THE U.S. 250TH IN INDIANA TOOLKIT AND RESOURCES

The following sample worksheets, templates, documents, and other resources can be adapted to fit your needs and used as starting points to aid in program planning, fundraising, organizational visioning, and more.

If you have questions about any of these documents or are seeking specific templates not included here, please contact Local History Services at localhistoryservices@indianahistory.org.

Carving Limestone, Indiana Limestone Company, Bedford, Indiana, October 1929
INDIANA HISTORICAL SOCIETY

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THIS RESOURCE IS PROVIDED BY THE INDIANA HISTORICAL SOCIETY AND MADE POSSIBLE WITH FUNDING FROM LILLY ENDOWMENT INC.

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For more information, contact the IHS Local History Services department at localhistoryservices@indianahistory.org or (317) 232-1882.

For more resources and a toolkit of planning templates, visit www.indianahistory.org/LHSresources or scan the QR code below.

DEVELOPING COMMUNITY CONNECTIONS AND PARTNERSHIPS

- **Outreach** – Listen to what your community is saying and show you're listening by including their ideas whenever possible.

- **Sharing Information** – Look for opportunities to talk about your plans for the U.S. Semiquincentennial. Ask about presenting at local clubs and service organizations to share ideas and ask for feedback.

- **Community Input** – Host community meetings and focus groups to find out how your community would like to commemorate and celebrate the U.S. 250th.

- **Educational Opportunities** – Talk to local teachers about their curricular needs and ask how you might be able to help. Actively work with and ask for advice and feedback from educators to develop content and activities.

- **Prototyping** – Create groups of "product testers" to prototype your programs and exhibits. Start simple with idea boards and work up to more detailed information.

- **Expanding Connections** – Think beyond your traditional partnerships and collaborations. Consider how to broaden your opportunities to connect. Collaborations between cultural organizations and social service organizations can become ongoing and impactful partnerships.

- **Working Together** – Consider how you can create advisory groups that are multigenerational, represent wide community interests, and multiple perspectives. Facilitate meetings to talk about similarities, differences, and common threads.

LOGIC MODEL TEMPLATE

NEED: Why is this project needed? ______________________________

GOALS: What will this project accomplish? ______________________________

Think S.M.A.R.T.: *Specific, Measurable, Achievable, Relevant, and Time-based*

Inputs/Resources COLUMN A	Activities COLUMN B	Outputs COLUMN C	Outcomes COLUMN D
In order to accomplish this project, we need the following resources:	**In order to complete this project and address the need, we will carry out these activities:** *(Consider a to-do list)*	**We expect that our activities will produce these direct results, products, and/or services:** *Answers: "What did we do?"* ***How will you measure your results?*** ***Think S.M.A.R.T.***	**We expect that if we accomplish this project, it will lead to these outcomes:** *Answers: "What effect did we have? What difference did we make?"* ***How will you measure your outcomes?*** ***Think S.M.A.R.T.***

LOGIC MODEL INSTRUCTIONS:

1. Identify the **need** for this project. Why is this project necessary?
2. Define project **goals** and specific solutions that will address the need you addressed. Make them S.M.A.R.T. (Specific, Measurable, Achievable, Relevant, and Time-based)
3. What **outcomes** do you want to result from this project? In other words, what changes will take place in the immediate future as a result of a successful project? WRITE THESE IN COLUMN D – OUTCOMES, and also think about how you will measure* these outcomes.
4. Define the direct **outputs** that will lead to the outcomes you defined in step 3. The outputs are the direct and concrete project results – for example, an exhibit or program. Answers the question: "What did we do?" WRITE THESE IN COLUMN C - OUTPUTS, and also think about how you will measure these outputs.
5. Describe the planned **activities** that will need to be undertaken to complete this project and complete the outputs. Consider implementation of project "to-do" list. WRITE THESE IN COLUMN B – ACTIVITIES.
6. Define what specific **resources (inputs)** you need to accomplish this project. For example: how many staff people you need, what funding you need, what other resources you need to have available, etc. Include the resources you already have available, as well as what you need to obtain. WRITE THESE IN COLUMN A – INPUTS/RESOURCES.

Once your Logic Model is complete, read it from left to right: You need these Inputs/Resources (Column A) to carry out these Activities (Column B) to produce these Outputs (Column C) to achieve these Outcomes (Column D). The logic model can be adapted and updated as needed throughout your project, and used as a reference to identify whether you met your intended outcomes.

PROGRAM PLANNING WORKSHEET

Name of Project:

Description of Project:
Program description goes here, 200 words or less. This should provide an overview of the program's purpose, its scope, identified need, method of engagement, and connection to mission, along with any other relevant details to help understand the program idea.

Proposed Details:
Month, Date, Year | Time | Location | Ticketing Price

Target Audience:
Who will be served by this program?

Proposed Partners:
List partners and proposed relationship here.

Key Audience Outcomes:
What will people learn at this program? What do you want them to walk away knowing? These are externally focused statements that can be measured through evaluative methods.

Goals:
Goals are internal, mission-driven statements you want to achieve. These can be measured through set performance indicators.

Proposed Activities:
What do you want visitors to do at this program? What do you want to provide for visitors? What do you want our partners to provide for visitors?

Resources:
What resources are needed to accomplish this project? Volunteers and staffing? Space requirements? Technology? Etc.

Budget (add additional lines as needed for expenses)

Expense	Estimated Cost	Notes
Supplies		
Total		

Outputs:
How will you measure success? Attendance goal? Conversion to members?

Revenue

	Break-even	Projected	Capacity
Attendance			
Revenue			
Profit (% Profit)			

SAMPLE EVENT PLANNING CHECKLIST

Note: This is not an exhaustive list; programs will have unique needs that should be considered. These timelines are a guide and can be adjusted as needed.

AS EARLY AS POSSIBLE – 5+ MONTHS OUT

- ☐ Determine project scope, set budget, plan details
- ☐ Begin connecting with potential program partners
- ☐ Reserve space/date/time

ONCE SPACE/DATE/TIME RESERVATION IS CONFIRMED

- ☐ Speaker/Partner contract, if needed (with necessary W-9s)
- ☐ Obtain sponsors, if needed (receive partner/sponsor logos as soon as contracts are signed)

ONCE CONTRACTS ARE SIGNED

- ☐ Book catering/alcohol donations if needed
- ☐ Plan for any A/V equipment and security
- ☐ Make any necessary travel arrangements for speakers, other guests

IDEALLY AT LEAST 3 MONTHS OUT

- ☐ Create marketing text
- ☐ Create online ticketing and update website calendar

2-3 MONTHS OUT

- ☐ Start marketing: e-newsletters, distribute fliers, press releases, social media, radio, etc.
- ☐ Request volunteers and staffing
- ☐ Event signage created

