
~Archivists & Archives of Color Newsletter~

Newsletter of the Archivists and Archives of Color Roundtable

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Message from the Co-Chair

By Teresa Mora

It was only a few months ago that SAA gathered in New Orleans for its 69th Annual Meeting. Little did we know at the time that the area would soon be devastated by Hurricane Katrina. Many of our AAC friends and colleagues were affected by the hurricane that hit the gulf coast. Rebecca Hankins offered family shelter in Texas, and, in an article on the next page, Brenda B. Square at the Amistad Research Center updates us on Tulane's situation. We have all read reports of the damage, and our thoughts are with all those who hail from the area, especially with our colleagues and the unique collections, which many of us had been so fortunate to just see.

Unaware of the impending tragedy, the AAC meeting in New Orleans was, as always, quite productive. Newsletter editor, Petrina Jackson was selected as the newest co-chair. Petrina, a past Pinkett Award winner, currently works as an Assistant Archivist at Cornell University. In taking on this new responsibility, Petrina stepped down from her editorial post. 2005 Pinkett awardee and masters candidate at UCLA, Paul Sevilla has bravely stepped into this role. Paul will be aided by assistant editor Andrea Jackson, Curator of Archives and Manuscripts at the Robert W. Woodruff Library at Atlanta University Center. A special thanks to Paul and Andrea for being willing to jump into the thick of things! It was also announced that Rebecca Hankins has agreed to take charge of a committee to explore outreach to students in an effort to promote the archival profession.

As many have commented, the annual meeting itself was quite informative. SAA introduced the membership to its newly developed Strategic Issues Statement, which includes the issue of Diversity. As a member of a number of SAA committees, I can speak to the fact that SAA leadership is very interested in continuing to receive input from AAC and its members on this topic (as well as those others addressed in the statement). AAC's own meeting generated a lively discussion of issues of recruitment and retention, and it is obvious that the AAC membership is interested in continuing to delve into this issue in its own work. We hope to see this dialog continue and develop within the coming year.

Teresa is a Project Archivist at UC Berkeley's Bancroft Library.

Greetings from the New Editor!

By Paul Sevilla

I feel very excited to serve as the new editor of the AAC newsletter. One of my goals is to bring to readers articles that are interesting, informative, and inspiring. With help and support from my assistant editor, Andrea, we shall ensure that this newsletter continues to represent the voices of our diverse membership.

I became a member of SAA in my first year as an MLIS student in the Department of Information Studies at UCLA. As one of the recipients of this year's Harold T. Pinkett Minority Student Award, I had the privilege of attending the conference in New Orleans and meeting the members of AAC. Now in my second and final year at UCLA, my passion for archives burns stronger than ever. I have interned at the Academy of Motion Picture Arts and Sciences, processing archival papers and artifacts. Currently, I am interning at the Getty Research Institute, helping to conserve rare books. Starting in January, I will be interning at the Natural History Museum in Los Angeles, processing their collection of California photographs. In addition, I am working part-time at the UCLA Dept. of Special Collections and serving as secretary of the SAA Student Chapter.

Truly there is so much more I can do and I know that my enthusiasm for the archival profession will only continue to grow.

Greetings from the New Assistant Editor!

By Andrea Jackson

Like Paul, I am eager to serve the constituents of the AAC Roundtable and all who have the pleasure of viewing our newsletter. I began my membership with SAA as a student in New York University's Archival Management program in 2001. Since my involvement with SAA, I have been active with the AAC and now feel both honored and privileged to serve in the capacity of Assistant Editor of its informative organ. It is both a great opportunity and an important extension of my responsibilities as an archivist to assist in acquiring pertinent information and making it accessible to you!

In addition to working with AAC, I am currently the Curator of Archives and Manuscripts for the Robert W. Woodruff Library where I REALLY enjoy working with African American and African Diasporic materials primarily relating

to the greatest consortium of higher learning historically geared to educating students of African descent in the United States – the Atlanta University Center. Prior to joining the Woodruff Library Staff, I served as Archivist at Fisk University. Additionally, I received my early archival training as a Graduate Assistant in the New York University Archives and an intern at the Atlanta History Center Archives, the Schomburg Center for Research in Black Culture of the New York Public Library, the Brooklyn Museum of Art Archives, and the Moorland-Spangarn Research Center of Howard University. Paul and I look forward to receiving your comments, questions, and – most importantly – your submissions for future newsletters. Thank you!

