

ARCHIVAL

OUTLOOK



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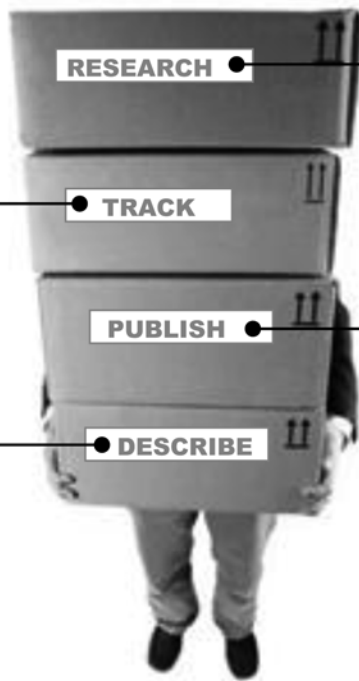
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Wikified

Social media promotes transparency at the LBJ Presidential Library.

Liza Talbot

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Beyond the Magnificent Mile

Navigate through Chicago's "must-sees" during the SAA Annual Meeting, August 24–27.

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COVER PHOTO

American Field Service ambulance drivers deliver patients from the Monte Cassino battlefield to a camouflaged Polish dressing station behind British Eighth Army lines. The volunteer ambulance drivers of the American Field Service carried more than 700,000 casualties through France, North Africa, the Middle East, Italy, Germany, and India and Burma by the end of World War II. Photograph by George Holton, 1944. RG2/002 World War II Photographic Collection, Archives of the American Field Service and AFS Intercultural Programs.

Top Left Image: Digitized archival photos make popular posts, like this one of LBJ howling with his dog Yuki while visiting with the U.S. Ambassador to England.

Top Middle Image: More than 500,000 people ride Chicago's elevated ("L") train system every day. *Courtesy of the City of Chicago.*

Top Right Image: A piece of rock culture is illustrated by this pin of a series of shows known as "The Sound." Fillmore Auditorium and Winterland, 1966. By American artist Wes Wilson.



PRESIDENT'S MESSAGE

Helen Tibbo

University of North Carolina at Chapel Hill
tibbo@email.unc.edu

Educating Archivists in the 21st Century

I am pleased to announce that the Council has adopted SAA's new **"Guidelines for a Graduate Program in Archival Studies" (GPAS)**. For the past three decades SAA has provided guidance for graduate education in the profession. The Society first issued "Guidelines for Archival Education Programs" in 1977, revised them in 1988, and reissued them as "Guidelines for the Development of a Curriculum for a Master of Archival Studies Degree" in 1994.

The guidelines became "official" as the SAA Council adopted "Guidelines for a Graduate Program in Archival Studies" in January 2002, as well as revisions in 2005 and now in 2011. I'd like to personally thank the Education Committee for its hard work on this evolving document. The organization's ongoing commitment to the guidelines demonstrates that SAA "endorses the development of coherent and independent graduate programs in archival studies" and "believes that programs of the extent and nature outlined in these guidelines are the best form of pre-appointment professional

education for archivists." Visit GPAS at www2.archivists.org/gpas.

GPAS 2011 and all its predecessors have reflected a profession redefining itself over time in an ever-changing context. The challenge of a document such as GPAS is that it must at once be practical and in step with the current realities of both the archives profession and higher education while also being aspirational. It must blend past, present, and future and be both specific at some points and broad and flexible at others. Most importantly, it must be updated, perhaps considerably, on a regular schedule as both the profession and its context are changing faster than ever before.

Although much of the GPAS 2011 text remains the same as the 2005 version, there are significant changes that will help prepare the next generation of archivists for the challenges of this century. **This version of GPAS is predicated on the idea that "records come in all formats and on a multitude of media."** Although "archivists and manuscript curators have centuries

of expertise in managing and preserving paper-based records," today's education must prepare students to "preserve today's cultural, governmental, scientific, and personal documentary heritage, be it paper-based or digital." This challenge requires a new type of education that blends long-standing archival theory, principles, values, and best practices with an understanding of and facility with technology.