1-2 WEEKS OUT

- ☐ Speaker honoraria ready, if needed
- ☐ Order/Shop for supplies
- ☐ Create staffing plan/run of show
- ☐ Write welcome/Intro bullet points
- ☐ Confirm room set-up; confirm catering numbers if needed
- ☐ Create program evaluation sheet

1-7 DAYS OUT

- ☐ Organize and load carts with supplies
- ☐ Check in with speakers/partners/sponsors/catering/alcohol donors
- ☐ Create/print any handouts
- ☐ Last event meeting if necessary
- ☐ Print registration check-in list

DAY OF EVENT

- ☐ Set-up; run event; tear-down

NIGHT/DAY/WEEK AFTER

- ☐ Attendance/Financial report
- ☐ Evaluation report
- ☐ Put away supplies
- ☐ Thank you email or note to speakers/partners/sponsors/donors/staff/volunteers

SAMPLE EVENT BUDGET TEMPLATE

A budget provides a line-item account of income and expenses. A good budget should be detailed enough to provide necessary information for the project team. This template has three different sections: Income, Expenses and Balance.

- **Income** – This section includes all funding coming in for the event, such as grants, sponsorships, anticipated ticket sales, and any other revenue.
- **Expense** – List anticipated costs by line item. Include descriptions, unit numbers and prices. Use the Notes column to reference any project estimates or other relevant information.
- **Balance** – In this line, subtract the total expenses from the total income to show the projected and final profit (or loss).

This template can be adapted as necessary to fit your project and goals.

Event Title:				
Event Date:				
INCOME				
Description/Source	**Budgeted**	**Actual**	**Differences**	**Notes**
Sponsorships				
Ticket sales				
Direct solicitation				
Merchandise sales				
Auction revenue				
Totals				
EXPENSES				
Description	**Budgeted**	**Actual**	**Differences**	**Notes**
Venue expenses				
Supplies and equipment rentals				
Food and beverages/catering				
Marketing				
Security				
Insurance				
Totals				
BALANCE	**Projected**	**Actual**	**Differences**	

ADAPTING EXISTING PROGRAMS FOR THE U.S. 250TH

Use this template as a starting point to consider adapting an existing program for the U.S. 250th. The key is to find the essential details and adapt them to fit this context. Ask your questions such as what purpose the program serves, and how this can be adapted to work for the themes of the U.S. 250th (such as ideas of liberty and equality; themes of history and civics, and more).

THE SOURCE PROGRAM	ADAPTED FOR THE U.S. 250TH
What is it? *(describe the project/big idea/best practice)*	**Why should we adapt it for the U.S. 250th?** *(describe what its adapted purpose will be and how it will serve your organization and audience)*
Where is it? *(describe where you found the project: an existing program at your site, or another source, article, etc.)*	**What outcomes do we hope to achieve?** *(describe the intended outcome of implementing this at your site)*
What purpose did it serve? **If known, what outcomes did it achieve?** *(describe what the original project did in its original context)*	**What parts can we use?** *(look at the important details at the left and describe which parts you can use and adapt)*
What are the important details? *(describe the pieces and parts; how it was made/created/developed; how it functions)*	**What are our current resources?** *(describe what existing resources you can put toward this project)* **What resources do we need?** *(describe what resources you will need to obtain)* **What are the next steps?** *(describe your plan to complete this project, including: next steps, budget, staffing, etc.)*

FACILITIES CHECKLIST

Use this checklist to see your organization and facilities from the guest point of view, and to make any necessary improvements to improve your guest experience.

WEBSITE

- ☐ Physical address, open hours, and contact information are readily available.
- ☐ Programs are up-to-date.
- ☐ The site is easy to navigate and accessible.
- ☐ The site is mobile-responsive for smartphone users.

BUILDING EXTERIOR

- ☐ Directional and entrance signs are easy to see and read.
- ☐ Accessible parking is available; accessible entrance is clearly marked.
- ☐ Parking lot and walkways are clean and free of cracks and debris.
- ☐ Landscaping is tidy.
- ☐ Hours and admission are clearly posted.
- ☐ Front door is identifiable and easy to open.
- ☐ Windows are clean.

BUILDING INTERIOR

Welcome Area

- ☐ The welcome area is prepared and stocked with information.
- ☐ Greeter at the welcome area is friendly and knowledgeable.
- ☐ Welcome area is clean and tidy.
- ☐ A coat rack is available.
- ☐ Gift shop, if available, is stocked and inviting.

Restrooms

- ☐ Restroom is accessible to persons with disabilities.
- ☐ Toilets and sinks are clean, sanitary and in good working condition.
- ☐ Toilet paper is stocked.
- ☐ Floors are clean and trash can is not overflowing.
- ☐ Soap dispenser is full.
- ☐ Paper towels are available or hand dryer is in good working condition.
- ☐ Changing table is clean and ready to use.

Throughout Building

- ☐ Consistent wayfaring signs are posted and visible.
- ☐ There is adequate lighting in all public spaces.
- ☐ Floors and rooms are clean and tidy.
- ☐ Seating is available.
- ☐ Rooms are accessible to persons with disabilities.
- ☐ There are no overpowering smells.
- ☐ Room temperatures are comfortable.

MAKING PROGRAMS ACCESSIBLE

The following are some key tips for creating accessible events and experiences. These tips are not comprehensive, but provide a starting point for exploring some key areas of focus. For more details, please see the links included.

OVERVIEW

Get to know ADA (Americans with Disabilities Act) laws and guidelines, and explore Universal Design (the design of products and environments to be usable by all people, to the greatest extent possible).

"Nothing about us without us" – It is important to include people from the disability community in the planning process to ensure accessible programs and policies are created with the direct participation of those affected.

GETTING STARTED

List accessibility accommodations on your website so people can plan for their experience before they arrive, including information such as:

- Mobility and physical space amenities (such as parking, building access, restrooms, size-inclusive seating, and more)
- Service animal policies
- Wheelchairs or other mobility devices available
- Quiet room availability
- Assistive listening devices, captioning, and additional formats for materials

Consider offering specifically tailored experiences, such as sensory-friendly visits with quiet time and additional resources, touch tours, and dementia-friendly tours.

FOR PROGRAMS AND EVENTS

- Offer the option of an ASL interpreter.
- Make PowerPoints accessible – use large, clear fonts with good contrast; describe images and use alt text (descriptive text); and offer a handout of the presentation, including a large print version.
- Use a microphone for all presenters and for Q&A.
- Caption all videos and recorded presentations.
- Offer accessible seating.
- Use caterers that can prepare food in accordance with allergy restrictions and religious dietary restrictions.

