniture, if necessary)? (*select one*)

- ☐ a. 0 %
☐ b. 1-19%
☐ c. 20-39%
☐ d. 40-59%
☐ e. 60-79%
☐ f. 80-99%
☐ g. 100%
☐ h. Don’t know

C5. For the storage areas that are not adequate, indicate the degree of improvement needed in each of the following four categories. If all of your storage areas are adequate, select “no need.” **i**

	No need	Need	Urgent need	Don't know	Not applicable
a. Additional on-site storage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. New or additional off-site storage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Renovated storage space (either on-site or off- site)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. New or improved storage furniture/ accessories (e.g., shelves, cabinets, racks)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

D. Preservation Activities

D1. Does the **mission** of your institution include preservation of your collection? (*select one*)

- ☐ a. Yes
☐ b. No
☐ c. Don't know

D2. Does your institution have a **written, long-range preservation plan** for the care of the collection (a document that describes a multi-year course of action to meet an institution's overall preservation needs for its collection)? (*select one*)

- ☐ a. Yes
☐ b. Yes, but it is not up-to-date
☐ c. No, but one is being developed
☐ d. No, but preservation is addressed in overall long-range plan
☐ e. No
☐ f. Don't know

D3. Has a **survey of the general condition** of your collection been done (an assessment based on visual inspection of the collection and the areas where it is exhibited or held)? (*select one*)

- ☐ a. Yes
☐ b. Yes, but only of a portion of the collection
☐ c. Yes, but it is not up-to-date
☐ d. Yes, but only of a portion of the collection, and it is not up-to-date
☐ e. No
☐ f. Don't know

D4. Does your institution have a **written emergency/disaster plan** that includes the collection? (*select one*)

- ☐ a. Yes
☐ b. Yes, but it is not up-to-date
☐ c. No, but one is being developed
☐ d. No
☐ e. Don't know

D5. If you **have a written emergency/disaster plan**, is your staff trained to carry it out? (*select one*)

- ☐ a. Yes
☐ b. No
☐ c. Don't know
☐ d. Have no written emergency/disaster plan

D6. Are copies of **vital collection records** (e.g., *inventory, catalog, insurance policies*) stored offsite? (*select one*)

- ☐ a. Yes
☐ b. Some, but not all
☐ c. No
☐ d. Do not have copies
☐ e. Don't know
☐ f. Do not have collection records

D7. Do you have adequate **security systems** (e.g., *security guard, staff observation, intrusion detection*) to help prevent theft or vandalism of collections? (*select one*)

- ☐ a. Yes
☐ b. In some, but not all areas
☐ c. No
☐ d. Don't know

D8. Which of the following most closely describes your current **staffing for conservation/preservation**?
(select all that apply)

- ☐ a. Paid conservation/preservation staff (full-time or part-time)
- ☐ b. Volunteers (full-time or part-time)
- ☐ c. Conservation/preservation duties assigned to various staff as needed
- ☐ d. Conservation/preservation services obtained through external provider
- ☐ e. No staff person has conservation/preservation responsibilities

D9. Indicate the internal staff who perform conservation/preservation activities. Please select an **estimate** from the ranges provided. If the number of FTE falls between possible responses, round to the nearest whole number. **i**

- Include all workers who perform conservation/preservation activities whether full-time, part-time, seasonal, work study, interns, etc.
- Express the total amount of staff time spent on conservation/preservation in full-time equivalents (FTEs) (e.g., two part-time staff who each work 20 hours a week on conservation/preservation activities would be counted as 1 full-time equivalent staff person).

Professional conservation/ preservation staff (e.g., preservation administrators, conservators, research scientists)

- ☐ a. 0 FTE
- ☐ b. up to 1 FTE
- ☐ c. 2-5 FTE
- ☐ d. 6-10 FTE
- ☐ e. 11-20 FTE
- ☐ f. More than 20 FTE
- ☐ g. Don't know

Support conservation/preservation staff (e.g., collections care assistants, technical assistants, handlers)

- ☐ a. 0 FTE
- ☐ b. up to 1 FTE
- ☐ c. 2-5 FTE
- ☐ d. 6-10 FTE
- ☐ e. 11-20 FTE
- ☐ f. More than 20 FTE
- ☐ g. Don't know

Volunteers (e.g., unpaid conservation/preservation workers, unpaid interns)

- ☐ a. 0 FTE
- ☐ b. up to 1 FTE
- ☐ c. 2-5 FTE
- ☐ d. 6-10 FTE
- ☐ e. 11-20 FTE
- ☐ f. More than 20 FTE
- ☐ g. Don't know

D10. What does your conservation/preservation program include? (select all that apply) **i**