Today's graduate students in archival studies need these skills and knowledge today—but it is only the beginning. Shocking as it may be to us Baby Boomers, many of today's graduate students will still be working in 2055, a century after many of us were born. Graduate education for this generation is merely a foundation that individuals will be required to refresh many times during the course of their careers.

My column in the July/August issue of *Archival Outlook* will explore SAA's new Digital Archives Specialist curriculum and program, which we believe addresses this challenge head-on. ■

ARCHIVAL OUTLOOK



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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.

EXECUTIVE DIRECTOR

Nancy P. Beaumont
nbeaumont@archivists.org

DIRECTOR OF PUBLISHING

Teresa M. Brinati
tbrinati@archivists.org

DIRECTOR OF EDUCATION

Solveig De Sutter
sdesutter@archivists.org

DIRECTOR OF MEMBER AND TECHNICAL SERVICES

Brian P. Doyle
bdoyle@archivists.org

SERVICE CENTER REPRESENTATIVE

Lee Gonzalez
lgonzalez@archivists.org

DIRECTOR OF FINANCE AND ADMINISTRATION

Tom Jurczak
tjurczak@archivists.org

EDUCATION COORDINATOR

Amanda Look
alook@archivists.org

PROGRAM COORDINATOR

René Mueller
rmueller@archivists.org

SERVICE CENTER MANAGER

Carlos R. Salgado
csalgado@archivists.org

EDITORIAL AND PRODUCTION ASSISTANT

Jenny Schooley
jschooley@archivists.org

SERVICE CENTER REPRESENTATIVE

Jeanette Spears
jspears@archivists.org

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Wikified

Using Social Media to Promote Sharing and Transparency at the LBJ Presidential Library

Liza Talbot, Lyndon Baines Johnson Library and Museum

Mascots aren't just for high school sports teams.

The Lyndon Baines Johnson (LBJ) Library and Museum's cowboy-hat-wearing bear welcomes visitors with a wave of its paw on the institution's wiki.

The wiki aims to make the LBJ's holdings more visible and was spurred in large part by President Obama's 2009 Open Government Initiative, which instructs federal agencies to take steps toward becoming more collaborative, transparent, and participatory. These three principles are being implemented across all departments of the National Archives and Records Administration (NARA), including presidential libraries.

At the LBJ, NARA and LBJ Foundation employees work together on a daily basis, and the resources of the archives are used frequently by the museum, education, and public relations departments. Using social media as a means of sharing work and holdings seemed an ideal way to be more transparent. Putting more "stuff" out there on the Web was our first step.

Social Media First Steps

The library set up LBJ Facebook and Twitter feeds under the government terms of service. Because it was not feasible to set up separate feeds—one for the archives, another for the museum, and a third for LBJ Foundation events—digitized content that reflected the *variety* of library functions was selected.

Thus the idea for an internal wiki was born. Library staff was requested to post updates about their projects or describe items from the holdings that they thought would be of interest. The wiki then was used as a pool in which to fish for social media posts. This enabled sharing of work among the LBJ Foundation and the library's NARA staff, as well as across library departments. The wiki fostered internal collaboration while supporting outward-facing social media. A more serendipitous goal was to capture one of our greatest assets, the institutional knowledge of senior archivists, who definitely did not have time to compose tweets!

About that Bear . . .

Supervisory Archivist Claudia Anderson gave her blessing to the experiment, provided that the wiki was not used as a replacement for established modes of communication such as e-mail. Advice and assistance was sought from an informal working group of library colleagues and invaluable help was received from Jeannie Chen and the social media staff at Archives II in College Park, Maryland. Together we set up the wiki on NARA servers. As a bonus, a staff member gifted in graphic design posted a mascot on the home page. Yep, the cowboy-hat-wearing bear! The bear originated simply to make the wiki appealing. He even has a name: Original Space Bear.

Accounts were created for all the NARA staff members. Early wiki pages included "What Are You Working On?" "Ideas

for Social Media Posts," and RSS (Really Simple Syndication) feeds for Twitter and Facebook.