ADDITIONAL RESOURCES

The Americans with Disabilities Act (ADA.gov) www.ada.gov

Universal Design: Process, Principles, and Applications (University of Washington) www.washington.edu/doit/universal-design-process-principles-and-applications

Accessibility Guidelines for Presentations (National Disability Rights Network) https://www.ndrn.org/accessibility-guidelines/

SAMPLE PROGRAM EVALUATION TEMPLATE

Program evaluations can be printed to be filled out by program attendees at the end of a program, or sent as an online fillable form. Use the information collected to plan and improve future programs, marketing, and more.

HOW WAS YOUR EXPERIENCE?

My experience today was: Poor Fair Good Excellent Superior

How did you hear about this program?

____ Social Media: ________________________________

____ Word of Mouth

____ Television

____ Other: ____

____ Our Website

____ Newsletter

____ Prior Attendee

How many programs, *excluding this one*, have you attended at our organization <u>in the past 12 months</u>?

0 1-2 3-4 5+

Why did you choose to attend this event? (Choose all that apply)

____ Support this organization

____ Interested in topic

____ Just seemed like fun

____ Opportunity to socialize

____ Influenced by friend/family

____ Other: __________________

What kinds of programs do you prefer to attend? (Choose all that apply)

____ Social opportunities with beverages

____ Skill-building workshop

____ Research-based workshop

____ Family history exploration

____ Other: ____________________

____ Lectures

____ Panel Discussion

____ Learn through play

____ Drop-in activities

How likely is it that you would recommend this program to friends or family?

0 1 2 3 4 5 6 7 8 9 10

Not at all likely Extremely Likely

Why did you give this score? ____

Additional Comments: ____

____

____

Want to know more about our programs and events? Email: ____

Thank you! Please return completed surveys at the check-in table.

SAMPLE EVENT MARKETING PLAN

Event Title:

Event Format: (virtual or in-person; indoor or outdoor, etc.)

Event Date:

Event Admission Price:

Target Audience:
For example, who will be served by this program? What is the target age range? What would motivate them to attend this program?

Event Description:
Write a short description of the event (approx. 50-125 words). Good marketing copy should use easy-to-read language style and shorter sentences, as well as a tone that reflects the theme/branding of the event and will capture the attention of the target audience. The description should be engaging and compelling, and include a clear call to action.

Theme and Branding:
Create a color scheme and select a font style that reflects the tone of the event and your organization's branding, and gather images and logos. Use this branding theme across all promotional materials and marketing media.

Marketing Budget:
Determine how much you can spend on marketing, such as social media ads, print materials, signs, etc.

Marketing Channels:
Consider your target audience and determine which marketing channels you will use to promote the event – website, social media, promotional videos, newsletters, fliers, yard signs, local news outlets, community pages, etc.

Timeline:
Create a timeline for event promotion. This will depend on the scope of the event and other details. A sample timeline might look like this: 2+ months out from the event, focus on getting started and raising awareness. One month out, begin pushing more content and promotion. Two weeks out, send out press releases to local news and ramp up media, such as showing behind-the-scenes prep, last call for registrations, and other content. Day of event, continue to share media and highlights during and after the event.

Once you have the information above, begin with these steps:

- ☐ Create an online signup form, if registration is needed
- ☐ Update event details on website (and link to signup form if applicable) – be sure to include additional details such as parking, site accessibility, and other FAQs
- ☐ Share event on social media, and consistently share content up to and at the event
- ☐ Create physical media – fliers, banners, yard signs, etc.
- ☐ Write press release
- ☐ Begin promoting through local channels

SAMPLE PRESS RELEASE

A press release is a brief statement to send to local media to cover a newsworthy event, program, or other happening. Press releases follow a standard format used across many different media outlets to make it easy for journalists to find the key information.

When writing a press release, include a clear headline, and provide clear information in the first paragraph, including the who, what, when, where, and why, as well as how to register, purchase tickets, and attend the event. In the following paragraph(s), include supporting details and additional information, as well as a call to action. In the last paragraph, include boilerplate language about your organization, including your address, phone number, email, and website.

TEMPLATE PRESS RELEASE

CONTACT INFORMATION:
[Your Organization Name]
[Your Name]
[Your Phone Number]
[Your Email Address]

FOR IMMEDIATE RELEASE

[Organization name] presents [Event title]

[Subheading (optional)]

[City, State] – [Organization] is excited to present [Name of Event] at [Location of Event] on [Date], featuring [speaker(s), presenter(s), or other key information].

[Further description of what will take place at the event].

[More details about event, including ticket prices, if applicable, and where/how to purchase tickets]

[Speaker bio, quote from presenter, etc.]

[Call to action] Learn more and register today at [website].

[Boilerplate about organization]

###

VIDEO PRODUCTION STEPS AND STORYBOARD

This sample worksheet can be used to plan for video production projects.

STEPS FOR VIDEO PRODUCTION

1. Identify the topic and target video length.
2. Identify the audience and key outcomes.
3. Determine who is in charge of what parts of the video process.
4. Research content.
5. Set a basic outline of content / identify and create story arc.
6. Create a storyboard.
7. Write a script aligning content and storyboard.
8. Create a shoot list and location list.
9. Create an equipment list (props, video and audio equipment, lights, etc.).
10. Schedule and do recording/filming.
11. Create additional content pieces (photo stills, PowerPoint slides, non-video elements, etc.).
12. Edit and review the content.
13. Launch the video/media.

SAMPLE STORYBOARD

Create a set of sketches that visualize the key scenes of the video, and include any scene notes.

Scene #: _______ [draw a sketch of the scene] Notes: ______________	Scene #: _______ [draw a sketch of the scene] Notes: ______________	Scene #: _______ [draw a sketch of the scene] Notes: ______________
Scene #: _______ [draw a sketch of the scene] Notes: ______________	Scene #: _______ [draw a sketch of the scene] Notes: ______________	Scene #: _______ [draw a sketch of the scene] Notes: ______________

SAMPLE VIDEO PRODUCTION WORKSHEET

Topic:

Working Title:

Video Length:

Target Audience:

KEY OUTCOMES:

HOW WILL THE END PRODUCT BE USED?

- ☐ Shown during an event
- ☐ Placed online
- ☐ Marketing/Promotion
- ☐ Other: ________________

BEST METHOD FOR THE MESSAGE

- ☐ Multi-camera demonstration video
- ☐ Narration with b-roll
- ☐ Narration with slides and/or animation
- ☐ Slides/B-roll with no narration
- ☐ Other: ________________

RESPONSIBILITIES

Task	Person In Charge	Deadline
Content Research		
Basic Outline/Script		
Storyboarding		
Final Outline/Script aligning content and storyboard		
Shoot List		
Equipment List		
Prop List		
Filming Schedule		
Day-of Filming		
Talent (onscreen/narration)		
Submission of additional content elements		
Video Editing		
Review		
Launch		

ADDITIONAL NOTES:

WRAP UP

What worked well? What did not work?
Lessons learned:

ORAL HISTORY PROJECTS

Oral history projects allow participants to share personal experiences and recollections through interviews. These interviews can be recorded or documented through an interview. The purpose of oral history interviews is to preserve the stories and memories of people.

