



## Snapshots . . .

- Virtual Book Club
- Encoded Archival Context
- Cheers to 75 Years



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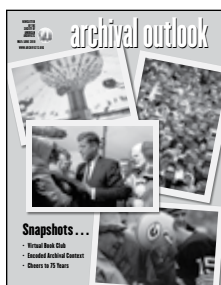
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### On the cover

**Snapshots** . . . by legendary photographer Art Shay. Among the photos waiting to be archived are "A Spin in Arlington Heights" (Arlington Heights, Ill., 1988); "Where's Nixon?" (Fayetteville, Ark., 1969); "JFK's Bozo Security" (Cleveland, Ohio, 1960); and "Lombardi and QB Bart Starr" (Green Bay, Wisc., 1966). Turn to page 8 to read about Shay's trove of prints.

# archival outlook

the society of american archivists  
serves the education and information needs  
of its members and provides leadership to  
help ensure the identification, preservation  
and use of the nation's historical record.

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## A Historic Opportunity

Can you answer this question? *What cultural and information resource throughout the United States receives no direct federal funding for preservation and enhancement?* If you answered "historical records," you're right!

Library and museum collections, works of art, and historic buildings all receive a share of the federal budget to ensure that they benefit the public. Although the National Archives naturally gets federal funding, the essential records and manuscripts

**PAHR funds  
can support  
all types of  
archives and all  
kinds of state  
networks and  
collaborations.**

in states and localities that tell the stories of the American people go without this necessary support. There is something we can all do about this situation—and it's easy!

Legislation introduced in the House of Representatives (and on April 19 in the Senate) can change archives' exclusion from the federal budget. The Preserving the American Historical Record Act (PAHR) creates a new formula block

grant for each state and territory to preserve archives and make them more accessible.

PAHR provides funding for archival work in all states and U.S. territories. The legislation authorizes block grants based on a formula that combines population and square miles. The grants must be passed through a state or territorial archives program to repositories and historical records programs. For each dollar of federal funds, the recipients must allocate 50 cents of their own funds. The funding leverage of this matching requirement creates a strong argument for PAHR. Exactly how much federal funding each state receives through PAHR depends on how much money Congress appropriates. With a \$50 million appropriation, the smallest block grant would be \$95,704, and the largest would be more than \$5 million.

The Council of State Archivists has led the push for PAHR, and the role of state archives programs in PAHR has prompted some archivists to view the legislation as benefiting only government records repositories at the state and local levels. Actually, PAHR funds can support all types of archives and all kinds of state networks and collaborations. A particular state or territory might direct PAHR funds

to regional, county, and local repositories to support their annual operations. Another state might allocate the funds for statewide strategic priorities, whether those are best done at college and university special collections units or institutional repositories.

Decisions about where and how to spend the block grants reside at the state level, but all kinds of repositories and historical records can qualify for funds.

In my home state of Wisconsin, PAHR promises to transform the archives landscape. A wide range of institutions care for our historical records, many of them making their best effort on shoestring budgets. Despite consistent efforts, the Wisconsin Historical Society (where I work) lacks the resources to help many repositories throughout the state, particularly the community repositories, improve their work with important records.

Many local repositories fail to provide adequately for access and preservation, partly because training on the guidelines does not reach them and partly because there are few incentives for adopting guidelines and best practices. The result is a fragmented historical record—often inaccessible, often threatened by poor security and natural disasters, and beyond the reach of many who could benefit from it.

Perhaps the possibility of changing this familiar situation through a sustained level of federal funding sounds too good to be true. Can it really happen? Yes, it absolutely can—IF WE DO OUR WORK! If we all do the following four tasks, the likelihood of PAHR becoming law and being funded is very real.

- Go to the PAHR website to find simple directions about how to contact your representative and senators ([www.archivists.org/pahr/index.asp](http://www.archivists.org/pahr/index.asp)).
- Call or write to your representative and ask him or her to join 60 others as a co-sponsor of PAHR. If your representative is already a co-sponsor, remind him or her of the importance of PAHR to you and your institution.
- Call or write to your state's two senators and ask them to join lead sponsors Orrin Hatch (R-UT) and Carl Levin (D-MI) in sponsoring PAHR in the Senate.
- Urge every archivist and friend of archives you know to send their own messages in support of PAHR to Congress.

*continued on page 27*





## A Fresh Look

The world looks a little brighter on a fresh spring day.

SAA's election brings a fresh look to the SAA Council and Nominating Committee each year. Check out your incoming leaders on page 20. We're delighted that folks are catching on to the online voting process and that our voter participation numbers were up to 24.8% this year (from 22% in 2009). And we're grateful to all of the candidates who put their names forward and to our Chicago-based volunteer election tellers who verified the results on April 19: SAA members Kathleen Feeney, Laura Mills, and Diane Pugh.

**As is our habit,  
we're not just  
thinking fresh  
thoughts—we're  
thinking big.**

*Archivists.org* is sprouting—right before your eyes. On April 13 we began a phased launch of the new site, which is powered by Drupal, an open-source content management system. The home page now sports our new look. The enhanced Directory of Archival Education is live. The *Glossary of Archival and Records Terminology* now resides on the SAA website, as does the brand-new *Thesaurus for Use in College and University Archives* (developed by SAA member Kate Bowers). In the coming months we will systematically evaluate and convert all website content into the new system, with a goal of completing the project by early 2011. (I'm guessing you can feel our pain on this little project!)

After several years of intending to freshen the content and look of our periodicals, we're taking your feedback into account and moving ahead with redesign of *In the Loop* (the bi-weekly online newsletter), *Archival Outlook* (watch this space this fall!), and *American Archivist* (beginning with Volume 74 in 2011).

SAA turns 75 in 2011, and the task force that has been asked to coordinate the celebration is hoping that the anniversary provides opportunities both to look back at the Society's development and to take a fresh look forward at what the future might hold for SAA

and the profession. 75th Anniversary Co-chairs David Gracy and Lee Stout provide an introduction to the celebration on page 22. You'll be hearing a lot more from the task force about activities as they're being rolled out—and you'll have many opportunities to participate.

The SAA Council took a fresh look at our ongoing public awareness needs (and dreams) during a February 2010 strategic planning session facilitated by a PR professional. The outcome was a new focus on two key audiences—resource allocators and archives users. One aspect of the plan that is being refined right now: "Using American Archives Month as one communication vehicle, plan and implement a public relations campaign, directed to users of archives, whose goals are to 1) increase users' appreciation of archives; 2) continue to brand American Archives Month as a profession-wide opportunity to build public awareness; and 3) increase archivists' involvement in public awareness activities." We're hard at work on a modified approach to the American Archives Month Public Relations Kit that we hope will give you some interesting new tools—and the motivation!—to participate. Watch your mail and the SAA website in July for more information.

Plans for *DC 2010* are well underway. At [www.archivists.org/conference/2010/washington](http://www.archivists.org/conference/2010/washington) you can view the entire program via the online version or PDF, read the education session descriptions, plan your itinerary, register, and reserve your room via a link to the hotel website. (You'll also receive a print version of the Preliminary Program in the mail in the next few weeks.) Not yet posted is our news that we'll be joined by Archivist of the United States David Ferriero for the plenary session on Thursday, August 12, and by NPR news analyst and author Juan Williams for the Friday, August 13, plenary. We're also crossing our fingers that by some quirk of fate President Obama may accept our invitation, issued in January, to speak at *DC 2010*. As is our habit, we're not just thinking fresh thoughts—we're thinking big! ❖

# DC 2010

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See [www.archivists.org/conference](http://www.archivists.org/conference)  
for details.



## Joint Annual Meeting

# Book It!

## A Group Approach to Reading *Archives Power*

KATE THEIMER, "ArchivesNext"

This past December and January, nearly 80 archival practitioners, educators, and students introduced themselves on a new blog and committed to reading and discussing together Randall Jimerson's *Archives Power: Memory, Accountability, and Social Justice*.

The blog, "Reading Archives Power," was, to my knowledge, the first of its kind for the reading of an archives-related book. The project was a learning experience in every way—for the people who participated, for the author, and for me as the sponsor and administrator.

How the blog came about, the process of it, and some of the lessons learned can help others who want to follow this model to support group reads of other professional books.

### Getting Started

I bought a copy of *Archives Power* last August at the 2009 SAA Annual Meeting in Austin, with every good intention of reading it immediately after the conference. Instead, it found a place of honor among a stack of books I planned to read when I could find the time.

Later that year, I was approached about writing a review of the book for my blog, "ArchivesNext." Coincidentally, around that time I stumbled across a recently launched blog

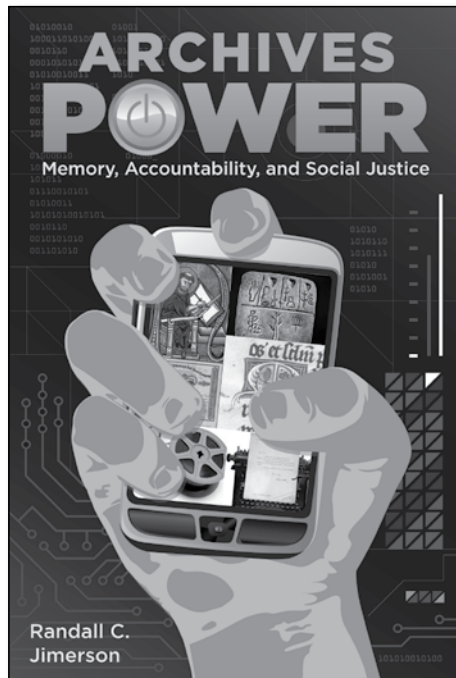
**I liked the idea of tackling a challenging book together with other readers and using a blog as a platform for discussion.**

to support a "group read" of Marcel Proust's classic work, *In Search of Lost Time* (or *Remembrance of Things Past*, as it used to be translated).

I liked the idea of tackling a challenging book together with other readers and, of course, using a blog as a platform for discussion is natural for me. I contacted Randall Jimerson and asked what he thought about an online discussion group for *Archives Power*. I was thrilled when he not only supported the idea, but he even wanted to participate as best he could without interfering with the discussion.

A few preliminary messages announcing the reading group went out via various SAA listservs in December, but the blog itself, "Reading Archives Power" (<http://readingarchivespower.wordpress.com>), kicked off in January 2010. Jimerson suggested that we read the chapters in a slightly modified order to better follow some of the main themes of the book. The discussion of each chapter would be opened by a new blog post, but the goal was to keep to a regular schedule.

The question of how much time to allow between posts



(and so, the time allowed for people to read the assigned chapters if they read in real time) was critical. With hindsight, the initial schedule that called for discussing two chapters a week was probably too ambitious. However, as it stood, the schedule outlined a six-week commitment to the reading group, and I was concerned that if we stretched out the

timeline then people would lose interest and the group would lose momentum.

Perhaps one of the most appealing aspects of the project was that the author agreed to be involved.

"I will be glad to participate, answer questions, and join the ongoing discussion on these issues," Jimerson said before the reading group began. "I do hope that other participants will ask the tough questions and consider potential ramifications of these ideas. My involvement will not be to defend my book but to consider all points of view, ask more questions, and perhaps explain any of my ideas or comments that are not clear to readers. I hope the book will stimulate further questions and new thinking about the issues facing archivists as well as scholars, researchers, and citizens affected by the legal, administrative, documentary, and historical aspects of recordkeeping and archives."

### The Process

Readers were encouraged to introduce themselves to the rest of the group before the reading kicked off, and by the end of the project there were 87 comments on the "Introduce Yourself" post. Participants were a diverse group of archivists from around the world and with many levels of experience. The common thread among them was they were interested in the topics of the book and welcomed the group read as a



motivation to actually read *Archives Power* and as a forum for discussing the book's ideas.

The challenge for me as the sponsor was to find a way to initiate discussion of the content each week without attempting to steer the conversation in any specific direction. To get people talking, I would make a few observations and ask some open-ended questions.

For this blog, moderation was almost unnecessary; we received very little spam and I didn't have to delete or follow-up on any user comments. Although some of the most regular participants knew each other, in other cases participants got to know one another over the course of the project, and I found the discussion most collegial.