At a NARA staff meeting, a presentation on using social media and the wiki as part of the Open Government Initiative received a positive reception. Some of the archivists immediately tried it out; a few reacted with polite skepticism. One-on-one training yielded interested individuals, and after they successfully logged on, presentations and training were expanded to museum, public relations, and education staff, and then several months later to the rest of the library. Six months after the final expansion, more than half of the library staff had posted at least once. Support for the wiki as a concept has been broad-based and enthusiastic and includes senior staff at the library.

Lessons Learned

- **Interest.** Use of the wiki immediately captured and promoted interest in work being done in other areas of the library. In archives we learned about planned education programming, for example, and we were able to offer informal suggestions on content.
- **Professionalism.** Wiki exchanges are consistently courteous and professional. However, the proportion of staff posting such items has been small. Because the wiki is not used for official communication, collaborative projects still are typically done via e-mail or in person.
- **Modesty.** Many individuals, especially archivists, don't always think that their work is of interest to the general public or even to other staff members. It is! More than a few colleagues have shared that they regularly log in and look around, but rarely post. For people who don't use social media in their day-to-day lives, it is difficult to



The Lyndon Baines Johnson Library and Museum's wiki mascot even has a moniker: Original Space Bear.

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Cape Crusade

Building the Steve Biko Library and Archive in South Africa

Kenneth Schlesinger, Lehman College, Bronx, New York



South Africa still feels like a new country. Even at the end of its second full decade as an emerging democracy, it still is filled with hope for constructive change.

I witnessed this vitality first-hand this winter as a Fulbright Senior Specialist participating in the design of the Steve Biko Library and Archive in Ginsberg Township in South Africa's Eastern Cape.

Biko (1946–1977) was a South African student leader active in the liberation movement of the 1970s. He is credited with developing the philosophy of Black Consciousness, which encourages the black community to develop its own resources for community empowerment. Just as he was emerging as a major national leader, Biko was brutally murdered by the police while being held in detention.

Planning and Preparation

The Steve Biko Foundation, headed by Biko's son Nkosingithi, is involved with constructing a cultural heritage center in King William's Town in the Eastern Cape. When completed later in 2011, the center will consist of a museum, auditorium, conference center, community garden, Internet café, multimedia lab, and a library and archive.

Because the library and archive is a raw space, I prepared a three-year strategic plan for its formulation.

This involved meeting with representatives from Eastern Cape public libraries and provincial library, archives, and curriculum specialists. Although the Eastern Cape was the heart of the black liberation struggle and intellectual life, it remains the poorest province in a country with 43 percent unemployment. The pass rate on the high school matriculation exam is 52 percent (second lowest in South Africa). Most public schools are not equipped with libraries, and even public libraries can offer only limited access to technology. Quiet study space and access to textbooks are also at a premium.

Another proposal is to train Ginsberg Township youth in multimedia technologies so they can begin to document the history of their own community.

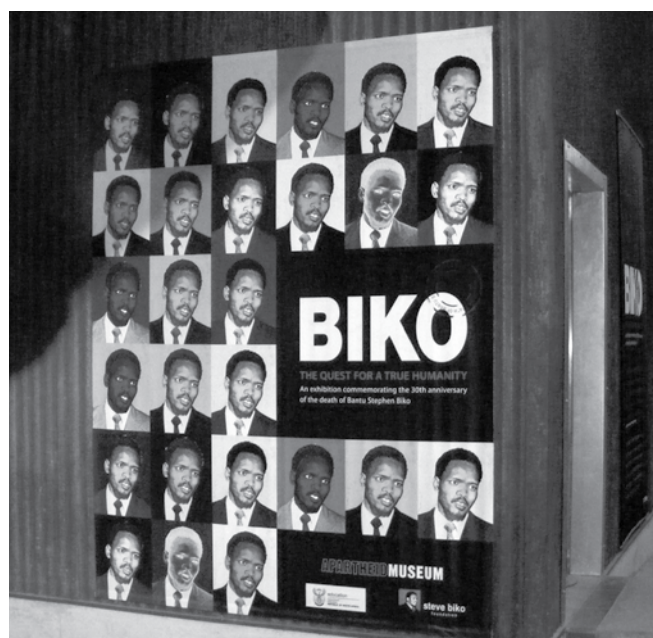
For the archives plan, records related to Biko, student liberation movements, and anti-Apartheid resistance at the South Africa National Library and major

universities including Cape Town, Rhodes, and Witswatersrand were surveyed. This was not easy. Last year in South Africa as part of a visiting delegation of archivists, I learned about sensitive

issues surrounding materials related to the liberation struggle—and the contested nature of much South African cultural property.