GETTING STARTED WITH AN ORAL HISTORY PROJECT

Consider these questions before starting an oral history project:

- What is the oral history project about?
- Who is managing the project?
- What training do you need?
- Who should conduct the interviews?
- What is your timeline?
- What materials do you need?
- What are the costs of the project, and how will it be funded?
- What do you want to know?
- What will you do with the information?
- Who will you interview?
- How will the questions be developed?
- How will you record the information?
- Do you have plans to transcribe the interviews?
- Will you allow restrictions? Delayed release? Access limitations?
- What forms do you need? For interviewees? For interviewers? To request access?
- How will information be stored? Will you make the information available to the public?

SAMPLE ORAL HISTORY INTERVIEW QUESTIONS

This is a sample of an advance questionnaire to give to oral history participants before an interview.

The following are prospective topics to consider as you share recollections about your life. We may or may not touch on all these topics during your oral history interview. Please indicate any topics you would like to eliminate, topics you would like to highlight, or additional topics you would like to add to this list.

1. Growing up – where you were born; where you went to school; childhood activities; people who you remember fondly; etc.
2. Your parents, grandparents, and extended family members and their influence on you when growing up – describe how they lived, their homes, and home life.
3. How, when and where did you meet your significant other, and when/where did you start your family?
4. Moving to Indiana – what was your family's reason for moving here?
5. Living in Indiana – the houses in which you lived, the stores you shopped, using public transportation, etc.
6. The jobs you have worked – where they were located; what you did?
7. Any organizations you belonged to – service groups, social clubs, or churches.
8. Your memories of major historical events and how they affected you.
9. Other aspects of your life that you would like to share.

CHECKLIST FOR NEW COLLECTIONS ACQUISITIONS

This checklist outlines the process for acquiring new collections items in museums and other cultural institutions.

CHECKLIST FOR NEW ACQUISITIONS

(Please put date completed and initials in blank)

_______________ Complete Temporary Custody Receipt and Object History Form

_______________ Record potential donation in log book and determine accession number

_______________ Research object provenance for any title or ownership issues

_______________ Convene Collections Committee to make acquisition decision

_______________ Send Deed of Gift to donor for signature

_______________ File signed Deed of Gift form with accession records

_______________ Send donation thanks

_______________ Complete organizational collections forms and worksheets

_______________ Assign object identification number and label object

_______________ Enter information into collections management software

_______________ Photograph object

_______________ Research any special housing or storage requirements, including culturally sensitive requirements

_______________ House and store object; note location in object record

SAMPLE TEMPORARY CUSTODY RECIEPT FOR COLLECTIONS DONATIONS

MIDDLETOWN HISTORICAL SOCIETY

SAMPLE Temporary Custody Receipt

(This document is provided as a SAMPLE document only. Any questions about legal issues should be directed to an attorney.)

The object(s) listed below are left in the custody of the Middletown Historical Society (MHS) to be considered for:

_____ Unconditional donation. The museum reserves the right to keep, lend, or otherwise dispose of the donated materials.

_____ Acquisition

_____ Donation for other purposes

Specify ____

Disposition if not accepted for accession:

_____ Source will pick up

_____ Please dispose or destroy

_____ May be sold to benefit MHS

Object(s) with descriptions (Attach separate sheet for additional objects.)

Insurance coverage for these object(s) is:

_____ Provided by the depositor _____ Waived by the depositor

Depositor ____

Mailing Address ______________________________________ City, State, Zip ____________________

Phone ____________________ Email ______________________________________

Depositor signature ____

Date of receipt ________________________ Receipt termination date ________________________

(No later than 60 calendar days following deposit)

CONDITIONS

1. Unless otherwise agreed to by the depositor, the Middletown Historical Society (MHS) will exercise the same care with respect to the object(s) referred to on this receipt and any attached pages as it does in the safekeeping of comparable property of its own.

2. Attributions, dates, and other information shown on this receipt are as given by the depositor. Any valuations shown are those stated by the depositor and are not to be considered appraisals by MHS or its staff.

3. Unless MHS is notified to the contrary in writing, the object(s) received may be photographed and reproduced for its private purposes. It is understood MHS will not clean, restore, or otherwise alter the object(s) without the written consent of the depositor.

4. In receiving or surrendering deposits of indigenous or imported object(s), MHS requires the depositor comply with all government regulations. If the depositor has knowledge of specific conditions governing the object(s), such as copyrights, liens, NAGPRA attachment, etc., he/she should inform MHS thereof.

5. MHS may request by written notice that any property deposited with it be returned to the depositor. If MHS after making all reasonable efforts and through no fault of its own, shall be unable to return the object(s) within 60 days after such notice, then MHS shall have the absolute right to place the object(s) in storage, to charge regular storage fees, and the cost of insurance thereof, and to have and enforce a lien for such fees and costs. If, after a pre-determined period of time, the object(s) shall have not been reclaimed, then, and in consideration for their storage, insurance, and of safeguard during the period, the object(s) shall be deemed an unrestricted gift to MHS.

6. The object(s) will be returned only to the depositor at the address stated on the face of this document unless MHS is notified by the depositor in writing to the contrary. Any such notice must be accompanied by this receipt or by written order of the depositor, his/her duly authorized and accredited agent, or local representative who shall submit proof of his/her authority.

7. If the legal ownership of the object(s) shall change during the pendency of this deposit, whether by reason of death, sale, insolvency, gift, or otherwise, the new owner shall, prior to its return, be required to establish his/her legal right to receive the object(s) by proof satisfactory to MHS.

I have read and understood the above conditions: ____________________

(Depositor’s initials)

SAMPLE DEED OF GIFT FOR COLLECTIONS DONATIONS

MIDDLETOWN HISTORICAL SOCIETY

SAMPLE Deed of Gift

(This document is provided as a SAMPLE document only. Any questions about legal issues should be directed to an attorney.)

____ [Donor name(s)] does hereby irrevocably give, transfer, and assign to the Middletown Historical Society (hereafter, MHS) by way of the gift the object(s) described below.

Donor(s) warrant(s) and affirm(s) that he/she/they own and have absolute title to the said object(s) and have absolute right to give, transfer, and assign such object(s).

The object(s) described below (and on attached sheets) have been received by MHS as an unconditional donation. The donor(s) or his/her/their agent with full authority, desiring to transfer title by signing below, hereby give without limitation or reservation the property described below (and on attached sheets) to MHS together with any copyrights, when applicable, and the right hereafter to copyright the same.

Object(s) with descriptions (Attach separate sheet for additional objects.)

Donor(s) Please print ____

Mailing Address ______________________________________ City, State, Zip ____________________

Phone __________________________ Email ____

Donor(s) signature ____ Date ________________

The Middletown Historical Society hereby acknowledges receipt of the above Deed of Gift.