	Done by institution staff	Done by external provider	Not done currently, but planned	Not done	Not applicable
a. Preventive conservation (e.g., housekeeping, holdings maintenance, rehousing, environmental monitoring)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Preservation management (e.g., administration, planning, assessment)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Conservation treatment (e.g., repair, mass deacidification, specimen preparation)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Preservation reformatting (e.g., preservation photocopying, microfilming)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Preservation of audio-visual media and playback equipment (e.g., preservation copies of media, maintaining equipment)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Preservation of digital materials and electronic records collections (e.g., migrating data to current software)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

D11. Does your institution’s conservation/preservation mission or program include the **responsibility to preserve digital collections** (*computer based representation of text, numbers, images, and/or sound, e.g., optical discs, Web sites, electronic books*)? (*select one*)

- ☐ a. Yes
☐ b. No
☐ c. Don’t know
☐ d. Not applicable

D12. Please indicate your institution’s **level of need** in the following areas related to conservation/preservation. **i**

	No Need	Need	Urgent Need	Don’t know	Not applicable
a. Finding aids or cataloging of collections	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Condition surveys or assessments of collection	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Staff training	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Security	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Environmental controls (<i>e.g., heating, air conditioning, de-humidifying, humidifying</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Improvements to reduce collections’ exposure to light	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. Conservation treatment (<i>include specimen preparation</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. Preservation of digital collections (<i>digitized and born-digital</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i. Integrated pest management (<i>approaches to prevent and solve pest problems in an efficient and ecologically sound manner</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

D13. For all your collections that are **currently in need of treatment** identify all the causes of the damage or loss of access to them. **i**

	No damage or loss	Some damage or loss	Significant damage or loss	Don’t know
a. Handling (<i>e.g., by researchers, staff, in shipping</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Water or moisture (<i>e.g., mold, stains, warping</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Light (<i>e.g. fading, discoloration</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Airborne particulates or pollutants (<i>e.g., dust, soot</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Fire	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Improper storage or enclosure (<i>e.g., bent, creased, adhered together</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. Pests	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. Vandalism	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i. Physical or chemical deterioration (<i>due to temperature, humidity, aging, e.g., brittle paper, flaked paint, cracked leather, degradation of electronic media</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
j. Obsolescence of playback equipment, hardware, or software	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
k. Prior treatment(s) or restoration	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

D14. Do you **promote awareness** of conservation/preservation activities using the following?

	Yes	No	Not done currently, but planned	Don't know	Not applicable
a. Educating donors and/or trustees about preservation activities (<i>e.g., in tours, demonstrations</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Presenting preservation activities to members' or friends' groups (<i>e.g., in educational programming, printed/promotional materials</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Highlighting preservation activities in exhibitions or other programs for the public	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Serving as a source for conservation/preservation information to the public (<i>e.g., responding to queries</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Using conservation/preservation as part of a strategy for earned income (<i>e.g., selling archivally safe materials in shop, providing conservation on a fee-for-service basis</i>)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Featuring preservation work on Web site	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

E. Expenditures and Funding

E1. Do you have funds specifically allocated for **conservation/preservation activities** in your annual budget? **i**
(*select one*)

- ☐ a. Yes
☐ b. No specific line-item in budget, but other budgeted funds are available
☐ c. No
☐ d. Don't know

E2. What was the **total annual operating budget** of the entity indicated on page 1, question A1 for the **most recently completed fiscal year**? If exact amount is unknown, please provide an **estimate**. **i**

Most recently completed fiscal year (*select one*)

- ☐ a. FY 2002 ☐ b. FY 2003 ☐ c. FY 2004

Total annual operating budget

\$ _____

E3. For the **most recently completed fiscal year**, what was your institution's **annual budget for conservation/preservation**? (*round off or provide an estimate*) **i**

- If you have no specific line-item in the budget, but use other budgeted funds for **conservation/preservation**, **estimate** the amount of budgeted funds used for **conservation/preservation**.
- *Include*: budgeted funds for staff (for those staff documented on page 4, question D9), supplies and equipment, surveys, treatment, preservation reformatting, commercial binding, consultants or contractors, and other preservation costs related to your collection(s). *Include* grants and any other temporary funding.
- *Do not include*: budgeted funds for utilities, security, capital projects or overhead.