Update on Tulane's Situation

By Brenda B. Square

Thanks to advanced preparations, the collections at the Amistad Research Center were safe and remained dry, although we had a small amount of water (no more than 2 inches) in one of our offsite storage facilities. Thanks to all of you who have expressed concern and offered prayers for our Gulf Coast communities. Thank you also to all who have volunteered to help with the clean up. The Amistad Research Center is presently closed due to Hurricane Katrina. We hope to resume limited operations in January. The Center needs your financial support now more than ever. As an independent non-profit 501C-3, we depend on the generosity of individuals. Members of AAC are also invited to join me in documenting the current New Orleans Diaspora by collecting oral interviews with New Orleans evacuees who may have settled in your cities. Please share your interest by sending an email to square@tulane.edu. Thank you again.

Brenda is the Director of Archives and Library at the Amistad Research Center of Tulane University.

Native American Protocols for American Libraries, Archives, and Information Services

By Karen J. Underhill

Hundreds of organizations in the United States hold archival collections, gathered with and without informed consent, which document Native American lifeways. Although well-intentioned, non-Indian archivists in traditional institutions often lack training in the many nuances of caring for such collections. Several professional organizations have revised ethical codes to include cultural sensitivity and respect. However, a common framework of ethical “best practices” for handling Native American archival collections would benefit archives, tribal communities, and scholars alike.

A proposed gathering at Northern Arizona University (NAU) April 5-7, 2006 of sixteen tribal and non-tribal information professionals will facilitate the creation of national guidelines. In the early 1990s, a group of Aboriginal advisors and

Australian librarians produced eleven protocols for Aboriginal and Torres Strait Islander records. These protocols will serve as a model <http://www.cdu.edu.au/library/protocol.html>. Ms. Alana Garwood-Houng, one of the authors of the Australian guidelines, will join the April conference.

The development and subsequent dissemination of *Native American Protocols for American Libraries, Archives, and Information Services* will no doubt be challenging, yet rewarding, as the participants in the April 2006 conference grapple with conflicting values, multiple perspectives, and the sometimes competing forces of a pluralistic society. Topics include:

- the balance between preservation and access in perpetuity (in some native cultures information has a life cycle)
- intellectual freedom and individual and communal privacy (when the privacy of the information may be paramount)
- intellectual property rights
- accessibility and use
- sensitivity and censorship
- sacred and offensive materials
- description practices
- sovereignty and the public trust
- the potential impact of the federal Native American Graves Protection and Repatriation Act
- the moral rights of a culture, the *Sui generis*, which cannot be defined under Western law

The resultant *Protocols* will be shared at professional conferences, including the annual meetings of the Society of American Archivists, the American Library Association, the International Indigenous Librarians Forum, the American Association for State and Local History, and the Society for Applied Anthropology. If the project is successful, archivists should enjoy enhanced understanding at the national level of Native American concerns around appropriate care and use of archival collections and information resources housed in non-tribal repositories, increased cooperation between tribal and non-tribal libraries, archives, and museums, and the generation of new models for joint stewardship.

The project has received generous support from the American Library Association, the Gladys Kriebel Delmas Foundation, the National Library of Medicine, the Wenner-Gren Foundation, and Dr. P. David and Mary Seaman.

Karen is the Head of Archives and Special Collections at Northern Arizona University.