Lincoln Cushing, a participant, came up with the idea of adding a "Resources" page where people could post links to materials that related to the content of the book. As promised, Jimerson engaged in the discussion on almost every chapter, providing further explanation of what he had wanted to convey and in some cases admitting that the group had come up with a better argument than he had.

As participation slowed down toward the end of the book, I reduced the pace of discussion as well, breaking down the final chapter into many short sections. This allowed us to focus on one topic at a time rather than the contents of the whole chapter, and I think it worked out well. Although we had fewer active participants when we discussed the "Conclusion" than we had when we discussed the "Introduction," those who stuck with it were enthusiastic about the project.

## Lessons Learned

Alison Stankrauff remarked, "I've absolutely found this to be a most stimulating and thought-provoking read. It's helped me to dig even deeper in my own thoughts, reading, and writing that I've been doing lately on ethics—it's 'right on time,' so to speak."

Echoing the sentiment was Joshua Zimmerman: "I think the format was a great idea and a sure-fire way to keep up with and finish the book. . . . Ultimately, I think it will help archivists articulate their societal value and relevance to users and, better yet, potential users and funders."

The consensus was that a slower pace would have been better, and that a bit more introduction about how to best use the blog format would have benefitted some. Jimerson shared that it was "a great format for discussion, and only wish I could have engaged in this process before the book was printed."

As I pointed out on the blog, I hope it can continue to serve as a resource for discussion of *Archives Power* even if the group read it supported has ended. There is no reason why people who are reading the book for the first time can't keep adding to the discussions. This is certainly a model I would consider trying again, and I encourage other archivists to do likewise.

As Lincoln Cushing noted at the end, "What's the next book? I think the 'blogscussion' was a great model that should be replicated."

With plenty of archives titles from which to choose, what would you like to read next? ❖

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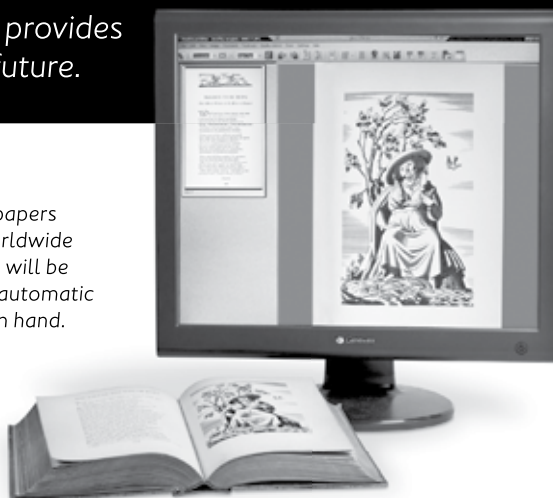
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# The Art Shay Collection

## Organizing a Legendary Photographer's Work

JENNY SCHOOLEY, SAA

"Citizen Archivists" is gaining traction as a term. It describes those working outside of established institutions who collect and add value to records of significance, many of which ultimately find their way into actual repositories. Whether or not you agree with the term, the number of citizen archivists is growing. Having the public engaged in the mission of archives is beneficial, especially when that public recognizes the need for archives.

For example, Erica DeGlopper jumped at the opportunity to be legendary photographer Art Shay's "personal archivist." Little did she know that the work would turn a dozen different directions and blossom into something much larger than she ever imagined.

In 2000, she met Shay, who was then 78, at a book signing in Chicago for his autobiography *Album for an Age: Unconventional Words and Pictures from the 20th Century*. The two struck up a professional relationship. DeGlopper, who has a background in photography and printmaking, was a long-time fan of Shay's work. She was familiar with his black-and-white photos of Chicago street life, which had gained him worldwide recognition, and with many of his images published on scads of magazine covers, including *Life*, *Time*, and *Sports Illustrated*.

Although some of Shay's pictures hang in the National Portrait Gallery and Art Institute of Chicago, DeGlopper wondered where the rest of his work was stored. When she asked him, she remembers him responding with something akin to, "What do you mean?" The pieces then fell together, as Shay desired to have someone begin to organize his work for an archives, and DeGlopper understood the historical potential of the materials.

### One Million Negatives and More

"I bought *Album for an Age* and devoured it and dreamed of archiving and digitizing his work with every page," she says.

Shay welcomed her to his Chicago-area tri-level home and office of nearly 60 years to begin work. DeGlopper dove right in, and since 2005, her work is two-thirds complete.

So what has kept her busy the last five years? Organizing the roughly 200,000 slides, 3,000 newspaper columns, 70 books, 1,000 prints ranging from vintage to digital and not including contact sheets, and 1 million negatives—uncategorized and scattered throughout his two basements.

The challenge of quantity has certainly been an obstacle. Shay's collections grow faster than they can be processed as he continues to shoot photos, has several plays and exhibits in the works, a multi-lingual humor book, an active column on Swans.com, and many other projects on the horizon.

"He wrote about 60 or 70 books and put the materials that were part of a book project in a box and put the box in the basement," DeGlopper says. "Negatives, slides, vintage prints, and weekly [newspaper] columns were everywhere. Everything has a crease."

### Subsequent Discoveries

While organizing Shay's collections, DeGlopper discovered a trove of compelling color images that the public had not seen. Given that his published work was in black-and-white, she knew this material represented untapped business potential. Perhaps it was her nontraditional background (for archiving) of photography and printmaking that played a hand. She saw an opportunity just waiting to be seized.



(Top) Johnny Cash at a Nashville Hotel, 1961. (Bottom) Pope John Paul II came to Chicago in 1979, and *Time Magazine* stationed Shay atop the Prudential Building roof to take shots of his reception in Grant Park. While looking up from the Pope, he turned around and captured the Hancock Building.



"I had convinced Art to pitch a show of his color work, but he didn't quite believe in its strength," DeGlopper says. "Knowing that Art seems to have taken as much color [photos] as black-and-white, with color dating back to the 1940s, I was determined to get it on the table. I knew the gems that were awaiting attention as the first time at Art's house he picked up a slide from his floor and it was a beautiful photo of John F. Kennedy in South Dakota."

She wanted Shay to be known for the color no one had seen. "With my understanding of composition from art college and growing knowledge of history, I began going through about 200,000 slides and selected roughly 6,000 for numbering and scanning."

Categories were formed based on Shay's work: poetic, famous portraits, portraits, women, sports, industry, Chicago streets/crowds/groups, 1968 Democratic Convention and riots, Chicago cityscapes and O'Hare Airport, and elsewhere (not Chicago). After scanning and compiling the images, Shay picked his favorites.

### Photo Exhibition

The idea piqued others' interest in the art world and eventually a showing of Shay's work was arranged at the Thomas Masters Gallery in Chicago. Five-hundred of what DeGlopper considered the 5,000 star images were the narrowed selection. From there, the gallery and Shay agreed on 90 images to be exhibited in "Art Shay True Colors" last February.



"When the final images were decided, we were able to quickly pull the original slides from the 5,000-plus numbered slides and have high-end scans made for fine art printing," says DeGlopper.

Shay then decided what size to print the images, and had them framed and delivered to the gallery. Amazingly and easily, Shay wrote detailed captions on each image adjoining the prints. It's these captions that provide historical context for the images and ultimately enrich the collection.

Without dates, locations, and details, viewers wouldn't know that an image of the Hancock Building was really shot because Pope John Paul II was visiting

Chicago in 1978 and *Time Magazine* stationed Shay atop the Prudential Building, telephoto lens in hand, to capture his reception in Grant Park. Or an image of a dazed Johnny Cash was taken as Shay waited at a Playboy courtesy room in a Nashville hotel on assignment from old friend Hugh Hefner.

DeGlopper's little idea developed into a widely praised exhibit. "True Colors" displays some important moments in the second half of the 20th century. Many of the photos are plucked from the late-1950s to the '70s (when Shay was freelancing for *Life*, *Time*, *Sports Illustrated*, *Fortune*, among others) and relate to Chicago culture, politics, or sports.

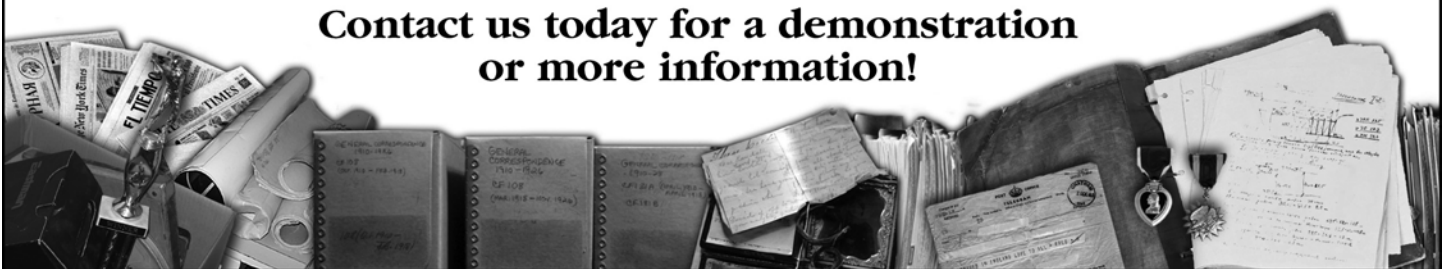
*continued on page 28*



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# Introducing EAC-CPF 2010

DENNIS MEISSNER, Minnesota Historical Society, and JENNIFER SCHAFFNER, OCLC Research

The happy tribe of archivists who focus on description and access issues have always understood that archival description, unlike its bibliographic cousin, is a two-edged sword. Archivists are compelled to describe both the content of a collection and the creator of the materials. Neither obligation is subservient to the other, and rich descriptions of creators are necessary to explain the *context* of the materials themselves.

Since 1996, a structural standard for describing the creators (and subjects) of archival materials has existed in the *International Standard Archival Authority Record for Corporate Bodies, Persons and Families* (ISAAR[CPF]). Archivists, however, have lacked an encoding and communication standard through which to express the elements promulgated in ISAAR[CPF].

Encoded Archival Description (EAD) has, of course, provided that encoding and communication standard for describing archival *content*. Since EAD has been on the scene, the descriptive sword has been sharp on one edge, but dull on the other. The March 2010 release of *Encoded Archival Context—Corporate Bodies, Persons and Families* (EAC-CPF 2010) finally sharpens that other edge. It gives archivists a rich XML vocabulary that conforms to ISAAR[CPF] and facilitates content-rich authority records that can interoperate in a global environment.

## What Is EAC-CPF 2010?

EAC-CPF 2010 will take a load off EAD which, since 1998, has carried the heavy burden of archival description all by itself. No vocabulary existed to express ISAAR[CPF] principles, so EAD developed as a comprehensive solution for encoding standalone finding aids—the dominant presentation model—which held all forms of information about archival materials. In a practical sense, this has required every EAD finding aid to contain extensive contextual information about the creators or subjects of the archival unit being described. Since materials by or about a single entity might be found in many different fonds or series, or indeed in many different repositories, there is much redundant effort in recording information about the same entity.

In addition, these duplicative efforts can result in great inconsistency. The inconsistencies bedevil both users finding and interpreting materials and archivists creating accurate and complete references to such entities. A prime example: When creator information changes and is updated in one finding aid, how can that revision carry over to other finding aids that contain information about the same creator? Well, it couldn't—until now.

## How Does it Work?

The advent of EAC-CPF 2010 permits archivists to describe separate standalone contextual records for individual persons, families, and corporate bodies at any level. Since the XML elements that comprise EAC-CPF are very aware of (and kindly disposed toward) their sibling EAD elements, finding aids encoded in EAD will in future be able to call out to separate, networked archival authority records for information about named entities. This is enabled by a rich hyperlinking structure built into the standard's XML schema. One creator's context can be linked with dispersed collections.

As EAC-CPF 2010 is put into practice, it will become less necessary to embed rich information about named entities within EAD records, thereby reducing redundancy, easing some of the burden of finding aid creation, and helping to ensure the accuracy of contextual information in archival finding aids.