Most recently completed fiscal year (*select one*)

- ☐ a. FY 2002 ☐ b. FY 2003 ☐ c. FY 2004

Annual budget for conservation/preservation

\$ _____

E4. In the last three years, have any of your conservation and preservation expenditures been met by drawing on income from **endowed funds**? (*select one*)

- ☐ a. Yes
☐ b. No
☐ c. Don't know

E5. From which of the following **external sources** have you received funding that you have used to support **conservation or preservation activities during the last 3 years** (whether you applied for it or not)? *(select all that apply)*

- ☐ a. Federal
- ☐ b. State
- ☐ c. Municipal
- ☐ d. Corporation or company
- ☐ e. Foundation
- ☐ f. Individual donor or private philanthropist
- ☐ g. Other external source, please specify: _____
- ☐ h. Have received no funding from external sources
- ☐ i. Don't know

E6. Has your institution made an application, whether successful or unsuccessful, for conservation/preservation funding from any public or private source **in the last 3 years**? *(select one)*

- ☐ a. Yes
- ☐ b. No
- ☐ c. Don't know

E7. If your institution **did not make** a grant application for conservation/preservation funding from any public or private source **in the last 3 years**, which of the following factors influenced the decision **not** to apply? *(select all that apply)*

- ☐ a. Not aware of appropriate funding sources
- ☐ b. Lack of staff time or expertise to complete application
- ☐ c. Additional project planning or preparation necessary before requesting grant funds
- ☐ d. Conservation/preservation not an institutional priority
- ☐ e. Currently have sufficient sources of funding
- ☐ f. Have applied for grant(s) from external sources in the past but have been unsuccessful
- ☐ g. Other, please specify: _____
- ☐ h. Not applicable
- ☐ i. Don't know

F. Collections and Holdings

F1. What estimated percentage of the collection is accessible through a **catalog** (*research tool or finding aid that provides intellectual control over collection through entries that may contain descriptive detail, including physical description, provenance, history, accession information, etc.*)? *(select one)*

- ☐ a. 0 %
- ☐ b. 1-19%
- ☐ c. 20-39%
- ☐ d. 40-59%
- ☐ e. 60-79%
- ☐ f. 80-99%
- ☐ g. 100%
- ☐ h. Don't know

F2. What estimated percentage of the collection's **catalog** is accessible **online** (*whether for institutional use, or made accessible to the public through your institution or a service provider*)?

- ☐ a. 0 %
- ☐ b. 1-19%
- ☐ c. 20-39%
- ☐ d. 40-59%
- ☐ e. 60-79%
- ☐ f. 80-99%
- ☐ g. 100%
- ☐ h. Don't know

F3. Do you provide **online** access to the **content** of any of your collections or holdings (*e.g., online exhibitions, interactive resources, digital art, digitally scanned photographs, documents, books, and other artifacts*)?

- ☐ Yes
- ☐ No, but will have access within the next year
- ☐ No
- ☐ Don't know

F4. Does your institution hold collections of the following types?	Yes	No
a. Books and Bound Volumes — <i>monographs, serials, newspapers, scrapbooks, albums, pamphlets</i>	<input type="checkbox"/>	<input type="checkbox"/>
b. Unbound Sheets — <i>archival records, manuscripts, maps, oversized items, ephemera, broadsides, philatelic and numismatic artifacts, other paper artifacts</i>	<input type="checkbox"/>	<input type="checkbox"/>
c. Photographic Collections — <i>microfilm, microfiche, photographic prints, negatives, slides, transparencies, daguerrotypes, ambrotypes, tintypes, glass plate negatives, lantern slides</i>	<input type="checkbox"/>	<input type="checkbox"/>
d. Moving Image Collections — <i>motion picture film, video tape, laser disc, CD, DVD, minidisc</i>	<input type="checkbox"/>	<input type="checkbox"/>
e. Recorded Sound Collections — <i>cylinder, phonodisc, cassette, open reel tape, DAT, CD, DVD, MP3</i>	<input type="checkbox"/>	<input type="checkbox"/>
f. Digital Material Collections — <i>floppy discs, CD-R, DVD-R, data tape, online collections</i>	<input type="checkbox"/>	<input type="checkbox"/>
g. Art Objects — <i>paintings, prints, drawings, sculpture, decorative arts (e.g., fine metalwork, jewelry, timepieces, enamels, ivories, lacquer)</i>	<input type="checkbox"/>	<input type="checkbox"/>
h. Historic and Ethnographic Objects — <i>textiles (including flags, rugs, costumes and accessories), ceramics, glass (including stained glass), ethnographic artifacts (e.g., leather, skin, baskets, bark), metalwork (e.g., arms and armor, medals, coins), furniture, domestic artifacts (including frames, household tools/machines, dolls/toys, musical instruments), technological and agricultural artifacts, medical and scientific artifacts, transportation vehicles</i>	<input type="checkbox"/>	<input type="checkbox"/>
i. Archaeological Collections	<input type="checkbox"/>	<input type="checkbox"/>
j. Natural Science Specimens — <i>zoological, botanical, geological, paleontological, paleobotany specimens</i>	<input type="checkbox"/>	<input type="checkbox"/>