Date: _______________ MHS representative (please print) ______________________________________

Signature ____ Date ____________________

Please sign two copies of the Deed of Gift form and return one to the Middletown Historical Society. Please keep the other copy for your permanent records.

CONDITIONS

MHS hereby agrees to house and/or exhibit as part of its collections any object(s) included in this gift that falls within its Collections Management Policy and associated institutional policies, and to make them available to researchers in a manner consistent with MHS practices.

Donor(s) hereby grants permission to be designated "donor/their" in any collections guide resulting from the processes of this material, and for his/her/their name to be released when necessary to researchers.

Donor(s) hereby acknowledges that this gift constitutes a permanent and absolute transfer of ownership, and that, within the provisions of current U.S. tax code, MHS has the right to determine the appropriate disposition of gift material. Any proceeds accruing from such disposition will be used to enhance MHS collections.

By accepting this gift, MHS does not agree, either by statement or implication, to furnish an appraisal of the monetary value of the gift. Appraisals of gifts by recipient institutions are proscribed by federal stature and IRS regulations. Should the donor(s) desire an appraisal of the gift, it is incumbent upon the donor(s) either to affix his/her/their own appraised value to the gift, or to have third-party appraisal made prior to making the gift. Neither donor(s) nor third-party appraisals are warranted by MHS.

This Deed of Gift represents an agreement between MHS, and the donor(s) named on the face hereof. Any variation in the terms noted must be in writing on the face of this form and approved in writing by both parties.

By signing the face of this form, the donor(s) certify that to the best of his/her/their knowledge, the articles described on this and any attached sheets have not been exported from their country of origin in violation of the laws of that country in effect at the time of export, nor imported into the United States in violation of United States laws and treaties.

The donor(s) received no goods or services in consideration of this gift.

I have read and understood the above conditions: ____________________

[Donor(s) initials]

SAMPLE MUSEUM COLLECTIONS MANAGEMENT POLICY

A collections management policy addresses various aspects of collections management in museums and other collecting institutions. It provides a framework for what an organization will and will not accept into the collection. It is approved by the board of directors and guides decision making about collections stewardship.

(Approved by the Board and Adopted on DATE)
Purpose: Including the date the document was adopted can track its age and thus whether it is time to review and update it.

STATEMENT OF PURPOSE

Purpose: This section outlines the museum's mission, vision, and history as they pertain to the collection and the use of the collection in the museum's other activities: exhibits, education, programming, etc. Also frequently found in this section is an explanation of the public trust aspect of museums.

Resources: Bylaws; founders' restrictions; mission statement; any existing policies that govern the museum's "other" activities; past meeting minutes

Guiding Questions: What work does the museum do? Why do the museum and its collection exist? For whom is the work of the museum carried out? When and why did the museum start collecting? What does it mean for the museum and its collection to be held in the "public trust"?

SCOPE AND CATEGORIES OF COLLECTIONS

Purpose: This section is also sometimes called "Collecting Objectives" and begins with a broad description of the collection as it currently exists. It details how and what the museum collects and how items are used. It can also review the collections strengths and weaknesses, and identify priority areas of collecting. Also, it identifies different types of collections and the reason for collecting each one. Common types include permanent museum collections, as well as archives, library, education, and research collections. It explains how each collection type is used, acquired, cared for, and deaccessioned. For the basic collections management policy, the "Scope of Collections" and "Categories of Collections" can be combined. This section sometimes includes a list of broad categories of items the museum does not collect (for example: large vehicles, taxidermy) for reasons of space, safety, or any other reason the museum sees fit.

Resources: The physical collections; exhibition and education plans; collection inventories and databases; AAM best practices

Guiding Questions: What is the current state of the collections? What types of items does the museum collect? What does the museum not collect? How are the collection items used? Are there areas of the collection that are stronger than others? Any areas the museum should focus on growing? Are there gaps in the collection that need to be filled? Does the collection house any "destination" collections—a classification of items that people from outside the area might come to the museum specifically to see? How are the items collected by the museum categorized? Does the museum categorize collection items in a way that may be different from most museums? If so, explain the reasoning behind categorizing the collection in that way. Are there specific guidelines for any of these sections falling outside what will be outlined in the following two sections? Especially consider any non-permanent collections, such as research or education collections, that are not included in the two following sections. How is the collection arranged?

ADDITIONS TO THE COLLECTION

Purpose: This section is sometimes called "Acquisitions/ Accessioning" or "Collecting Criteria." It outlines the guidelines followed when considering a new collection object—whether through purchase, donation, or transfer. "Acquisition" is the act of physically getting an object for the museum's collections. "Accessioning" is the formal act of legally gaining ownership of an object. After being accessioned, the item is held in the public trust. Additionally, this section is used to outline the specific criteria and decision-making process that places the policy at the center of decisions, rather than relying on individual judgment or bias. Furthermore, it details the role and responsibilities of the collections committee in the decision-making process.

Resources: Museum's mission; code of ethics; collecting priorities; board guidelines governing committees

Guiding Questions: Does the museum purchase objects for the collection? Is the museum willing to accept objects with restrictions (placed by donor, placed by law, etc.)? Will the museum take items on long-term loan (more on this in the loan section)? Who has the final say on purchasing or accepting an object? Does the object have to meet certain criteria to be considered? What are these criteria? How is the object tracked while it is in the museum's care but not yet legally owned by the museum? What forms must be signed and filed for full ownership by the museum to take effect? How are objects physically received into the building? Are all "in process" items kept separate from the rest of the collections? Is special permission needed for purchase of items over a certain dollar amount?

REMOVALS FROM THE COLLECTION

Purpose: This section can also be referred to as "Deaccessioning/Disposal." In this portion of the policy, the museum outlines why objects may be permanently removed from the collection and clarifies acceptable methods of disposal for such objects. This section also states that proceeds from the sale of deaccessioned objects will be used for direct care of the collections and not used for general operating expenses, etc. Like the previous section, it establishes a clear decision-making process concerning what objects are deaccessioned.

Resources: The museum's Code of Ethics; American Alliance of Museums' Code of Ethics for Museums; American Association of State and Local History's Statement of Professional Standards and Ethics; ethics policies related to the museum's specific area of focus (art, archaeology, medicine, etc.)

Guiding Questions: Who has final say on deaccessioning and disposing of a collection item? What are the approved ways a deaccessioned item can be disposed of? Are there different approved ways based on condition? If an item is sold, how can the proceeds of the sale be used? What records of deaccession and disposal are kept for collection items? How is deaccession carried out? What happens to an object after it is deaccessioned?

LOANS

Purpose: This section is sometimes called "Lending and Borrowing Collections Materials." It explains the conditions covering the temporary transfer of objects from or to the museum (not their ownership—just temporary, physical custody). It clarifies who can approve loans, how long a loan will be made or held, and terms of insuring the loaned or borrowed objects.