More complete information about the structure and data elements that comprise EAC-CPF 2010, its relationship to EAD and other information standards, application guidelines, and implementation strategies will eventually be available on the official website. In order to build a starter set of EAC-CPF records that include North America, the National Endowment for the Humanities is supporting a grant for a tool to derive contextual information from findings aids and match it with existing authority files.

EAC-CPF 2010 results from work over the past 30 months by a 15-member working group representing nine countries. The work has been supported by the Society of American Archivists, Staatsbibliothek zu Berlin, Archivio di Stato di Bologna, the Istituto per i Beni Artistici, Culturali e Naturali della Regione Emilia-Romagna, and by generous funding from the Delmas Foundation. The working group benefitted from extensive input from the international archival community throughout the review process of the draft schema in late 2009.

## How to Get a Copy

The stable schema is available for immediate download in three versions: WC3 schema language, Relax NG Schema, and Relax NG Schema Compact. It is accompanied by an extensive Tag Library complete with encoding examples, which is also available for immediate download. It is expected that the online Tag Library will continue to evolve over time to meet the needs of the encoding community. People Australia, <http://trove.nla.gov.au/people>, is an example of the power of EAC-CPF.

The three schema versions, the Tag Library, and other resources are available on the official EAC-CPF website (<http://eac.staatsbibliothek-berlin.de>). Development of the international standard is jointly supported by SAA and the State Library of Berlin. An example of EAC-CPF is on the next page. ❖