- F5. In the following chart, please indicate the estimated number **for each type of collection you hold.** **i**
- Include only collections that are a permanent part of your holdings or for which you have accepted preservation responsibility.
 - **Estimate** your total holdings in each category. For types of collections not listed, record under the appropriate “other” category. If possible, please specify what you have included.
 - **Do not leave any category blank;** where applicable, check “have no holdings” or “quantity unknown.”
 - For each collection, note the **estimated percentage that is in need of preservation.** It is not necessary for your institution to have done a condition survey on all or part of your collections to provide this estimate. If you do not know the condition of your materials and cannot even provide an estimate, enter 100% in “unknown condition.”
 - On each line, the percentages indicating condition **should total 100%.**

Books and Bound Volumes (record in volumes)	Have no holdings	Approx. Quantity # of units	Quantity unknown	% in unknown condition	% in no need	% in need	% in urgent need
Books/monographs	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Serials/newspapers (<i>on paper</i>)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Scrapbooks, albums, pamphlets	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Other books and bound volumes (please specify)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%

Unbound Sheets	Have no holdings	Approx. # of units	Quantity unknown	% in unknown condition	% in no need	% in need	% in urgent need
Archival records/manuscripts (<i>record in linear/ cubic feet</i>)	<input type="checkbox"/>		ft <input type="checkbox"/>	%	%	%	%
Maps and oversized items (<i>record in linear/ cubic feet</i>)	<input type="checkbox"/>		ft <input type="checkbox"/>	%	%	%	%
Ephemera and broadsides (<i>record in items</i>)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Philatelic and numismatic artifacts (<i>record in items</i>)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Other paper artifacts (<i>please specify</i>)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%

Photographic Collections (<i>record in items</i>)	Have no holdings	Approx. # of units	Quantity unknown	% in unknown condition	% in no need	% in need	% in urgent need
Microfilm and Microfiche (<i>record number of units</i>)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Black and white prints, all processes (<i>e.g., albumen, collodion, silver gelatin</i>)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Black and white film negatives, pre-1950 (<i>e.g., cellulose nitrate, cellulose acetate</i>)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Black and white film negatives, post-1950 (<i>e.g., cellulose acetate, polyester</i>)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Color prints, negatives, and positives (<i>including slides and transparencies</i>)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Cased objects (<i>e.g., daguerreotype, ambrotype, tintype</i>)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Glass plate negatives and lantern slides	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Other photographic collections (<i>e.g., digital and inkjet prints</i>) (<i>please specify</i>)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%

i = refer to “More Information” on the enclosed blue sheets

Moving Image Collections <i>(record in items, e.g., reel, can, cassette)</i>	Have no holdings	Approx. # of units	Quantity unknown	% in unknown condition	% in no need	% in need	% in urgent need
Motion picture film <i>(record in items, e.g., reels, cans)</i>	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Magnetic tape <i>(e.g., Beta video, VHS video, digital)</i>	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Disc <i>(e.g., laser, CD, DVD, minidisc)</i>	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Other moving image collections <i>(please specify)</i>	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%

Recorded Sound Collections <i>(record in items, e.g., reel, cassette, disc)</i>	Have no holdings	Approx. # of units	Quantity unknown	% in unknown condition	% in no need	% in need	% in urgent need
Grooved media <i>(e.g., cylinder, phonodisc)</i>	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Magnetic media <i>(e.g., cassette, open reel tape, DAT)</i>	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Optical media <i>(e.g., CD, DVD)</i>	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Digital media <i>(e.g., MP3s)</i>	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Other recorded sound collections <i>(e.g., wire, dictabelts) (please specify)</i>	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%

Digital Material Collections <i>(record in items, do not include moving images or recorded sound)</i>	Have no holdings	Approx. # of units	Quantity unknown	% in unknown condition	% in no need	% in need	% in urgent need
Floppy discs	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Other discs	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
CD-R/DVD-R	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Data tape <i>(record in cassettes or reels)</i>	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Online collection <i>(record in number of files)</i>	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Other digital collections <i>(please specify)</i>	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%

Art Objects (record in items)	Have no holdings	Approx. # of units	Quantity unknown	% in unknown condition	% in no need	% in need	% in urgent need
Painting (e.g., on canvas, panel, plaster)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Art on paper (e.g., prints, drawings, watercolors)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Sculpture (include carvings, indoor and outdoor sculpture in all media)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Decorative arts (e.g., fine metalwork, jewelry, timepieces, enamels, ivories, lacquer)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Other art objects (please specify)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%

Historic and Ethnographic Objects (record in items)	Have no holdings	Approx. # of units	Quantity unknown	% in unknown condition	% in no need	% in need	% in urgent need
Textiles (include flags, rugs, costumes and accessories)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Ceramics and glass artifacts (include stained glass)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Ethnographic and organic collections (e.g., leather, skin, baskets, bark)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Metalwork (e.g., arms and armor, medals, coins)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Furniture	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Domestic artifacts (include frames, household tools/machines, dolls/toys, musical instruments)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Science, technology, agricultural, medical artifacts (include transportation vehicles)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Other historic and ethnographic objects (please specify)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%