The Hip-Hop Archive Project

By Steven G. Fullwood

In 1999, Lela Sewell-Williams, formerly of the Schomburg Center for Research in Black Culture of the New York Public Library and Moorland-Spangarn Research Center at Howard University, brought the idea of a Hip-Hop archive to the Schomburg Center. Even as the Center was always collecting Hip-Hop -- books, magazines, journals, newspapers, newsletters, LPs, CDs, films, videos and photographs -- there was little primary resource at the Center (e.g., Personal Papers such as correspondence, rap lyrics, contract/business agreements, production materials, flyers, hand cards, advertising print media, record/CD covers, concert programs, journals, and book and publication drafts). Sewell-Williams, along with myself, and consultant Octavia Inman, worked with Diana Lachatanere, Assistant Director of Collection Development and Curator of the Manuscripts, Archives and Rare Books Division, to establish the Hip-Hop Archive Project.

Why a Hip-Hop Archive?

Although the exhibition of Hip-Hop related materials has become a popular undertaking, the efforts to preserve records documenting this culture have not reached adequate national support. To address the lack of attention toward preservation, the Schomburg Center has launched a project to identify, acquire and preserve materials that document the Hip-Hop movement. By collecting, preserving and making available Hip-Hop cultural materials, researchers will be able to research the development and impact of Hip-Hop in the United States and abroad.

With the assistance of Hip-Hop pioneers and cultural keepers, the Hip-Hop Archive Project is creating more comprehensive collections of manuscripts, photographs, audiovisual materials and art presently housed and accessible through the Center's divisions. This effort will also encourage other repositories to be proactive in collecting Hip-Hop related materials to ensure the preservation of this urban legacy.

Hip-Hop is a 35-year old cultural movement encompassing music, urban dance, graffiti, art, fashion, film and video, which reportedly had its humble beginnings in the Bronx. As with any other culture, Hip-Hop is constantly evolving, and ever changing. The Hip-Hop Archive Project is an initiative dedicated to actively collecting and preserving materials created by Hip-Hop pioneers and collectors.

The Schomburg Center welcomes your inquiries about documentary materials that you wish to contribute or recommend. You can help by identifying materials documenting the early Hip-Hop experience. The Project is initially focusing on documenting the early Hip-Hop movement in the mid-1970s; primarily materials that reflect prerecorded Hip-Hop music and early b-boy and b-girl activities. This is an ongoing project that will not be limited to collecting early Hip-Hop, but during the initial stages project organizers have chosen to focus on endangered Hip-Hop

materials to establish the archive with an appropriate time frame.

Steven, Manuscripts Librarian at the Schomburg Center for Research in Black Culture of the New York Public Library, was recently nationally recognized by receiving one of the 2005 New York Times Librarian Awards.

Hip Hop and the Documentation of the Post-Civil Rights Generation

By Kerrie Cotten-Williams

The Auburn Avenue Research Library on African American Culture and History (AARL) collects, preserves, and provides access to the primary and secondary socio-cultural evidence of African people. Historically, the core of the Research Library includes the books, journals, manuscript collections, arts, artifacts, and audio/visual material that provide lenses through which to critique, understand, and re-create black thought and culture. The strength of the collection is in its local Atlanta material that reflects the complexity of the civil rights movement in the South in the twentieth century. In particular, the Hosea Williams and Andrew Young Collections will provide valuable evidence that tracks black protest movements in Savannah, Selma, Atlanta, and throughout the Diaspora. In understanding and evaluating this history, however, the Research Library collects both the past and present historical record. Specifically, the movement towards collecting Hip Hop cultural resources is on the agenda for AARL.

In "From Civil Rights to Hip Hop: Toward A Nexus of Ideas," Derrick P. Aldrige, Ph.D., Associate Professor of Education at the University of Georgia, examines the relevancy and validity of socially and politically conscious Hip Hop. Aldridge posits, "In many ways, early hip hoppers were not only the progenitors of a new form of black social critique, they also represented the voice of a new generation that would carry on and expand upon the ideas and ideology of the civil rights generation."¹ The generations of artists including Kool Herc, Run DMC, Sister Soulja, Common, and Kanye West carry in their lyrics the political and philosophical perspectives of early civil rights activists including Marcus Garvey, Ida B. Wells-Barnett, and Malcolm X. Collecting Hip Hop will provide insight into the social consciousness of a post-civil rights generation. In particular, southern artists' collections of archival materials including photographs, correspondence, and business records will help to document the rise of younger artists who are building music empires. The evidence of the effect of the music industry on the political, social, and economic texture of a city like Atlanta must be collected alongside the civil and human rights collections of an older generation of activists and entrepreneurs. In collecting both sides of the movement, AARL will provide the public with a collection of primary documents that is more representative.