Resources: Insurance policy; database-generated loan form templates; AAM Collection Stewardship Standards

Guiding Questions: To whom will the museum loan items? For what purpose can these items be loaned? Will the museum participate in giving and/or receiving long-term loans? Who has final approval of loans from the museum to other entities? Are there standards concerning how loans are transported?

COLLECTION ACCESS

Purpose: This section explains who has access to the collection and how the collection will be used, and sets safeguards for the use of collections. Consider the needs of the collection as well as staffing capacity, physical facilities, and legal issues (such as donor privacy and laws regarding sensitive records, like medical or adoption records).

Resources: Americans with Disabilities Act; Freedom of Information Act; museum ethics policies; copyright laws

Guiding Questions: Who grants access to the collection? Who has access to the collection, both internally and externally? Must collection items being accessed by the public be used in a specific area of the museum? Under specific security measures? In the presence of staff or volunteers? Are there cases in which access to the collection would not be granted, whether due to the item being requested or who is making the request? Are there any exceptions to the rule? If so, how is access to the collections promoted? Who provides approval for the use of representations of collection objects in publications? Can depictions of the museum collection be used for commercial use? By the museum? By a for-profit venture with museum approval? What is that approval process? How does the museum define its obligation to provide access to the collection as it pertains to the understanding of the collection being held in the public trust?

REVIEW AND REVISION

Purpose: This section commits the organization to an annual review of the collections policies, and creates procedures and a schedule for that review.

Resources: Board schedule

Guiding Questions: How often will the policy be reviewed? Who can suggest changes? Who must approve changes? Is there an initial review by committee, or is the review undertaken by the entire board? Are there certain sections of the policy that should be reviewed more often? What are they? When and how are they reviewed?

DIGITIZATION READINESS QUESTIONNAIRE

Digitization is the process used by museums, archives, libraries, and cultural institutions to create a digital image or digital version of an image, photo, or other collections item. The digitized collections can be stored as computer files or made available online.

This questionnaire covers some aspects to consider when preparing for a digitization project.

- What are the organization's digitization goals? What do you hope to document through the project?
- Do you have any digitization technology (scanner, camera, iPad, etc.) already in place? If not, what are your plans for purchasing the equipment?
- How will you secure the necessary training to successfully complete your digitization project?
- What specific collections or items will you digitize?
- What metadata will you need to collect for the digitized materials?
- Will you open the digitization efforts up to the public for their own materials?
- How will you use the digitized materials?
- What digital image release forms do you have in place?
- How will you store the digital materials? Do you have enough storage for the files?
- Will the digital files be placed online? What hosting service will you use?
- Who will have access to the digital materials, and how will you provide access to the information?
- What are your plans for data management and future migration?

FUNDRAISING TIPS

- **Funders –** Research funders in your area. Consider local community foundations, regional arts partners, utility companies, banks, philanthropic organizations, and family foundations, among others.
- **Cultivation -** Fundraising is about relationships. Start reaching out and contacting potential funders now to talk about your organization and its projects. Invite them to your programs and events.
- **Need -** Determine and prioritize your funding needs. Use them to create a fundraising plan that includes fundraising goals, activities, and timelines.
- **Organizational History -** Consider what fundraising activities have worked for your organization in the past and adapt them to fit your current needs.
- **Identification -** Identify potential funders. Think about which individuals and businesses would be interested in supporting your project. Research their giving history and funding priorities.
- **Making Your Case -** Build a case for support that identifies the need, your solution, and why your organization is the best one to carry out the project.
- **Internal Communication -** Share the boilerplate case for support with everyone at your organization so they can answer basic questions about the project. Give them contact information for individuals who can answer more complex questions.
- **Communication Strategies –** Think about the best ways to communicate with individuals, organizations, and businesses in your community about your funding needs. Tailor your materials to fit specific audiences. Consider online, in-person, and direct-mail funding asks.
- **Giving Channels –** Set up online giving channels and add ways to access them on your website and social media platforms. Think about using QR codes to direct people to your online giving opportunities.
- **Stewardship –** Thank donors and use appropriate funder acknowledgements for all the funded projects.

FUNDRAISING DEVELOPMENT PLAN

FUNDRAISING PLAN

1. **Goal** – How much money do you need to raise this year? In 3-5 years? Goals may include operating funds, debt pay-down, deficit gaps, facility management/improvement, capital improvements, programming development and expansion, emergency funds, etc.
2. **Tactics** – Strategize how to raise the full amount, then figure out a goal for each tactic you plan to use. Consider the makeup of your donor database. Possible tactics include:
    - Face-to-face asks
    - Phone calls
    - Direct mail
    - Email and online giving
    - Fundraising events
    - Grants (community/foundation/government)
    - Corporate giving and partnership development
    - Recurring donation campaigns
3. **Identify prospects.**
4. **Cultivate prospects.**
5. **Calendar** – Create a development calendar. Include events, deadlines, annual fund appeals, membership renewals, newsletter mailings, thank-a-thons and any other fundraising or marketing activities for the organization. Look for opportunities to build off these initiatives and fill in gaps.
6. **Implementation** – Create implementation plans for strategies that require legwork to get up and running, or for items that require a higher level of planning, such as large events. List action items and assign responsibilities to individuals.

CONTACT MANAGEMENT PLAN

Contacts should be managed through a deliberate process in a system that is accessible to key personnel. Do not keep multiple lists (i.e. one for members, one for object donors, one for event attendees, etc.). The goal is to have an integrated constituent tracking process.

Information to track:

- Name
- Address
- Phone number
- Email address
- Membership history
- Other information such as spouse name, employment info, volunteer activity, event attendance, solicitation history, notes, etc. is helpful to track as well.

Tracking systems:

- Excel or other spreadsheets
- Contacts module in museum software programs
- Commercial Constituent Relationship Management (CRM) software. Research online and talk to other small museums and local nonprofits to find out what they're using.

COMMUNICATION PLAN

1. **Define key messages** about your organization. Focus on the why. Keep it big-picture, consistent and relatable to potential supporters. Craft messages that are accessible to those without extensive knowledge or context about why your mission is important.
2. **Set communication-specific goals.** Implement, refine and improve your organization's messaging, making it consistent and integrated in all communication channels (mailings, website, social media, brochures, fliers, elevator pitches). Create and follow through on specific, actionable takeaways—updating all website content to be up-to-date and/or constant, posting a variety of content to social media at least three times a week, etc.
3. **Plan your communication** around hard deadlines (events, mailings, annual meetings, etc.) and add them to your development calendar. Use multiple channels to reinforce messaging.
4. **Build brand consistency.** Ensure all communication from the organization has the same look, feel and messaging.