## The Peace Corps: Example of EAC-CPF from NARA

```
<?xml version="1.0" encoding="UTF-8"?>
<eac-cpf xmlns:xsi="http://www.w3.org/2001/XMLSchema-instance"
xmlns="urn:isbn:1-931666-33-4"
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ACTION in 1979, and was made an independent agency in 1981. The
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and related domestic volunteer programs including the areas of agri-
cultural assistance, community development, education, environmental
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# A Journey to the Archives of South Africa

ELIZABETH W. ADKINS, CA, CSC

A group of archivists recently returned from a 10-day trip to South Africa, where we participated in a Global Archives Management Delegation sponsored by the People to People Citizen Ambassadors Program. With a full itinerary in hand, we arrived in Johannesburg on March 2, 2010, ready to encourage professional exchanges between the United States and other parts of the world. We walked away from our experience profoundly moved by a fascinating journey that has forever changed each of us.

**Much of South Africa's cultural heritage is in the hands of organizations outside the nation's borders.**

Our group was small in size—five archivists, including myself as leader—compared to the more than two dozen archivists who travelled to Beijing and Shanghai on a similar commission in October 2008. The group included Elizabeth W. Adkins, CA, CRM, senior manager, Global Records and Information Management, CSC; Jeannine Levesque, coordinator of Historical/Genealogical Collections, Leominster (Mass.) Public Library; Terry Nelson, director, Salt Lake County Records and Management Archives; Kenneth Schlesinger, chief librarian, Lehman College/City University of New York; and Richard Turley, assistant church historian, Church of Jesus Christ of Latter-day Saints.

Our time was divided between professional visits and cultural activities that gave us an appreciation for South Africa's diverse population and continuing societal challenges. While in Johannesburg and nearby Pretoria, we had the pleasure of visiting the Nelson Mandela Foundation, the National Archives of South Africa, and the National Film, Video and Sound Archives, which is a branch of the National Archives.

In the process we met Verne Harris, Sello Hatang, and Catherine Kennedy, all of whom have been "activist archivists" heading the South Africa History Archive, as well as Graham Dominy (national archivist of South Africa) and several members of his staff. We had a breakfast meeting with corporate archivists Letitia Myburgh and Estranelle Lübke of the Standard Bank.

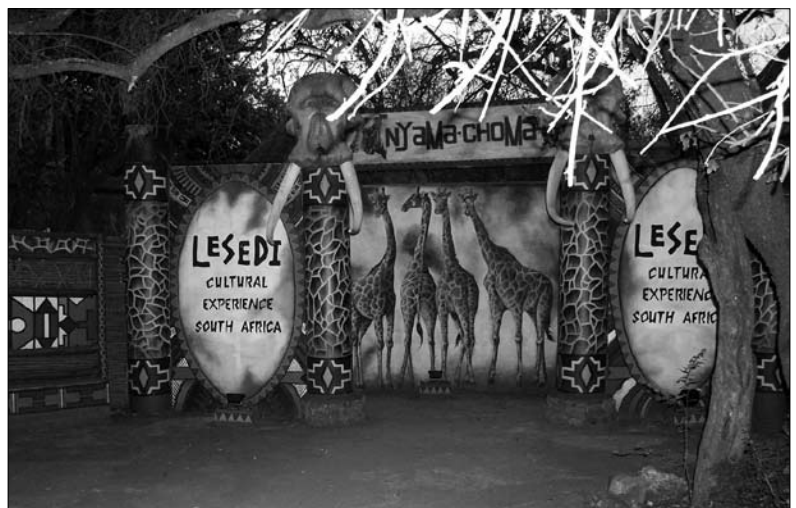
## Truth and Reconciliation

Conversations in Johannesburg focused a great deal on the records of the Truth and Reconciliation Commission (TRC), particularly how the TRC process helped South Africans come to terms with their apartheid past by remembering and sharing traumatic events from that time. And

also how the process helped South Africans forgive one another and let go of that painful period.

The TRC archives are immense—approximately one linear mile of records. By law, most TRC records will not be open to the public for another 20 years, despite the fact that a good number of TRC proceedings were public.

The South African History Archive has been using South Africa's equivalent of FOIA law to request copies of TRC records and posting copies of the records they have received on [www.saha.org.za](http://www.saha.org.za). When and how TRC records should be released is a difficult issue, due to several factors: a combination of privacy concerns, the lack of release forms for those who made public statements, doubts regarding translation accuracy (South Africa has 11 official languages), and moral and ethical questions regarding the very raw and sometimes private nature of the personal stories collected along the way.



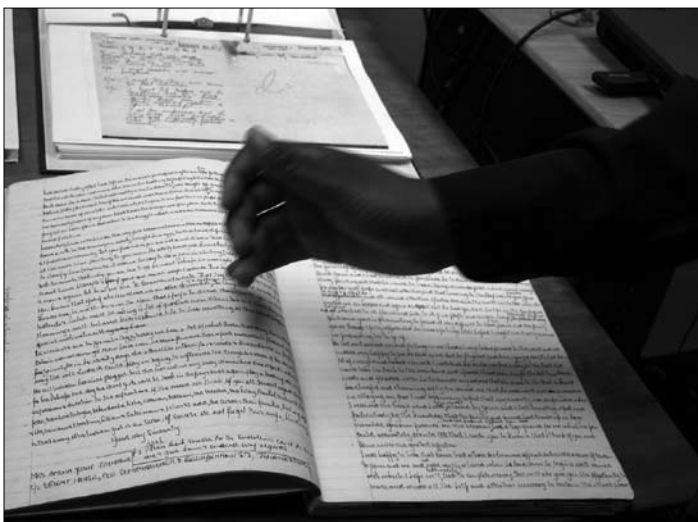
The Lesedi Cultural Village includes reproductions of villages from five of South Africa's major tribes.

## Seeing the Sites

At the Nelson Mandela Foundation, we viewed some of Mandela's private papers, including his 1964 arrest record and copies of letters he wrote to family and friends while in prison. It was a fascinating start to our round of professional visits.

Cultural visits brought us to the Orlando Children's Home in Soweto, which caters to children who have been abandoned by their parents; the Lesedi African Lodge and Cultural Village for a demonstration of traditional tribal music and dancing; and the Apartheid Museum.

The Apartheid Museum, which opened in 2001, houses very powerful displays conveying the story of the rise of apartheid, its dissolution, and the post-apartheid healing process. The harsh brutality and suffering is put on view



The Nelson Mandela Papers feature church attendance records; letters he wrote to family and friends while in prison; calendars that he notated while in prison; and his 1964 arrest record.

but ended with a message of resilience, hope, and reconciliation. We walked away feeling moved and sobered by what we had seen, and impressed that the people of South Africa were able to transition to a democratic society without a revolution.

After our visit to the museum, we flew to Cape Town, where we spent a weekend taking in some amazing sites—a tour around the Cape Peninsula (stunning scenery and wildlife, including baboons, ostriches, and African penguins)

and a visit to Robben Island: a World Heritage Site where Nelson Mandela and other politicians were imprisoned. Our guides around the island and prison were former prisoners, making the tour a particularly personal experience. The goal of preserving the prison and providing the tours is to celebrate the resilience of the human spirit.

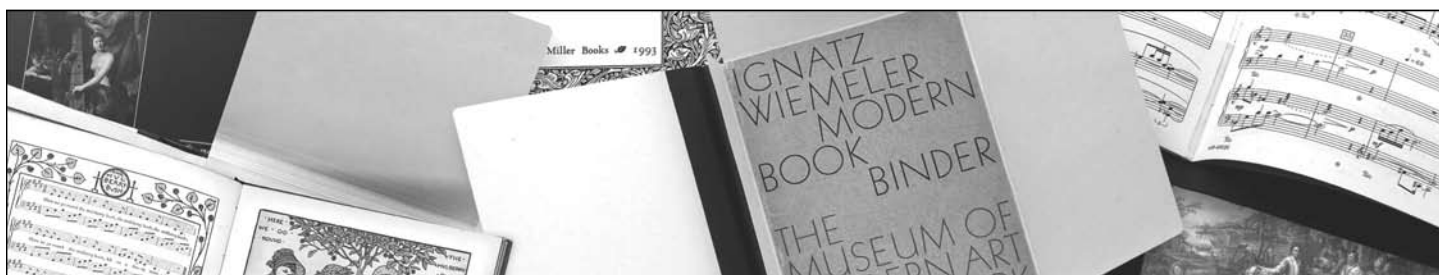
The dialogue that started in Johannesburg continued in Cape Town with visits to the Department of Manuscripts and Archives at the University of Cape Town's Chancellor Oppenheimer Library; the Robben Island Mayibuye Archive at the University of the Western Cape; and the Western Cape Archives and Records Service, where we met with employees of not just the provincial archives, but of the National Library and the District Six Museum (which we later visited). District Six was a neighborhood in Cape Town where 60,000 residents who were people of color were forcibly removed in 1966.

### Archival Landscape

Conversations with colleagues in Cape Town only deepened our respect for the archivists of South Africa who are facing immense challenges in balancing the desire for transparency with the legal, moral, and ethical sensitivities involved in managing materials.

A large number of records left the country, often to protect them from destruction during the apartheid era. Much of South Africa's cultural heritage is in the hands

*continued on page 27*



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# Coca-Cola Connects Past and Present at Public Event

JENNY SCHOOLEY, SAA

Coca-Cola's red-and-white logo was painted around Vancouver. During the 2010 Olympics in February, approximately 8,000 people per day journeyed through the Coca-Cola Pavilion, situated in an 8,600-square-foot tent in David Lam

Park where the company showcased select items from its archives.

**Holding on to archives and collections doesn't have value if we keep them put away.**

Bringing a display of historic materials that relate to Coca-Cola's past involvement in the Olympics to such a modern event was a priority for the company. Others can take a similar step, knowing that giving archives a presence at public events, no matter the size, is possible.

Housed within the tent were items such as a video showcasing Coca-Cola's Olympic torchbearer stories, the world's first 16-foot interactive Coca-Cola bottle, sets of collectors pins, athlete uniforms, cans, posters, commercial paper records of its partnership with the Games, and ads dating back years showing the affable polar bear chugging a Coke.

"Holding on to archives and collections doesn't have value if we keep them put away," says Philip Mooney, director of the Archives Department of Coca-Cola. "They only have value if they are being moved forward, as they are here."

It is this principle that has Mooney working hard to establish the archives presence at each Olympics by preparing an exhibit for a pavilion that is an engaging and representative documentation of the company's history. As the longest continuous corporate supporter of the Olympic Movement, Coca-Cola has sponsored the Games since 1928. Mooney also ensures that an account of the current Games is set aside for the archives at World Coca-Cola (its museum in Atlanta, where nearly 1,200 items from the archives are on display).



A pin set from the 1998 Nagano Olympics is a collectors item.



The official torch from the 2002 Salt Lake City Games.

Coca-Cola's archives are not just traditional paper and audio materials, as the company holds a large number of artifacts representing marketing and promotional materials.

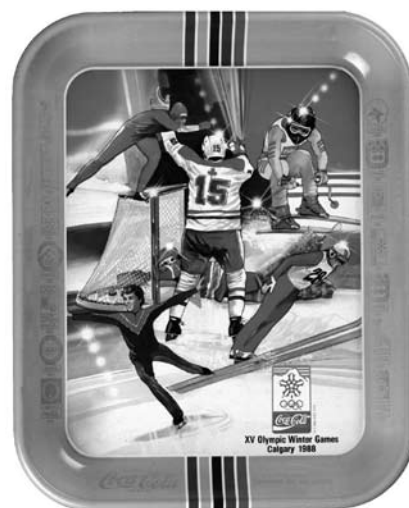
David Moran, director of public affairs and communications for Coca-Cola Ltd., notes which historical records received a lot of attention.

"Pavilion visitors were really drawn to the historical hall, where we profiled the history of Coca-Cola, the metamorphosis of the iconic Coke bottle, Coca-Cola's 80-year history with the Olympic Games, and its sponsorship of the Olympic Torch Relay with a display of historical torches," Moran says.

Probably most prominent on exhibit were the torches. Each game produces a torch that is unique for that venue. They differ greatly in both size and design and are the same torches that are used in the Torch Run and in the lighting of the cauldron.

"As an official sponsor of both the Games and the Torch Run, we have access to the torches for the archives collection," Mooney says. "All of the planning for the display of the torches took place in Atlanta. We worked with the agency that installed the exhibits to be sure that the artifacts were handled and displayed in a proper fashion."

At World Coca-Cola in Atlanta lives a representative sampling of the torches over the years since Coca-Cola became a partner. The temporary items in Vancouver were returned to Atlanta after the Games and will be used for the next Summer Olympics—making the cycle of access to its archival collections live on. ❖



A metal tray, used as a promotional item during the 1988 Calgary Games, shows several of the sports that appear in the Olympics.



# Exploring America's Capital City

ARCHIVES\*RECORDS/DC 2010 HOST COMMITTEE

Washington, D.C., is like a second home to many archivists, who are familiar from childhood (or 8th grade field trips!) with the museums and monuments that decorate our Capital City. We encourage you to visit those favorite places again before, during, and after *Archives\*Records/DC 2010* from August 10–15. But we hope you'll also take the opportunity to explore our neighborhoods and check out what's new in town. Our city streets have something for everyone!

## The Neighborhoods

Situated on 16 garden acres in **Woodley Park**, the Washington Marriott Wardman Park (our *DC 2010* headquarters) is the capital's largest hotel. It's nestled in a lively residential area whose tree-lined streets are flanked by friendly boutiques, coffee shops, and sidewalk cafes featuring cuisines from around the world. To the east sits Rock Creek Park, a vast urban green space (larger than New York City's Central Park) that features walking, running, and bicycling trails and that is home to the Smithsonian's National Zoo.

Explore the neighborhood: Get to know the stone gargoyles (including one shaped like Darth Vader) carved into the façade of the stunning Washington National Cathedral. Marvel at Marjorie Merriwether Post's impressive collection of Russian imperial art at Hillwood Museum and Gardens.



A Sunday morning group of gum vendors and news-boys gather, the youngest of which is 11 years old, in Washington, D.C., 1912. Photographer: Lewis Wickes Hine. National Child Labor Committee (U.S.), Library of Congress Prints and Photographs Division.

Take the kids to meet giant pandas Tian Tian (t-YEN t-YEN) and Mei Xiang (may-SHONG) at the zoo. And feast on renowned Mediterranean fare at Lebanese Taverna—a short walk from the hotel. At the foot of the hill on which the Marriott Wardman Park sits is the Woodley Park/Zoo Metro station (Red Line)—your connection to all that our Capital City has to offer. (*Where: Connecticut Avenue north of Dupont Circle, east of Rock Creek Park*)

Across the Taft Bridge to the south, **Dupont Circle/Kalorama** is an urban neighborhood that features cafes and restaurants, boutiques, and a significant arts and culture scene, including the Phillips Collection (America's first modern art museum), Textile Museum, and National Geographic Museum. The largest concentration of international embassies sits just northwest of the Circle, giving the neighborhood an extra dash of global flavor. Try the popcorn shrimp and fried clams at Hank's Oyster Bar or choose from "the world's largest selection of beers" at The Brickskeller. (*Where: Connecticut, Massachusetts, and New Hampshire Avenues, at P and 19th Streets*)

Heading farther south: Home to immigrant communities from Africa, Asia, and South and Central America, **Adams Morgan** is a global village in the heart of the city where restaurants serve cuisines from around the world and residents go to let their hair down. You can catch live music most nights of the week throughout the neighborhood and find cheap eats and white tablecloth restaurants to suit your mood and budget. Many locally owned shopping gems feature unique clothing, jewelry, art, furniture, and household goods. (*Where: 18th Street NW between Florida Avenue and Columbia Road; and Columbia Road between 16th Street and Wyoming*)

*continued on page 29*

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# Open Government Is Already NARA's Business, But More Is Coming

President Barack Obama began his administration with an Open Government Initiative to create a culture of transparency, participation, and collaboration in and among federal agencies. The goal was to transform the relationship between government and the people.

"Openness will strengthen our democracy and promote efficiency and effectiveness in government," he said in launching his Open Government Initiative his first full day in office last year.

The principles of open government—outlined in the president's implementing Open Government Directive late last year—are, to a great extent, already embedded in the mission statement and strategic goals of the National Archives and Records Administration. After all, the cornerstone of the work we do every day is the belief that citizens have the right to see, examine, and learn from the records that document the actions of their government. But in this digital age, we have the opportunity to do more.

The backbone of open government is good records management. Government cannot be held accountable if it does not appropriately preserve—and cannot find—its records.

Our role at NARA is to preserve and make available the records that have permanent value and to help agencies manage their records so they are in good order when they are transferred to us. Without good records management, it is impossible for the public to understand their rights and entitlements and the actions of the government. Without good records management it is impossible for us to learn from the past and plan for the future.