¹ Derrick P. Aldridge, "From Civil Rights to Hip Hop: Toward a Nexus of Ideas," *The Journal of African American History* 90 (summer 2005), pp. 226-252.

Kerrie is Manager of the Archives Division of the Auburn Avenue Research Library on African American Culture and History of the Atlanta-Fulton Public Library System.

**Robert W. Woodruff Library of Atlanta
University Center Celebrates 80 Years Preserving
Black History**
By Karen Jefferson

2005 marks the 80th anniversary of the archives collection at the Woodruff Library. Atlanta University began collecting Black history in the 1870s and formally referred to the materials as the "Negro Collection" in 1925. Transferred to Robert W. Woodruff Library of the Atlanta University Center (AUC) in 1982 when the libraries from the AUC schools merged; the Negro Collection is the foundation for the Library's Archives & Special Collection department.

The first major manuscript acquisition for the Negro Collection was received in 1932 with the gift of papers of Thomas Clarkson, a noted English abolitionist of the eighteenth century. In 1935, the letters of American abolitionist John Brown were acquired. Growth in the collection gained momentum with the establishment of the Harold Jackman Collection of Contemporary Negro Life in 1942 and purchase of the personal library of bibliophile Henry P. Slaughter in 1946.

The Woodruff Library continues to build and expand the collection and today has over 7,000 linear feet of materials. Researchers have access to a broad array of manuscript collections and organizational records. Among the collections acquired under the auspices of Woodruff Library are papers of jazz flutist and Clark Atlanta University band director Wayman Carver, editor and author Hoyt Fuller, former Atlanta Mayor Maynard Jackson, sociologist and educator C. Eric Lincoln, and Pan-Africanist historian and political activist Walter Rodney. There are records of the Atlanta Urban League, Chautauqua Circle, Southern Education Foundation, and Southern Regional Council as well as documentation about the Atlanta University Center institutions. The book collection has grown to over 20,000 volumes and includes the personal library of Africana scholar, author, and educator, John Henrik Clarke.

Although well-known by researchers and scholars nationally, many in the Atlanta area and some at the Atlanta University Center are not familiar with this treasure chest of Black history located in their midst. However, the collections are continually used by students, researchers and scholars and you can find credit lines for the Archives' materials in exhibits, books, journal and news articles, theses and dissertations, films and Internet sites.

Ms. Loretta Parham, Library Director/CEO stated the "The Archives and Special Collections is an important resource for the city of Atlanta, the colleges and the African American record. We want to be the Archives of choice for receipt of personal papers and collections. Eighty years from now, we want people to be as excited about this collection as we are today, because of how well it is cared for and how easy it is to access."

Karen, a SAA Fellow, is the Head of Archives and Special Collections at the Robert W. Woodruff Library of the Atlanta University Center.

**A Day in the Life of an Archives & Records
Technician at the Colville Confederated Tribes'
Archives & Records Center**
By Briana L. Bob

The Colville Confederated Tribes is a sovereign nation located on the Colville Indian Reservation in North Central Washington State and is one of the largest reservations with 1.4 million acres. The tribal organization consists of 15 enterprises and 120 tribal programs serving the 9,000 tribal memberships and the public.

The Archives & Records Center was established in 1988 with a National Historic Publications Records Commission grant. The center is a 3,000 square feet concrete facility with a temperature, humidity and pest control environment. The record center provides services and on-site storage to tribal programs under tribal government, securing semi-active and inactive records. These records are preserved due to their fiscal, legal, administrative and cultural value and their importance of continuation of the tribes' operations.

Our major objectives are: to provide records management services, to ensure retention and provide a safe but cost effective storage, to dispose records with established policies and procedures quickly and efficiently, to identify and protect vital records, to preserve and transfer archival records, and to provide access with regard to confidentiality, restriction and rights to privacy. The center is responsible for security and protection from unauthorized access, damage, and deterioration.