Archaeological Collections, Individually Cataloged (record in items)	Have no holdings	Approx. # of units	Quantity unknown	% in unknown condition	% in no need	% in need	% in urgent need
Individually cataloged organic based material (e.g., textile, fiber, wood, bone, shell, feather)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Individually cataloged inorganic based material (e.g., ceramic, glass, metal, plastics)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%

Archaeological Collections, Bulk (record in cubic feet)	Have no holdings	Approx. # of units	Quantity unknown	% in unknown condition	% in no need	% in need	% in urgent need
Bulk organic material (e.g., textile, fiber, wood, bone, shell, feather) (record in cubic feet)	<input type="checkbox"/>	ft ³	<input type="checkbox"/>	%	%	%	%
Bulk inorganic material (e.g., ceramic, glass, metal, plastics) (record in cubic feet)	<input type="checkbox"/>	ft ³	<input type="checkbox"/>	%	%	%	%

Natural Science Specimens (record in items)	Have no holdings	Approx. # of units	Quantity unknown	% in unknown condition	% in no need	% in need	% in urgent need
Zoological specimens: dry, glass slide, and frozen	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Zoological specimens: wet preparations	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Botanical specimens: dry, glass slide, frozen, culture, and modern palynology materials	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Botanical specimens: wet preparations	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Geological specimens (e.g., rocks, gems, minerals, and meteorites)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Vertebrate paleontological specimens	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Invertebrate paleontological specimens (include appropriate microfossils and nannofossils)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Paleobotany specimens (include appropriate microfossils, nannofossils, and fossil palynology materials)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%
Other natural science specimens (please specify)	<input type="checkbox"/>		<input type="checkbox"/>	%	%	%	%

G. Respondent Information

G1. How many **staff are currently employed** in your collecting institution (as identified on page 1, question A1)? Do not express in full-time equivalents (FTEs). Indicate “0” if you have no staff in a category.

	Number of staff	Don't know
a. Full-time paid staff	_____	<input type="checkbox"/>
b. Part-time paid staff	_____	<input type="checkbox"/>
c. Full-time unpaid staff	_____	<input type="checkbox"/>
d. Part-time unpaid staff	_____	<input type="checkbox"/>

G2. How many **visitors or users** did you serve last year? Indicate “0” if you had no visitors or users in a category. 

	Number of visitors or users	Don't know
a. On site	_____	<input type="checkbox"/>
b. Off site (e.g., <i>traveling exhibitions, bookmobiles, educational programs</i>)	_____	<input type="checkbox"/>
c. Electronic (e.g., <i>visits to Web site, electronic distribution lists, electronic discussion groups</i>)	_____	<input type="checkbox"/>

To be completed by lead person completing or coordinating the survey.

This information will be used only if RMC Research Corporation needs to clarify a response. RMC Research Corporation will keep this information, like all the information you provided in this survey, completely confidential. Only aggregate data will be reported. Your individual responses will never be published or identified by Heritage Preservation, the Institute of Museum and Library Services, or any other organization cooperating in this project.

G3. Name of lead person completing or coordinating survey (*will remain confidential*) _____

G4. Title _____

G5. Responsibility for preservation activities _____

G6. Phone number _____ G7. Fax number _____

G8. Email address _____

G9. Did more than one person complete this survey?

☐ a. Yes ☐ b. No

G10. May we have permission to include the name of your institution on a published list of survey participants?

Your survey responses will not be linked to your name; results will be reported only in aggregate.

☐ a. Yes ☐ b. No

G11. (*optional*) Use the space below to explain your most pressing conservation/preservation need.

THANK YOU!

ADDITIONAL SPACE FOR RESPONSES (IF NEEDED):

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About Heritage Preservation—Heritage Preservation is a non-profit organization dedicated to preserving our nation's heritage. Its members include libraries, museums, archives, historic preservation organizations, historical societies, conservation organizations, and other professional groups concerned with saving the past for the future. For information on the Heritage Health Index, contact Kristen Overbeck Laise, Heritage Preservation, 1012 14th Street, NW, Suite 1200, Washington, DC 20005, 202-233-0800, klaise@heritagepreservation.org, or www.heritagepreservation.org.

About the Institute of Museum and Library Services—IMLS is an independent Federal agency that fosters leadership, innovation, and a lifetime of learning by supporting the nation's museums and libraries. Created by the Museum and Library Services Act of 1996, P.L. 104-208, IMLS administers the Library Services and Technology Act and the Museum Services Act. The Institute receives policy advice from the Presidentially appointed, Senate confirmed National Museum and Library Services Board. Over the last two decades, IMLS has made more than 5,200 grants for conservation through their Conservation Project Support grant and Conservation Assessment Program. For more information, including grant applications, contact IMLS at 1100 Pennsylvania Avenue, NW, Washington, DC 20506, 202-606-8536, or www.imls.gov.