However, across government today, agencies are not doing enough to manage records and other information assets to meet business needs; protect citizen rights; assure accountability for the actions of the federal government itself; or ensure that records that document our nation's history are preserved and made available for future generations.

There is cause for concern. Preliminary analysis of recent self-assessment data from federal agencies suggests that 79% of reporting agencies have moderate to high levels of risk associated with their records management programs, particularly with their management of electronic records.

Electronic records create new problems and challenges. Developing cost-effective electronic records management tools that work, then integrating them into agency IT systems is essential to managing these records. NARA will strengthen its leadership role by finding and developing cost-effective IT solutions needed to meet the electronic records management challenges of today and the future.

Open government is also fundamentally about the public's access to government records. At NARA, we plan to leverage the power of the Internet to make our records more easily available, as well as improve our engagement with employees and the public. Current actions include:

- Redesigning our main website, *Archives.gov*, to maximize public participation as well as develop streamlined search capabilities.
- Seeking employee engagement through blogs, webinars, and other social media tools to allow greater communication among staff and management located in 21 states and the District of Columbia.
- Seeking online public engagement through social media tools like Facebook, Flickr, YouTube, and Twitter. We are going beyond *Archives.gov* to reach users where they are. I've even launched my own blog at <http://blogs.archives.gov/aotus> and invite you to join me in discussing the challenges we face at the National Archives.
- Publishing high-value datasets and other information holdings on *Data.gov*. These raw datasets allow the public to take government information and create new interfaces or online experiences.

We have created an open government web page, [www.archives.gov/open](http://www.archives.gov/open), which serves as the portal for open government activities at the National Archives. This includes our Open Government Plan and opportunities for the public to provide feedback.

In addition, we are providing open government leadership to other federal agencies. Our new Office of Government Information Services provides services to mediate disputes between Freedom of Information Act (FOIA) requestors and federal agencies, as well as guidance for agencies in dealing with FOIA aspects of the Open Government Directive.

*continued on page 27*



Recently, the National Coalition for History submitted testimony on the president's proposed fiscal year (FY) 2011 budget for NARA and the National Historical Publications and Records Commission (NHPRC) to Honorable José E. Serrano, chairman, Subcommittee on Financial Services and General Government, Committee on Appropriations, U.S. House of Representatives. Below is a summary of the submitted letter.

## Overview

On February 1, President Obama sent to Congress a proposed FY 2011 budget request of \$460.2 million for NARA. The requested amount is a 2% decrease of \$9.6 million from the FY 2010 appropriated funding levels. NHPRC would receive \$10 million in grant funding, a \$3 million cut from FY 2010.

While we are disappointed in the proposed cuts, we realize Congress faces enormous fiscal challenges in crafting the federal budget. Nonetheless, within these tight budget parameters, we have identified some specific priorities that we feel should be addressed at NARA and NHPRC in next year's budget.

## NHPRC

The \$13 million for grants reflects a sizeable increase of \$3.75 million over the \$9.25 million in grant money NHPRC received in FY 2009. While we are disappointed the Obama Administration has recommended funding NHPRC grant programs at a level of \$10 million, this macro number does not tell the whole story.

NHPRC's FY 2010 budget included a one-time allocation of \$4.5 million to the congressionally mandated project to make the papers of the Founding Fathers available online. In reality, NHPRC's core grant programs received \$8.5 million last year. Viewed from that perspective, the \$10 million could be considered an increase.

Unfortunately, NHPRC's \$10 million annual authorization expired at the end of FY 2009. The administration's recommended funding level is in line with NHPRC's previous authorization. We have urged the authorizing committees in the House and Senate to pass legislation that would reauthorize NHPRC at a level of \$20 million per year for the next five fiscal years.

**Effective management of federal records will improve the performance of our government, save tax dollars, and ensure current and future generations will have access to our nation's history.**

## Operating Expenses

Although the president requests decreased overall funding for NARA, he seeks increased operating expenses funding of \$348.6 million—up 2.6% from this year's appropriated level. The increase will fund the rise in costs for staff, energy, security, building operations, and information technology requirements, and allow NARA to hire 57 new full-time staff members to support programs such as the National Declassification Center and Holdings Protection Program.

## Electronic Records Archives (ERA) Project

For continued development and deployment of the ERA, the president seeks \$85.5 million the same amount appropriated in the current fiscal year.

The long-delayed ERA is an essential tool for NARA. Last year, we were told mandatory use of the ERA by all federal agencies was scheduled to begin in January 2011. Now, according to NARA's ERA website, that date has been further delayed into 2012. Without this system NARA will be unable to manage the exponentially expanding volume of electronic records. Effective management of federal records will improve the performance of our government, save tax dollars, and ensure current and future generations will have access to our nation's history. We share the concerns about the ERA program's continued inability to remain on schedule and budget.

## Repairs and Restoration

For Repairs and Restoration (R&R) to NARA-owned buildings, the president seeks \$11.8 million, a decrease of 57% from the current year's level. Most of this decrease reflects the completion of the \$17.5 million project to perform repairs at the FDR Presidential Library.

Of this amount, \$6.8 million is for base R&R requirements for NARA-owned buildings, and \$5 million is for the top-priority project on NARA's Capital Improvements Plan, which calls for changes to the infrastructure on the ground floor of the National Archives Building in Washington.

These changes will enable the creation of an orientation plaza to improve visitors' ability to find their way to the Charters of Freedom, Public Vaults, Theatre, and temporary exhibit gallery. It will also create space for a new Freedom Hall gallery, expand the gift shop, and create MyArchives gallery area.

The House Oversight and Government Reform Committee held a hearing to inquire as to whether the National Archives is over-emphasizing its public education role. While we support NARA's public education programs, historians and researchers remain concerned that these infrastructure changes are at the expense of space formerly occupied by research facilities. NARA's public education initiatives should not come at the expense of its core mission of safeguarding and preserving records, and making them accessible to the public. ♦





## New York Historical Society Hosts Grateful Dead

A Grateful Dead exhibition, which continues through July 2010, opened at the New York Historical Society. Drawn almost exclusively from the archive housed at the University of California, Santa Cruz, the exhibit chronicles the history of the Grateful Dead, its music, and longevity through items such as, letters from Deadheads, memos from the band's business meetings, newsletters, concert programs, and T-shirt designs.



A 7-inch audio tape box, reverse with list from November 7 and 8, 1970, shows at Capitol Theatre in Port Chester, N.Y., and a May 6, 1970, show at Kresge Plaza, MIT, Cambridge, Mass. *Special Collections, University of California, Santa Cruz. Dick Latvala Papers.*

## Track the New England Railroad Collection

The Phillips Library at the Peabody Essex Museum in Salem, Mass., has made available for research the New England Railroad Collection. The collection brings together corporate reports, government documents, employee and tourist information, photographs, and ephemera—all concerning the 130 companies that created the railroads across New England.

## ARMA International Introduces Information Management Resource

John Montana's recent book, *How to Develop a Retention Schedule*, discusses what a records retention schedule is, the process for creating one, and why it is necessary for proper records management. Because organizations have records in many forms with different requirements and lifecycles, questions are often raised about what to keep, for how long, and how to establish that process. The answer is a records retention schedule. Visit [www.arma.org](http://www.arma.org).

## Journal of Western Archives Hits Stands

The Society of California Archivists, Society of Rocky Mountain Archivists, Conference of Inter-Mountain Archivists, and Northwest Archivists, Inc., established a new peer-reviewed, open-access, online journal: *Journal of Western Archives*. The journal explores Western regional issues in archives, the development of the archives profession in the Western United States, and collaborative projects among cultural institutions.

## Archivists Make Truman Years Public

The Truman Library is offering a glimpse into the life of Bess Truman, the wife of President Harry Truman. Archivists opened about 2,400 pages from the White House Chief Usher Files, which recount the daily activities of Harry and Bess Truman from 1945 through 1953. Included are 185 letters that Bess Truman wrote to her husband from 1919 through 1943.

## Archives of Michigan Lends a Hand

The Archives of Michigan were given a day's notice to save the records of the architectural firm of Yamasaki Associates, which, after a protracted decline, abruptly ceased operations. Records include original plans and renderings, handwritten notes, photographs, and slides. Yamasaki Associates was started by Minoru Yamasaki, who designed the World Trade Center and NARA's Federal Personnel Records Center. The Archives of Michigan engaged a consultant to conduct a needs assessment and intends to seek grant funding to support preservation, arrangement, and description of the records.

## AIP Grants to Archives

The American Institute of Physics awarded the following grants to archives:

- \$9,992 to the Schenectady Museum Archives to process the General Electric Records.
- \$10,000 to the Cornell University Division of Rare and Manuscript Collections to process the Hans Bethe Papers.
- \$9,938 to the University of Chicago Archives to process the David Schramm and Herbert Anderson Papers.

## Technicolor Gives Filming to Eastman House

Technicolor, a color process of 20th-century Hollywood film, donated its filmmaking artifacts to George Eastman House, New York's film archive. The donation includes cameras, printers, photos, drawings, and documents, covering a span of history from World War I to 1974, as well as some 6,600 valuable and volatile pre-1951 nitrate film prints kept in frigid, low-humidity vaults.

## St. Cloud State University Publishes Sinclair Lewis Writing

The world now has a closer look into the personal life of Nobel Prize-winning author Sinclair Lewis. Owned by St. Cloud State University Archives, a collection of 262 letters written between 1939 and 1947 to his most intimate friend at the time, Marcella Powers, was digitized and published on the web through Minnesota Reflections. See <http://reflections.mndigital.org>.



Search under St. Cloud State University Archives to find Sinclair Lewis letters to Marcella Powers.



## Music Museum Expands Reach

Visitors will get a chance to see hidden documents and artifacts in late 2010, when the Rock and Roll Hall of Fame and Museum opens its library and archives in a recently completed high-tech building in Cleveland. Items include Jim Morrison's first poem, video from the 1981-1982 Rolling Stones tour, and personal letters from Whitney Houston and others. Posters of Alan Freed, the DJ credited with coining the phrase "rock 'n' roll" will also find a home in the \$12 million building.



(Above) The Rock and Roll Hall of Fame and Museum will open its library and archives in late 2010. (Below) A glimpse of the museum's new library reading room. Photos courtesy of the Rock and Roll Hall of Fame and Museum.



## Free Resources from British Library

The British Library offers a few free products usable by archivists, librarians, and curators: 1) a pamphlet on "Damaged Books" and how to care for them; 2) Helen Shenton's presentation on strategic challenges for preservation, which addresses the changing landscape (including user habits, user demands, and the digital world) and the British Library's strategy for preservation and conservation within this context; and 3) a series of lectures by British preservation experts focused on skills development. Visit <http://www.bl.uk/npo>.

## College Freshman Caught in Archives Theft

Searching through the drawers in a Drew University student's dorm room, FBI agents turned up letters signed by five presidents, some dating back to the 1700s and worth as much as \$12,000. The freshman, who worked at the New Jersey school's archives and is charged with taking 21 to 23 letters, sold the valuable letters to a dealer in the United Kingdom. The stolen set includes correspondence sent to Methodist leaders by Abe Lincoln and Franklin D. Roosevelt. ❖

## "Who Do You Think You Are?" Brings Archives to TV

Regardless of whether NBC put a genealogy show on primetime because the subjects were celebrities, the end result—putting archives in the spotlight (if even a little)—proved a success. Glimpses were shown of stars at archives, in assorted libraries, and even looking at microfilm.

The TV series "Who Do You Think You Are?" explores the ancestry of celebrities such as Sarah Jessica Parker, Matthew Broderick, and Susan Sarandon.

As the stars flew around the country to visit key sites in their ancestral past, staff at the National Archives and Records Administration was hard at work. NARA archivists, genealogy specialists, managers, and press officers (15 in total) in Washington, D.C.; College Park, Md.; St. Louis; and New York all helped the producers and researchers of this genealogy-based program identify National Archives documents that tell the story of those featured on the show.

NARA wasn't sought out initially; instead, two

shows were produced before the staff began its work. Ancestry.com staff and the New England Historic and Genealogical Society were used first.

SAA member Constance Potter was one NARA archivist who was involved. She researched documents such as pension applications, census schedules, and Freedmen's Bureau records. The work wasn't always easy.

"We weren't allowed to know who the actor was until the show aired on TV, so if I looked for a Freedman's Bureau record for 1870, I didn't know who it was for," Potter said.