CASE FOR SUPPORT

A case for support is the argument you will make for why your organization deserves support. It's your opportunity to align your mission with your fundraising goal. The case answers the question, "What will we do with this money?" More specifically, it defines the **need** and offers **compelling solutions** your organization will achieve with support from a financial gift. It also addresses the **impact** these solutions will have on your community.

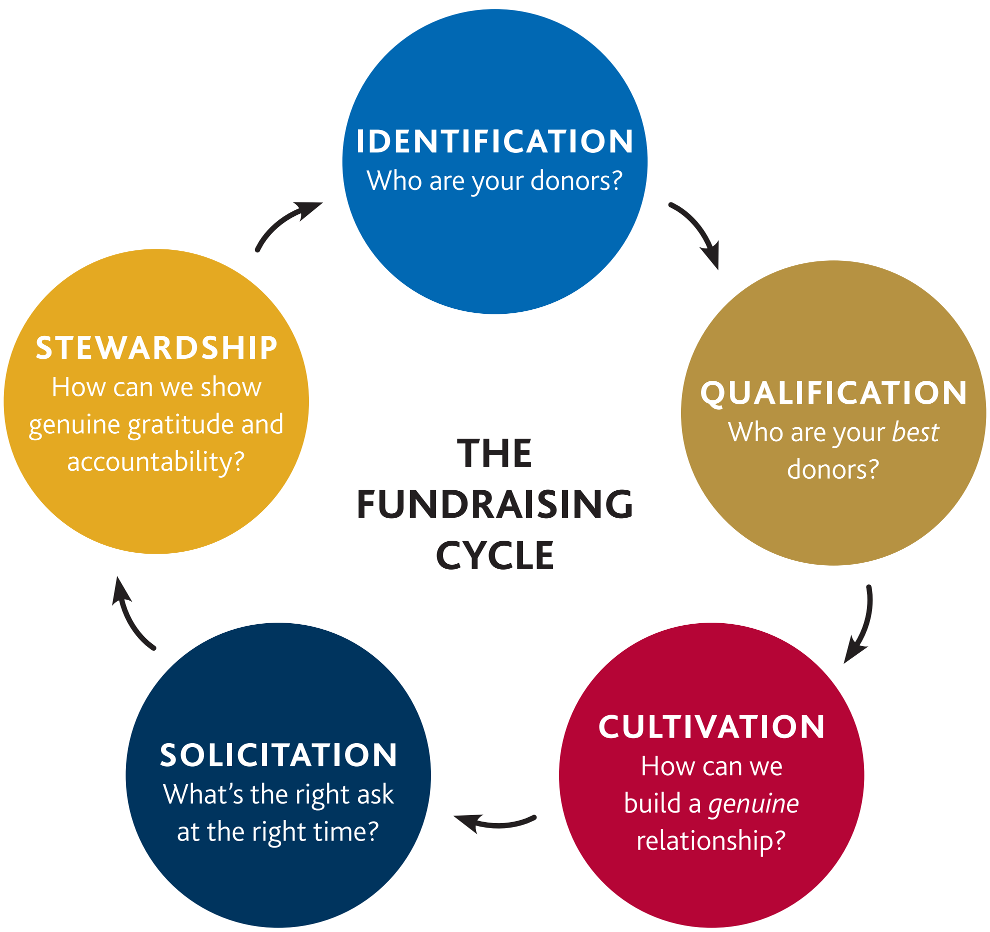
In making your case, provide background information about your organization, including mission, goals, programs and services, finances, governance, staff and volunteers, facilities, planning and evaluation, and history and achievements. Tailor your specific request to include a description of your compelling need, as well as your persuasive request for support.

STEWARDSHIP PLAN

Stewardship is "genuine ***gratitude*** thoughtfully expressed to givers" and accountability "the careful and responsible management of something entrusted to the care of others" (Achieving Excellence in Fundraising, p. 268). Another way to look at stewardship is the ongoing nurturing of relationships with past, current, and future donors and supporters.

The first step in good stewardship is to establish a gift processing procedure that allows the organization to **process gifts quickly, update donor records immediately and generate appropriate thank you letters**.

Organizations must use the gift as designated by the donor or as agreed upon during the ask/pledge/payment process (restricted gifts). Unrestricted gifts are those given to be used as the organization sees fit. Organizations have a responsibility to keep the donor informed about the impact of their gift and to be transparent to the public.



FUNDRAISING PLANNING – THINGS TO CONSIDER

What are your organization's top three priority projects for which you will need to seek funding? How do you plan to do this?

1.

2.

3.

List three people or organizations that might be interested in supporting your organization's mission. What will you do to open lines of communication with these people?

1.

2.

3.

List three things you will do to better cultivate relationships with current supporters.

1.

2.

3.

List three things you can do now to improve your organization's fundraising processes.

1.

2.

3.

MAKING YOUR CASE FOR SUPPORT

Begin crafting your case for support using these questions:

- Who do you serve?
- What needs do you fill?
- Why is it important to address these needs?
- How do you address these needs? What's your approach?
- How do you know you're delivering positive results?
- Why are you different?

Use this to craft boilerplate language for written pieces.

Practice putting these ideas into an informal "pitch."

SAMPLE EVENT SPONSORSHIP LETTER

Date

Name
Address
City, State, Zip Code

Dear [name],

Wherever the art of medicine is loved, there is also a love of humanity.

Through her practice of the art of medicine, Dr. Sarah Ann Pritchard's legacy is truly one of a love for humanity. As one of the few women physicians in rural Indiana, she felt it was imperative to help train the next generations of women in medicine. This inspiration draws from Dr. Pritchard's admiration for Florence Nightingale, the founder of modern nursing. Therefore, the Pritchard House carries on this veneration through the annual Nightingale Dinner. I would like to invite [you/organization name] to participate in the Nightingale Dinner on [date].

The first paragraph is an introduction to the organization's mission. It ends with a "soft ask" letting the donor know your intentions without having to get into the details of a solicitation.

The Nightingale Dinner is a celebration of community service, medical education, and women in medicine. This year, the Pritchard House is proud to feature:

- Jim Ronco, newly appointed curator of the Pritchard House
- Medical historian Abigail Cortez, who will speak about women physicians during WWI
- An induction of our newest Gold Society and Leadership Society members
- Inauguration of the Pritchard Initiative, featuring a special guest speaker

The second paragraph breaks down the purpose of the event. Bullet points are an effective way to highlight the pertinent information for a busy donor.

The Nightingale Dinner provides funding for the Pritchard House's educational programming. By sponsoring a table, you allow us to continue Dr. Pritchard's legacy on into 2019. **Will [you/organization name] sponsor a table at the Nightingale Dinner with a contribution of $500? I have attached a sponsorship form for your convenience.**

The third paragraph is a direct solicitation asking the business to sponsor the event. Notice the solicitation is for a specific amount and purpose.