The program receives research requests from tribal members, tribal programs, teachers and cultural instructors, students of all grade levels and ages, universities and colleges, and the public, regarding the Colville reservation. The Colville Confederated Tribes consist of 12 aboriginal bands: Lakes, San Poil, Colville, Nespelem, Nez Perce, Okanogan, Palus, Chelan, Methow, Wenatchi (Wenatchee), Moses-Columbia, and Entiat. The center strives to have information of each band's unique traditions, stories, and customs and the three dialects of Nez Perce, Okanogan, and Moses-Columbia languages.

The center is composed of original documents, copies of documents, microfilm, microfiche, photographs, video and audio tapes, maps, and newspapers. These materials are transferred or donated from tribal programs, tribal members, the public, and other institutions.

At present the record center maintains administrative records from tribal programs with no access to the public. There are collections from former and deceased council members in the archives, and a few are restricted at the donor's request with a pre-set date to release for full access. The tribal records on microfilm and microfiche include personnel, land sales, enrollment, and census records dating to the late 1800's and early 1900's.

A valuable collection of ours is the records of the Colville Business Council; these records include 32,000 tribal resolutions from 1939 to present, council minutes and recommendations. The majority are originals with supporting documents of the laws and policies established by the 13 member council. This collection is being microfilmed on-site, and a second set is stored off-site in the unlikely event of a disaster.

The biggest challenge I've experienced occurred several years ago when water pipes burst in a basement where accounting and personnel records were stored. The water-damaged records needed immediate disaster recovery, and, with the manager's disaster plan, we confronted the critical situation. The staff worked many hours of overtime to handle, transfer and separate records without damage or mold. A local gymnasium was reserved and bleachers were pulled out to lay papers in single rows to air dry. After a few days, the records were dry, repacked in original order and sent back to the programs. This was exhausting and stressful, but I learned a great deal about disaster recovery, conservation and restoration from the manager, Rodney Cawston. He controlled the experience with professionalism and knowledge, and he kept the best interest of the records his main priority.

Today there are two major challenges for the center. First is the lack of space to accommodate all tribal program records; there is an endless effort to process records through disposition to remove, destroy or transfer. Secondly, there is inadequate funding for my position to obtain professional education, but I've discovered I am not alone. These challenges are universal among all archival communities.

Although archives or records management was not my career choice, I have come to the realization that each chose me. Now seven years later, I find myself as intrigued as the first day because my responsibility is not only professional, but I am personally committed to preserving native culture, heritage and tradition. I love the professional and individual growth, and, in my travels, I'm fortunate to meet individuals who share my respect and concern for Native American archives and records collections. I'm confident each possesses and owns a passion for paper, and I am no exception. I say with

heartfelt appreciation my life is blissfully full with endless passion.

Briana, Archives and Records Technician II at the Archives & Records Center of the Colville Confederated Tribes, can be reached at briana.bob@colvilletribes.com.

The Middle Georgia Archives and Digital Library of Georgia Launch New Website Celebrating the Blues, Black Vaudeville, and the Silver Screen

By Muriel McDowell Jackson

In the Roaring Twenties, legendary blues singers Ma Rainey, Bessie Smith, and Ida Cox performed live at Macon's Douglass Theatre, as did the famous vaudeville comedy team Butterbeans and Susie. Silent movies by pioneering filmmaker Oscar Micheaux played on the silver screen at the Douglass Theatre. Now internet users can explore this remarkable entertainment story online through GALILEO's Digital Library of Georgia in *The Blues, Black Vaudeville, and the Silver Screen, 1912-1930s: Selections from the Records of Macon's Douglass Theatre*, at <http://dlg.galileo.usg.edu/douglass>.

The new web site incorporates digitized versions of original Douglass historical records housed at the Middle Georgia Archives at the Washington Memorial Library of the Middle Georgia Regional Library System. Georgia HomePLACE (Providing Library and Archives Collections Electronically) encouraged this collaborative digitization project, supported with Federal LSTA funds administered by the Institute of Museum and Library Services through the Georgia Public Library Service, a unit of the Board of Regents of the University System of Georgia.