Apparently a number of U.S. universities sponsoring cooperative digitization projects have not necessarily been respectful about ownership issues. As a result, I encountered resistance from some institutions. Although most research collections freely made finding aids available, a few were reluctant to actually show me original documents. On several occasions I was informed that the Biko Foundation was perceived to be in competition with these institutions. Fortunately, this was not the case with the National Library, whose previous curator had the foresight to save significant anti-Apartheid materials, even though they were outlawed at the time.

As part of the preparation, extensive conversations with Biko Foundation staff were conducted. The content team organizing the center considers the library and archive an integral component and wants it to interact organically with the other spaces. With this in mind, a myriad of cultural heritage institutions throughout



The late South African student leader Steve Biko was active in the liberation movement of the 1970s.

the country—including the Apartheid Museum, Constitution Hill, Hector Pieterse Museum, Robben Island, and the Slave Lodge—were visited and evaluated.

Recommendations for the New Library and Archive

The library and archive should have separate and distinct missions. The library stands as a community resource for Ginsberg Township and serves all members of the district, from preschoolers to the elderly. A teaching resource, it will promote literacy for both children and adults. It will develop a strong relationship with the public schools to support the curriculum as a study and preparation centre. An adjoining computer lab will offer training in information literacy, Internet navigation, exam preparation, and beginning to advanced computer technologies. A bookmobile will extend its reach to underserved, rural areas.

The archive, on the other hand, will specialize as a research center for the study of Steve Biko, his writings, philosophy, and political legacy. Digitization of Biko resources will serve both South African and international scholars. In terms of establishing a foundation, Mayibuye



The Steve Biko Centre in King William's Town under construction, March 2011. Once up and running, the Steve Biko Library and Archive will specialize as a research center for the study of Biko, his writings, philosophy, and political legacy.

Archives at University of Western Cape, which houses the Robben Island records, pledged to make available its documents related to Biko. The Biko Foundation is in discussions with Mayibuye to develop a memorandum of understanding between our two institutions.

Further, a Biko biographer is enthusiastic about sharing her interview series with key figures and will work with the hosting institution to secure appropriate releases

from her subjects. This is an encouraging start. Another proposal is to train Ginsberg Township youth in multimedia technologies so they can begin to document the history of their own community.

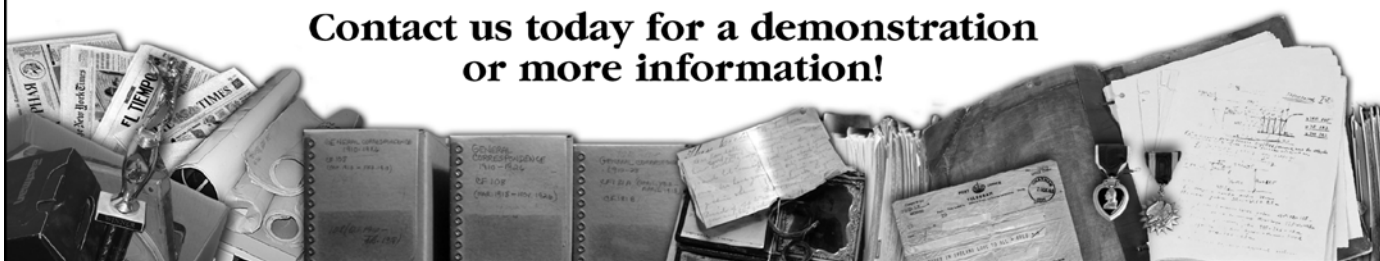
Despite many challenges, South Africa remains a fascinating country, incredibly diverse and beautiful. And, like Biko, ever hopeful that through constructive change it *will* develop its own resources for community empowerment. ■



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Archives on Trial



Championing International Justice Efforts

David A. Wallace, University of Michigan

From the Nuremberg Trials after World War II to the repressive regimes in South America to the Rwandan Genocide in 1994, human rights archives have their own unique set of challenges, including the psychological impact on archivists working with such frequently disturbing materials. But no matter the seemingly insurmountable difficulties, archivists from around the world are engaging international justice efforts.

