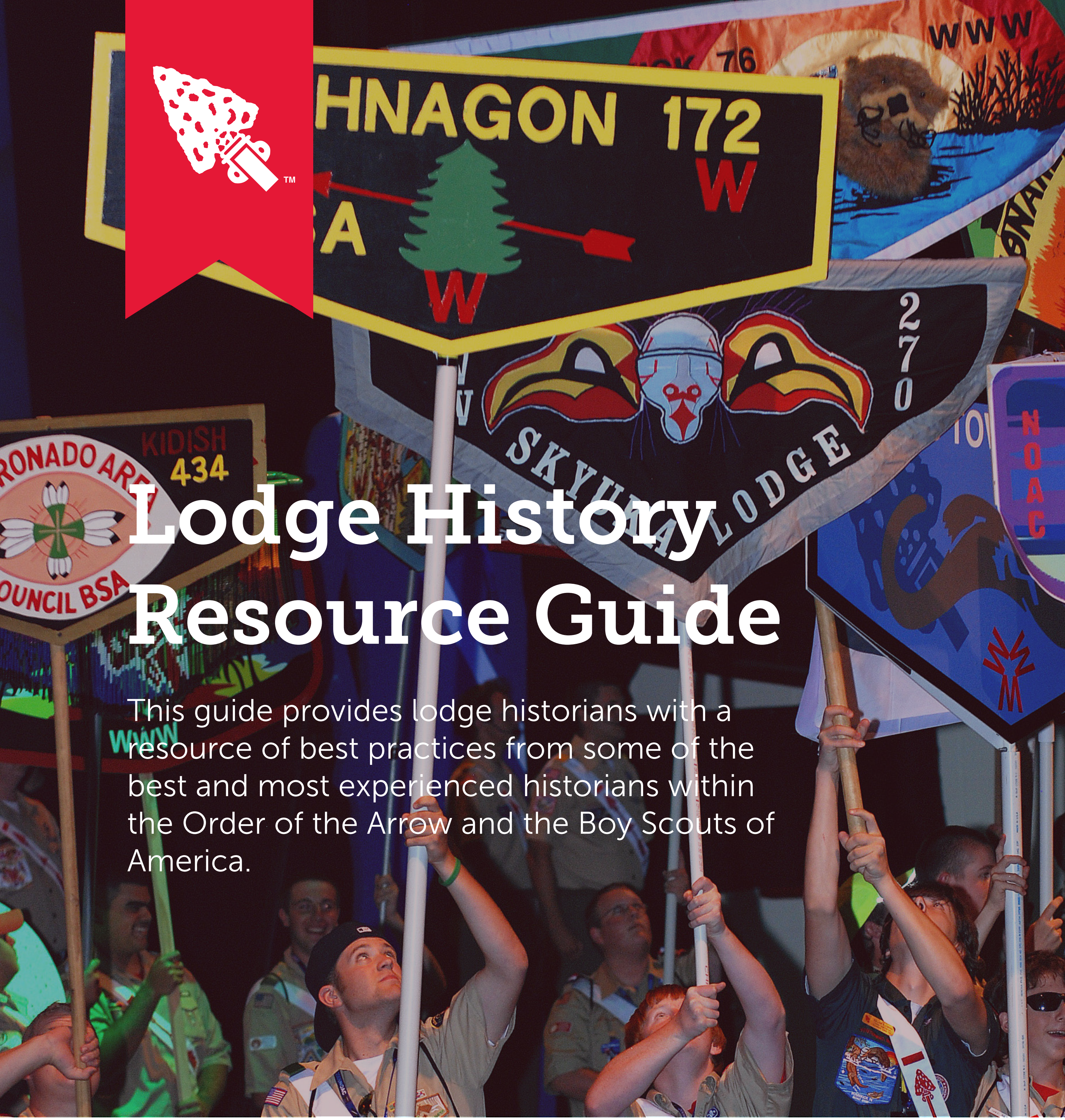

Lodge History Resource Guide

This guide provides lodge historians with a resource of best practices from some of the best and most experienced historians within the Order of the Arrow and the Boy Scouts of America.

BOY SCOUTS OF AMERICA®
ORDER OF THE ARROW

Scouts and their parents expect all Boy Scouts of America activities to be conducted safely. To ensure the safety of participants, the Boy Scouts of America expects leaders to use the four points of SAFE when delivering the Scouting program.

SUPERVISION

Youth are supervised by qualified and trustworthy adults who set the example for safety.

- Accepting responsibility for the well-being and safety of youth under their care.
- Ensuring that adults are adequately trained, experienced, and skilled to lead the activity, including the ability to prevent and respond to likely problems and potential emergencies.
- Knowing and delivering the program of the Boy Scouts of America with integrity.
- Using qualified instructors, guides, or safety personnel as needed to provide additional guidance.
- Maintaining engagement with participants during activities to ensure compliance with established rules and procedures.

ASSESSMENT

Activities are assessed for risks during planning. Leaders have reviewed applicable program guidance or standards and have verified the activity is not prohibited. Risk avoidance or mitigation is incorporated into the activity.

- Predetermining what guidance and standards are typically applied to the activity, including those specific to the Boy Scouts of America program.
- Planning for safe travel to and from the activity site.
- Validating the activity is age-appropriate for the Boy Scouts of America program level.
- Determining whether the unit has sufficient training, resources, and experience to meet the identified standards and, if not, modifying the activity accordingly.
- Developing contingency plans for changes in weather and environment and arranging for communication with participants, parents, and emergency services.

FITNESS AND SKILL

Participants' Annual Health and Medical Records are reviewed, and leaders have confirmed that prerequisite fitness and skill levels exist for participants to take part safely.

- Confirming the activity is right for the age, maturity, and physical abilities of participants.
- Considering as risk factors temporary or chronic health conditions of participants.
- Validating minimum skill requirements identified during planning and ensuring participants stay within the limits of their abilities.
- Providing training to participants with limited skills and assessing their skills before they attempt more advanced skills.

EQUIPMENT AND ENVIRONMENT

Safe and appropriately sized equipment, courses, camps, campsites, trails, or playing fields are used properly. Leaders periodically check gear use and the environment for changing conditions that could affect safety.

- Confirming participants' clothing is appropriate for expected temperatures, sun exposure, weather events, and terrain.
- Providing equipment that is appropriately sized for participants, is in good repair, and is used properly.
- Ensuring personal and group safety equipment is available, properly fitted, and used consistently and in accordance with training.
- Reviewing the activity area for suitability during planning and immediately before use, and monitoring the area during the activity through supervision.
- Adjusting the activity for changing conditions or ending it if safety cannot be maintained.

SAFE Summary
Rev. May 2021

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Introduction

In the lead up to the Centennial, a lodge historian reached out to the Lodge History Project Leadership team to discuss frustrations of poor record keeping within his lodge. The lodge had large holes in its historical narrative as a result of neglect over the years. Through many conversations with the lodge historian network, the historian was able to track down a few new names and possible leads for historical insight. These connections enabled the lodge to finalize a draft version of their book. The draft was emailed to the lodge with a request for assistance on the remaining gaps in the record.

Once the digital copy was sent out to the lodge membership, one brother contacted the historical committee with information on an Arrowman that might have information for one of the time periods needing attention. E-mails turned into lengthy phone calls and culminated with an oral history interview. The elderly gentleman, who had moved to a different state thirty years prior, had a treasure chest of information and stories. As a result of this connection, the lodge was able to add names and narratives to previously unknown time periods and secure images of important events.

Through this, we see the historical process at work. Even though the lodge was embarrassed by the poor recordkeeping of the past, they were able to chip away slowly at recovering their history. Numerous implications can come from the aforementioned scenario, but one should particularly note that this group shared their working draft with the lodge and that sought distribution and input for completion. One never knows who will read the information he or she prepares. Never underestimate the power of disseminating the call-to-action, as you will likely be surprised what surfaces. This is just one of many stories that lodges tell us about the adventure of charting local history.

The resource before you includes insights and best practices from Scouting historians. Tucked into the pages of this book is guidance for tactile and ideological approaches so that you are able to not only **do** history well, but also, in time, to be able to **think** like a historian.

Many lodges have taken seriously this concept in the initiatives surrounding the Centennial celebrations of our Order. Now that we have moved into the next chapter of our sacred brotherhood, let us as historians consider the ways in which we can enrich local preservation efforts, as well as rethink the ways we weave together the stories and figures of the local lodge into a shared narrative.

Thank you for your commitment in leading these efforts within both your lodge and council. We hope you will find this resource useful and that you will continue to join us in the journey of seeking new ideas and methods for sharpening this shared passion. If you have questions or comments as you read the Lodge History Resource Guide, please reach out to the Lodge History Leadership Team at lodge_history@oa-bsa.org. We will be glad to put you in touch with chapter authors involved in preparing this publication.

Foreword

Why does the OA continue to encourage lodges to maintain an ongoing history presence and collection of information about its activities and achievements? History, by definition, is what is past and we often wonder if we should worry about the "old stuff" that does not seem relevant to the world we live in now. And we all know that gathering records and writing up stories and thinking about the past can seem of little value — it takes up too much time when we need to get today's work and mission focus done first. But maybe, just maybe, knowing where you have been and what worked well and what did not work so well and what we achieved has some value to modern youth and OA leaders.

When asked why we study history, most people will comment on lessons learned —what went well and what was not of much value and did not help the organization. If we learn general lessons from the past, then we might avoid previous mistakes and focus on the successful events and programs that we might want to continue.

But most people do not quickly think about capturing our heritage for reasons that inform and inspire current youth and adult leaders. So another reason to capture your history is to note what the group has achieved in the past and whether those achievements have been of value. If they have, then does being a part of the lodge or the chapter or the region give us some pleasure and satisfaction that we have done worthwhile things that had a good impact on our members and perhaps, on others outside our immediate organization? Pride in work well done can often inspire individuals to continue a good plan and a good commitment to others and a good process to help our members grow and learn and help others following behind us.

If then, we do feel there is a good reason to collect our history and preserve it and copies of patches and newsletters and pictures, how do we go about that? Experience suggests that you do it in the same way you carry out a successful Ordeal weekend or hold a successful banquet. First the organization has to commit to making history ongoing and an important part of the lodge's mission. Then you carry out the five main functions of a leader: Plan, Organize, Staff, Direct and Control. There needs to be someone in charge — a committee chair or history task force leader. That person, with the help of others chosen for their interest and enthusiasm, makes a plan to preserve the history. Once the plan is in place, then you can determine how you need to organize. Will you have subcommittees or work as a committee of the whole? Do you need subordinate leaders (vice chairs)? If so, what will they be in charge of? Perhaps newsletter and history files and patch collection and pictures from the past and what will be needed in the future. The organization then drives the staff needed and lets the leader begin to officially recruit others to help him. Once the complete staff is selected, then they carry out the plan, modifying it as necessary. The top leader or chair then helps establish schedules and milestones (he directs) for the year which the staff carries out. Along the way, as plans change or new opportunities arise, the leader and staff may chose to adjust or modify the plan, the "controlling" part of the work of the group.

Like every other task or event we do in the OA, history work must be planned and have the attention of the top lodge leadership and be given emphasis within all the activities of the lodge. And it will be most likely to succeed if it has focused and enthusiastic Arrowmen engaged in gathering the materials and data about the history of the lodge and disseminating them to all lodge members. Thus OA history does not get recorded if the right people are not found to carry it out for the lodge.

In the end, if every lodge has a commitment to its own history and preserving it and engaging younger members in its heritage, it will make the lodge stronger and more interested in continuing its good work and even improving on its accomplishments for the good of the members and its council and community. And what is history of the Order of the Arrow throughout the Boy Scouts of America? It is a vast collection of friends carrying out the purpose and principles of the Order at the local level, for the good of its council and its community. The entire purpose of the section, region and national organizations of the OA is to support and enhance the capabilities of lodges, where the real work of individual member development and Brotherhood, Cheerfulness and Service is carried out. There is no OA without the several hundred lodges to accomplish the mission of the Order. So your commitment to good history at the lodge level helps ensure commitment to success by preserving the local heritage and promoting future success based in part on a valuable and remembered tradition of lodge good works.

In the end, good OA history makes lodges better and more willing to continue the successes of our first century into the future for the good of all our members, our councils and our nation at large. It is an important job and one I hope every Arrowman will want to have some part in. Good luck in preserving our traditions.

Dr. Kenneth P. Davis
March 2017

Chapter 1: **Collecting Your Lodge**

Introduction

Pursuant to our Obligation, in particular that part that states, "to observe and preserve the traditions of the Order of the Arrow" a collection of artifacts and insignia from your lodge is a wonderful pursuit. These items may include any predecessor lodges and pre-Order of the Arrow honor society that existed within your council boundaries. If you have questions or comments on the following content, please reach out to the chapter authors at lodge_history@oa-bsa.org.

What items should a lodge consider collecting?

What you want most are the things that tell your story.

Insignia

- Patches
- Totem pins
- Neckerchiefs
- Activity badges
- Area/section host lodge items
- NOAC / jamboree contingent items

Photographs (including slides)

We'll leave to others to explain what to do with them regarding digitizing, meta data, etc. For your lodge's collection it is always nice to have the original photographs when possible, but most of your needs for photographs are satisfied with high resolution images.

Newsletters

Having an archive of your lodge's newsletters is an incredibly valuable resource. It is the principal source for researching your lodge. It will provide an endless resource for content for your lodge's social media. Assembling your lodge's newsletter archive ought to be a priority. Start contacting "old-timers" and see if anyone knows who has kept them. Remember, for the collection you want originals, but until you have them, high resolution digital copies will serve much of your need.

The Unusual

This may be anything from a napkin for the lodge banquet to the axe used to chop the wood for the first lodge Ordeal ceremonial fire.

Regalia

Think how cool it would be to display the original double trailer chief's bonnet from the beginning of your lodge. Just be careful and **never** violate laws and regulations regarding possession or trade of feathers and body parts of threatened, protected, and endangered species.

Film and Video

Vintage film is rare, prized and often requires swift preservation; if it smells like vinegar, you may have a problem. Convert VHS tape to digital.

You might consider expanding and also collecting all of these items as it relates to your camp (or primary OA camp). You can even expand to your council… if you don't who will?

Original Artwork

While original art does not exist for every OA lodge, many have original paintings that are fine art. Such work often suffers from neglect and may be in need of preservation. Your lodge should recognize the importance of any fine art in your possession.

Everything (and anything) else

- Belt buckles
- Neckerchief slides
- Three dimensional items
- Trophies
- Hats
- Decals
- Seals
- T-shirts
- Jackets
- Sashes
- Autographed sashes (You can start a collection where you take a Vigil Honor sash and start obtaining the signatures of all past lodge chiefs.)
- OA membership cards
- Brag cloths
- Patch jackets
- Certificates
- Scrapbooks (can be very special when you find one!)
- Documents (lodge rules, lodge newsletters, etc.)
- Lodge charters
- Tickets
- Lodge stationery
- Printed programs
- Armbands
- Ribbons
- Post cards
- Vigil Honor items (*i.e.,* blankets)
- Chapter items
- Newspaper clippings

How do you collect your lodge items?