The Blues, Black Vaudeville, and the Silver Screen, 1912-1930s explores the live performance and motion picture entertainment history of the Douglass Theatre, which thanks to the vision of Charles Henry Douglass, became the preeminent entertainment venue for African Americans in Macon and indeed for much of Georgia outside of Atlanta. The new web site provides information about Douglass himself and the history of his theatrical complex, as well as many fascinating examples of the live performances and movies presented at the Douglass Theatre during its heyday of the 1920s. Today, with the restored Douglass Theatre again in operation, the inspiring legacy of Charles H. Douglass lives on in Macon.

The new *The Blues, Black Vaudeville, and the Silver Screen, 1912-1930s* site allows visitors to browse the online collection by author, date, document type, item ID, subject, or title. The web site also provides additional resources to help visitors better understand the historical context and significance of the collection: an orientation essay and a finding aid of Douglass business records. The site also provides related links, suggested readings, and related archival materials.

The Blues, Black Vaudeville, and the Silver Screen, 1912-1930s: Selections from the Records of Macon's Douglass

Theatre is part of the Digital Library of Georgia, a GALILEO initiative based at the University of Georgia Libraries. Visit the Digital Library of Georgia, your gateway to Georgia's history and culture online, at <http://dlg.galileo.usg.edu>. The recently redesigned web site includes improved searching and browsing capabilities for its own online collections as well as the ability to find online resources at many related institutions across the state (and beyond). Access is free to the public and no password is required.

Muriel, Archivist at the Middle Georgia Archives, can be reached at jacksonm@biblib.org.

Cushing Library Exhibit Features Africa's Legacy: Photographs in Brazil and Peru

By Rebecca Hankins

An exhibit of Lorry Salcedo-Mitrani's photographs from his series, "Africa's Legacy: Photographs in Brazil and Peru," is on display at Cushing Memorial Library and Archives at Texas A & M University. The 11 prints on display in the Mayo-Thomas Room on the first floor are drawn from a larger collection of 83 prints recently purchased to create an archive for the study of Afro-Latino culture. This exhibit will be on display through the end of the semester.

Salcedo-Mitrani, a Peruvian New York based photographer, describes the exhibit as a socio-documentary photo essay - a compilation of images from two Afro-Latino communities, one from Brazil and the other from Peru. The photo artist has exhibited his work in 15 solo exhibits and 11 group shows, received several awards and fellowships for his work, and been the subject of two books. His photographs are collected by several institutions including Yale University, Library of Congress, New York Public Library, Houston Museum of Fine Arts, Stanford University, and the Museum of African-American Life and Culture. The exhibit is being held in conjunction with the Brazos Valley Festival of African Art. For further information contact Rebecca Hankins or Miguel Juarez at the Cushing Memorial Library at (979) 845-1951.

Rebecca, a Certified Archivist, is Assistant Professor and African Studies Librarian/Curator for the Cushing Memorial Library and Archives at Texas A&M University.

Dr. Lionel Garcia Exhibit and Papers at Texas A&M University's Cushing Memorial Library & Archives

By Rebecca Hankins

Dr. Garcia, noted author of Mexican-American fiction and Class of '56, presented a reading and talk to celebrate the donation of his papers to the library and archives; an exhibit derived from his papers is also on display.

A veterinarian by training, Dr. Garcia published his first literary works while at Texas A&M and continues to write

about the Mexican-American experience in Deep South Texas brush country. The Lionel Garcia Papers include first editions, hand-written and typed manuscripts, photographs, correspondence, literary reviews, memorabilia, and personal papers that document the life of this native Texan.

Drawn exclusively from his papers, the exhibit, "Lionel Garcia: Life, Letters, and Texas A&M," will highlight aspects of his writing such as his writing process, the range of his writings, and the influence of his life and childhood on his writings. The exhibit will feature photographs, Aggie ephemera, manuscripts, correspondence and other significant items. The exhibit will be on display in the first-floor of Cushing Library until March 2006.