As time went on, Potter and others were better able to negotiate the reference interview and received the celebrity's name, but were not allowed to speak directly to him or her. After four months of research was logged by NARA staff, as of mid-April 2010, not one record has been shown on TV. The records shown on the Ancestry.com website so far have all been federal records from NARA. Staff does not know what will be featured until each episode airs.

## Trinkaus-Randall Elected 2010–2011 SAA Vice President

Gregor Trinkaus-Randall, preservation specialist at the Massachusetts Board of Library Commissioners, was elected SAA vice president/president-elect in April. He begins a one-year term as vice president this August following the *Archives\*Records/DC 2010* conference and will then serve as SAA's 67th president in 2011–2012.

An SAA member since 1978, Trinkaus-Randall was named a Fellow in 2006. One of his initiatives is to expand SAA's efforts to reach out to traditionally underrepresented communities (e.g., Native Americans, African-Americans, and immigrants), including students, to develop a more diverse membership and leadership.

"I see this as the way to guarantee the survival and accessibility of cultural resources, particularly archival holdings, and the roles that they play in society," he says.

As technology issues have become more integral to the operations and holdings of organizations of all sizes, Trinkaus-Randall finds his experience and ability to engage different stakeholders as beneficial.

"SAA must work with national and regional cultural organizations—new and old—to build partnerships to broaden educational and training opportunities and to collaborate on initiatives to ensure the preservation of and access to collections," he says. As vice president, Trinkaus-Randall will succeed Helen Tibbo of the University of North Carolina, Chapel Hill, who begins her term as SAA president this August.



**Working together,  
we make the  
greatest  
difference.**

## McCrea, Meissner, and Theimer Join SAA Council

Elected to the SAA Council for three-year terms (2010–2013) are Donna McCrea (University of Montana), Dennis Meissner (Minnesota Historical Society), and Kate Theimer ("ArchivesNext"). They will succeed outgoing Council members Bruce Ambacher (University of Maryland), Diane Vogt-O'Connor (Library of Congress), and Margery Sly (Presbyterian Church USA).

Below are excerpts from the newly elected members' candidate statements about making the Council's activities more transparent to membership.

### Donna McCrea

"As a Council member I would work with SAA staff to increase the amount of information available about Council's actions and decrease the time between Council meetings and the availability of minutes. Posting contact information for Council more prominently on the SAA website would be an easy starting point, but Council members should also be available in the areas where people are most comfortable communicating.

"SAA needs to do more to foster collaborations with colleagues in allied fields, and to keep archivists from the newest graduate to the most senior SAA Fellow interested and engaged in the issues facing the profession.

"Now is an especially exciting time to be an archivist and to be running for SAA Council, precisely because there is so much going on within our profession and so many reasons to be committed to information sharing and transparency."



### Dennis Meissner

"As in all organizations that represent large constituencies, SAA's members will become increasingly aware of most Council issues and inclinations as deliberations progress, and they will get a very complete picture as the issues are resolved.

"There are several things members can do to facilitate this transparency, and to remain informed and engaged: get familiar with the governance section of the website, which is rich in useful information; read the agendas for upcoming Council meetings (versions are published well in advance of meetings); read Council minutes, which are generally both exhaustive and posted in a timely manner; when you have questions or concerns about emerging issues and governance, contact a Council member; or, alternatively, contact a section, committee, or roundtable leader and get them to lean on Council."



## 2005–2010 VOTER PARTICIPATION



Year	Eligible Voters	Ballots Cast	Percentage of Voters
2010	5,157	1,279	24.8%
2009	5,326	1,177	22%
2008	4,437	997	22.5%
2007	4,088	1,017	24.9%
2006	3,677	1,077	29.3%
2005	3,358	928	27.5%





### Kate Theimer

"Recently, SAA explored using many of the new web tools often referred to as social media, such as Facebook and Twitter. SAA should expand on its use of social media tools to disseminate different kinds of information and to provide ways for mem-

bers to interact with the organization.

"I think it is important to use these new opportunities to supply more timely and in-depth information on issues of concern to members—such as SAA's involvement in the selection of a new Archivist of the United States, reactions to natural disasters, developing responses to upcoming legislation or records-related news stories, or the selection of Annual Meeting sites. SAA's use of new web tools to share information about Council activities should be part of a comprehensive communication strategy that also incorporates other goals such as promoting the profession and advocacy for archives funding."

## SAA Nominating Committee Welcomes Estorino, Evangelestia-Dougherty, and Shelstad

Joining the 2011 Nominating Committee are Maria Estorino (University of Miami), Tamar Evangelestia-Dougherty (University of Chicago), and Mark Shelstad (University of Texas at San Antonio). The committee, which will be chaired by Estorino, is responsible for identifying potential leaders within SAA.

Take a look at how the new Nominating Committee seeks to move the Society into the more diverse, technological, and interactive 21st century. Below are excerpts from their candidate statements.

### Maria Estorino



"Within SAA, there is so much energy and creativity in its Roundtables and Sections. I believe that among the folks mobilizing these groups are some of SAA's future leaders.

"To help foster a new cohort of leaders for the organization, we need to make conscious efforts to diversify our membership base

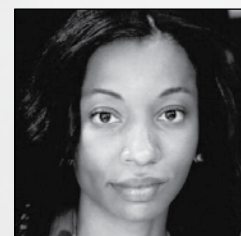
by proactively opening the Society to colleagues in allied professions. In my work, I find that I am increasingly reliant on colleagues outside of the archives to preserve, create access

to, and promote the resources in my repository: the metadata librarian, digital projects librarian, web developer, programmer, subject specialist, preservation administrator, and others. While they may not be 'archivists,' these colleagues are becoming more and more involved in the archives and are another potential group from which SAA can draw new leaders, and getting them to join the Society is the first step."

### Tamar Evangelestia-Dougherty

"I often find that the best talent in our organization evolves slowly through mentorship and creating a sense of belonging. We should inspire leadership through the nominating process. We should be more aggressive during the process by looking for 'hidden leaders.' Leadership can be expressed in many capacities through speaking, writing, teaching, advocacy, and outreach. It is not, however, always as visible or tangible as one would assume.

"Everyone knows a 'gentle giant archivist' working in their repository; a 'lone arranger' who writes dynamite grants; a state archivist in Alaska who longs to communicate his or her ideas on professional ethics to those of us in 'the lower 48'; or an archivist working part-time in a small college who creates brilliant outreach programs for community students. We can inspire leaders for the new generation of archivists through encouraging active leaders to mentor another leader and nominate that leader."



**Leadership can be expressed in many capacities through speaking, writing, teaching, advocacy, and outreach.**



### Mark Shelstad

"Matching new leaders with the right opportunity means clearly communicating expectations and commitments necessary to promote the goals of the organization as well as the profession. It is incumbent upon the Nominating Committee to ensure that

collectively it has reached out to cultivate a group of nominees who could have a mix of depth of experience, but are creative, imaginative, and generous with their time and experiences. This process can begin with SAA Roundtables and Sections and affiliated regional and professional associations, but the Nominating Committee must ensure that a transparent process matches opportunities for professional achievement with the specific needs of the organization." ♦

# Cheers to 75 Years!

DAVID B. GRACY II and LEE STOUT, SAA 75th Anniversary Task Force

**S**eventy-five years of growth and achievement are good reasons to celebrate—and in 2011 SAA will do just that as the Society toasts its 75th anniversary.

Charged to coordinate a multi-faceted approach to planning and implementing an anniversary celebration is the 75th Anniversary Task Force, composed of the following individuals:

Co-chairs David Gracy (University of Texas at Austin) and Leon Stout (Pennsylvania State University)

and members Greg Colati (University of Denver), Michael Doylen (University of Wisconsin-Milwaukee and SAA archivist), Russell James, CA (Alamo Colleges, San Antonio), Lauren Kata (Archives of the Episcopal Church), Bill Landis (University of North Carolina, Chapel Hill), John

LeGloahec (NARA), Jennifer Davis McDaid (Library of Virginia), Nancy McGovern (Interuniversity Consortium for Political and Social Research), Leslie Waggener (American Heritage Center, University of Wyoming), Stefanie Rose (student intern), April Sullivan (student intern), and Bruce Ambacher (Council liaison). SAA Vice President Helen Tibbo, who will preside at the Society's anniversary celebration in Chicago in August 2011, is *ex officio* on the task force.

Chief among the task force's priorities is to provide a variety of opportunities for member participation in both development of materials and celebration of this milestone. In addition, the task force intends to stimulate perspectives on SAA's present and future, both of which are shaped by the past that we celebrate.

Among the activities being planned and/or explored for development are the following:

- A special issue of *American Archivist* that features six to eight reflective and thought-provoking articles exploring what SAA, as a professional organization, has done, is doing, should be doing, or has not done to ensure the essential work of securing a representative, accessible, and understandable documentary record. A call for member proposals was issued in February, with a May 1 deadline.
- A session track and student poster session at the 2011 Annual Meeting.
- An online timeline documenting SAA's history.
- An oral history project involving video interviews of SAA leaders and members.
- A card deck highlighting the 75 most influential people, places, and things in the association's history.
- A 75th anniversary scrapbook.
- A special reception at the 2011 Annual Meeting in Chicago.



**SAA then and now.** Looking back and moving forward is a part of SAA's 75th Anniversary initiative. Change is apparent even at a glimpse of the SAA Annual Meeting from 1936 (above) compared to a shot of *Sustainable Archives: AUSTIN 2009* (below).



Since its beginning in 1936 with just 124 members, SAA has grown in leaps and bounds to a professional association of more than 5,500 individual and institutional members. As the task force launches many of these exciting initiatives, we encourage your participation—no matter how long you've been a member. Be prepared to answer upcoming calls for your suggestions about salient events, people, and "things." And look for details of the celebration to unfold in the coming months. Cheers to 75 years! ❖

Turn to page 24 to read what the SAA Oral History Section is planning for the 75th Anniversary.

# Getting the Most Out of Your Membership

TANYA ZANISH-BELCHER and ADRIANA CUERVO, SAA Membership Committee

Networking with colleagues and gaining best practices are just two of the many reasons people join professional organizations. SAA works diligently to provide its members with tools to succeed in their profession—whether it's through conferences, workshops, or publications. We wanted to share some insights about the programs and services that SAA's Membership Committee oversees and encourage you to get the most out of your membership.

The Membership Committee works with SAA staff members and the Council to offer guidance on matters of membership recruitment and retention. Its responsibilities include five broad areas of activity:

1. To welcome new members and encourage participation in the Society.
2. To help keep members informed.
3. To recommend means for increasing membership, as well as diversity.
4. To identify members' needs and recommend the development of services to meet those needs.
5. To gather information on and analyze non-member needs and perceptions of SAA, recommend ways to



SAA members networked last August in Texas at *Sustainable Archives: AUSTIN 2009*.

meet these needs, and thereby increase membership in the Society.

The committee continually reviews and refines its programs to align with member needs. Some ongoing efforts include:

The **Mentoring Program** is an important part of the committee's work for the development of our profession as a whole. Protégés are matched with a volunteer mentor,

*continued on page 30*

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# Around SAA . . .

## Preliminary Program for Annual Meeting Now Online

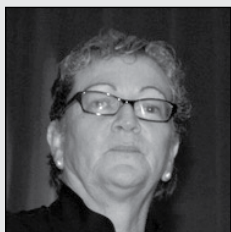
**ARCHIVES\*RECORDS/DC 2010:** Joint Annual Meeting of CoSA, NAGARA, and SAA takes place August 10-15, at the Marriott Wardman Park in Washington, D.C. Find the preliminary program online to take a peek at a "Schedule-at-a-Glance," speaker line-up, and registration details. For the most up-to-date information, visit <http://www.archivists.org/conference/dc2010>.

## What Did You Do on MayDay?

From the simplest acts to the grandest gestures, SAA wants to know what you did to help "save our archives" on MayDay (May 1). The grassroots effort is a time when archivists and cultural heritage professionals take personal and professional responsibility for doing something that can have a significant impact on an individual's or a repository's ability to respond to an emergency. Protecting our collections is one of our fundamental responsibilities as archivists. Share your story today! E-mail [jschooley@archivists.org](mailto:jschooley@archivists.org).



## currents



Murtha Baca

**MURTHA BACA**, J. Paul Getty Museum (at left), and **PATRICIA HARPRING**, Getty Research Institute (below), were honored as recipients of the 2010 Nancy DeLaurier Award for their work on the Getty Vocabularies at the 28th Annual Visual Resources Association (VRA) Conference. The award honors distinguished achievement in the field of image management.



Patricia Harpring

**CHRISTOPHER BURTON**, a former archives assistant and curator and exhibits designer at Wright State

University, was named the new executive director of the Neil Armstrong Air & Space Museum.

**ROBERT CHADDUCK**, principal technologist for advanced research at the National Archives and Records Administration Center for Advanced Systems and Technologies, received a 2010 Federal 100 Award from Federal Computer Week. The honor recognizes 100 individuals in government and industry who have made contributions to the federal information technology community and furthered research in the IT world in the past year.

## Oral History Section's 75th Anniversary Project

In August 2009, SAA's Oral History Section launched a new Oral History Project. For several years, section members explored opportunities to conduct organizational interviews. In Austin it garnered enthusiasm for and promoted the idea with the inaugural interview, carried out live during the section meeting.