Donation

For many lodges this is the best hope of having a complete patch collection (often starting with a loan). Be smart and do the paperwork to document the transaction so everyone has the same understanding. Beware – There is a long sad history of items being donated to the BSA and disappearing. If items are donated, then mechanisms need to be in place to prevent the future sale or disappearance of the gift.

Research

Search local newspapers. You might be surprised what you find and learn about the past. Newspaper articles were far more prevalent pre-1960. Check to see if there is an online or local library with the (hopefully searchable, but deal with it even if they are not) archives. This can be as rewarding as it may be time consuming. You may also discover names of past Arrowmen that you can attempt to locate.

Digging (combined with research)

Be the proverbial scrounge.

If you think of the search for collectible items of your lodge as being akin to archaeological work, the term "Digging" makes sense. You need to locate past members of your lodge to see how they can help.

Sometimes, the people you want to "dig" will come to you. This is where value of an online history presence can be greatest. Once you start showing what you are doing and have achieved, past Arrowmen will find it and will contact you. They will also know that your research is legitimate and not for personal gain.

You can also use the largess of your lodge to aid your work. Have it announced at your lodge banquet the work you are doing. Have a constant stream of articles in your lodge newsletter / website highlighting your work. For example, if it is announced on your lodge's website that you are seeking past issues of your lodge's newsletter, someone might come forward that has what you are seeking (and more!). This may be the excuse to clear the garage of those old newsletters – they were saving them for something – this is it. Consider offering free lodge labor.

Borrowing

Be careful when you borrow, especially if you are borrowing high valued items for an exhibit.

Borrowing is very effective with photographs and newsletters. You do not have to have the originals. You need high-res scans. Of course it would be great to have the originals, but you can start by borrowing.

Buying (if you have a budget)

Be judicious. <u>If</u> you have the budget, and if the piece is essential to telling your lodge's story, <u>and if</u> there are not other practical ways to obtain the item, <u>then</u> purchasing an important artifact is to be considered. You may want to have a constant search on eBay for your lodge (and your predecessor lodges). Seek guidance from local experts to learn how much to pay (but be careful not to "tip-off" local collectors…). Keep your eyes out for the unusual. This is particularly true with eBay; you never know what might turn up.

What is the value of artifacts for historical understanding?

The value of collecting items from your lodge is this is how you <u>visually</u> tell your lodge's story. The value of artifacts is they allow you to show your lodge's history instead of tell your lodge's history. Many Arrowmen, in particular youth Arrowmen, tend to connect better with items that appeal to their visual senses, rather than long columns of text requiring them to read.

Most historians that have been seeking local lodge artifacts for a while have learned to appreciate ephemera[1]. This includes newsletters, tickets, lodge napkins, t-shirts, personal letters – they help tell the story beyond the patches in a way that provides added context.

Keep in mind we are a Brotherhood, so you want to include items from people.

1. Ephemera - Items of collectible memorabilia, typically written or printed ones, which were originally expected to have only short-term usefulness or popularity.

Chapter 2: **Preservation of Scouting Historical Materials**

Introduction

To preserve your Scout council, camp or lodge's historic materials you need a basic understanding of the best practices for preservation. This chapter reviews how to care for the various media types you may have acquired for historical preservation. It first discusses general environmental concerns you should be aware of, as well as proper storage locations. Following will be a discussion of best practices, a review of media types, basic collection preservation materials, and a list of resources for caring for collections, including professional suppliers, archival resources, and professional organizations with useful resources. If you have questions or comments on the following content, please reach out to the chapter authors at lodge_history@oa-bsa.org.

Review Of General Environmental Concerns

Where and how you store your materials is critical as different types of material require different handling.

Environment

The best place to store valuable documents, artifacts, and electronic media is in a cool, dry place with stable temperature and humidity. Identify a location that meets these requirements to insure the safety of your historical materials. If at all possible, store a duplicate set of electronic media somewhere else so a natural or man-made disaster does not destroy all of your archives.

Consistency Of Environment

The recommended temperature for your storage location is 68–72 degrees (F) and the ideal humidity is 40–50 percent — moisture is not your friend. Purchase of an inexpensive temperature/humidity monitoring gauge should be considered. The ideal light exposure should be "dark" with no direct or indirect sunlight. This is not always easy to achieve, but the most important point is consistency. Drastic swings in temperature and humidity cause the most damage long-term.

Housekeeping

It is important to keep the storage area clean of dirt and pests. Monitor the area regularly and address any housekeeping issues that come up promptly. Dusting cloths and a HEPA vacuum work very well for keeping the storage area clean. If pests become an issue, have the building treated appropriately. Make sure any outside access points are properly sealed.

Proper Storage Locations

A great choice for storage is an interior space away from windows, outer walls, vents, and overhead pipes. It is best to store your memorabilia on shelves that are elevated at least three inches off the floor. Storing materials in containers is essential because the storage materials provide a buffer from dust, environmental swings, and in the event of a disaster can provide some level of protection. Whenever possible, use acid free archival boxes and folders. For larger artifacts, covering in undyed muslin/cotton fabric sheets is an affordable method of protection. Small fireproof lockers/safes might be worth considering for particularly important items.

Separation

Please remember it is important that your media types be separated. The chemical composition of different media types tend to interact with each other over time. There are, however, significant exceptions to this rule — in organizing archives, archivists try to maintain what is called "original order" (sometimes called *"respect des fonds"*). This concept revolves around the idea that archival collections should be kept together to reflect the intent and purpose of their creator. For example, if a collection is donated of a box of files from an important volunteer's career with a camp, it would be wise to respect the filing system of the volunteer. Items can be rehoused in acid-free materials but the original files should be kept in the order they are found. Of course, sometimes items arrive obviously in disarray — in this case reorganizing materials is OK.

Best Practice Recommendations

Listed below are six best practice recommendations for your historical materials.

Digitize, Digitize, Digitize

The best way to preserve your historical collections is to digitize it. The first step should be to make a priority list. Remember to scan or photograph in high resolution to maintain the highest resolution in future use. Saving digital images in .tiff format is the preferred archival method. Previously saved materials in .jpg format are acceptable, but not preferred because of data lost in .jpg's compression of the file. A photographic shadow box is great to eliminate ambient light shadows of three-dimensional objects.

When digitizing, it is important to develop a system for tracking the digital images and linking them to your spreadsheet or collections management system. The accession number/object ID can be a useful file naming structure.

Organization and Documentation

It is vitally important to document your collections. This can be as simple as an Excel spreadsheet or complex as a collection management database system. It is important to identify where an item came from (provenance) and also have a method for tracking the item. This is most commonly done through an accession number; see below for an example.

Accession Numbering 101

- Many different systems have been used over the years.
- Tripartite is most recognized today.
- Usually follows this format:
    - Year.Donation Number.Individual Item Number
    - 2015.001.001 Would be the first donation and first object in that donation for 2015.
    - 2015.001.005 Would be the first donation and fifth object in that donation for 2015.

- 2015.002.001 Would be the second donation and first object in that donation in 2015.

You can also use this system to number items already in the collection but not yet cataloged. The use of a "backlog" number is the straightest forward. This most commonly looks like one of the following:

- Tripartite that starts at "500" of the current year. In this instance, 2015.500.001 would start the backlog numbering for the year 2015. When it is 2016, you start that year's backlog numbering at 2016.500.001.
- The other method is to add "FIC" to the beginning of the number if it is part of the backlog and you don't know its source. FIC = Found in Collection

Keeping collections organized and identified is the most important step you can take in setting up a collection. It allows a method for tracking materials and for passing the institutional memory of the collection on to the next generation.

Photocopy

It is suggested you photocopy deteriorating media where possible. Use acid-free copy paper. This way you will be able to use the photocopy, rather than the original, for research, and avoid handling the originals in the future.

Archival Storage

Purchase archival storage materials, including acid-free storage containers/folders, mylar book jackets, and similar permanent protection. A supplier list is located at the end of this article.

Yearly Inspection Protocols

Develop a written yearly inspection protocol for your historical media. It is especially important that you perform a backup of your digital materials onto new media every five to ten years because technology changes.

Digital File Storage

A best practice for your digital files is to have an additional thumb drive or external hard drive made of your files that are stored in a separate location from your original materials. Or even consider using cloud storage. A suggestion might be to use the safe in the council service center. Be sure to enclose some written instructions with the back-up copy.

Review of Media Types

There are nine types of media that you are likely to have acquired in your quest of historical preservation — print media, photographs, films, textiles, leather, wood, metal, plastic, and electronic.

Print Media

Print media includes books, newspaper clippings, magazines, pamphlets, scrapbooks, and correspondence, such as meeting minutes, letter and reports.

For preservation, a best practice is to store all like media together. Intermingling different print media types is not recommended due primarily to different paper compositions. If they need to be kept together to preserve the original intent of the item interleave with acid-free paper.

Here are suggestions for each print media type:

Books: Damaged books should be placed in an acid-free box. All book material should be shelved vertically. Mylar dust jacket covers are a good choice to protect your books, especially the more fragile dust jackets.

Pamphlets: Acid-based pamphlets should be separated and placed in their own box or folder, and you could photocopy them as needed for historical research later on. You could use a ph test kit to determine whether a paper item is acid based or not. However, it is probably unnecessary as in most cases it is obvious if paper is highly acidic. If an item is matted, you may need to test the mat to determine if it is acidic.

Scrapbooks: Older scrapbooks use acid-based pages for mounting (Your pH test kit will be helpful here, also). If it is determined that it is safe to disassemble the scrapbook, it is vitally important to first document the order of the original – most likely, there is a reason the creator put items in a certain order and you don't want to lose this vital information! Digitally photographing the scrapbook pages helps retain their original appearance before the preservation process and allows you to recreate a digital copy. A best practice is to remove materials from these pages and place in clear mylar sleeves.

Correspondence: Again, separate all acid-based paper and remove rusty staples and paper clips. Place all correspondence in acid-free folders.

Photographs

It is important to wash your hands and wear lint-free cotton gloves when handling photographic materials since they are sensitive to oils and dirt and can easily be damaged. Separate any photos from acid-based paper, but make sure relevant information is conveyed with the photograph. Photographs should be stored in acid-free folders or sleeves.

Films

Generally, there are two film types, early film that is nitrate-based, and later film known as safety film. If you have nitrate film in your collection please be aware of its high potential to spontaneously combust. Nitrate film requires your immediate attention. It needs to be placed in a metal container, separated from all other historical materials and placed in a location that is safe due to the possibility of a fire. You should consider having a digital copy of nitrate films made, if possible. Listed below are aids in determining if you have nitrate film in your archives:

Identifying Nitrate Film

- As a general rule your film can only be nitrate if it is 35mm wide, with perforations along both edges and was manufactured before 1951.
- The word 'nitrate' printed between one row of perforations and the edge of the film indicates that your film is likely to be nitrate, but if it was made between 1948 and the mid-50s the marking does not establish that beyond doubt and you will need to further inspect the film.
- The word 'safety' printed between one row of perforations and the edge of the film indicates that your film is likely to be safety film, but if it was made between 1948 and the mid-50s the marking again does not establish that beyond doubt.
- If your film shows signs of bubbling, a honey-like goo, or a fine rust-colored

powder, you probably have nitrate that is in an advanced stage of deterioration.

- If your film is 16mm wide (which can have perforations on both sides or just one), it is almost certainly not nitrate. Small quantities of 16mm nitrate are believed to have been made in the Soviet Union and China in the '50s and '60s, but none is known to have been exported to the west.
- If your film is 8mm wide (perforations on one side only) or 9.5mm (perforations in the center, between each frame) wide, it is not nitrate.
- If your film smells of vinegar it is not nitrate. It is acetate film and is in a state of deterioration (but at least it won't combust!).
- If your film smells like mothballs or camphor then there is a small chance it could be made of nitrate and further inspection will have to be done.

Textiles

Scouting patches, OA Sashes, and other similar textile items (including felt) can be stored in mylar sleeves or acid-free boxes/folders for storage. You can also use polyethylene bags (also known as Ziploc bags — there are archival versions but for a tight budget, the store-bought variety will do the trick). Use acid-free inserts to identify them. Scout uniforms should be packed flat in breathable (to avoid mold and mildew) archival storage boxes and identified with acid-free paper labels.

Leather

Remove any mold or mildew from leather items before storing. It can be lightly cleaned with a brush or variable speed vacuum. Vulcanized rubber sponges (the kind used to clean up soot post-fire) can be used to gently clean greasy dirt. Avoid using liquid cleaners or saddle soap.

All leather items should be stored flat in acid-free, breathable containers. Acid-free tissue paper can be used to wrap each item.

Wood

Wood plaques and neckerchief slides should be stored in acid-free boxes with wooden-based metal plaques separated from the other plaques. Wood and metal neckerchief slides should be stored separately.

Metal

Keep all like metal badges together and store in acid-free boxes. Badges composed of both cloth and metal need extra care and should be stored in their own box. Store metal trophies together in acid-free containers. Be aware that oxidation of the metal can be a concern over time.

Plastics

Plastic items should be stored together in acid-free boxes/containers.

Electronic

Some historic media may be in electronic format, either analog or digital. Analog tape recordings, for example, should be digitized for permanent archival. The same is true for VHS and video tapes. Materials already in digital format will still require ongoing attention. Electronic media needs to be regularly backed-up and the back-up needs to be stored in another location. Also remember to migrate electronic media when software changes/updates — all too often software becomes out of date and then it is much more difficult to retrieve the data. And remember that removable electronic media is fragile.