"The Lionel Garcia Papers represent an invaluable resource to Texas A&M students and literary scholars. The collection contains multiple manuscripts for most works, allowing researchers to see the work at different stages and to trace Dr. Garcia's writing process, which entails frequent revisions. The collection will be valuable to scholars for years to come," comments Steve Smith, Director of the Cushing Library, "Not only will this collection preserve the writings of a skillful novelist, it will preserve the writings of a great Aggie."

CALL FOR SCHOLARSHIP NOMINATIONS

SAA seeks nominations for the Harold T. Pinkett Minority Student Award **no later than February 28, 2006**. Established in 1993, the Harold T. Pinkett Minority Student Award recognizes minority undergraduate and graduate students, such as those of African, Asian, Hispanic, or Native American descent, who, through scholastic and personal achievement, manifest an interest in becoming professional archivists and active members of SAA. The Pinkett award was developed to encourage exceptional minority students to consider careers in the archival profession and, in turn, increase minority participation in SAA by exposing minority students to the experience of attending national meetings and encouraging them to join the organization.

To be eligible, minority students, with preference given to full-time students, must possess a minimum scholastic grade point average of 3.5 while enrolled in a graduate program focusing on archival management during the academic year preceding the date the award is given. The award consists of a certificate and a cash prize supporting full registration and related expenses of hotel and travel for attending the SAA annual meeting. It is jointly funded by the SAA Archivists and Archives of Color Roundtable and is presented in late summer during SAA's annual meeting.

For more information and nomination forms please see: http://www.archivists.org/saagroups/aac/Awards_Pinkett.htm

Hoover's Survey of Race Relations Records are Online

By Lisa Miller

The Survey of Race Relations records, 1924–27, documents the work of scholars who set out to investigate the economic, religious, educational, civic, biological, and social conditions of the Chinese, Japanese, and other nonwhite residents of the Pacific Coast of the United States and Canada in the 1920s. The entire collection has been digitized and is now available online through collaboration between the Hoover Institution, where the records are housed, and the Stanford University Libraries. The website can be viewed via the link www-hoover.stanford.edu/hila/survey.htm.

Completed life-history questionnaires, which make up the bulk of the records, are the "raw data" of the archive. In addition, there are numerous open-ended personal reflections, financial records, conference reports, meeting notes, bibliographies, printed materials, and miscellaneous other findings.

One of the many individuals interviewed was Myrtle Hosang. She is described as "a much speculated about person in Vancouver's Chinatown. She is the most conspicuous of the bachelor girls, and there is much discussion as to why she has not married and whom she is likely to marry." In talking to her interviewer about her job as a bookkeeper, she said: "I've tried to break away. I tried a year ago. But I came back, because I don't know what else to do. You see I drifted into this job so easily. It just happened and I wanted to fill up a little time. I had learned shorthand which I never used, and the man in the office taught me bookkeeping and I've been doing it ever since for twelve years. I sometimes wish I'd never run into this job. I might have had to exert myself a little and use a little foresight. It isn't a good thing to work under any one either, it destroys your own initiative. But I've just gotten to be part of the place." You can read about Miss Hosang's thoughts on waitresses, actresses, international marriages, and many other subjects in the collection.

The survey was headquartered at Stanford University under the directorship of Stanford professor Eliot G. Mears and, subsequently, of Chicago sociologist Robert E. Park. After only one publication ("Tentative Findings of the Survey of Race Relations," edited by Mears), the survey ran out of money and the research was discontinued. Mears later wrote a book based on the Survey, *Resident Orientals on the American Pacific Coast: Their Legal and Economic Status* (1928). The original manuscript of this monograph is in the collection.

The digitized documents were processed as PDF files, with each representing one physical folder. The finding aid serves as the descriptive metadata source, and the user interface offers search and browse options.

CALL FOR PAPERS, PANELS AND PRESENTATIONS FOR FANHS NATIONAL CONFERENCE IN HAWAII

The Filipino American National Historical Society (FANHS) holds its 11th National Conference in Hawai'i to commemorate the 100th Anniversary of Filipino immigration to Hawai'i. The theme, "Sakadas and Beyond: Connecting our Past to Inspire the Future" honors Sakadas, the first Filipino pioneers recruited to work the sugar cane fields in Hawai'i, yet extends its focus to the past, present, & future experiences of other Filipinos in Hawai'i and the continental United States.