Martha Hunt of the United Nations and Antonio González Quintana of Madrid offered powerful perspectives on human rights archives and archiving at a packed session, “Archives on Trial: How International Justice Is Served,” during SAA’s 2010 Annual Meeting last August in Washington, D.C.

AV Recordings in Rwanda

Hunt provided a detailed case study of her seven years with the United Nations International Criminal Tribunal for Rwanda (ICTR). Addressing the “Digitization and Redaction of Audio-Visual Recordings of ICTR,” she touched upon the tribunal’s mandate and described the considerable labors expended to meet the challenges of obtaining physical and intellectual control over the tribunal’s substantial audiovisual holdings.

Subject to the normal vagaries of relatively rapid deterioration and technology obsolescence, the ICTR’s AV archives consist of more than 22,000 audio and video items—nearly 45,000 hours—documenting 16 years of courtroom proceedings. A mass of court transcripts, evidence submissions, and legal paper trail make up the remainder of the ICTR archives.

Hunt noted the many values these AV records afforded, including their “unquestionable veracity” by accurately capturing testimonies as they were given, their ability to reflect nuances in inflection and emotion unavailable in textual documents, and their future educational potential.

Challenges to Materials

Among the most serious challenges of the materials is the redaction process they must undergo—a detailed review of each passage in the material—in order to create a publicly releasable version that ensures the ongoing confidentiality of protected witnesses. The ICTR therefore must maintain not only the complete confidential version of each AV record, but also copies of redacted versions made public. Digitization of the audio materials, resulting in nearly 3 TB of electronic files, was completed in early 2010. The ICTR archives expects to compile 4 TB of redacted audio content by the time the work is complete in 2011.

Also provided: insights into file format, compression, and archivally sound storage challenges associated with this corpus. A fascinating examination of the development of a custom-designed technical infrastructure for this digital migration

was effectively illustrated through a series of photographs documenting planning through installation. This aspect demonstrated the pragmatic and concrete outcome of core archival work. Hunt closed her presentation on a troubling note—the fact that

the future disposition of these materials remains unknown and subject to competing custodial claims.

Evolving “Archival Approach to Human Rights”

Complementing Hunt’s presentation was that of Quintana, head of the Archive and Documentation Unit, Consejo Consultivo de la Comunidad de Madrid. His focus on “Records Without Borders for Universal Justice” offered a broad historical sweep of the evolving “archival approach to human rights,” namely a shift “to the defense of archives and records as tools for supporting collective and individual rights.”

Starting with the Nuremberg trials after World War II and moving through to fast-paced contemporary developments across the globe, Quintana highlighted the ongoing struggle between the “political will” necessary to equally apply human rights-related laws against the threats and reality of “impunity” that powerful actors deploy to evade accountability.

Director of the 1994–1995 joint UNESCO–International Council on Archives project, “The Management of the State Security Archives of the Former Repressive Regimes,” and primary author of the report of the same name, Quintana framed his presentation around his 2009 updated report “Archival Policies for the Defense of Human Rights.” He documented how seized records, conventional archival approaches supplemented through international cooperation, and emerging “pro-active memory centers” in recently constituted democratic governments have all contributed to 60-plus years of international justice efforts.

Role of Archivists . . .

Quintana further demonstrated how the records of former security services and oral and additional documentary sources, both

Archivists play positive roles in preserving the reliability and authenticity of records that have been harnessed in criminal trials across the globe.