Basic Materials

- Computer, desktop or laptop
- External data storage – either cloud, thumb drives, or external hard drives or 'all of the above'
- Scanner, preferably one capable of up to 2400 resolution/dpi
- Digital camera

- Light box
- Acid-free folders, tissue paper, and storage boxes
- pH test kit designed for paper, etc.
- Lint-free, cotton gloves to avoid transferring oils, dirt to your artifacts

Resources For Caring For Collections

Collections Resources

- The National Park Service offers many great resources for caring for collections. Conserve-O-grams are incredibly useful and available in a wide variety of subjects: *www.nps.gov/museum/publications/conserveogram/cons_toc.html*.
- The National Park Service Museum Handbook is another incredibly useful, and free, resource: *www.nps.gov/museum/publications/handbook.html*
- The Library of Congress has many resources available for collections care: *www.loc.gov*
- Institute for Museum and Library Services: *www.imls.gov/collections/guide_to_online_resources.aspx*
- Northeast Document Conservation Center: *www.nedcc.org*
- National Archive and Records Administration: *www.archives.gov*

Film

- The Library of Congress has information and links to a lot of other resources: *www.loc.gov/preservation/care/film.html*

Environmental

- Image Permanence Institute: *www.imagepermanenceinstitute.org*
- Dew Point Calculator: *www.dpcalc.org*
- Lascar Digital Temperature and Humidity Monitors: *www.dataq.com/data-logger/temperature-humidity*, includes free downloadable software.
- Basic Temperature and Humidity Reader from Home Depot (not necessarily calibrated but an affordable option): *www.homedepot.com/p/AcuRite-Digital-Humidity-and-Temperature-Comfort-Monitor-00619HD/202260980*

Storage

- How to construct a simple phase box for books: *www.nps.gov/museum/publications/conserveogram/19-23.pdf*

Supply Resources

- Gaylord Products: *www.gaylord.com*
- University Products: *www.universityproducts.com*
- Hollinger/Metal Edge: *www.hollingermetaledge.com*
- Talas: *www.talasonline.com*
- Brodart: *www.brodart.com*
- Also check: Amazon, eBay, Staples, Office Depot, Walmart, JoAnn Fabrics

Professional Organizations with Useful Resources

- Society of American Archivists: *www2.archivists.org*
- American Alliance of Museums: *www.aam-us.org*
- American Association for State and Local History: *about.aaslh.org*

Your local historical society, museum, library, and university can also be valuable resources. Most museum and library folks are happy to offer advice (especially if given advanced notice!) and can direct you with specific questions/issues.

Chapter 3: **Maintenance and Succession Planning**

Once an archive or historical project is undertaken, how does a lodge successfully maintain and update it over time? This important consideration should be the focus of a dedicated group of Arrowmen and historical enthusiasts. The charge entrusted to such a team seeks to continue the cyclical process of discovery/preservation and education/celebration. Through this chapter, we explore ways in which your lodge can establish a permanent team to oversee local history efforts, engage in strategic thinking, and institute formal policies to ensure continuity of approach to preserve history. If you have questions or comments on the following content, please reach out to the chapter authors at lodge_history@oa-bsa.org.

Establishing a Team to Support Historical Efforts

Engaging in historical work within the lodge is by nature to be a team effort. The responsibility to prepare and maintain the historical record is not to be a singular event or individual task.

Consider pulling together a team of folks to undertake this important work. A lodge historical committee can serve as the institutional memory of the lodge, council, and camp. Consider using them to oversee lodge archival procurement and preservation activities. Ultimately, if done purposively, the committee will be a real asset in fostering relationships between the council and the lodge in developing proper preservation strategies and telling the local story.

Sample responsibilities of a Lodge Historical Committee include:

- Committee is responsible to the lodge secretary
- Develop and maintain a secure repository for storage and proper preservation
- Produce static exhibits and displays for lodge and council events
- Develop opportunities to educate Scouts on the history of the local OA lodge Provide a historical minute at lodge executive committee meetings
- Write a historically based article for each newsletter of the lodge
- Produce an annual addendum detailing an updated lodge history for plan book
- Prepare and maintain lodge scrapbook in conjunction with the lodge secretary
- Compile and maintain listing of:
    - Lodge chiefs
    - Lodge advisers
    - Lodge staff advisers
    - Lodge Vigil honor members
    - Founder's award recipients
    - Distinguished Service Award Recipients
    - Localized award recipients
    - Chapter chiefs

    - Chapter advisers
- The committee should strive to acquire and preserve:
    - Important lodge and council documents
    - Historic and current photographs
    - Items of memorabilia
    - Oral histories/ living history interviews
    - Written reflections
    - Lodge and council publications
    - The history of the local lodge and any predecessor lodges

Developing Short-term and Long-term Goals

Of all the committees in the lodge, the history group is likely to have the best understanding of the lodge's past accomplishments (*i.e.,* achieved goals), but may be so involved in researching the past that it does not have a clear idea of where the committee is heading in the future. Setting goals helps the committee divide large projects into manageable tasks that are achievable over a designated period of time.

While it is acceptable (and encouraged) for the history committee to have a far-reaching vision that tests its current capabilities, resources, and boundaries, it is also important for the committee to create goals (steps toward that broad vision) that are reasonable so that the group can show real progress and maintain enthusiasm about the project. One well-known technique for developing goals is the S.M.A.R.T. method, whereby each goal should be Specific, Measurable, Achievable, Realistic, and Time-bound.

For example, a goal that does not adhere to the S.M.A.R.T. method might be "collect items related to lodge history," whereas a S.M.A.R.T. goal would be more descriptive: "In the next twelve months, collect physical or digital copies of at least 50% of all known editions of the lodge's newsletter not currently in the collection." This version of the goal focuses on a specific type of item, defines a measurable quantity of newsletters to be collected, and establishes a date by which the goal should be achieved.

A great deal of a lodge's work (inductions, communications, and normal service projects, for example) occurs on an annual basis and fits well with a youth committee chair's term of office; the youth and his committee can plan for and achieve a distinct group of accomplishments over the course of that year. However, some projects require longer to bring to fruition, and multi-year goals are needed so that the work can be effectively handed from one youth chair to the next.

Examples of short-term (one year or less) goals might include conducting photograph and document scanning events, collecting items relating to the "recent past" (remember that history is being created everyday; it is important to keep up with current newsletters, photographs, and rosters simultaneously with other efforts), creating temporary "pop-up" displays, and drafting a collections management plan. Long-term (goals that might take several years or more to accomplish) might include creating or updating a lodge history book, creating an online digital archive, or even establishing a permanent lodge museum.

It is quite easy to create short-term goals within the S.M.A.R.T. framework (*e.g.,* the newsletter scanning goal described above), but applying this process to longer-term goals is much more complicated. While not necessarily advisable or appropriate for every lodge, creating a permanent, stand-alone museum is probably one of the most complex, lofty, and long-term goals to which a history committee can aspire, so it will be used as an example here.

On the surface, "create a permanent lodge museum building at Camp Arrow by 2025" seems like it might meet the criteria of a S.M.A.R.T. goal. It is certainly specific in that it calls for a building with a designated scope and purpose. It is also measurable; completion of the goal will be readily noticeable when the building is erected. Because the goal is to be met by a particular year, it is also time-bound. However, establishing a museum is an incredibly complicated project that involves fundraising, collection acquisition, maintenance planning, and facility design. While these activities are critical to they success of the project, they cannot be adequately incorporated into a single goal focused on creating a museum. So, while the goal at the beginning of this paragraph is specific, measurable, and time-bound, it is by no means attainable and realistic, at least not in its current form. In this case, it is advisable to break the larger goal of establishing a museum down into sub-goals or "objectives." By doing this, the committee can begin working on small portions of the project (perhaps short-term goals like developing a cost estimate or maintenance plan) that help build toward the primary goal. Otherwise, the history committee may find itself at the end of the timeline for the goal (the year 2025) having made no significant progress.

Lodges manage strategic plans, goals, strategies, and objectives in diverse ways. In many cases, the lodge's annual goals only address large, lodge-wide issues, and do not include short-term goals created by each committee. This is usually appropriate, but it is important that the chair of the history committee recognizes certain goals (either short or long-term) that truly fit into the lodge's plan and lobbies to have them included. For example, the previous goal of digitizing lodge newsletters probably does not need to be included in the lodge's annual plan (unless the lodge includes all committee goals as a matter of practice), a longer-term goal involving publishing a history book should definitely be included, as its success will likely depend on collaboration with other committees (like finance, publications, and trading post), and its completion will serve as an accomplishment for the entire lodge.

Accepting Donations of Objects and Documents

As the work of the history committee progresses, it is likely that lodge members and alumni will want to donate items to the effort. Up to this point, the committee may have operated in a "leave no trace" manner, taking only digital images of items and documents and leaving only memories of interviews. Whether or not to accept physical objects is an important policy decision that must be made with care, as it requires the development and maintenance of responsibility and trust between the lodge and its alumni. It is important to meet donors' expectations regarding the lodge's long-term stewardship of objects in its possession.

Early in the process, the history committee should develop a "collection management plan" that will guide what the lodge collects, and how the lodge acquires and maintains the collection. Defining the scope of the collection is critical. Will the lodge accept three-dimensional objects (like patches and uniforms) or just two-dimensional objects like documents and photographs? Will the collection include anything and everything related to Scouting, or will its collection be specific to a geographic area, time period, and/or only the Order of the Arrow?

In the museum world, the process of acquiring items and entering them into a collection is called "accessioning." Whether solicited or unsolicited, the history committee should process all donations in the same way. If the items fit within the lodge's collection plan, a conversation should be held with the donor to ensure that his or her expectations can be met by the lodge. Often, donors may request that their items be placed on permanent display or presented in a certain manner or context. These requirements may be agreeable to the lodge, but the committee should try to negotiate flexible terms so that the lodge's "hands" are not tied, and so that the gift does not ultimately become a burden and source of hard feelings between the donor and the organization.

All of these points may be clarified in a "deed of gift," "certificate of donation," or other similar form that outlines what items are being given and any terms that may apply to the gift. It is recommended that the lodge's standard form provide as much latitude to the lodge as possible; if a donor wishes to be more restrictive, the terms may be modified on that particular agreement. Again, it is imperative that both parties be comfortable with the agreement, as they donor is placing his or her trust in the lodge to responsibly preserve and use the item well into the future.

Just as the committee should establish a process for accessioning items, it should set parameters for deaccessioning, or removing, items from the collection. A number of circumstances may warrant transferring an item out of the lodge's stewardship. An item might later be determined to not fit with the lodge's collection plan, or the lodge might acquire a similar object that is in better condition or otherwise a better example of its type. In some cases, an item might be particularly large or fragile, and the lodge is no longer able to adequately store or care for it.

When deaccessioning items in a collection, it is of utmost importance to follow accepted professional museum practices in order to maintain transparency and trust with the lodge's internal and external stakeholders. A best-case scenario would involve transferring the item to a compatible collection held by another museum or archive. If the item is to be sold, it should be done in an open manner with multiple bidders, and the revenue from the sale should not go to the lodge's general fund; it should instead be used to strengthen, expand, or continue the history committee's collection and mission.

Accessioning policies and collection plans need not be developed from scratch; many organizations including the American Alliance of Museums, Smithsonian Institution, and U.S. National Archives have excellent online resources to help large and small organizations.

TUTELO LODGE

Tutelo Lodge #161 ▪ Blue Ridge Mountains Council #599
Order of the Arrow ▪ Boy Scouts of America
2131 Valley View Boulevard, NW ▪ Roanoke, Virginia 24019
www.tutelo161.org

CERTIFICATE OF DONATION
Tutelo Lodge History Committee
No. ___________

Donor's Name: ____

Mailing Address: ____

City: ________________________ State: ______________ Zip: ________________

Phone: ___________________________ Email: ______________________________

THIS IS YOUR TAX RECEIPT

Sign two original copies: one for the donor and one for Tutelo Lodge

I/we, the undersigned, hereby irrevocably and unconditionally give, transfer and assign, by way of gift without limitation or restriction, to Tutelo Lodge #161, Order of the Arrow, its successors and assigns (the "Lodge") all of my right, title and interest in, arising from and to the object(s) or material(s) (the "Material") referenced below, including any copyright interest or license I may own with respect to the Material. In the event the Material is identified in a separate schedule(s), said schedule(s) is hereby incorporated by reference and made a part of this Certificate of Donation.

I/we understand that the Lodge may clean, conserve, document, study, copy, publish, exhibit, transfer, deaccession and otherwise use the Material, in its sole discretion in accordance with its mission and collections policies. I/we understand and agree that the Material shall be displayed, reproduced and exhibited at the discretion of the Lodge and will not necessarily be on public view at all times. I/We understand that although my/our name(s) will remain in the Lodge's permanent records as donor of these materials, it will not necessarily be with these items when they are exhibited.

I affirm that a) I/we am/are the exclusive owner(s) of the Material; and b) I/we have good and complete right, title, and interest in and to the Material; and c) I/we have full authority to give, transfer and assign my/our right, title and interest in and to the Material; and d) the subject of this gift is free and clear of all encumbrances and restrictions.

PLEASE NOTE: According to IRS regulations, establishing a dollar value on donated items is the exclusive responsibility of the donor. Donor did not receive any goods or services in return for this donation. Blue Ridge Mountains Council #599, Boy Scouts of America has tax exempt status under IRS 501(c)(3) regulations and is classified as a public charity as defined in section 501(c)(3) of the Internal Revenue Code.

Donor Signature(s): ____ Date: ______

Donor Printed Name(s): ____

Accepted on behalf of the Tutelo Lodge History Committee by:
Representative Signature: ______________________________________ Date: ______

Representative Printed Name: ____________________________________

CERTIFICATE OF DONATION

Tutelo Lodge History Committee

No. ___________

SCHEDULE OF DONATED MATERIALS

DONOR: ____

Description of each item (list separately):

1. ____
2. ____
3. ____
4. ____
5. ____
6. ____
7. ____
8. ____
9. ____
10. ____
11. ____
12. ____
13. ____
14. ____
15. ____
16. ____
17. ____
18. ____
19. ____
20. ____

Chapter 4: **Writing OA History**

Facts

- Everything you write must be factual.
- Opinions and beliefs are not facts.
- You can draw conclusions from facts, but you must describe the facts that support your conclusion.

Sources of Facts

- Personal interviews with old-timers
- Diaries
- Newspaper reports
- Lodge records, newsletters and correspondence

Drawing Conclusions from Facts

- Do not over-generalize.
- Sometimes the facts do not fit what "everyone knows". It may be that what "everyone knows" is wrong, or it may be that there are facts you do not know that would explain the discrepancy.
- Do not assume that national policy was followed by the lodge. Lodges may not have known what national policy was on a topic, or may have misunderstood it, or may have ignored it.
- When you have facts that do not fit, but you have no explanation based on facts, you can offer possible conclusions, but be clear you are offering a "possible" explanation. For example: "Lodge records do not reveal anyone was a member of the Order when the lodge was formed, so we do not know who ran the first Ordeal induction in 1938. The name R.J. "Willy" Williams appears on the 1938 staff paddle hanging in the old boat house. Wapahee Lodge in neighboring Old River Council lists R.J. Williams as its second Vigil Honor member in 1940. Perhaps Willy and others from Wapahee Lodge conducted our first Ordeal."

Telling Your Story

- Outline your material.
    - Timeline order is usually best. It allows you to tell the story in an organized way that people will understand. Start at the earliest time and move forward in history.
    - Not all material may fit one timeline. You can break up your history by topics. If you have extensive materials on ceremonies, or outstanding individuals, or patches, you might have separate portions of the history on those topics.
- Avoid what famous historian Marc Bloch called the "idol of origins".
    - It is good to know where things started, but people sometimes make things up as "the first". You are writing history, not mythology. We do not have to have a "first" for everything.
    - If you have no factual record for something but every old lodge member told

you the same story without many specific facts, you can say "Lodge tradition tells us ..."