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Heritage Health Index
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the Institute of Museum and Library Services



More Information

Definitions

As you complete the survey, you may wish to refer to the definitions and comments below for further clarification of certain questions and terminology.

Throughout the survey, we have used the following definitions for conservation and preservation:

Conservation: The treatment of materials, aided by examination and research, and the study of the environments in which they are placed.

Preservation: The protection of materials through activities that minimize chemical and physical deterioration and damage and/or that prevent loss of informational content.

Question C5: Storage Needs (page 4)

Need: Improvement required to reduce risk of damage or deterioration to collections.

Urgent Need: Major improvement required to prevent damage or deterioration to collections.

Question D10: What Your Conservation/Preservation Program Includes (page 5)

Institution staff: Workers at the entity indicated on page 1, question A1. Include temporary, hourly, and volunteer workers but do not include hired consultants.

External providers: Workers, including volunteers, from outside the entity indicated on page 1, question A1, or its parent institution(s) that provide conservation/preservation services, such as consultants and workers at another institution or firm.

Question D12: Conservation/Preservation Needs (page 6)

Need: Improvement required to reduce risk of damage or deterioration to collections.

Urgent Need: Major improvement required to prevent damage or deterioration to collections.

Question D13: Collections in Need of Treatment (page 6)

Some damage or loss: Change(s) in an item's physical or chemical state requiring minor treatment.

Significant damage or loss: Change(s) in an item's physical or chemical state necessitating major treatment or reformatting or resulting in total loss of access.

Question F5: Estimated Quantity and Condition of Holdings (page 9)

- Enter the number or an estimate of items in each category, unless another unit of measurement is noted.
- For object and scientific collections, documentary evidence should be recorded in appropriate categories (e.g., photographs, archival records, recorded sound tapes).
- Use the following definitions:

No need: Material is stable enough for use and is housed in a stable environment that protects it from long-term damage and deterioration.

Need: Material may need minor treatment to make it stable enough for use, and/or the collection needs to be rehoused into a more stable enclosure or environment to reduce risk of damage or deterioration.

Urgent Need: Material needs major treatment or reformatting to make it stable enough for use, and/or the material is located in an enclosure or environment that is causing damage or deterioration. For machine-readable collections, deterioration of media and/or obsolescence of play-back equipment or hardware/software threatens loss of content.

Unknown: Material has not been recently accessed by staff for visual inspection and/or condition is unknown.

Frequently Asked Questions

What do you mean by "collections for which you accept preservation responsibility"?

Not all collections that are important to your institution are meant to be preserved. Some are meant to be used by visitors or patrons and are disposed of or replaced if they are lost or damaged. Others are not accessioned into the collection because they fall outside the institution's mission or could be replaced if necessary. Some examples of collections for which you do **not** accept preservation responsibility might be:

- current books, magazines, video tapes, sound recordings of which multiple copies exist at the institution and/or could be replaced if lost or damaged and/or are deemed expendable
- reference books or materials that aid in staff research but are not part of the accessioned collections
- teaching aids or collections (e.g., commonly found specimens, hands-on exhibits at a youth museum)
- replicas of historic objects.

Our collecting institution has very few collection items that we take a preservation responsibility for; should we still complete the questionnaire?

Yes, please complete the questionnaire. We expect that some institutions take preservation responsibility for only a few items. It is important that such institutions are represented in the Heritage Health Index data. If your institution has **no** collections for which you take preservation responsibility, please return the survey with this noted.

Our collecting institution has various types of collections; should we complete the Heritage Health Index for all of them?

Yes, but some exceptions and clarifications apply, such as:

- If you are a botanical garden, arboretum, zoo, aquarium, or nature center that has living collections, complete the questionnaire only for your **nonliving collections**.
- If your institution has historic buildings, complete the questionnaire only for your collections, **not your historic buildings** (even if those buildings are a part of your institution's preservation responsibility or are accessioned as collections).
- If you are a public library system with branches, you should include collections held at branches for which your system accepts preservation responsibility.
- If you are a library with an archives, history room, or other collections, include all collections for which you accept preservation responsibility.
- If you are a museum or historical society that has an archives or library as part of your institution, include the archival and/or library materials for which you accept preservation responsibility.

Our collecting institution is part of a university; should we include other campus collections in the survey?

Every college or university is organized differently, but Heritage Preservation has attempted to identify the separate entities on campus that should receive the Heritage Health Index. If the entity identified on page 1, question A1, of the questionnaire is distinct from other university collections, complete the questionnaire for all collections that are held by this entity. It is possible that other university collections will receive their own survey.