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Haunted by Subject Headings

Building Taxonomies Collaboratively with Archivists and Records Managers

G. Mark Walsh

My pet peeve is when another discipline hijacks a word or an entire phrase, then spits it back out with a different meaning, tense, and/or grammatical status that is suddenly embraced by the masses. Perhaps the most egregious instance is IT's use of the word *archives*, which evolved into a verb with all kinds of *archiving* going on in different electronic applications.

Of course, if I were a biologist, the word *taxonomy* would cause the same kind of my-blood-boils-every-time-I-hear-it aggravation as *archiving*.

Luckily, I am an archivist and recently I have done quite a bit of work in records management taxonomies. So much so that it reminded me in a haunting way of the 1980s when subject heading authorities were all the rage. I was the municipal archivist for the City of Windsor, Ontario (right across the river from Detroit), and oversaw the development of the Municipal Archives Subject Headings, or MASH as they were affectionately known.

Why do subject headings remind me of taxonomies? And why am I haunted by it? Because I feel that the archives community missed the boat in North America (perhaps elsewhere, but I can speak only to my own experiences). Perhaps what the archives community should have done was bring the descriptive techniques we were developing for the record of the past into use for describing current records.

Of course, who knew in 1988 that there would be such a thing as *unstructured data*? Could we have better anticipated the multi-tasking that desktop computing would bring into each and every office? Did anyone figure, when file-folder icons started showing up on desktops, that electronic records would be filed in a way that is similar to hardcopy files? If the answer to these questions is no, then the boat is still in the harbor and no one missed anything—and

Archivists have a valuable contribution to make in describing active electronic records with subject headings or taxonomies.

thus my being haunted by subject headings is just a personal phobia.


Where this haunting really comes from is a not very unusual sense that archives and records management programs belong together. What is somewhat unusual is that this sense leads me to believe that the descriptive technique we employ every day has more uses than we know. I am suggesting that archivists have a valuable contribution to make in describing active electronic records with subject headings or taxonomies or whatever the next buzzword may be.

Consider that an archivist's involvement in the scheduling process ensures that active records are appraised early in their lifecycle and those found to be of enduring value are identified. They can then be transferred to the archival program. If an archivist works to develop a taxonomy that names files, and through the wonders of Enterprise Content Management applications uses the schedule to identify folders of electronic archival materials, have the techniques reserved in the past for

the record of the past now come forward to look after the present record? And will these techniques not build better taxonomies, giving better description that enables fuller retrieval and use of current information?

This active participation in the description of active records shows yet another value in combining archival and records management programs of institutions under one roof. And so, I offer this challenge to my archives colleagues: Will you stand in the bright sunlight of the present and build the ultimate taxonomy? Will we as a profession show the value of understanding the record, how to describe it, and make its information flow to the user through that description? Or will we just say that the present is not our realm?

It's our choice. ■



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High Anxiety

Book Explores Profession's Mission and Health

Teresa Brinati, SAA Director of Publishing

Richard J. Cox is anxious. This will not be news to anyone who knows the prolific author, SAA Fellow, and long-time lead faculty member of the Archives, Preservation and Records Management specialization at the University of Pittsburgh. But if you haven't crossed paths with Cox yet, take note.

"As I have gotten older and more experienced, my worries about the archives profession and its mission have increased," said Cox, who celebrates his fourth decade in the profession with publication of his sixteenth(!) book, *Archival Anxiety and Vocational Calling* (Litwin Books, March 2011).

The volume includes 12 essays responding to "anxieties" that are "affecting the archival profession as societal changes highlight the importance of archives and records-keeping and begin to push archival work in new directions."

More about Cox's worries later. First, the "calling." His initial three essays explore the notion of an archival calling, including a lesson about a lost opportunity for advocating the critical importance of the archival mission and a personal reflection on his own calling into the archives field.

Vocation

"Any conversation with an archivist about how he or she entered the field will inevitably involve references to personal interests and fortuitous circumstances, but rarely will there be any commentary about pursuing such a career because they responded to a calling," Cox explained.