OR, FOR REQUEST OF GOODS/SERVICES
To minimize overhead costs, the Pritchard House is reaching out to our community to ask if they will support our mission with a donation of goods. Can [Craig's Cakes] provide [desserts] at the Nightingale Dinner?

(OR) The third paragraph is a direct solicitation asking the business for specific goods or services.

In appreciation for your donation, the Pritchard House will feature [you/organization name] as a sponsor in our programming as well as on the Pritchard House website and social media.

Businesses want to know how their donation will also enrich their business. You may be asked to set their table or logo in a particular spot. Be prepared for last-minute requests.

I look forward to seeing you on [date].

Thank you,
[Signed by representative of the organization]

Include event sponsorship giving form (see next page).

SAMPLE EVENT SPONSORSHIP GIVING FORM

Giving form to accompany sponsorship letter.

SPONSORSHIP OPPORTUNITIES

The [event name] provides funding for [organization or charitable cause]. By sponsoring a table, you allow us to [describe outcomes].

☐	**$1,000** ➢ 2 Tables of 8 at [event name] ➢ Other benefits associated with this sponsorship level - VIP reception, marketing recognition, merchandise, etc.
☐	**$500** ➢ 1 Table of 8 at [event name] ➢ Other benefits associated with this sponsorship level - marketing recognition, merchandise, etc.
☐	**$200** ➢ 4 Tickets to [event name] ➢ Other benefits such as recognition on event programming
☐	**Couples Tickets: $60** ➢ 2 Tickets to [event name]
☐	**Individual Ticket: $35** ➢ 1 Ticket to [event name]

Offer levels that emphasize access and exclusivity. Each level should build upon the previous one, making it more appealing to give more money.

Larger donors should be recognized at events in a variety of ways: social media, personal thanks, mentioning their support during remarks at an event, in your event programming, and so forth.

You can use an event like this to do donor "matchmaking" by pairing lower donors at a table with a larger donor who can talk about their philanthropy.

☐ I am unable to attend, but would like to contribute $____________ to the [organization name].

Offer donors the option to make an alternative gift.

Business Name: ____

Contact Name: ________________________ Title: ________________

Address: ____

City: ______________________ State: ________ Zip code: __________

Phone: (_____) ____________ Email: ___________________________

Payment Method ☐ Check ☐ Credit Card

Please make all checks payable to [organization name].

Number____

Exp Date _______/_______ CVV_________

** If you are sponsoring a table, please send an electronic copy of your business logo to [email] by [date].**

Thank you for your support of [organization]!

FUNDRAISING – GIFT PROCESSING

The first step in good stewardship is to establish a gift processing procedure that allows the organization to process gifts quickly, update donor records immediately, and generate appropriate thank you letters.

Use this worksheet to review and refine your gift processing procedures.

How do monetary gifts/memberships come into your organization?
Who is responsible for processing gifts (depositing checks/cash, running credit cards, etc.)?
How do staff and volunteers ensure gifts are sent to the appropriate person for processing?
Who is responsible for updating donor records?
Who is responsible for generating a thank-you letter?
How long does it usually take him/her/them to do this?
How could this process be improved?
Are there additional ways you thank donors? Do you have ideas for new ways to thank donors?

ADDITIONAL RESOURCES

This section offers suggestions for partnerships and resources. The list is not comprehensive. It provides a starting point. Think about organizations with connections in your area and explore new partnerships. For more details, please see the included links.

INDIANA RESOURCES

- America 250 Indiana Semiquincentennial Commission
  https://www.in.gov/usa250/
- Arts for Learning Indiana
  https://artsforlearningindiana.org/about-us/
- Asian American Alliance
  https://www.aaalliance.org/
- Association of Indiana Museums
  https://www.inmuseums.org/
- Canal Society of Indiana
  https://indcanal.org/
- Hoosier Art Salon
  https://www.hoosierartsalon.org/about/
- Indiana Archives and Records Administration
  https://www.in.gov/iara/
- Indiana Arts Commission
  https://www.in.gov/arts/
- Indiana Association of Historians
  https://indianahistorians.org/
- Indiana Black Expo
  https://www.indianablackexpo.com/
- Indiana Department of Natural Resources
  https://www.in.gov/dnr/
- Indiana Department of Veterans Affairs
  https://www.in.gov/dva/
- Indiana Genealogical Society
  https://indgensoc.org/
- Indiana Historical Bureau
  https://www.in.gov/history/
- Indiana Historical Society
  https://indianahistory.org/
- Indiana Humanities
  https://indianahumanities.org/
- Indiana Landmarks
  https://www.indianalandmarks.org/
- Indiana Latino Institute
  https://indianalatinoinstitute.org/
- Indiana State Library
  https://www.in.gov/library/
- Indiana State Museum
  https://www.indianamuseum.org/
- Indianapolis Bar Association
  https://www.indybar.org/

- Indianapolis Jewish Community Relations Council
  https://www.jewishindianapolis.org/leadership-corner/our-agencies-the-indianapolis-jewish-community-relations-council
- IYG
  https://www.iyg.org/about-us/
- The Miami Nation of Indiana
  https://www.miamiindians.org/
- Miami Tribe of Oklahoma (Federally Recognized Tribe)
  https://miamination.com/
- Pokagon Band of Potawatomi (Federally Recognized Tribe)
  https://www.pokagonband-nsn.gov/
- Purdue Extension
  https://extension.purdue.edu/
- Society of Indiana Archivists
  https://www.inarchivists.org/

NATIONAL/REGIONAL RESOURCES

- 4-H
  https://4-h.org/
- America250
  https://america250.org/
- American Alliance of Museums
  https://www.aam-us.org/
  American Association for State and Local History (AASLH)
  https://www.aaslh.org/
- Arts Midwest
  https://artsmidwest.org/
- Association of Midwest Museums
  https://www.midwestmuseums.org/
- Daughters of the American Revolution
  https://www.dar.org/
- Future Farmers of America
  https://www.ffa.org/
- Girl Scouts of the USA
  https://www.girlscouts.org/
- Jamestown Settlement- American Revolution Museum
  https://www.jyfmuseums.org/home
- Made By Us
  https://historymadebyus.org/
- National Council on Public History
  https://ncph.org/
- Scouting America
  https://www.scouting.org/about/
- Sons of the American Revolution
  https://www.sar.org/
- The Human Library Project®
  https://humanlibrary.org/
- United States Constitution Center
  https://constitutioncenter.org/

OUR SINCERE THANKS
to everyone who helped to develop this framework.

WE DO HISTORY.
INDIANA HISTORICAL SOCIETY

This resource is provided by the Indiana Historical Society and made possible with funding from Lilly Endowment Inc.

For more information, contact the IHS Local History Services department at localhistoryservices@indianahistory.org or (317) 232-1882.

For more resources and a toolkit of planning templates, visit www.indianahistory.org/LHSresources or scan the QR code below.