- You can also say "The first recorded..."

- People sometimes place more importance on things that are familiar to them. Before you say last summer's service project building a new campfire ring was the "most ambitious service project ever undertaken," think about other service projects. Maybe rebuilding the waterfront during 1944, when most all of the adults were away in the Armed Services and the lodge had no money was more ambitious than last summer's project, even though the waterfront project was not as large or grand as the new campfire ring.
- Avoid adulation. Instead of writing that "Friday, July 16, 1915 was a momentous day in history" explain what made it momentous and let your reader decide how important it was: "Staffers of Treasure Island Scout Camp conducted the first ceremony of the honor society we now know as the Order of the Arrow on Friday, July 16, 1915."
- Put the lodge's story in context. What else occurred in the council, the community, and the world at the same time? Economic hard times or a boom? People moving into the area or away from it?
- Writing about anything contentious, problematic or hurtful requires very careful attention. There are always two sides to every story, and perhaps more than two. Do you know all the sides of the story? Regardless of how interesting the tale, is there really any point in telling it? Will it hurt anyone's reputation?

Writing Style

- Avoid flowery writing, unclear references and big words that do not add meaning.
  - This sentence does not give us much information except that the author knows how to use a thesaurus and a list of Presidents: "Intergenerationally, Ordeal thespians between the Nixon and Reagan eras exhibited primordial tonsorial splendor."
  - We know more when we read: "From the 1970s to the late 1980s, Arrowmen carrying out the ceremonies over time had longer and longer hair."
- Generally, shorter paragraphs are better, because they are more easily read.
  - In writing something that will appear online, such as a history page on a website, paragraphs can be two or three sentences long.
- Use active voice. (See your high school English text book.)
  - Construct sentences where a noun, described with adjectives, acts as described in a verb, using adverbs, on another noun: "The well-rehearsed team flawlessly performed the Ordeal ceremony."
  - Avoid the "be" verb.
- See how frequently you can cut "that" from your sentences.
- Be prepared to write, edit, and re-write several times. Put your draft away for a couple of days, and then review it again. You may be surprised at how you catch typographical errors, poor writing, and facts you forgot in the first draft.
- What counts is giving your reader a clear explanation of your thoughts, not the length of the explanation. A shorter sentence is generally better.
- Cite your sources. You do not need to use footnotes, but if your sentence does not describe your source, have a list of sources at the end of your chapter or essay.
- Buy a copy of Strunk and White, *The Elements of Style*. It has everything you need to learn about the basics of good writing technique in 105 pages.

Chapter 5: **Oral History**

Oral histories are a critical component of any historical project because they capture the details and nuances that only a personal account can contribute. The often-utilized expression "walk a mile in a man's shoes" suggests that each Arrowman's experience is unique and therefore worth understanding and recording. Indeed, it is: oral history is more than just an opportunity to mine previously unknown details of our past through the eyes of a single individual; it is, after all, the most basic historical element that, when combined with other Arrowmen's stories, can be stitched together to create a dynamic recollection of past events that will serve as a time capsule for future generations.

This guide has been written with the valid assumption that Arrowmen should be conducting oral history interviews of fellow lodge members who have contributed service of some significance; all too often the parable is told of the "Old Timer" lodge member who passed away before he could tell his story in his own words. However, this guide also addresses the condition of contemporary lodge members and their need for accessible, shareable, and portable media that tell the story of the "history of the moment." The prevalence of social media, camera phones, and internet-based cloud storage is a testament to the fluid definition of what may be considered a historical moment. Although this guide makes no attempt to resolve the current debates concerning the various roles of historians' work, it will attempt to provide a dynamic view of what may be considered useful and relevant so as to keep pace with today's shifting interests and trends.

The careful selection of a youth chair and talented adult adviser should result in the creation of a small cadre of youth and adults to support the lodge history committee. Thus, the hope with creating this guide is that it will address the questions and needs of such Arrowmen who seek to capture their own lodges' histories.

This guide is also meant to give you an introduction to some of the media that may be used to conduct interviews and some of the methodologies you should consider when sitting down to the task of transitioning your raw media into actual historical documentation.

Remember that the most important element of conducting an oral history project is the record of what is said. Whether you opt for the full audio-visual approach, an audio recording only, or transcription only, there must be some record of the interviewee('s)s' words. If you have questions or comments on the following content, please reach out to the chapter authors at lodge_history@oa-bsa.org.

Preparation

You must spend a considerable amount of time preparing for the interview to properly capture your interviewee('s)s' words and thereby respect and honor the contribution he/she/they has/have given. Preparation will require a variety of actions from you, the interviewer, in anticipation of the opportunity to spend time listening to the individual(s) you will interview. But first, you must determine what kind of interview(s) you will be conducting. For our purposes, there are generally four different types of interviews. Use this diagram to help determine which one you will conduct:

Location		
	Informal Stationary	Formal Stationary
	Informal Roaming	Formal Roaming
	Formality	

The most common choices for interviews are the Formal Stationary and Informal Roaming; thus, this guide will focus almost exclusively on these naturally pairing interview types. Should you choose the less common Informal Stationary or Formal Roaming, our intention is to have provided enough guidance on the extreme ends of interview environments that you will be able to easily mix and match techniques. Once you've determined your environment—that is, the location and formality of your interview—you must consider the following when planning your meeting(s):

- **Time commitment**
    - Keep in mind that you should always respect the time of the interviewee(s) and the other interviewers (youth or adult, equally).
    - Start on-time, end on-time.
    - If you are recording several individuals over the course of an entire day or weekend event, how many breaks will your team need to stay fresh?
- **Location(s) and setting(s)**
    - Do you need to reserve a building or space for the day and time you will be conducting the interview? Is there a cost to use the space?
    - Be sure to provide the interviewee(s) and interviewers with the address of and/or map to the location.
    - Will you be conducting the interview indoors or outdoors?
        - Indoor interviews typically provide fewer audio and visual distractions; however, an interior room may likely need significant staging in order to make a video recording visually pleasing.
        - Many consider outdoor interviews to be less than desirable because they are highly risky. You must consider outside elements like wind, precipitation (rain, snow, etc.), temperature, and variable lighting conditions and how they may affect your production.
            - However, do not too quickly dismiss the outdoor interview option. For example, a beautiful, temperate day at summer camp may provide the perfect backdrop to conduct formal or informal, stationary or roaming interviews.
            - Most documentary-based audio and visual recordings will by nature of the event require that you film in various settings. These will fluctuate between indoor and outdoor environments depending on the specific activity.
    - How much noise should you reasonably expect at the location you'll be conducting the interview?
        - If you're interviewing at a location you've never been to before, try to research its conditions by making phone calls to the location or people who you know have been there before.
    - Is your indoor environment going to be climate-controlled?
        - If not, should you bring a heater or a fan? If you bring a fan, are you sure it will be sufficiently quiet for your audio recording?
        - If so, ensure that the guest interviewee(s) is/are comfortable. His/

her/their comfort will directly impact the quality of your interview.

- Anticipate any interruptions or distractions.
    - Always ensure that your location is not double-booked.
    - If you know an interruption is certain or likely to happen, make a plan to offset the distraction. You may consider the following:
        - Choose another location or room if available.
        - Hang a sign on the door to your room indicating that an interview is in-progress and to please not disturb.
    - Make sure all non-essential electronic devices are completely turned-off and ensure all smart watches and cell phones (even if the device is recording the conversation) are placed on silent, "Do Not Disturb," or "Airplane Mode."
    - If you will be interviewing outdoors or a combination of indoors and outdoors, have you looked at a map to see how close you are to roads? How much road traffic or siren noise can you anticipate? Is your location in a flight path or near an airport?
        - If you can anticipate outdoor noise beyond desirable nature sounds, you may consider asking the subject(s) to relocate indoors for his/her/their interview.
- Will your location provide sufficient electrical power for the media you intend to use?
    - Does your room have a sufficient number of outlets for your electronic devices?
    - Will one device's amperage requirements overload one outlet or power strip?
    - If you are recording for long periods of time in constantly changing settings, how will you ensure you have enough power for the day? Will you cycle through a central location or office to recharge low batteries? If so, how will you secure your equipment while you are away from it?
- Will your interviewee(s) be sitting or standing for the recording?
- In the event you record video indoors, what backdrops do you plan to use? If recording outdoors, have you carefully chosen the scenery for your background? What furniture or tables will you use for the setting?
- Having considered that face-to-face interviews are always ideal, if you determine a phone interview is required based on an interviewee('s)s' physical impairments or geographic distance from your hometown, have you considered the following:
    - Do you have access to a conference call service? (note: several free services are available; see the "Additional Advice" section in the Appendix for suggestions)
    - Does your conference call service or your phone provide an application that will allow you to record the call? If so, have you checked to ensure the file format utilized will be compatible with your editing software?

- **Preparing interviewee(s)**

    Formal interview:

    - Provide a list of the questions you intend to ask the interviewee(s) well in advance of the interview (a week or more) so that:

    - He/she has ample time to thoughtfully consider his/her responses to your questions.

- No surprises

    - Ensure your interviewee(s) know(s) the following:

        - Where you'll be meeting.

        - When to arrive.

        - At what time the interview will be finished.

        - The names of the proposed individuals who will be conducting the interview.

        - What to wear.

        - What to bring that you might want to photograph or record (*e.g.,* scrapbooks, awards, patch blankets, etc.).

        - What type of multimedia you plan to use to record the interview.

    - In addition to the list given above for the interviewee(s), ensure your co-interviewers know the following:

        - Specifically which questions each interviewer will be tasked with asking the interviewee(s).

        - If available, a general knowledge about the interviewee('s)s' biography or résumé in Scouting.

    - Prepare the interviewee(s) with the understanding that any last-minute or ad hoc question(s) you might ask during the interview will undergo his/her/their final approval as to whether or not the answer gets edited out of the final archival material.

Informal interview:

- You may have planned a Stationary-Informal interview or you may strategically approach individuals at random at an event (Roaming-Informal). Even though both of these processes will require less preparation for the interviewee than that needed for a Formal Interview, varying degrees of preparation still are required to capture the tone you will want from your subject.

    - Stationary-informal: you should provide some context for the conversation even if specific questions are not predetermined.

    - Roaming-informal: it is most likely that your subjects will be unprepared for the questions you will ask. Be ready to pause the recording. Catching subjects off-guard may provide your session with greater transparency, but it may also prove unsettling to those who you approach.

- Where you may save time on not preparing your subject(s) as much in an Informal Interview context, you will need to spend more time preparing yourself and your team of interviewers.

    - An informal environment will require quicker thinking, a more relaxed attitude, and thicker skin.

    - Be able to laugh at yourself.

    - Be prepared for unpredictable responses from your subject(s) and adapt diplomatically.

    - Learn quickly as you go: with practice over time you will be able to determine when to ask certain types of questions, when to approach someone, and when to end an interview.

    - Even if the tone of your interview is jovial, never embarrass or humiliate your subject(s).

- **Preparing interviewers**
    - It is highly recommended that you watch other historians' work prior to conducting your own project if you or anyone else in your group of interviewers has never interviewed someone or partaken in an oral history project.
    - Baby steps: before you try leading an oral history interview, consider shadowing a more experienced individual.
    - Practice makes (nearly) perfect: assemble your team and try a mock interview at least one week before an interview. If your group will have to prepare for multiple interviews, you can save time by narrowing your practice session to unique questions only. For example, if seven out of ten questions will be the same for five different subjects, practice only once the commonly-shared questions and then try the additional, unique questions.
- **Logistics/equipment**[1]
    - Ensure all interviewee(s) and interviewer(s) have reliable transportation to and from the interview/event.
    - Bring at least one bottle of water per individual involved in the recording (if you have a cameraman, include one for him/her, too).
    - Bring light, healthy snacks and money for meals if you plan to record for 4 hours or more.
    - If you are planning a Roaming session, be sure your entire team wears comfortable, well-broken-in shoes and dresses appropriately for the entire day.
    - Bring rain gear for yourself AND your equipment.
    - Bring for discussion any relevant Scouting memorabilia or artifact that may augment the interview.
    - Do you have access to an audio recording device? Do you have a smartphone that can record audio files? Do you have access to an HD video camera? If so, do you know if it has a built-in microphone?
    - If you choose to video record the interview, do you have sufficient supplemental lighting to make your recording look professional?
    - Do you have appropriate microphones for a stationary setting? For changing settings for documentary style recordings?
    - Do you know a transcriptionist who could transcribe during the interview?
    - Make sure you have original and backups for all critical digital elements:
        - Memory cards
        - Battery chargers/Power cords (including smart phone, camera, laptop, etc.)
        - Flash drives
    - Pre-charge all rechargeable batteries
    - Never underestimate the value of a parting gift—a way to say "thank you."
        - Do you have room in your budget for an Oral History Committee patch or coin that you could distribute to everyone you interview?
- **Contingency Plans/Be Prepared**
    - What is your plan if one of your interviewers or guest interviewees becomes sick and cannot attend? Do you have back-up youth and adult leaders who could step-in to help facilitate the interview if a prescheduled participant drops-out last minute?

1. See the "Additional Advice" section in the Appendix for specific recommendations on equipment choices.

- If you have arranged for an outdoor interview, what is your back-up plan in case strong winds or bad weather prohibit a successful interview?
- Do you have plans to ensure that Youth Protection Training and two-deep leadership are always maintained?

Executing the Plan

The Stationary-Formal Interview

The next set of recommendations addresses the execution of the plan — that is, the steps you need to take to actually conduct a Stationary-Formal interview.

- Show up to the coordinated location at least 30 minutes early unless you're interviewing the subject(s) at someone's home; in this case, arrive at most 10 minutes early.
- Be sure that all interviewers cordially greet the interviewee(s). Rushing to set-up won't save you much time, but will detract greatly from the impression you give the subject(s). Show the interviewee(s) that your group of interviewers is genuinely interested in getting to know him/her/them, not simply wanting to extract information out of him/her/them.
- Once introductions are made, begin your set-up. Divide and conquer: have one youth be responsible for setting up the digital equipment (microphones, cameras, supplemental lighting, etc.), another youth be responsible for setting-up the stage,[1] and another youth or adult adviser be responsible for arranging people's positions in the room, on the couch, or at the table.