"It is true we have to slow down, even stop, and listen closely to hear such a calling, but I argue that it is necessary because our mission is about far more than just holding a job," Cox added. "We need to bring passion to our workplaces and make more obvious the pathways into a profession supporting a crucial public good."

Challenges

Cox then addresses through three essays what he considers one of the preeminent contemporary challenges—government secrecy—and how, if left unchallenged, it can undermine the societal role of the archives profession. "Many of our contemporary issues squarely confront why possessing a strong sense of mission or personal calling is important. Archivists, for example, must always be working for the opening of records. What this means is open to negotiation and debate, but it is unlikely that any strong case can be made for archivists to be part of secret regimes, at least in democratic societies," Cox said.

His reflections next turn to archival ethics. "Some of what is in the book will be discomfiting to some archivists, especially my section on ethics," Cox admits. He recalls the use of a labor poster on the cover of *American Archivist* in 2003, SAA's announcement in 2007 that it intended to decommission the online archives of the Archives and Archivists listserv (a decision that was reversed when the University of North Carolina at Chapel Hill agreed to house the list archives), and Anthony

Clark's efforts to gain access to the records of the Office of Presidential Libraries at the National Archives.

The final three essays concern teaching the next generation of archivists in the midst of "all the change, debates, and controversies about archives and archivists." Cox calls on the reader to reconsider how finding aids are viewed, to support the teaching of advocacy in graduate archival education, and to join him in exploring the challenges of appraising records (which he says are "affected by messier views of history, complicated by debates about truth, evidence, privacy, security, intellectual property, the empowering of citizens to assume archival tasks, and ethical issues").

Looking Forward

He concludes with recommendations for strengthening the profession. "I believe that the challenges archivists face are the result of a growing recognition of the importance of records in our society and its organizations, although these challenges are pushing archivists to think well beyond the cultural mission so many archivists have chosen to emphasize," Cox pointed out.

Some readers of *Archival Anxiety and Vocational Calling* might conclude that the anxiety is really all Cox's.

"If that is the case, I accept it as

a result of being one seeking to challenge both students wanting to be archivists and practicing archivists," Cox said.

So don't get too anxious just yet. ■

"We need to bring passion to our workplaces and make more obvious the pathways into a profession supporting a crucial public good."

Online Archives Internship

Drexel Offers Internship with a Twist

Megan Atkinson, Drexel University iSchool Student

As a full-time MLIS student *and* a full-time employee in the midst of a career change, my days are as jam packed as a commuter train at rush hour. Like many students in a similar situation, adding an internship to my schedule seemed nearly impossible, not to mention finding enough hours in the day to get there.

But what if the commute were no longer an issue and the internship were a virtual experience? Now you're talkin'!

Drexel University Archives offers a modern twist to a traditional program. It has hosted many iSchool students as interns and volunteers and wanted to create a comparable opportunity for online students who do not have the ability to participate in onsite internships, particularly during traditional repository hours. So Drexel Archives staff devised an online internship opportunity.

Using Archive-It

As one of the first interns in January 2011, I worked on the Drexel University Archives' Web collections with Archive-It. To create policies for collecting and describing Web collections, this involved researching what types of web pages other institutions were archiving and the extent of metadata usage.

With a little digging, Archive-It yielded what metadata elements would be useful to users of the collections. The appropriate types of metadata for Drexel University Archives' Web collections had to be determined before a policy was developed for future Web collections. The result of this research was for future archived Web pages to receive the Dublin Core metadata elements of title, creator, date, and description. This decision was based on the metadata elements that the users of Archive-It could view for the collections and because the Archive-It search engine did not use metadata in its search. This first part of the internship took roughly five to six weeks.

Identifying Photos

Part two involved preparing the description of photographs from a collection of unidentified images, and lasted the same duration. Titles and subject headings had to be constructed for the photographs and added to the EAD finding aid for the collection. Using resources on the Drexel Archives website (including online exhibitions and finding aids) as well as Google Maps, Google Books, and various databases, many of the photographs within the collection were identified. Some of the most interesting were previously undescribed photographs by E. Lee Goldsborough of Philadelphia's Tidewater Granary fire of 1956, which was an explosion near campus that damaged many of the Drexel Institute of Technology's buildings.