Some specific examples:

- If the entity identified on page 1, question A1, is "University Natural History Museum," that entity should complete the survey for all collections under its care, including its library and archival collections. Do not include collections not under your care that are instead held by other museums, libraries, or archives within the university.
- If the entity identified on page 1, question A1, is "University Main Library," and this library is only one entity in a system of university libraries, which has centralized many library functions, such as cataloging, gathering statistics, and preservation activities, then the survey should be completed for **all the libraries and archives in the university library system**. Do not include any departments or schools that are not included in central operations of this library system.
- If the entity identified on page 1, question A1, is a scientific research collection that is operated by a specific department, complete the questionnaire just for this collection. Other research collections on campus may receive their own survey.

The environmental and storage conditions in our collecting institution vary greatly from building to building, or even room to room. How should we handle questions that ask for one response covering several different sets of conditions?

- On page 3, questions C1 through C3 address three components of environmental controls, and it might be most appropriate for your institution to select "in some, but not all areas."

- On page 3, question C4, you can identify how much storage at your institution is adequate.
- On page 4, question C5, you should average the amount of need your institution has in the various areas. If you have a small collection that is in “urgent need” of new or improved storage furniture/accessories, but most of the collection has lower level “need” for storage furniture/accessories, it may be most accurate to choose “need” as an institutional average. Use your best judgment.

In a few months our collecting institution will begin to address some of the preservation issues brought up in the Heritage Health Index. Should we report what we are currently doing or what we plan to do?

Heritage Preservation understands that preservation is an ongoing process. The Heritage Health Index is planned to be repeated every four years, so that we will be able to track national progress in addressing preservation needs.

Some questions allow you to indicate that certain activities are being planned (page 5, question D10, and page 7, question D14).

All other questions should be answered for the current situation and condition of your collections **unless the work is already in progress**. For example, you should report on preservation staff that are currently working, not staff you plan to hire or who no longer work with you. Estimates for the need to do preservation activities should reflect your current conditions, unless one of those needs is currently being addressed. For example, on page 6, question D12, row “e,” if your institution is currently undergoing a renovation to install new environmental controls, it may be most accurate to select “no need.” The estimate of condition should, again, reflect the current state of your collections unless improvement is in progress (e.g., black and white photographs currently being rehoused in appropriate sleeves and boxes).

We often hire paid, part-time student workers to assist with simple preservation tasks; however, they are only temporary workers. Should we include them in our preservation staff?

Yes. Temporary workers should be included in your response on page 5, question D9. In the case of student workers, they would likely be considered “support conservation/preservation staff.” For example, if you **currently** have two paid student workers who each work 10 hours a week for 6 months, then the full-time equivalent of your support conservation/preservation staff is .25 (2 workers x 10 hours=20 hours or .5 FTE) (.5 FTE x .5 year=.25 FTE). Remember that estimates are acceptable. Note that 1 FTE = a year-round worker who works an average of 40 hours per week.

If your number of FTE falls between possible responses (e.g., between 1 and 2 FTE or between 5 and 6 FTE), round to the nearest whole number.

Our institution is open April to October only, and we have trained some volunteers to do routine housekeeping. Are they preservation staff?

Yes. Any volunteers who assist with the care of collections should be counted on page 5, question D9. For instance, if two volunteers each work 5 hours a week for 6 months, then the full-time equivalent would be approximately .13 (2 workers x 5 hours = 10 hours or .25 FTE) (.25 FTE x .5 year = .13 FTE).

Should we report on the operating budget of our entire institution?

You should report on the total annual operating budget for the entity identified on page 1, question A1. You should not provide the operating budget for a parent institution, if your institution has one. For example, if the entity identified on page 1, question A1 is “University Natural History Museum,” just the total annual operating budget for the museum should be reported—**not the entire university’s budget**. If you have corrected the entity on page 1, question A1, please report on the entity you identified.

Our institution doesn’t have a line item for preservation and conservation, but we do use budgeted funds for staff and supplies. Last year we also received some grant funding for a preservation and conservation project. How should we complete question E3 on page 7?

Whether or not your institution has a specific budget line-item for preservation and conservation, you should complete question E3 on page 7. Again, estimates are acceptable. To calculate staff costs, use the figures for

preservation/conservation staff that you indicated on page 5, question D9. Include any portion of your institution's supply or equipment budget that was used to purchase items relating to preservation and conservation. Include any expenditures made for preservation and conservation activities, whether done internally or by an external provider. You should include any grant funds or other temporary funding used for preservation and conservation. Do not include utilities, security, capital expenditures, or overhead in your response to question E3.

Our institution has undertaken a major conservation treatment project this year, and our conservation/preservation budget and staffing levels are higher than usual. Should we record this figure even if it is not typical?

The Heritage Health Index is meant to be a snapshot of current activities, and we expect to capture dips and peaks in staffing and funding levels. While your institution's project may not be typical, it will give us important information about the level of preservation activity nationally. However, note the instructions on page 7, question E3, about what should and should not be included in the preservation budget (e.g., capital expenditures not included).