  Here are eight easy steps for setting-up your recording devices:

  1. Plug-in all necessary cords
  2. Adjust the camera and tripod angles
  3. Unpack all pre-charged batteries, battery chargers, and extra memory cards
  4. Station lapel, directional/shotgun, boom, and/or stand microphones
  5. Adjust volume on recording device[2]
  6. Set-up any necessary lighting
  7. Take a quick video and play-it-back to ensure your media card is in-fact storing the data.
  8. Lastly, if you're planning to interview several people over the course of one day or many days, you may want to set-up a laptop and digital memory card reader (nearby and out of sight) so that you can data-dump onto a hard drive and thereby create space on your memory cards.
- Once the stage is set, the cameraman is ready, and everyone is seated or standing in their designated places, perform one last check with your guest to go over any addi-

1. For an audio-only recording, a stage or set may simply be a table and chairs; however, for a video and audio recording you may need to position furniture, lower blinds, and arrange a backdrop, etc.
2. This is best done using headphones. Most cameras have an input/output jack you can plug in to so that you can listen to what the microphone is picking up. This proves very beneficial when actually recording the interview.

tions, changes or questions he/she/they may have before filming or recording.

- The person starting the recording—whether it is audio-video or audio-only—should inform everyone either by a pre-determined hand-signal or verbal indication that the recording is beginning.

- Before you begin asking questions, briefly state your name, the guest your group is interviewing, the names of your fellow interviewers, the date, time and location of the interview.

- **The next step is very important: before proceeding to ask the guest questions, inform him/her/them that you have begun recording the interview and would like to know if you have his/her/their consent to proceed with recording him/her/them. Also ask if you have his/her/their permission to distribute this recorded conversation for Scouting purposes. Remember that this rule also applies to recorded phone conversations!**

- As the leader of the group of interviewers you should either ask the first question or introduce another interviewer as the person who will ask it. Regardless, have a script and execute the script. For more suggestions on how to conduct the interview, be sure to check out the "Additional Advice" section of this guide's Appendix.

- Do not be afraid to stop a recording and re-record a segment of the interview.

    - If you are the one wanting a second take, politely ask the interviewee(s) if he/she/they are willing to go back and create a new recording of that segment.

        - Cheerfully respect the guest('s)s' concerns. Oblige the requests of your guest(s) if he/she/they request a second take.

- When concluding the interview, thank the guest for his/her/their contribution of time to the interview and service to the Order.

    - If applicable, present the guest with your Oral History Committee's patch or coin.

The Roaming-Informal Interview

Here are a few recommendations for Roaming interviews that will be conducted in various locations as part of an oral history showcase of an event.

- Arrive early, stay late.

    - Capture members' and candidates' impressions prior to and after an event. They can provide powerful insights into the raw emotions people experience.

- Approach subjects with a smile.

- If your camera has a port for a directional, shotgun, or boom microphone, consider using both it and a hand-held microphone to assure maximum sound quality.

- Canvas the event.

    - If you are engaging people at a lodge event, be sure to attend major gatherings.

    - If the larger group gets split into smaller groups, be prepared to travel quickly so you may visit with as many people as possible.

- Say farewell with an act of gratitude.

    - Say "thank you" and, if applicable, present the guest with your Oral History Committee's patch or coin.

Post-production

An oral history project does not simply involve capturing information from a subject(s), but, more importantly, it involves the "how, what, when, why, and where" of archiving, storing, and presenting that documentation. No matter what media form you utilize, the unedited or raw product extracted from the camera's or recorder's memory drive will not be as clean as you will want it to be. You must spend time working with the data you have captured; then, once your files are "cleaned-up," you will want to use a reliable storage or archival system to save the information. By skipping this post-production process, you and your lodge risk the permanent loss of historical information. Here are some simple steps to ensure you handle the post-production process with skill and confidence.[1]

- Back-up
    - First and foremost, you must backup your data. You should consider various combinations of web-based cloud services, an external hard drive, and/or DVD storage (note: this method is becoming increasingly obsolete) in addition to your computer's internal hard drive storage.
- Clean-up
    - Using an appropriate file editor, tailor your unedited media into a finely-crafted presentation.
- Convert
    - This can have two distinct meanings:
        1. If you recorded with audio and video, but didn't have a transcriptionist at the interview, then have someone transcribe the dialogue into a word processing application afterwards.
            - Having one person transcribe an entire interview may be unrealistic for many people. Consider dividing the interview into parts based on the recording's segments or time elapse and distribute the work evenly amongst willing participants.
        2. When you finish editing the interview in one file format, consider exporting into various file formats that might be helpful to various users.
- Back-up again
    - This time, save a separate file (do not overwrite the unedited or raw media file) that presents the final product. Again, be sure to back-up in various locations as aforementioned.
- Publish
    - After having converted your final product into various file formats for audio, video, and text, consider the ways you might make this information available to your lodge members, your local BSA council, and the Order of the Arrow in general.
        1. Post on your lodge or council website.
        2. Print for your local lodge or council library.
        3. Distribute to various individuals.
            - What social media tools do you have at your disposal to disseminate the news of these new resources being available?
- Debrief
    - Assess your work based on interviewee('s)s' feedback
    - Based on your overall performance, what do you aim to Start/Stop/Continue for future interviews or recordings?
    - Always remember that your work is not created and saved in a vacuum. Consider how the information you received from your interviewee(s) on his/her/their experiences can inform how to improve future ideas, events, or contexts.
        1. For example, if you interviewed several new Ordeal members immediately after they had been sashed, what feedback did they give that might be useful to event organizers?

1. For specific recommendations relating to the following recommendations, consult the "Additional Advice" section in the Appendix.

2. Or, how can a member's experience as lodge adviser thirty years ago prove beneficial to your incumbent lodge adviser?

Conclusion

Finally, remember that your oral history recordings will prove useful not only to current-day lodge leaders who seek advice on how to conduct future lodge affairs, but also will appeal to other historians who may want to incorporate into their own work the pieces of information you gathered. Share them freely and always be on the look-out for budding historical interests from new members. Oral history is not a solitary individual's responsibility—it must be shared with other like-minded individuals who wish to contribute positively to the history of your lodge and the Order of the Arrow. Indeed, it is every Arrowman's responsibility to know something of his or her organization's history, and it is our privilege as lodge historians to share that public knowledge through oral histories.

Appendices – Oral History

A Guide to Who to Interview

Someone who:

- Has contributed extraordinary service to the Order through his or her lodge, section, region, or to national.
- Is participating or has participated in a lodge, section, or national event (fellowship, Ordeal, conclave, NOAC, Jamboree ServiceCorps, etc.)
- Is receiving or has received special recognitions for his or her service to the Order and/or the local council, region, or national (*e.g.,* Silver Beaver, Vigil, Founder's Award, Silver Antelope, Distinguished Service Award, Lifetime Achievement Award, or Silver Buffalo)
- Regardless of the extent of his or her service, is someone who presents a time-sensitive historical need. For example, someone who was a national officer but is about to take a sabbatical from Scouting; someone who is retiring from Scouting or whose health may be imminently deteriorating. **(Note: these conditions never should be discussed openly with the interviewee(s).)**
- Knew other key historical figures who are no longer living. This may include someone who knew your lodge's first Vigil member, first youth chief, or one of the founders of the Order.
- Experienced a radical shift in thinking or membership policy. In short, you should strategize to gather a diverse representation of your lodge's membership. This may include the first, groundbreaking minority and/or female member of your lodge. Historically underrepresented groups will provide insights to experiences that other lodge members did not experience and therefore cannot articulate.

Examples of Field-tested Questions to Ask an Interviewee(s)

1. Tell us about your earliest experiences with the Order. What do you remember from your Ordeal and Brotherhood ceremonies?
2. Tell us one of your fondest memories of your participation in the Order.
3. Do you remember your Vigil name and its translation? Do you know who chose the name and is there any special meaning to the name?
4. *****To be asked only by and in the presence of other Vigil members***:** What do you remember about your Night of Nights?
5. What experiences and service led to you receiving the Distinguished Service Award (DSA)?
6. Who has had the greatest influence on your membership in the OA? How did they impact who you are today?
7. What's your favorite NOAC/Conclave/Lodge Fellowship memory?
8. What advice would you give to current and future Arrowmen as the Order enters its second century?
9. What would you say is your legacy in the OA?
10. [When applicable] What was it about the OA that attracted you to be a member for life?
11. Have you ever participated as a ceremonialist, and if so, is there a favorite role, and why? Do you have a favorite line that you would like to share?
12. What has the Order of the Arrow meant to you?
13. What would you say to today's youth Arrowmen to inspire them to achieve something great for the second century of the Order and Scouting?

Additional Advice

- **General**
  - To stay alert during a long day of interviews, be sure your team drinks plenty of water and eats light, healthy snacks. By eating a heavy meal at breakfast or lunch, your team will risk becoming drowsy later in the day.
  - No matter how nervous or scared you might be to interview someone, remember that your guest(s) is/are likely more scared than you due to interview anxiety. If you and your team are relaxed, the interviewee(s) will follow suit.
  - Keep your setting's backdrops simple and clean. An errant piece of trash captured by the camera frame will make your production appear amateurish. Backdrops should be appropriate and simple. Don't compete with the interviewee for the viewer's attention.
  - Time is slippery. If you are conducting a long day of interviews, keep in mind that your schedule will likely change. Subjects may run late, you may be running behind from an interview that went long. Have an attitude that reflects your desire to be flexible, empathetic, and accommodating.
- **Cameras, Media, and Accessories**
  - Buy or rent the best equipment you can afford. However, if your budget is unlimited, consider buying technology that is one step shy of being the cutting edge of technology. Those top-market pieces of equipment may have technical glitches that still need to be worked-out by the manufacturer. A general rule of thumb is to test and rent equipment locally, and buy from whomever can give you the best deal (local or online). Any good retailer should allow you to test the equipment you are considering renting or purchasing.[1] Quality equipment can be defined by several factors, but, at the very least, you should consider the following for your camera and its accessories:
  - Quality and testing on the camera's internal processor.
  - Video Capture Resolution – HD (high definition) 1080p, 1080i, 4k or better is recommended.
  - Megapixels
  - Camera weight
  - Cost of additional batteries
  - Media card type(s) – *e.g.,* SD Card or MiniDV
  - Video capture format(s) – *e.g.,* mpeg–2, MP4, or AVCHD
  - Zoom distance
  - LCD Screen on camera
  - Input-output ports for connectivity to a computer
  - Tripod screw connector
  - Multi-function tripod that can handle still photography and videography recordings.
  - Sound/microphones
    - Always research the dB (decibel) and Hz (Hertz) options currently available to produce HD sound.
    - Camera internal microphone
    - Lapel microphones
    - Shotgun or directional microphones are an economical choice to capture all available sounds in a noise-controlled environment.

1. Be understanding if they only let you test a floor model that is already out of the box.

    - Hand-held microphones are always good, but are especially important in environments that contain obtrusive, unwanted noises.
- Buy quality media storage cards that are able to write data very quickly (currently manufactured in megabytes/second variations) and have a large storage capacity (currently manufactured in gigabyte variations). Always bring at least one more media storage card than you think you will need for a recording session.
- Consider buying a multi-media memory card reader that connects to a computer (many laptops are now manufactured with a built-in SD card reader). Having a high data transfer rate on the memory card reader will allow you to data-dump very quickly. This capability can be critical in a media storage emergency by allowing you to repeatedly use the same media storage card with little recording interruption.
- Lighting
    - Lighting can make or break your recording. But, be creative with sourcing your lighting—it can also break your bank.
    - Rarely will natural light filtering through windows into an indoor environment be sufficient to create a well-lit setting.
    - Warm, soft lighting is typically best for videography.
- Do not forget rain covers for your gear. Garbage bags or the pack cover you purchased for Philmont will work great.
- Notes for audio-only recordings
    - You may purchase a standalone audio recorder, however most smartphones are equipped with a high quality microphone and a pre-installed recording application—do not be afraid to use it.
    - If recording a phone interview, research available applications that can record phone calls.
- Editing Software
    - Many applications exist to help edit audio and visual media. Increasingly, applications or software is becoming available to the consumer through web applications.
    - The cost structure for applications can vary from being free to a limited, free trial period, a one-time fee, annual pass, or month-to-month subscription.
    - Some applications, like Apple's GarageBand, are often pre-installed on new computers. More advanced programs like Final Cut Pro (video editing) and Logic Pro (audio editing) are very expensive and have a high learning curve. Buyer beware.
    - Several free applications like Audacity (*www.audacityteam.org*), an audio editor, or Lightworks (*lwks.com*), a video editor, can be easily accessed online and downloaded.
    - Always research any application before downloading on to your computer (including the ones aforementioned). Free, open source applications are cost-effective and convenient, but they are more susceptible to bugs and viruses.

Chapter 6: **Presentation and Aesthetics**

Introduction

This reference is intended for lodges, chapters, and camps planning to create well-designed historical displays. This section presents a common sense approach to visual design serving to promote authentic engagement with participants. If you have questions or comments on the following content, please reach out to the chapter authors at lodge_history@oa-bsa.org.

Definitions for concepts addressed throughout the chapter:

- **Presentation:** a demonstration or display of a product or idea.
- **Aesthetics:** a set of principles concerned with the nature and appreciation of beauty, especially in art.

Types of Presentation

In planning a historical display, I recommend explicitly stating the purpose of your presentation as early as possible. Thinking ahead, what do you want participants to have as a take away? Once your presentation's purpose or take-away is defined the content and form of your display will begin to take proper shape.

Once your purpose is in place, your next challenge is to brainstorm what type of presentation will best fit your intent. If appropriate, consider a presentation that is different than a traditional wall-mounted or paneled display; including unconventional forms within a presentation, such as interactive elements or commemorative ceremonies. If done correctly, these gestures can add layers to a participant's experience.

After having brainstormed on the purpose of your display and chosen your medium, you should articulate your topic and theme. An easy way to approach this objective is to divide a page into two columns and record your ideas about your subject matter (topic) and the broader point that you wish to make (theme). Thus, your topic may be a large photograph and the display of an early sash that was presented to a Centurion fifty years ago; however, your theme may likely be the continuity of an Arrowman's experience half a century ago, and today. Remember that you are attempting to tell a compelling story that allows the viewer to take a relatively simple visual concept and expand upon it intellectually. By connecting a series of these aesthetic, sensory experiences together, you will impact the impression and message provided the visitor of your overall display.

Summit Circle Celebration fire lay: example of commemorative presentation

Fire lay included birch from Treasure Island. Fire lay was displayed at NOAC 2015 and ignited at the Summit Circle Celebration dedicating the new national ceremony grounds.

In the case of traditional displays, defining appropriate materials and construction methods will be influenced if your presentation is either permanent or temporary. Permanent displays might be built to withstand weather or potential damage whereas temporary displays must account for easy-hanging and safe-storage. Decisions of framing, matting, or mounting images can be made based on budget and if your presentation is permanent or temporary.