The standing-room-only program featured James Fogerty interviewing David Gracy on camera about his career and longtime participation in SAA. Following the interview, the Oral History Section Steering Committee announced it would initiate this project as a 75th anniversary activity.

As an energetic SAA Task Force, in collaboration with staff members, vigorously plan for its 2011 anniversary celebrations, the Oral History Section is coordinating logistics for a series of SAA interviews with members, including video interviews of SAA leaders. The videos will be conducted onsite at the SAA Annual Meetings in both 2010 and 2011. They will query people about our profession, their future directions, and SAA.

This project seeks to honor women and men who have contributed to the shaping of SAA by documenting their stories and experiences, and to conduct multiple interviews that supplement the "official" record of SAA.

The video interviews and their transcripts will be deposited in the SAA Archives at the University of Wisconsin-Milwaukee. Excerpts of interviews will be shared with members during Annual Meetings, on YouTube, and in other SAA spaces.

As most SAA projects are, this is a volunteer-driven effort. If you are interested in contributing as a volunteer (e.g., to recommend interviewees, conduct interviews, transcribe, etc.), please contact Lauren Kata at [lauren.kata@gmail.com](mailto:lauren.kata@gmail.com).

All SAA Sections and Roundtables have been asked to submit recommendations for two to five past leaders of their groups for the onsite video leadership interview series. **The deadline is June 15;** please e-mail suggestions to [lauren.kata@gmail.com](mailto:lauren.kata@gmail.com).

## American Archivist on JSTOR

Back issues of *American Archivist* are now available on JSTOR, the not-for-profit online digital archive. Researchers may access articles as full-text PDF files for searching, browsing, downloading, and printing from the journal's first year of publication (1938) up to the most recent three years. Users at institutions that participate in JSTOR's Arts & Sciences VI Collection can access back issues directly by visiting *American Archivist's* journal page. SAA is pleased to collaborate with JSTOR to preserve and make available this important body of scholarship. **Also, back issues of *American Archivist* are available for free at <http://archivists.metapress.com/home/main.mpx>.** ❖

# Someone You Should Know: Louis Jones

*Putting a name to a face is often helpful, and now SAA members can do just that. "Someone You Should Know" spotlights one member in each issue of Archival Outlook to help SAA members get to know each other.*

Louis Jones believes he was an archivist long before he officially became one. During freshman orientation in 1979 at Morehouse College, Dean Lawrence Carter encouraged students to limit their telephone calls home. Jones recalls him saying, "Write letters. Write a letter every day and keep a copy of every letter that you write."

"College was an exciting period of my life and I had this drive to document it," says Jones. "So when Dean Carter offered this challenge, I was prepared to follow his advice."

Although not a disciplined letter writer at the time, Jones followed the task and kept copies of many letters in college—and subsequently as well.

"I trace my genesis as an archivist to that moment in college," Jones says. "And who knows, one day, my letters may comprise the Louis Jones Collection, donated to a repository somewhere."

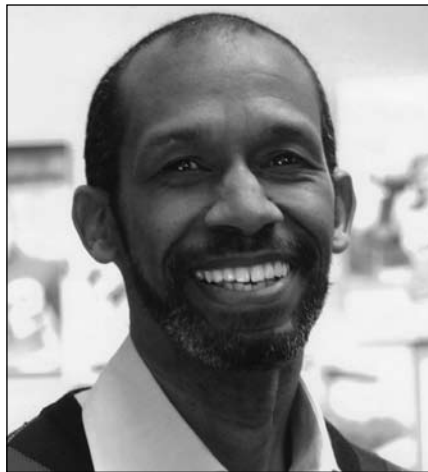
Now an archivist for the Service Employees International Union at Wayne State University's Archives of Labor and Urban Affairs, Jones shares a little about his past and present below.

**SAA: What is your institution's area of expertise?**

**LJ:** More than anything else, Wayne State's Archives of Labor and Urban Affairs is a labor archives. It holds the archives for 12 large labor organizations, including the United Auto Workers, United Farm Workers, American Federation of State, County and Municipal Employees, Industrial Workers of the World, and Service Employees International Union, among others. The library's holdings also include records related to urban affairs, with emphasis on the history of metropolitan Detroit, and archives for Wayne State University.

**SAA: Are you witnessing any trends in the profession that are affecting you?**

**LJ:** The profession is clearly seeking and implementing standards to streamline work processes while simultaneously allowing for greater access to holdings. Technology allows us to place guides and, in some instances, entire collections online and, as Mark Greene and Dennis Meisner have shown us, there are more efficient ways to process collections. I now conduct much of my reference work online, place photos on our website's image gallery, and finish processing collections much quicker than I would have 10 years ago. When I first became an archivist 17 years ago, computers were not so



prevalent and if anyone told me that there would be something called the World Wide Web, I probably would have thought they were referring to something they saw in a science fiction movie. Well, we are not in Kansas anymore and even if we could click our heels a few times, we should leave much of the past where it is and embrace the possibilities before us.

**SAA: Describe an interesting project you have worked on.**

**LJ:** I had the pleasure of working on what came to be called the Service Employees International Union District 925 Oral

History Project (SEIU). SEIU District 925 was an affiliate of SEIU whose historical records I manage. After a 20-year history, this affiliate dissolved in 2001, but developed an important enough legacy that a core group of those affiliated with it were determined to preserve its history. Largely comprised of and led by women, this affiliate organized clerical workers and sought to empower women in workplaces where men often treated them with disrespect. The project entailed several meetings over the course of many years to determine the people to interview, questions to ask, release forms to produce, memorandums of agreement to issue, and the proposed uses for the oral histories, among related matters.

As the members of the project had a limited understanding of archives, I explained the various policies that would come into play once the project deposited the oral histories to Wayne State. In the end, the project deposited 47 oral histories conducted with those who had some knowledge of or intimate involvement with the history of this SEIU affiliate. Gloria Steinem, Jane Fonda, Karen Nussbaum, Andrew Stern, and John Sweeney were among those interviewed. Prior to receiving the oral histories, the Archives of Labor and Urban Affairs processed a collection of 925's records, and I curated online and traveling exhibits on its history. These earlier efforts helped to nurture a relationship that made the principals involved with this affiliate feel comfortable about donating these oral histories to Wayne State.

**SAA: How and when did you get involved with SAA?**

**LJ:** I first joined SAA in 1991, and have retained my membership ever since. Soon after beginning my training in the field from the University of Delaware, it became obvious that I

*continued on page 30*

# Take Charge of Your Professional Development

## One Archivist's Experience at the MAI

SARAH L. PATTERSON, Maryland State Archives

I walked into the Modern Archives Institute (MAI) not knowing what to expect, but hoping it would advance my career. After receiving an SAA Scholarship that allowed me to attend the Winter 2010 MAI at the National Archives and Records Administration in Washington, D.C., I eagerly made the trip.

The two-week course strengthened my archives knowledge and techniques gained through post-graduate education and on the job. I was able to network, meet and share experiences with fellow professionals, receive training from senior practitioners, and discover new resources.

The class consisted of 35 students with a variety of experiences. Some were completely new to the profession, others were employed for varying periods of time and from diverse types of archives—corporate, religious, government, cultural, and private—that had long been established or were newly formed. Regardless of origin, all were ready to learn and apply new practices at their respective institutions.

This broad mix of backgrounds and knowledge enriched group discussions and illuminated the differing needs of the institutions and solutions available.

The schedule consisted of lectures, tours, and group projects that opened our eyes to an archivist's role. Most sessions were conducted at the National Archives Building in Washington, D.C., (Archives I). Two days of classes occurred at the National Archives Building in College Park, Md. (Archives II), and one day in the Manuscript Division of the Library of Congress.

MAI Director Mary Rephlo assembled an outstanding array of speakers whose competencies covered a broad range of practices for the profession:

- A/V media preservation and reformatting
- Access
- Appraisal/acquisition
- Archival management
- Archives and law
- Arrangement/description
- Electronic records
- Ethics/professional issues
- Grants
- Introduction to archives
- Photographic records
- Preservation
- Public programs
- Records management
- Reference

The classes included lecture and group work, and we had opportunities to ask questions. An unexpected pleasure was the brief appearance and remarks by David Ferriero, who outlined his goals as Archivist of the United States.

We went on several tours at Archives I, Archives II (including the Cartographic and Architectural Records division), the Manuscript Division of the Library of Congress and the Jefferson Building. There, we learned about the location's



The Modern Archives Institute, led by director Mary Rephlo (bottom right), offered students a mix of lectures, tours, and group projects on the responsibilities of archival work.

reading-room operations, stack layouts, reference areas, security issues, and exhibits. As an added benefit, we were allowed to see the treasures of these archives, including a survey book written by a teenage George Washington, the orchestral score for *Porgy and Bess* handwritten by George Gershwin, and Thomas Jefferson's drawing of a macaroni machine.

After completing the MAI, I was asked what I found most valuable in the course. I probably benefited the most from developing a firmer foundation in archival theory and practice, which I first encountered in school. Now I can more confidently apply best practices in real-life situations. As a 2008 graduate of Indiana University's School of Library and Information Science, and with two years of work experience, the MAI greatly enhanced my professional training and experience.

If you are considering attending the Modern Archives Institute—and there are other institutes as well—do not hesitate. The two weeks are an invaluable time to grow professionally and will prove to be a career highlight. ❖

### Professional Development Opportunities Await You!

- Volunteer on an SAA Committee, Section, Roundtable, or Student Chapter.
- Take part in SAA workshops, such as "Advocating for Archives," in Washington, D.C., August 10.
- Sign up for an SAA Web Seminar, such as "Disaster Planning for Electronic Records."
- In addition to the Modern Archives Institute, check out the Western Archives Institute and Georgia Archives Institute.



## President's Message

continued from page 3

Members of Congress respond to their constituents' interests, so our wave of letters and calls favoring PAHR can get the House and Senate to take notice. We'll need other tactics as PAHR progresses, but right now what we need most is *your voice*.

Imagine for a moment that we could celebrate the passage of PAHR . . . in Washington, D.C. . . . this August . . . as SAA, CoSA, and NAGARA come together for our Joint Annual Meeting. That history-making event *can* become a reality. Let's make it happen! ❖

## From the Archivist of the U.S.

continued from page 16

Our new National Declassification Center has taken the leadership role in streamlining the declassification process throughout the federal government, as well as eliminating the backlog of 400 million pages of classified records, including some pertaining to military operations in World War II, the Korean War, and the Vietnam War.

I fully support the president's Open Government Directive. It strengthens our democracy, as well as NARA's ability to fulfill its mission. I expect the principles of transparency, participation, and collaboration to change the way we do things, the way we think about things, and the way we deliver services to the public. ❖

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## Archives of South Africa

continued from page 13

of organizations outside the nation's borders. Although digitization is seen by many as a way to provide broad-based access, the majority of those who benefit from digitized collections are outside the country.

In some cases, digitized images from the South African archives taken by visitors have been sold for significant sums of money. So the repatriation of records, both physical and virtual, is the topic of significant debate and concern.



On Robben Island, the group toured Nelson Mandela's prison cell, along with the cells of many other political prisoners.

The commitment of South African archivists' outreach to the community is impressive. Indeed, they view outreach as one of their primary missions, made more challenging in light of the high rate of illiteracy among its citizens. Oral history, public displays, and interaction with the communities play an important role in all South African archives. We were encouraged to hear about the resuscitation of the South African Society of Archivists, which will hold a conference this summer.

On the evening of March 9, we convened for a farewell dinner with our tour guide. It was hard to believe that our 10 days in South Africa passed so quickly. The trip left us wanting to keep in touch with those we had met.

On March 10, most boarded our return flight. One delegate, Jeannine Levesque, stayed a few extra days to enjoy an optional program extension to Kruger National Park. Another, Richard Turley, rejoined colleagues from the Church of Jesus Christ of Latter-day Saints to continue its tour of the African continent.

During our stay, we found the people of South Africa to be warm and welcoming, and our experiences to be fascinating and thought-provoking. We count ourselves as fortunate to have been able to benefit from the journey. South Africa is a fascinating country with a complex, troubled history. It still faces overwhelming social problems: an estimated 43% unemployment rate, the most extreme income disparities resulting in a digital and educational divide, as well as a devastating AIDS pandemic. Nonetheless, we were inspired by the knowledge and commitment of our archivist colleagues to embrace and document the rich multicultural heritage of this emerging democracy. For more details about the trip, visit <http://globalarchivessouthafrica.blogspot.com>. ❖

## Art Shay

continued from page 9

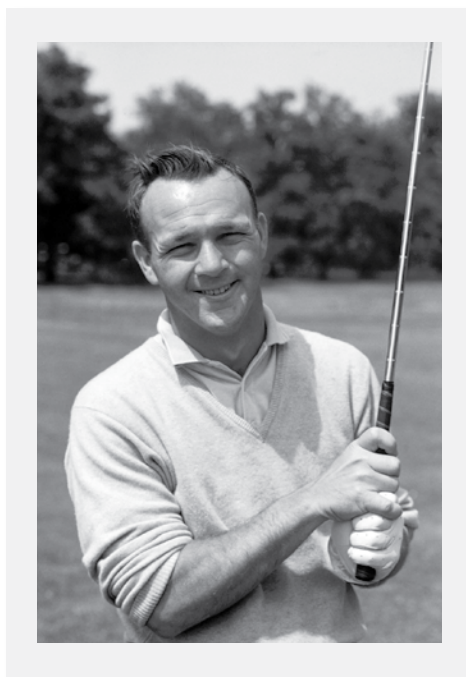