Some of the categories on pages 9-13, question F5, do not match the categories our institution uses in cataloging. How should we answer the question?

Every institution organizes its collection in a way that is meaningful to them. Therefore, the categories listed on pages 9-13, question F5, may not exactly match the system you use. If you have collections that do not fit in the specified categories, please record them in the appropriate "other" category and briefly indicate the type of collection they are.

We have not cataloged some of our collections. How should we go about determining the approximate number of units for question F5 on pages 9-13?

An **estimate** is fine. The number is important so that Heritage Preservation can determine the scope of national preservation needs. Even figures such as "10, 100, 1,000, 5,000" are useful for the purposes of this questionnaire. If it is not possible to provide an estimate, check "quantity unknown." Make sure to check "have no holdings" if your institution has no collections in that category.

Our institution has object collections organized by subject matter and archives identified by subject or person. Within these collections there are many media and formats, including manuscripts, photographs, ephemera, and art on paper, but we don't know the exact quantity and condition of these items. How should these collections be recorded in question F5 on pages 9-13?

Archival records and manuscripts should be recorded in linear feet in the "Unbound Sheets" section on page 10. If it is feasible to quantify or estimate other specific formats (e.g., photographs, domestic artifacts) by number of items, please record them in the relevant category and exclude them from the estimate of linear footage. If your thematic collections contain various media, provide estimates and record them in the appropriate categories.

We have never done a condition assessment of our collections. How can we determine the percentages of materials in need of preservation?

Even if you have not undertaken a condition assessment of all or part of your collections, provide your best estimate of the need of collections in each category, based on your working knowledge of the materials in your care. Make sure that the percentages indicating condition in each line add up to 100%. If it is not possible to provide an estimate of need for all or part of the collection, indicate that percentage in the "unknown condition" column.

Our digital collections include back-up copies and online journal subscriptions. How should these be counted in question F5 “Digital Material Collections” on page 11?

Again, you should include all collections for which you accept preservation responsibility. This would include service or back-up copies, since they would need to be maintained (e.g., through migration to another format).

However, you should not include digital materials that your institution makes available through a subscription service, such as electronic journals or databases, unless you or your parent institution maintains master digital files for these resources. In the case of most online or database subscriptions, the service provider would have the responsibility for preserving those materials, not your institution.

For example, if your institution owns original survey maps, purchased CD-ROMs with digital copies of these maps from a vendor, integrated those scanned maps into your online catalog, and subscribes to a database of survey maps from around the country, you would want to complete question F5 to record the original number of maps, number of CDs, and number of online files. You would not record the database subscription.

Our digital collections include digital images of some photographs that are in our collection. How should these be counted in question F5 “Digital Material Collections” on page 11?

You should consider whether these digital copies are a permanent part of your collection for which you take preservation responsibility. If they are, record the media on which they are stored in the “Digital Materials Collections” section of question F5 on page 11.

The original photographs should also be recorded under “Photographic Collections” in question F5 on page 10.

We are a large museum that has many millions of visitors per year. We also have a library and an archives. Question G2a on page 14 asks for onsite visitors; should we include only those researchers and users who access the collections for research purposes?

The response to question G2a should include all visitors/users who come to the institution identified in question A1. In your case, record all museum visitors including researchers who use the museum’s library and archives.

There are several questions we cannot answer. Do you still want us to respond to the survey?









Heritage Preservation hopes that you will be able to provide responses to each question. In many cases, we have given you the option of selecting “don’t know” or “unknown.” Please complete the survey to the best of your ability and return it as directed, even if there are questions you cannot answer.

I have additional questions. Who can help me?

You may contact Kristen Laise at 202-233-0824, 202-233-0800, or klaise@heritagepreservation.org or another member of the Heritage Health Index staff at 202-233-0800.

Submit Your Heritage Health Index Questionnaire Online at www.heritagehealthindex.org

Advantages of the online survey:

-  Ability to save your responses so that you may complete the questionnaire in multiple sessions
-  Reminders of which sections are completed and which ones are in progress
-  Helpful tools, such as a calculator that computes your full-time equivalent (FTE) staff
-  Access to a running tally of some preliminary results and returns by state and type of institution
-  Convenient way to have staff members contribute to data gathering
-  Printable version of the completed questionnaire for your records
-  One-click access to definitions and Frequently Asked Questions
-  Instant and confidential data submission

*Find your unique password
on page 1
of the survey booklet.*

Technical questions? Contact RMC at 800-258-0802 or HHITA@rmcres.com.

Questions about the survey? Contact Kristen Laise at 202-233-0824, 202-233-0800, or klaise@heritagepreservation.org or another member of the Heritage Health Index staff at 202-233-0800.

The National Institute for Conservation