Again there are countless materials to choose for a presentation such as banners, printed foam core, video projections, hand painted or carved wood. Despite what materials are chosen, you should promote engagement through a variety of senses within the same space. Consider Including multiple mediums balanced throughout your display (*i.e.,* informational text, photographs, 3-D objects, etc).

Supporting artifacts and information should add to your display. Any images or text should be securely attached and not detract from the overall presentation. Supporting structures may include: pedestals, wire hangings, easels, lighting, etc. Additional elements can be included when appropriate: a magnifying glass to study small objects, appropriate music or video, and interactive items that participants can physically engage as opposed to just viewing.

Again your presentation can be as elaborate or minimal as you desire. Either way, consider how to make your display pleasing to the eye and what elements will invite, engage, retain a viewer within your presentation.

Aesthetics

A major design concept to consider is a display's form versus function. Once you state the purpose of your presentation you will have defined its function. Form is the overall appearance of your display within a space. When making a presentation, such as a historical or commemorative display, form and function should complement each other. For example, the words, regalia, and movement of induction ceremony are intended to enhance the ceremony function of recognizing Arrowmen.

When designing your presentation, consider the adage, "your first idea is rarely your best". Brainstorming alongside small sketches will help your creative process to arrive at the best concept for your final design.

To make your presentation cohesive, create a united theme for your presentation. In a way, you are "branding" your project. If your project is large scale with multiple components, establish consistency by using limited text fonts and a limited color scheme. The concept of less is more will ensure your project doesn't become too wordy or visually complicated. Giving your content space to breathe will help to make a presentation more readable and less-crowded. Providing a streamlined display with limited content will help to make your message clear and effective. As a tip, the OA Branding Guidelines (available at www.oa-bsa.org) are a great example of how limited colors and fonts are used within a professional presentation campaign.

Alongside function, your target audience will influence your aesthetic. When creating a product a designer chooses aesthetics most appropriate for their target demographic. Colors, text, and imagery can all be tailored directly towards your target audience and theme. Lastly, consider the Elements and Principles of Design as a resource to support visual flow and unity.

More Food for Thought

Once your project is visualized with a final design, actualization is when your plan becomes reality. Having a quality display does not always need a large budget. In the case of the Summit Circle Fire lay and Treasure Island Burden and Brotherhood Tree Cross-Section, inexpensive yet meaningful objects were used as the focal point of each display. In the spirit of thriftiness you can create authentic experiences for next to nothing. Providing a guest book, map, or flag for all participants to add-to are simple ways to promote interaction with your display.

Be mindful of the following to overcome various issues when creating your presentation:

- Allow ample time to develop and implement your idea
- Seek experienced people to help revise and further your concept
- Be prepared for clashing visions and make the most out of them
- Always use correct insignia
- Avoid tacky elements such as: incorrect, misspelled, or crudely written information
- Never include anything that may be viewed as culturally offensive
- Think how your project will be seen as a whole and how each components relates
- Edit down what isn't necessary — again, less is more

As a final gesture, consider preparing a 'take-away' object for participants to have as they leave your display. A take-away token is going is not required but unique nonetheless. Whether it is a token or patch it should relate to your display. In some cases, an informational pamphlet can serve as a take-away and may be provide further details beyond your display. A take-away I helped to develop, and am very proud of, was for the Summit Circle Celebration. The etched and wood-burned pendant was given to participants during the dedication of the new national ceremony grounds in West Virginia. During the dedication ceremony this pendant will serve as a keepsake to preserve that moment for years to come.

Chapter 7: **Design Build**

When faced with the task of developing a historical exhibit display, there are several key factors to consider. Through the use of these factors, one will be guided through the preparation, creation, and exhibition of an effective historical exhibit display.

This chapter will:

- Outline the three exhibit types
- Provide information for the preparation of an exhibit for display
- Explain the various steps during physical exhibit creation
- Summarize several important considerations for a historical exhibition

If you have questions or comments on the following content, please reach out to the chapter authors at lodge_history@oa-bsa.org.

Exhibit Types

There are numerous varieties, concepts, and methods to display historical artifacts and information — from the high-quality permanent museum to the basic single-frame temporary exhibit. Regardless of this vast array, there are some essential items that cross the spectrum.

It is important to understand the three basic types of exhibits:

- **Mobile:** An exhibit that is physically transportable from one location to another; as small as a single frame of memorabilia to as large as an exhibit containing a trailer-load of artifacts and information

  Examples: individual frame(s), 2015 ArrowTour, lodge banquet exhibit

- **Temporary:** An exhibit that has been created for a specific purpose or event; housed in a single location for some predetermined length of time; may have been relocated from its permanent location or created specifically for the temporary location

  Examples: NOAC museums, Jamboree exhibits, single event exhibition

- **Long-term:** An exhibit that has been created to exist in a single location for an extended length of time or permanently; it can exist as a stand-alone exhibit or be part of a larger exhibition

  Examples: permanent museum, permanent display case, National Scouting Museum

Exhibit Topic and Theme

What is an exhibit's topic and theme?

After first determining the appropriate Exhibit Type needed to effectively display one's selected historical information, the determination of an historical exhibit's **topic and theme** should come next. It cannot be overstressed that the topic and theme of an exhibit is just as important to determine as the exhibit's intended audience, its budget, or its content. In fact, many believe an exhibit's topic and theme are the most important elements to determine, and therefore should warrant first consideration. Without knowing an exhibit's topic and theme, the presentation of information runs the risk of being nothing more than a collection of artifacts, images, and documents. In other words, it becomes an archive, not an exhibit.

Traditionally, the **topic** is defined as 'the subject matter one wishes to present or discuss', and the **theme** is defined as *'the point or message one wishes to convey regarding the topic.'*

- An example of a **topic** would be: *'The Order of the Arrow's 60th Anniversary.'*

- An example of a **theme** regarding the *'The Order of the Arrow's 60th Anniversary'* would be: *'As an honored Brotherhood, the Order of the Arrow celebrates its historical milestones.'*

Furthermore, when properly researched, multiple individual exhibits with their specific topics and themes can be linked together to form larger historical exhibitions. Doing so can allow complex topics and themes one might associate with larger exhibitions to be presented in ways not possible without the collective support of numerous individual exhibits. Larger exhibitions can utilize individual exhibits to guide an audience through specific time periods, unique collections, and/or key historical events.

Is the exhibit a component of a larger exhibition or a single stand-alone exhibit?

It is essential to determine whether the exhibit is a part of a larger exhibition (multiple exhibits, booths, displays) or a single stand-alone exhibit. If the exhibit were a part of a larger exhibition, one would want to know how the specific exhibit interfaces with the others in the larger exhibition. These questions can be use to understand this relationship:

- How large is the overall exhibition?

- Where is this exhibit located in the overall exhibition progression?

- Is there an overall exhibition theme?

- Are there sub-sections in the overall exhibition where this exhibit is located?

If the exhibit were to be a single stand-alone exhibit, then there is more freedom allowed in the preparation and creation stages. One can develop the exhibit theme or make adaptations to the exhibit along the way if necessary.

Exhibit ABCs

When one desires to develop an exhibit for display, the preparation is as simple as ABC. The ABCs of exhibits outlines questions and considerations in each of the three basic areas before one can begin physically creating the display for exhibition.

A: Audience

What is the exhibit's audience?

First and foremost, it is vital to determine the audience for the exhibit. Without knowing the audience, one cannot plan and create an effective historical exhibit. Key factors when determining the audience may include, but not limited to:

- Age range
    - Youth
    - Adult
    - Youth and adult (wide range from 12 to 85 years old)
- Current knowledge base
    - No prior knowledge vs. novice vs. expert
    - Local historian
    - New lodge member vs. veteran lodge member
- Level of engagement
    - Passive exhibit (observation only)
    - Low vs. moderate vs. high engagement
    - Interactive vs. non-interactive

Depending upon which age range(s) that audience encompasses, one can design the historical exhibit accordingly. For more youthful audiences, an exhibit should be more engaging and interactive; additionally, it should draw connections from the past applicable to the present. Alternative, more senior audiences may gravitate toward a less interactive exhibit that portrays a story of ages past through text, artifacts, and photographs.

It is significantly important to fully understand the current knowledge base of one's audience. If a historical exhibit is designed far above of the current knowledge base, the audience may feel overwhelmed with contextual confusion. Alternatively, if it is designed far below, the audience may not spend any significant time engaging with the exhibit and feel it to be a waste of time. **Always create exhibits to allow for the audience to expand their knowledge of the subject while internally drawing connections to their own current knowledge.**

Based on one's audience, the level of engagement can be selected. An exhibit can be geared for more than one audience and engagement level. While keeping this in mind, one should take into consideration any audience members who may be visually and/or hearing impaired. *How might the exhibit be presented or explained to someone with this impairment?* By answering this question early, the exhibit can be designed adequately.

Below is an example of an interactive exhibit:

An interactive exhibit where guests and patrons can see, walk around, feel, and learn about the original ceremonial grounds located at Treasure Island Scout Camp. The podium is a full-scale reproduction of the original stone podium that has been relocated from the Treasure Island Scout Camp ceremonial grounds to the Summit Circle at the Bechtel Summit Reserve.

B: Budget and Boundaries

Budget

When developing a historical exhibit, one must be aware of the budget available to them or develop a budget for their own use. This is a vital component to the planning stage in order to know the financial parameters, or needs, to produce the exhibit. There are several factors that affect an exhibit budget as outlined below, but not limited to the following:

- Size of exhibit
- Type of exhibit (new construction vs. recycle past exhibit materials)
- Materials
    - Display (case, frame, table, custom)
    - Artifact mounting

    - Printing (graphics, text, guidebook, exhibit guide)
- Enhancements
    - Sound
    - Lighting
    - Technology
- Security (personnel, equipment)
- Insurance
- Restoration / Preservation
- Construction / Tools
- Delivery / Shipping
- Rental (facility, equipment, displays)
- Incidentals

Here is a sample historical exhibit budget for reference.

HISTORICAL EXHIBIT BUDGET							
Exhibit Name	**Materials**	**Construction**	**Enhancements**	**Shipping**	**Restoration**	**Rentals**	**TOTAL**
Treasure Island	$750.00	$100.00	$150.00	$50.00	$25.00	$250.00	$1,325.00
The Founders	$500.00	$100.00	$150.00	$40.00	$25.00	$0.00	$815.00
Grand Lodge	$250.00	$100.00	$150.00	$30.00	$0.00	$0.00	$530.00
National Committee	$250.00	$100.00	$150.00	$20.00	$0.00	$0.00	$520.00
National Chiefs	$125.00	$100.00	$150.00	$10.00	$25.00	$0.00	$410.00
TOTALS	**$1,875.00**	**$500.00**	**$750.00**	**$150.00**	**$75.00**	**$250.00**	**$3,600.00**

Boundaries

There are several factors influencing the boundaries for a historical exhibit display. We use the word boundaries to explain the elements that establish limitations on, or provide opportunities for, the development of a historical exhibit display. These boundary factors are outlined in detail below:

- Physical Space

    In terms of physical space, one must evaluate this factor in two perspectives. First, evaluate what the size (length, width, and height) of the physical space available for the historical exhibit display. This perspective is specifically essential for most cases since space is limited for a display either by the venue, event, or expertise level.

    On the contrary, if space is unlimited, then evaluate what space is needed based on the exhibit theme and topic(s), desired artifacts to include, and type of exhibit for display. With this method, one will need to assess whether the space needed is available at the venue.

    It can be helpful to sketch out a map of the physical space, ideally to scale, to aid in the layout of the exhibit. Alternatively, it can also be helpful to sketch out a visual depiction of the exhibit including such items as frames, artifacts, and text blocks. This will in turn provide an idea of how much space is needed.

- Location

    When selecting the optimal location for the historical exhibit display, it is best to consider several factors that may influence the effectiveness and visibility of the exhibit. Most importantly, consider the audience in location selection.

- Is the location easily accessible for the intended audience?
- Is the location close to other venues and / or exhibits?
- Is the location accessible for those who have physical and mobility disabilities?
- Is the location accessible for vehicles to deliver materials and / or artifacts?

The type of exhibit can greatly influence location selection. Mobile exhibits are less likely to be influenced by the location constraints as compared to temporary and long-term exhibits. There are varying required space needs for each type of exhibit. For example: a simple one frame mobile exhibit may only take the space of one eight-foot folding table whereas a temporary exhibit for a week-long event may be designed for a 10 foot by 20 foot space.

There are several other location-related factors that are outlined in the remaining sections. Additionally, make sure that all location-related expenses are accounted for in the exhibit budget.

- Restrictions

  Each venue presents several restrictions whether an open or closed venue. For an open venue (*i.e.,* outdoor, non-enclosed facility, etc.), there may be limited resources available for electricity, maintenance personnel, security, and more.

  On the other hand, closed venues (*i.e.,* indoor, enclosed facility, room, convention center, ballroom, etc.) may present other limitations. Each venue, if commercial in nature, may have standard hours and days of operation, especially for any support personnel (*i.e.,* maintenance, logistics, etc.). Additionally, each venue may ask one to abide by published policy and/or procedural guidelines. Examples include: hanging items from the ceiling, attaching items to the walls, OSHA guidelines, furniture rearrangement, and technology / equipment use to name a few.

  If there are any costs associated with these restrictions, make sure they are accounted for in the exhibit budget.

- Environmental Conditions

  Whether the exhibit is located in an open or closed venue, environmental conditions should be taken into careful consideration. Various historical artifacts and exhibit displays may require particular environmental requirements. Environmental factors include: temperature, humidity / moisture protection, sunlight, and terrain / elevation.

  - If these conditions are not available, can they be obtained?
  - Can these conditions be controlled?

  For preservation, it is best for historical artifacts to be out of direct sunlight and in a stable "standard" temperature with low humidity.

  If there are any costs associated with creating or maintaining the environmental conditions, make sure they are accounted for in the exhibit budget.

- Enhancements

  Each historical exhibit display may or may not require enhancements such as lighting, sound, large-scale graphics, technology, and physical infrastructure. These enhancements create focus, set the mood / atmosphere of the exhibit, and possibly engage the observer. Outdoor venues may require more physical infrastructure than indoor venues (*i.e.,* tables, walls, tent / cover).

  If any of the aforementioned enhancements are needed or required, make sure to reserve or acquire them beforehand and include any associated costs in the budget.

- Staffing

  In terms of staffing, there are two types. The first type is exhibit staff to prepare, create, setup, and monitor the exhibit from beginning to end. This is the most important type and important to consider when developing a historical exhibit for display. Here are some questions to assist in determining the exhibit staff needs:

  - How many people will be needed to prepare, create, setup, and monitor the exhibit?
  - How long will the exhibit be on public display (*i.e.,* hours, days, weeks)?
  - Will there be a need for staff shifts (*i.e.,* blocks of time, day-by-day assignments)?
  - Can various individuals for each step of the exhibit development (*i.e.,* preparation, creation, setup, public display monitoring) be utilized?