The exhibit shows Shay's roaming perspective on more than five decades. The historical significance of the work speaks volumes—JFK speaking to crowds of people, Nixon on parade in 1960, Martin Luther King in life and in death.

"The color work has a joy that would be lost in black-and-white," DeGlopper adds.

DeGlopper's role in the project is not unnoticed by Shay himself. "Erica seems determined to keep moving me up the scale of the photography lexicon," Shay says.

This effort has propelled Shay's work to continue budding in different directions.

"I've shot more than 1,000 covers and Erica is gathering as many of these as she can," Shay says. "We hope to create a paste-up of small images of these covers and use them as a spread, or endpapers in a coffee table book."



Arnold Palmer, ca. 1960. Photo by Art Shay.

## Making the Collection Accessible

Whether the focus is on a future endeavor or not, DeGlopper's work is about making the past accessible. Once complete, Shay's work will bring a rich and important photographic and documentary collection to new generations.

"Archives teach us about ourselves in the changes we see and the similarities that remain in the kids hanging out in the early '60s soda shop or the despair on an unemployment line in the 1940s," DeGlopper says. "Archives put wheels on the work and efforts of truly great men and women whose perseverance and indomitable efforts are golden clay for future generations."

Looking ahead, she knows there are many more steps to achieve archival standards. Scanning of many of Shay's images has begun with a custom fine art print studio and there are future plans to bring aboard an archives consultant.

"Every day we find new wonders—articles and images with special significance to Art," DeGlopper says. "Because of the immense size of the archive, I think Art sees it being purchased and donated to a major university."

It's efforts like this, from citizens like DeGlopper, that can direct prospective collections to archives. ♦

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## America's Capital City

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Other neighborhoods of interest: **Anacostia** (D.C.'s first planned suburb and home of Frederick Douglass's beautiful Cedar Hill estate and the Smithsonian's Anacostia Community Museum); **Brookland/Northeast** (home to more than 60 Catholic institutions and the U.S. National Arboretum); **Capitol Hill/Capitol Riverfront** (Victorian rowhouses and tree-lined streets are joined by the Library of Congress, the Folger Shakespeare Library, the Supreme Court building, the National Postal Museum, and Union Station); **Foggy Bottom** (of Watergate fame); **Georgetown** (for Dumbarton Oaks, Oak Hill Cemetery, the Kreeger Museum, and a seemingly endless supply of boutiques and coffeehouses); and **U Street/Shaw** (birthplace of Duke Ellington and site of D.C.'s "Black Broadway" and the African American Civil War Memorial).

And if you're up for an adventure: Take a peek at the landmarks and locations featured in best-selling author Dan Brown's thriller *The Lost Symbol*. Perhaps you could track down the secret side of the nation's capital through the book's symbology and iconology.



A historic view of Aqueduct Bridge from Georgetown, ca. 1900. E.B. Thompson Collection, D.C. Public Library.

### What's New in Town?

Since our last Joint Annual Meeting in Washington (in 2006), the **National Museum of American History** has undergone extensive renovation, with major architectural enhancements to the interior, update of the building's infrastructure, and construction of a state-of-the-art gallery for the Star Spangled Banner. Be sure to make some time to see Michelle Obama's inaugural gown, Julia Child's kitchen, "Abraham Lincoln: An Extraordinary Life," and "Price of Freedom: Americans at War," which explores the ways in which wars have been defining episodes in American history. (Where: On the National Mall, 14th Street and Constitution Avenue NW)



Seated in the Presidential Box, U.S. President Dwight D. Eisenhower prepares to throw the opening pitch at a game between the Washington Senators and the Baltimore Orioles at Griffith Stadium in Washington, D.C., 1950s. Oliver Atkins Photograph Collection, Special Collections and Archives, George Mason University Libraries.

Completed in 2008, the long-awaited **Newseum** offers visitors an experience that blends five centuries of news history with up-to-the-second technology and hands-on exhibits. The Newseum's collections include more than 35,000 historic newspaper front pages dating back nearly 500 years, 3,800 images on display in the galleries and walkways, 1,063 press passes, the Berlin Wall Gallery (the largest display of sections of the Berlin Wall outside of Germany), and the Today's Front Pages Gallery (with daily front pages from more than 80 international newspapers). Two dozen interactive programs are available on 130 interactive stations. The exterior's unique architectural features include a 74-foot-high marble engraving of the First Amendment and an immense front wall of glass. (Where: Pennsylvania Avenue and 6th Street, NW)

The **National Archives** invites *DC 2010* attendees to a private reception on Wednesday, August 11, that will give us special access to the Rotunda and Charters of Freedom and the Public Vaults exhibits. The National Archives' new traveling exhibit, "Discovering the Civil War"—which features the most extensive display ever assembled from the National Archives' incomparable Civil War holdings as well as exciting interactive experiences—will also be open for tour. And there will be hands-on demonstrations of new classroom tools for primary sources in the Learning Center. We hope you can join us for this complimentary reception—and make additional time to visit the Archives during the conference week. (Where: Constitution Avenue between 7th and 9th Streets NW; researcher entrance: 700 Pennsylvania Avenue NW)

Whether *DC 2010* is your first or fiftieth trip to our Capital City, we hope you'll take advantage of the chance to be an urban explorer. From neighborhoods to iconic monuments—with lots of Starbucks and one-of-a-kind cafes along the way—walk the streets and find out why unearthing a bit of history during each visit is inevitable! ♦



## Someone You Should Know

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needed to join the field's central organization in order to keep current with what I needed to know as an archivist. It allowed me to establish and maintain connections that are necessary for any meaningful growth and development in the field. Because no student chapter of SAA existed at the University of Delaware during my tenure there, it was all the more important for me to attend conferences and learn what else the organization offered.

### *SAA: How has SAA helped you personally or your institution?*

**LJ:** The organization is a conduit for networking with people, sharing similar interests and concerns, learning about the trends in the field in *Archival Outlook* and the *American Archivist*, and contributing to the health and development of a field that means something to me, which is what I am sure it does for others. I have come to fulfill many of my professional needs through my participation in SAA Sections and Roundtables, as well as the conferences and other professional development opportunities. In participating in the Mentoring Program, serving as a past chair of the Nominating Committee and, more recently, serving on the Mosaic Scholarship Committee, I have created bonds with others, learned from their insights, and made a contribution all at the same time.

### *SAA: What do you think is the major issue that the archives profession faces, and how do you think it will play out in the future?*

**LJ:** I don't know if most of us will ever live in fully paperless offices; however, identifying and managing electronic records has been an issue that we have not fully confronted. It is hard to say exactly how this will play out in the future, but as students in archival education programs and those already in the profession come to learn new technologies, we will all be better off. To the extent that we are able to influence the development and standardization of emerging technologies, we can best ensure the extent to which they will accommodate our needs. ❖



We're looking  
for stories and ideas for the  
next issue of *Archival Outlook*!

Send ideas to Jenny Schooley,  
[jschooley@archivists.org](mailto:jschooley@archivists.org).

## SAA Membership

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and where you go from there is up to you. The application process was recently tweaked in order to allow the Mentoring Program Subcommittee to make better and more informed matches. For additional information on how to apply as either a mentor or a protégé, visit [www.archivists.org/membership/mentoring](http://www.archivists.org/membership/mentoring).

The **Key Contact Program** is a long-standing effort by the committee and involves volunteers from throughout the United States and beyond. The key contacts welcome new members, check on lapsed members, and serve as a resource for anyone with questions or comments. To learn more, visit [www.archivists.org/membership/keycontacts](http://www.archivists.org/membership/keycontacts). Feedback is compiled and shared with staff and the SAA Council, so please forward along questions or comments about any aspect of member services.

The Membership Committee also sponsors several programs at the Annual Meeting:

- If you are new to SAA, or if this is your first meeting, the **New Members/First-Timer Breakfast** is a great opportunity to meet others who are also new to the profession as well as SAA officers and representatives.
- The **Career Center** is a hot spot for visitors during the Annual Meeting. Not only is this the place to find jobs, leave a résumé, and meet with potential employers, the Membership Committee coordinates volunteers to staff the center. They are available to answer any job- or résumé-related questions; this is your chance to draw on the expertise of those who have been in the profession for a while.
- The **Mentor/Protégé Meet and Greet**, held in conjunction with the Career Center, is another opportunity for archivists to gather and share experiences and offer professional advice.
- The idea for the **Navigator Program** came out of the 1996 SAA Women's Caucus meeting when it was mentioned that it was difficult to "navigate" the Annual Meeting. Co-coordinated by the Membership Committee and the Women Archivists Roundtable, the goal of this program is to match individual volunteers with those new to the meeting. Having a friendly face with whom to meet, grab coffee, attend a session, or ask questions can make all the difference in your meeting experience! Look for the contact e-mail on the upcoming program.

For additional information on all of these programs, please consult the **ARCHIVES\*RECORDS/DC 2010** website, [www.archivists.org/conference/dc2010](http://www.archivists.org/conference/dc2010).

The Membership Committee has numerous plans for the future, including a survey that asks for your input. We want to hear from you. Please send your ideas to: [tzanish@iastate.edu](mailto:tzanish@iastate.edu) and [acuervo@illinois.edu](mailto:acuervo@illinois.edu). ❖



## CALENDAR

### June 1–4

Society for Imaging Science & Technology Next Archiving Conference, Den Haag, the Netherlands. For information, [www.imaging.org/IST/conferences/archiving](http://www.imaging.org/IST/conferences/archiving).

### June 20–25

Archival Education and Research Institute (AERI), Ann Arbor, MI. For more information, <http://aeri2010.wetpaint.com/>.

### June 20–July 2

24th Annual Western Archives Institute, Berkeley, CA. For more information, [www.calarchivists.org/wai/SCA\\_Western\\_Archives.html](http://www.calarchivists.org/wai/SCA_Western_Archives.html).

### June 21

Maine Archives and Museums: Collections Care Workshop, Hinckley, ME. For more information, [www.mainemuseums.org/services.asp](http://www.mainemuseums.org/services.asp).

### July 1–3

Fifth International Conference on the History of Records and Archives, London. For more information, [www.liv.ac.uk/ichora5](http://www.liv.ac.uk/ichora5).

### July 18–24

The University of Wisconsin-Madison Leadership Institute for Archives Professionals, Madison, WI. For information, [www.slis.wisc.edu/continued/archivesinst/](http://www.slis.wisc.edu/continued/archivesinst/).

### July 27

Environmental Management Program: New Ideas for Controlling Collection Environments, Washington, D.C. For more information, [www.ccaha.org](http://www.ccaha.org)

### August 10–15

*Archives\*Records/DC 2010*, Washington, D.C. For more information, [www.archivists.org](http://www.archivists.org).

### August 17–21

Society for the History of Authorship, Reading, and Publishing Annual Conference, Helsinki, Finland. For more information, [www.sharpweb.org](http://www.sharpweb.org).

### August 30–31

Archives without Borders, The Hague, the Netherlands. For information, <http://www.archiveswithoutborders.org>.

### September 5–8

InForum, Broadbeach, Queensland, Australia. For more information, [www.inforum.net.au](http://www.inforum.net.au).

### September 20–25

American Association for State and Local History Annual Meeting, Oklahoma City, OK. For more information, <http://www.aaslh.org/anmeeting.htm>.

\* \* \*

### NEH Grant Opportunity

The Division of Preservation and Access of the National Endowment for the Humanities is accepting applications for grants in its *Humanities Collections and Reference Resources* program. The grants (max of \$350,000 for up to three years) support projects to preserve and create intellectual access to collections and the creation of reference materials, online resources, and research tools of major importance to the humanities. Visit [www.neh.gov/grants/guidelines/HCCR.html](http://www.neh.gov/grants/guidelines/HCCR.html). Application deadline: **July 15**.

## SAA EDUCATION CALENDAR

### Style Sheets for EAD: Delivering Your Finding Aids on the Web

June 10–11 • Greeley, CO

### Advanced Appraisal for Archivists

June 11 • Austin, TX

### Archives Overview

June 18 • Macomb, IL

### Disaster Planning for Electronic Records

June 22 • Web Seminar

### Describing Archives: A Content Standard

June 25 • Los Angeles, CA

### Style Sheets for EAD: Delivering Your Finding Aids on the Web

July 8–9 • Newport, RI

### Encoded Archival Description

July 22–23 • Philadelphia, PA

### Copyright: The Archivist and the Law

Sept 2–3 • Mount Carroll, IL

### Archives Overview

October 8 • Springfield, IL

More workshops are  
continually being added!

For more information, visit [www.archivists.org](http://www.archivists.org)  
and click on Education & Events.

## I-CHORA 5

5<sup>th</sup> International Conference on the  
History of Records and Archives  
London, UK 1–3 July 2010



### Records, archives and technology: interdependence over time London, UK, July 1–3, 2010

Explore the evolving interrelationships between records, archives and technology, including the role, challenges or opportunities of technology in creating, maintaining and using records.

#### Keynote speakers

Gary Urton (Harvard University)

*Tying the archive in knots: record keeping in Ancient Peru*

Barbara Craig (University of Toronto)

*Mapping the terrain of the file*

Paul Luff & Christian Heath (King's College London)

*Documents in practice: supporting collaboration with material artefacts*

Full registration fee is £180. Closing date Friday 18 June.

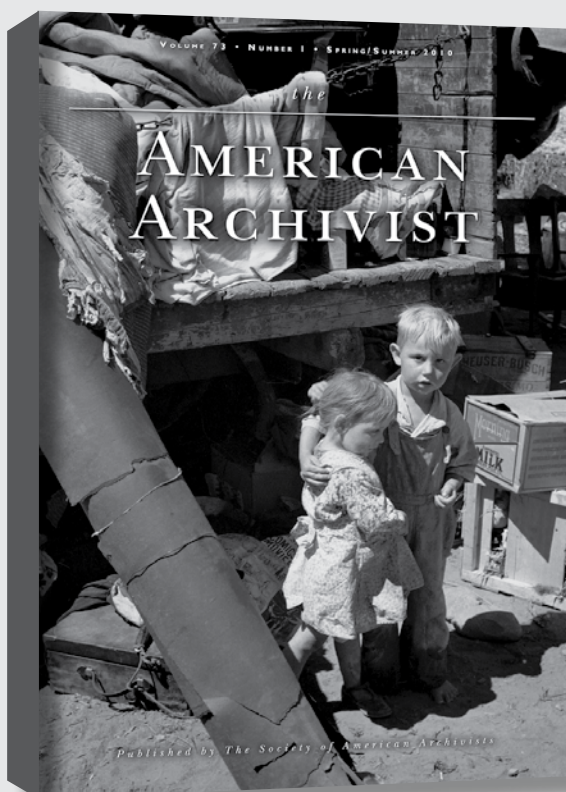
Full programme and online registration at

<http://www.liv.ac.uk/ichora5/>



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