We invite proposals for individual papers, panels, roundtables, and/or workshops to be presented at the conference along this theme. What is the legacy of Sakadas and other Filipinos? What would our ancestors think about the Filipino American community today? What can we learn from our past to inspire the future?

The biennial FANHS conferences are inter-generational and multi-generational in scope and attendance. Join hundreds of Filipino and Asian American historians, scholars, authors, artists, educators, activists, archivists, community researchers, senior citizens, and students eager to share their research, resources, expertise, and personal experiences.

The deadline for proposals is February 1, 2006. FANHS Conference Forms are available at <http://www.fanhs-national.org>. For more information, contact the co-chair of the FANHS Annual Conference, Dr. Patricia Espiritu Halagao, at (808) 956-9295, or FANHS at (206) 322-0203.

Cornell University Library Announces the Exhibition *Vanished Worlds, Enduring People: Cornell University's Native American Collection*
Reprinted from the Cornell University Library Website
<http://nac.library.cornell.edu/exhibition/introduction/index.html>

Cornell University Library celebrates its acquisition of a spectacular collection documenting America's native peoples. Purchased from the Huntington Free Library in the Bronx, New York, the Native American Collection arrived at Cornell in 2004. With more than 40,000 volumes and thousands of manuscripts on the aboriginal peoples of the western hemisphere, the collection is among the most distinguished of its kind in the United States.

Now the centerpiece of Cornell University Library's extensive holdings of materials on American Indians, the Native American Collection offers a magnificent array of documents

supporting inquiry into almost any topic relating to indigenous peoples, from the pre-contact era to the present day and spanning the hemisphere from the Arctic circle to the southern tip of South America.

Vanished Worlds, Enduring People, the first public exhibition of the collection at Cornell, highlights the great range and depth of Cornell's Native American Collection, and the university's commitment to dialogue and learning centered on native cultures. The exhibition features many of the collection's finest books and manuscripts, as well as photographs, artwork, and related materials covering a period of more than four centuries. Included are published accounts of early encounters with native peoples, stunning illustrated books depicting native communities and leaders, documents that preserve the history of native languages, manuscripts that record the work of early anthropologists and those who fought for native rights, and materials that record the histories of tribal communities.

Cornell University Library dedicates this exhibition to the indigenous people and communities whose voices we seek here to preserve. We hope the collection will expand our understanding and enhance inquiry and debate for native and non-native audiences alike.

The Exhibition Will Be on View:

Level 2B, Carl A. Kroch Library, October 21 2005 – June 2, 2006. Gallery hours: Monday – Friday, 9 a.m. to 5 p.m. For Saturday hours, see [RMC's Website](#)

The exhibition is available online at <http://nac.library.cornell.edu/exhibition/introduction/index.html>.

Note: Ethnonyms in this exhibition preserve the words used in the texts themselves. As a way of recognizing that Europeans sometimes corrupted the tribal names they heard and that usage changes over time, label text also includes, between parentheses, names that native people use to identify themselves today, e.g., Delaware (Lenni Lenape).

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Mission Statements

The Archivists and Archives of Color Roundtable

The Archivists and Archives of Color Roundtable was established in 1987 as an interest group within the Society of American Archivists. The Roundtable's purposes are to:

- 1) identify and address the concerns of Archivists of African, Asian, Latino, and Native American descent.
- 2) promote wider participation of said archivists in the archival profession.
- 3) promote the preservation of archival materials that pertain to people of color.

The co-chairs of this Roundtable are:

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The Society of American Archivists

The Society of American Archivists (SAA), founded in 1936, is a professional association of individuals and institutions interested in the preservation and use of archives. Its membership includes individuals serving government, academic institutions, businesses, churches, libraries, historical societies, museums, and professional associations in more than sixty countries. Through its publications, annual meetings, workshops, and other programs, SAA provides a means for contact, communication and cooperation among archivists and archival institutions:

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