  The second type is support staff that may include venue maintenance or logistics staff, outside contractors, security, etc. These services may have job restrictions, costs, or standard days and hours of operation. It is important to alert these individuals early and schedule their services, if needed.

  If there are any costs associated with these staffing needs, make sure they are accounted for in the exhibit budget.

- Legal

  For any historical exhibit display, it is essential to consider any legal permissions, agreements, contracts, assurances, security, insurance, and/or deposits.

  When publicly presenting information that is gathered from various sources, it is always necessary to cite those intellectual sources. For historical artifacts and memorabilia on display, it is common courtesy to cite the individual or organization that has loaned, donated, or provided the article for display.

  Obtain any permissions and agreements prior to publicly displaying the historical exhibit so as to avoid any intellectual property or ownership infractions. For loaned or donated artifacts and memorabilia, obtain a loan or donation agreement from the owner. In specific cases, there many need to be confirmation of insurance and / or deposits to guarantee the artifact will be taken care of in the event of damage or theft.

- Security

  Any historical exhibit potentially may include valuable, rare, and irreplaceable historical items; therefore, one should always consider the required level of security needed and a strategic security action plan of protocols for various situations.

  There are three levels of security outlined as follows:

  - **Minimum:** 1–3 individuals, not in close proximity, casually observing the exhibit, guest patrons, exits; needed only while exhibit is open but not being viewed
  - **Moderate:** 2–5 individuals, within 5–10 feet of the exhibit, observing the exhibit, guest patrons, exits; needed while exhibit is open and being viewed; "day" security plan
  - **Maximum:** 5–10 individuals, stationed at specific locations / areas, observing guest patrons, exits; possibly making rounds or switching posts; 24/7 security plan

  Based on the level of security needed, one should assess the number of security (or staffing) personnel needed and if electronic surveillance should be used. Then, the availability of these items will need to be determined and budgeted.

  A strategic security action plan of protocols can be a very useful resource for various situations. This document should be simple and easy to understand to those involved.

Protocols should be developed for these situations:

- Theft of an exhibit item(s)
- Damage of an exhibit item(s)
- Removal and temporary storage (*i.e.,* overnight) of an exhibit item(s)
- Loss of power / lighting
- Fire emergency
- Weather emergency
- Medical emergency

Lastly, one should create a comprehensive contact list of security personnel, staff, administrators, vendors, exhibitors, emergency agencies, etc. This document should be readily accessible and easy to read.

*See the example security protocol document provided at the end of this chapter for the Goodman Edson Observatory (GEO) at the 2015 National Order of the Arrow Conference. Disclaimer: this is a comprehensive security strategic action plan for a large-scale exhibition at a national conference. An action plan like this one can be scaled down for any size exhibition.

If there are any costs associated with these staffing needs, make sure they are accounted for in the exhibit budget.

C: Content

What should be included in a historical exhibit?

There are a variety of items to select from when designing and creating a historical exhibit. These items typically fall into these major categories:

- **Artifacts:** (*i.e.,* trophies, pen / pencils, physical structure parts, signs, flags, "Brotherhood" rock, monument, etc.)
- **Memorabilia:** (*i.e.,* patches, neckerchiefs, neckerchief slides, pins, sashes, uniforms)
- **Paper items:** (*i.e.,* documents, letters, journals, scrapbooks, photographs, books, newspaper articles, newsletters, directories)

The mantra "less clutter, fewer words, and larger images" is a good rule when designing and creating a historical exhibit.

Beyond the historical items listed above, a historical exhibit should include text blocks, captions, and attributions to explain the contents, event, topic, and/or theme while providing proper credit to the source. These items should have a standard and consistent font typeface, font size, and format. Typically, for the OA, Museo Sans[1] is the standard sans-serif font typeface and Times New Roman is the standard serif font typeface. The font size should be adjusted based on the exhibit size.

- **Text blocks** should be as concise, direct, and brief as possible. For most exhibits, 50 words or less is a good rule. Here is an example:

  In 1913 Philadelphia Council, BSA opened Treasure Island Scout Camp on a 50-acre island in the Delaware River, between New Jersey and Pennsylvania. Two years later, E. Urner Goodman was hired as the first Camp Director, along with Carroll A. Edson as Assistant Camp Director for Treasure Island. Both were 23 years young.

- **Captions** should accompany any artifact, piece of memorabilia, or paper item to briefly explain the significance of the item or what is pictured / written. Here are some examples:

  Flag Raising
  Treasure Island Parade Grounds (1925)

  Dr. Carl Marchetti (Back row, third from left)
  and Dr. Louis Marchetti (First row, far left)
  First Brotherhood Honor class of
  Chinchewunska Lodge, Union City, NJ

1. This publication is primarily set in Museo Sans.

- **Attributions** are necessary for any exhibit to give credit to the collection, owner, and/or source of the content. Here are some examples:

  From the Collection of John Smith

  Beaded National Chief Sash
  Donated to the OA by Dr. Ron Temple

Where can these items be found?

The aforementioned artifacts, memorabilia, and paper items can be both easy and difficult to find. More recent items are easier to find, which supports the importance of preserving history in real time. Nevertheless, most artifacts, memorabilia items, and paper items to be used in a historical exhibit can be found with moderate effort. Here are some basic people and places to located these items:

- Current and former leaders (*i.e.,* lodge chief, lodge adviser, lodge staff adviser)
- Local council service center
- Lodge building
- Local camp
- Local historical associations / groups
- Active volunteers / members
- Private and institutional collectors
- Historians
- Newspaper archives
- Libraries

The main objective is to be proactive and remain committed to locating items to be used for display early and with great detail. It will require on-the-ground research and word-of-mouth communication.

Acquisition and Inventory

After one locates the items needed for inclusion in their historical exhibit, it is extremely important to properly acquire and inventory the items. If items are located outside one's own personal / lodge collection, a formal loan agreement should be completed to ensure both parties – the owner and borrower – are protected. This agreement basically outlines the owner's information, description of the item(s), the terms of the loan (*i.e.,* for an exhibit, for an archival collection, or a permanent donation), and an estimated value of the item(s).

*See the sample loan agreement form at the end of this chapter for the Goodman Edson Observatory (GEO) at the 2015 National Order of the Arrow Conference.

When all items are properly acquired, a simple inventory should be maintained. This inventory should include a list of items with the following details for each item: owner / collection, date of item, quantity, value, and condition. Optional items to include are value, detailed description, photographs, etc.

*See the sample inventory at the end of this chapter for the Treasure Island exhibit of the Goodman Edson Observatory (GEO) at the 2015 National Order of the Arrow Conference.

Before displaying an item, one should confirm the authenticity of the item. Over time, a false story or documentation can easily be created when former generations are no longer with us or an item is passed down to various individuals. Additionally, non-historic or archival reproductions can be made of items (*i.e.,* documents, photographs, patches, etc.).

Layouts

In terms of layout, one would first want to sketch out a plan for the exhibit including the historical items, text blocks, captions, attributions, etc. This can be done simply with a pencil and blank sheet of paper or electronically on the computer. By sketching a plan, one will begin to envision the overall historical exhibit, the arrangement of elements included, what physical infrastructure is needed, and how to incorporate the theme and topic(s).

Here is an example layout, or elevation, of 4 panel doors with artifacts, one frame, text blocks, attributions, and a large-scale graphic.

2015 NOAC GEO
EXHIBIT ELEVATION

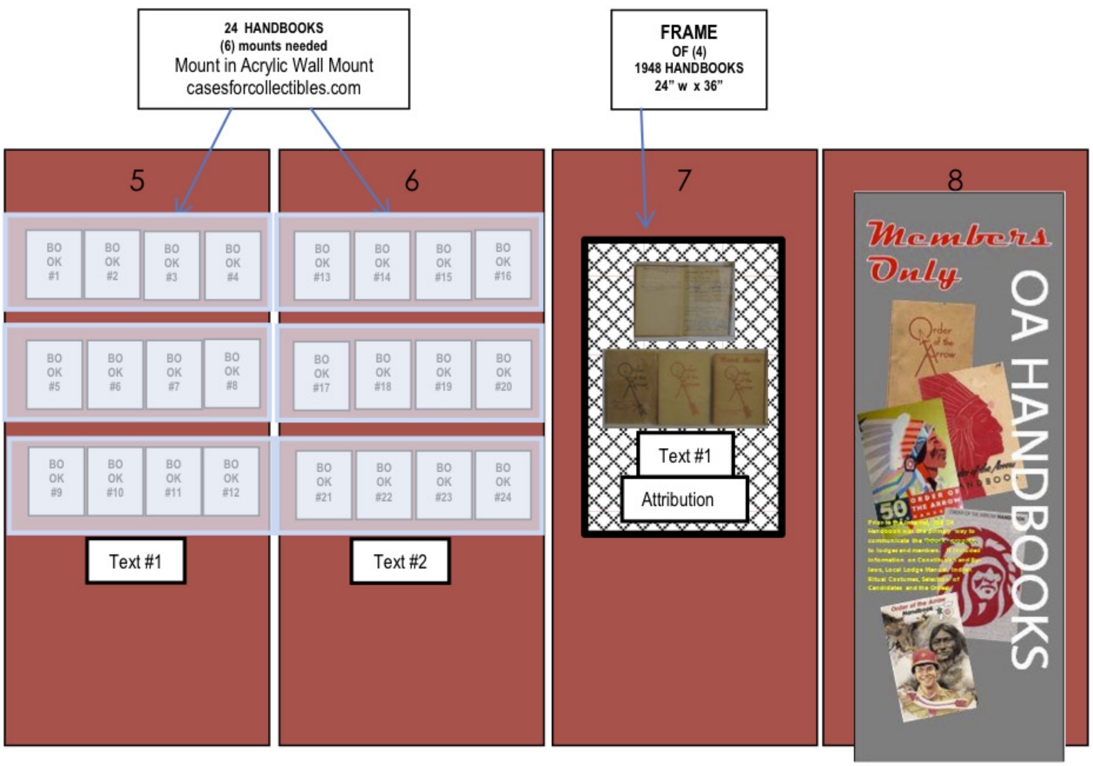
6.BB – OA HANDBOOKS

(Version 6-22-15)

Exhibit Name: OA HANDBOOKS

Zone: 6 – MEMBERS ONLY

Panels: 0 – 36" 4 – 30" **Exhibit Lead:** T. Grove



ELEVATION / REFERENCE NOTES:
Photos – DSC03457-59

Number of 'Z' & 'C' Strips: 0

Number of Skins: 0

Mounting

There are numerous methods to use for mounting historical artifacts, memorabilia, and paper items for display. First, it is important to consider whether the display will be horizontal (0 degrees), vertical (90 degrees), or somewhere in between. For horizontal displays, there will less mounting required. Alternatively, for vertical displays, one will need to consider the surface by which the items will be mounted to determine the optimal mounting method.

Secondly, one should take into consideration preservation. For example, one would not want to directly tape a 50-year-old document to a wall. There are some simple products to use:

- Transparent archival sleeves (or sheet protectors) – best for paper items
- Display cases (purchased or hand-made) – for 3D artifacts or memorabilia
- Acrylic covers (various sizes) – for 3D artifacts or memorabilia

Lastly, the item will need to be mounted to the surface for display. Typically, these items are non-abrasive, removable, and inexpensive for mounting:

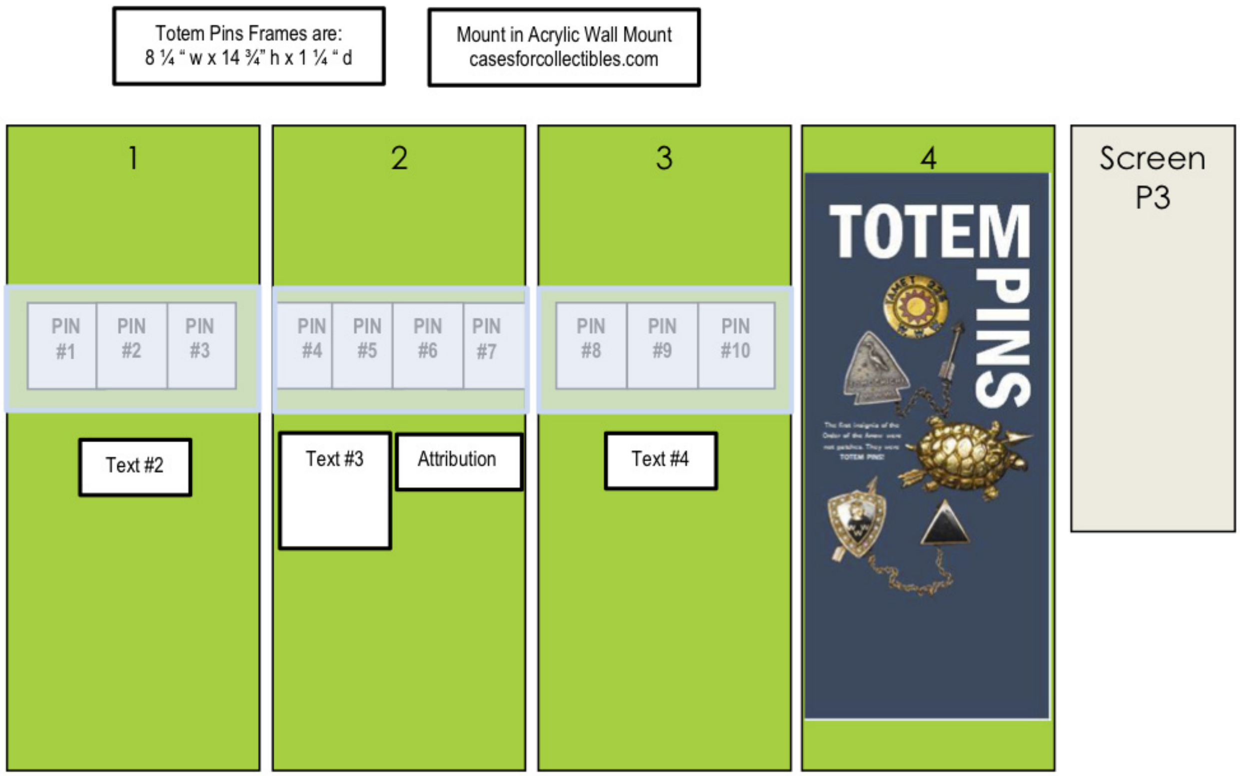
- Command strips
- Double-sided tape
- Blue painters tape

For most items, one can apply blue painters tape to the item then use either the command strips and/or double-sided tape to adhere the item to the surface. The tape is easily removable without any residual residue or chemical transfer.

Enhancements

As previously mentioned, exhibit enhancements can create focus, set the mood, and establish an atmosphere for the observer while possibly engaging them in various ways. Each historical exhibit display may or may not require these enhancements. Here are the basic enhancements:

- **Lighting:** Use clip-on or recessed spotlights to add focus on an object and/or create a gallery atmosphere.
- **Audio/Visual:** Use a simple audio system / external speakers coupled with a video projection screen / television to add an interactive element to the exhibit. One could play an audio recording, a short film, or a presentation of photos / document set to a soundtrack. NOTE: Gain permissions before using any copyrighted material or intellectual property.
- **Large-scale Graphics:** Use large-scale graphics (greater than 8.5″ x 11″) to draw attention, generate focus, define an area, or reduce the quantity of objects displayed. These can be created and printed by a professional service or own-your-own for less cost.
- **Technology:** Use various technologies (computers, audio/video equipment, websites, social media platforms, applications, etc.) to create and display the exhibit. These items will add one or more interactive components to the display.
- **Physical Infrastructure:** Use various items (tables, walls, easels, wood, fishing line, wire, hooks, etc.) to create the physical historical exhibit, whether one needs to display a frame or display items unable to be framed / encased.



Here is an example exhibit that includes artifacts on panels 1–3, a large-scale graphic on panel 4, and an audio-visual screen to the right of panel 4 that included a rolling presentation containing large images of the very small totem pins.

Exhibit Guides and Guidebooks

After the historical exhibit has been created, there are two resources that can be very useful for observers and patrons – exhibit guides and guidebooks. An exhibit guide is a knowledgeable staff person or historian who can assist guests and patrons in their interpretation of the exhibit from display to facts. These individuals may be able to verbally explain key details related to the exhibit or visually point out key items in the display. This engagement allows for guests and patrons to have a better understanding of the subject matter. An example could be having a historian, knowledgeable on a particular decade or artifact, stationed by the exhibit.

Exhibit guidebooks can also be helpful for guests and patrons to aid them in understanding the exhibit(s) and conceptual flow. Specifically with larger exhibits, guidebooks can prove to be quite useful if they include maps, itemized lists of exhibits/artifacts, and other details/guidelines related to the exhibition. These guidebooks can come in a variety of formats – a folded pamphlet, a small booklet, or a flyer.

Social Media Engagement

There are various methods to engage one's audience prior to and during the exhibition. One can promote the exhibition with flyers, posters, websites, and word of mouth. The best method is through the use of social media. In society today, the use of mobile devices and social media is widely popular; therefore, one should use it to their advantage. One can help prepare guests and patrons prior to visiting the exhibition. While at the exhibition, guests and patrons can post reactions on social media via questions incorporated into the exhibit. These postings can be shown on multi-media display screens as an additional component to the exhibit. Also, guests and patrons can learn more about the exhibit via the use of QR codes that redirect to a website containing more information.

Appendix

I. **Sample Security Action Plan –** GEO Security Procedure, Goodman Edson Observatory (GEO), 2015 National Order of the Arrow Conference

II. **Sample Loan Agreement Form –** Incoming Loan Agreement Form, Goodman Edson Observatory (GEO), 2015 National Order of the Arrow Conference

III. **Sample Exhibit Inventory –** Treasure Island Exhibit, Goodman Edson Observatory (GEO), 2015 National Order of the Arrow Conference

These documents are available upon request via *lodge_history@oa-bsa.org*.

Chapter 8: **Web Design**

Introduction

A web site for your Lodge History could be a perfect solution for creating and maintaining a living documentation of the Order of the Arrow in your council. Advantages of a lodge history web site:

1. Provide searchable information about your lodge across the entire internet, available through computers and mobile devices.
2. Allows for immediate publication of the information you have and updating of information as it is acquired in the future.
3. Allows for easy integration of images with text for endless options in presenting your lodge history in an interesting and attractive way.
4. Provides a lasting presence for your lodge history at a very low cost.

If you have questions or comments on the following content, please reach out to the chapter authors at lodge_history@oa-bsa.org.

Getting Started

Your Lodge History URL

Your lodge should secure a "URL" if it has not already done so. URL's are the name of everything we find on the web. Because OA lodge names are typically unique, chances are a URL consisting of only your lodge name is available. For example, if you are from Tamet Lodge, your lodge URL could be any or all of these names: *www.tamet.com*, *www.tamet.org*, *www.tametlodge.com*, *www.tametlodge.org*. If none of these combinations are available, adding your lodge or council number to the lodge name will most likely create a unique URL that is available for purchase from one of the many on-line providers. You will need permission from your Scout executive and the council will be the owner of the URL.

Once secured, the URL will need to be renewed, usually annually. Renewal fees are generally very inexpensive. If your lodge does not renew its URL, someone else could buy the URL, thereby taking it away from the lodge. When your lodge has a URL, it may be advantageous for your lodge history project to have its own URL. For example, if your lodge is Unami Lodge with a URL of *www.unamilodge.org*, the historical project can have a separate URL called *www.unamilodge.org/history*. Once created, the web site built on the history project URL can be used as stand-alone web site or easily linked to your lodge or council web site.

Hosting your Lodge URL

A "server" is needed to "host" your lodge URL. There are three typical ways this is done.

1. Attached as additional pages to your existing lodge website.
2. Attached as additional pages to your existing council web site.
3. As a stand-alone web site for your lodge historical web site and then linked to your lodge or council web site.

There are pros and cons for each arrangement. Your Scout executive will need to determine what works best and what they are comfortable with.

Stand-alone web sites allow the lodge the greatest flexibility in building and maintaining the web site. Additions and changes can typically be made quickly and the lodge history project committee can plan and design the web site using formats and styles that are best for presenting the lodge history. The stand-alone web site is typically easily expandable to presentation of newly acquired information and images over time. The disadvantage is that the lodge will need its own web building software and will also need someone in the lodge who is already experienced or trained in creating and maintaining the web site (this could also be viewed as a long-term advantage to the stand- alone web site).

Tip: If choosing a web building software, consider simple software that does not require knowing HTML code. There are software that look and operate like creating a MS Word document that will allow almost anyone and their successors to build the web site,

OA history **web sites hosted by the lodge or council** can be simple and efficient ways to become part of the existing structure and set-up of your lodge internet presence. Lodge and council websites typically focus on current and recent activities that, in some cases, have replaced the traditional lodge or council newsletter. If your lodge or council already has a web site, the historical project will likely work together with the members or professional staff who are responsible for maintaining those web sites.

If the history project becomes a part of the lodge or council web site, additional space will be required on the existing web site to accommodate the pages needed to present the lodge history. In the beginning, **Lodges should plan on at least ten pages of space needed to present the lodge history.** As the history project grows, some lodges are finding they need twenty to thirty pages or more to present all of the historical information they have acquired.

Building the Lodge History Home Page

When someone goes to a lodge history web site, the first page they will see is called the "Home Page". Most of the design decisions made for your lodge history web site will be worked out on the design for the home page.

The first decision is how will your pages be laid out? Most web site building software allows the user to pick a "template" for how the page will look. If your lodge history project is creating a stand-alone web site, its choices are only limited by the many templates available. For examples of existing history project web sites, check out: *oa-bsa.org/history* or *www.philmontscoutranch.org/museums*. If your history project web page will be a part of your existing or council web site, then your template and layout will be the same as the pages of the web site you are becoming a part of.

Here are components of your home page to consider when creating the design or "look" that you want for the history homepage:

The Banner

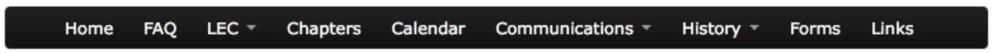
The banner is the images, pictures and text that make up the top of the page. This used to be called the masthead on newsletters and stationary. There are endless opportunities for creating colorful and stylish banners that attract attention to the web page and also create the "look" your web site is going for. Some popular style themes include:

- Contemporary-Modern
- Retro
- Classic
- Old-time
- Frontier-Native American

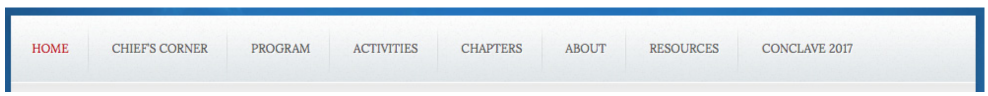
Banner images can be just about anything from single logos to collages of pictures and images. Successful OA banner collages have included: Lodge totems, lodge patches, old photographs and artwork, Native American themes, OA sashes and arrow motifs. Generally, it is considered a successful banner if it is not too busy or distracts from the rest of the page.

Navigation Tabs

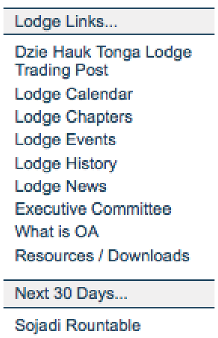
Successful home pages have ways to move around the different pages of the web site called “tabs”. The more information your lodge history web site contains, the more important it is to organize the information in a logical manner so that viewers can navigate to the places of interest for them. This organization will help your lodge history project decide what type of style and format to use in the template that is selected for the home page. Typically, templates are set up to have the navigation tabs running across the top of the page underneath the banner or vertically along the left or right side of the page. Both ways seem to be effective.



Navigation Tab from the Unami Lodge One Website



Navigation Tab from Wahissa Lodge



Navigation Tab from Dzie-Hauk Tonga Lodge

Fortunately, the main organizational components for a lodge history web site have been worked out. Your lodge history project might include any or all of these tabs or others that are not on this list:

- About — provides a brief history of the National OA program and the relationship to the council.
- History — Formation, founders (often times broken down in different decades 1950’s, 1960’s etc.)
- Predecessor lodges
- Camp promotion and service – chronicle of past projects
- Lodge chiefs and officers
- Lodge photos
- Lodge documents
- Patches
- Neckerchiefs
- Pins and Medals
- Neckerchief Slides
- 3-Dimensional object (trophies, plaques, etc.)
- Events, Dinners and Training – includes flyers, program books, certificates, photos, tickets, etc.
- Vigil Honor members
- Chapters
- Ceremonial Teams
- Paper-cards, newsletters, stationary etc.
- Section Conclaves
- NOACs
- People – short bios of influential Arrowmen in the lodge

Depending on the amount of historical information the lodge has, the navigation tabs may be divided into main groups and then further broken out into “sub tabs”. For example, there may be a single navigation tab called **Insignia** that breaks out into sub tabs for **Patches**, **Neckerchiefs**, **Pins**, and **Slides**, etc.

Fonts

Typically, templates come complete with their own compatible fonts and point sizes for text. These choices are usually good choices for creating a professional look for your lodge history web site. Other choices for fonts can be substituted in, often with great success, depending on the creative flare of the members designing the web page. When creating your own fonts, here are a few guidelines to consider:

- Too many fonts can become distracting. Limit the total number of fonts used within your web site to 3–4.
- Make sure the fonts for small type on the web site are very readable. That usually means choosing a "sans-serif" font (letters without little tags on top and bottom) for small type.
- Limit the point sizes for type (headlines, body, captions) to 3 to 4 sizes and repeat those sizes on all the pages.
- Maintain the same font and point size choices on every page. This will give the web site continuity and a professional look.
- Remember, your viewers have come to your web site to read the history and see the pictures; they have not come to see wild and crazy fonts.

You and your lodge should now be well on your way to beginning your historical web site. The work and end result will be well worth the effort. Your lodge history will be recorded on the internet for any and all to see (including future members). And the OA program that has meant so much to you and your brothers will be documented for posterity in cyberspace.

Chapter 9: **Photography in Written History**

Introduction

When it comes to developing a local OA history, photography is both a well-known resource and under-appreciated asset. The written record provides the core facts and information about a lodge's history. Supplementing that record with a photographic record provides perspective and presence.

There should be two separate goals to add photography to your lodge history. The first is to research and acquire photographs from the past. The second goal is to begin creating contemporary photographs to serve future lodge historians of the future. If you have questions or comments on the following content, please reach out to the chapter authors at lodge_history@oa-bsa.org.

Photographs From The Past

It is likely your lodge already has some photography to start with. Long-time lodge members or their families likely possess them in their homes. If you know members who own these images, you can either ask for a donation, or ask for the opportunity to scan them so the lodge has a copy.

If you locate images that are still available in slides or negatives, you have hit the jackpot. Those images can be scanned into superior images. Access to a film scanner will come in handy, but you can also look up a local shop that will do the scanning for you for a fee. Scans should be at least 300dpi and be saved in TIF format. Jpegs are popular glossy formats, and there is a significant loss in quality. If you want to someday print an image in a large size, having the highest quality will be very important.

Prints are also acceptable, but you will likely run into issues with damaged paper, fading paper, low quality prints, and other issues. Older images actually tend to be higher quality because in the early days of photography, high quality paper was often used.

Contemporary Photography

One thing to realize being a contemporary member of the Order is that history is being made every day, and it is very important to keep a photographic record for those in the future to enjoy. Collecting images from the past should provide clues about what is important to your lodge.

For parts of your lodge's history, did you find photographs? What parts of your lodge's history are missing images? What historical moments would you have loved to seen an image? Write those down and compare to what your lodge is doing today, and you will have an excellent starter list.

Events are a great way to start. As you track past events in your lodge's history, you will see that recording your current events are important. Capturing lodge leaders, key guests, and Arrowmen in action are a great start to a great photographic history. Be sure that your images are supplemented with names and the subject matter so future people will know who is who.

Candid photographs are best. While it is easy to make an image of lodge leaders standing together, why not capture them in action, whether it be an Ordeal, a fellowship, or a banquet?

Plan your images. Make a list of the images you want from an event and capture them. Then, when moments come up that are significant but not expected, you will be ready.

Don't get caught up on equipment. Everybody would love to have a professional digital single lens reflex (DSLR) camera, a speedlight, and other fancy equipment, but the best camera in the world is the one you have in your hand. In good light, even a cell phone can make a great image.

Organizing The Images

Now that you have built a historical collection of photographs, and you have a plan for making future images, now you need to do something with them. Hosting the images on your lodge website is a good start, but you can also use services like Flickr. Be wary of social media sites. They are a good place to upload images copies for many members to see, but those services frequently compress and alter your images to save storage space. They will not be the same quality as your originals.

Where possible, it is important to save the original RAW files if you taken by an SLR. You may consider also saving in Adobe's DNG (digital negative) format to help future-proof your raw files.

In addition, you need to go beyond simply posting photographs. They need to be searchable, and have additional metadata added. The most important task is to "keyword" your images with descriptive items that make the images searchable by a variety of areas.

Your images can also be categorized by a variety areas that will help you show your images, whether they be included by events, years, decades or eras, or other descriptive information.

With a plan to acquire older images and create new images while building your lodge's local history, photography can be a huge resource to making a resource for your lodge members and future members to enjoy.

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Revised April 2018; minor change November 2023