Making It Work

The trend in working remotely is growing. Drexel plans to host another online internship in the summer of 2011. The changing nature of archives and digital collections has made it possible for a remote intern to do valuable work while learning. Drexel University Archives tracked the internships' progress and goals with a wiki as well as with meetings on Skype. Documents were shared using Google Docs, photographs with Picasa, and research using the social bookmarking site Delicious. Although this internship required downloading some software to my own computer, the programs were all freeware. This meant that the internship did not require any additional Drexel University funding for software. It did require the time of staff, but so does a traditional internship.

Because this was Drexel University Archives' first online internship, it did have a few hurdles. One was that the Drexel Repository was open on weekdays while I

worked primarily during evenings and weekends. This meant that sometimes communication was delayed and questions could not be answered quickly. Another challenge was that when identifying some of the photographs, certain materials were not available online. If I had been working directly in the repository, I could have searched the necessary information or asked an immediate question, but this was not always possible via the online internship given my schedule. Other problems presented with the software and hardware, especially for the meetings on Skype. We navigated these hurdles and shared feedback that will allow the Drexel University Archives to make improvements before the next online internship.

In the meantime, I gained a great deal of practical experience. I applied my knowledge about Dublin Core metadata, Notepad++ and EAD, Library of Congress Authorities, methods for identifying unknown photographs, and creation of a library policy. Above all, I was able to make professional connections in the archives field—all of it without the commute! ■



Going digital: Preparing descriptions for already digitized photos was part of an online internship at Drexel University Archives. Drexel Institute of Technology's Student Union Building following the Tidewater Granary Explosion of 1956. Photograph by E. Lee Goldsborough.

Beyond the Magnificent Mile

How to Get Around Chicago during the SAA Annual Meeting, August 24–27

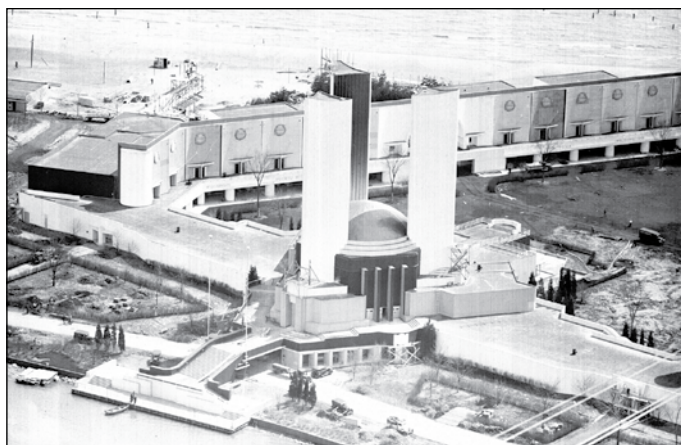
Meg Romero, Archdiocese of Chicago and 2011 Host Committee

If you're visiting the Windy City for the SAA Annual Meeting this August without a car, don't worry. You won't need one to get around. You can easily navigate around Chicago's neighborhoods via public transportation—bus and train (aka the "El") lines take you citywide. Or rent a bike if you want to experience the scenic lakefront path and parks. Whichever mode you choose, make sure to browse these city hot spots.

Walk Hallowed Grounds

If you're looking to find many of the people who made Chicago great, and you want to find them all in one place, just head to Graceland Cemetery. It might sound creepy, but it's actually more of a park than a graveyard. Many of Chicago's prominent founders, inventors, and architects made this historic cemetery their final resting place. Cyrus McCormick, Louis Sullivan, and George Pullman are all buried there. The great Chicago city planner Daniel Burnham and his family are interred on an island in the middle of the cemetery. Start at Clark and Irving Park in the Uptown neighborhood on Chicago's north side and grab a free map of the grounds at the entrance. You can also purchase a book produced by the Chicago Architecture Foundation that provides a more in-depth look at the monuments and history of the graveyard.

Pick a path and begin your stroll. Be on the look-out for the eerie-looking sculpture "Eternal Silence" at the southern part of the cemetery, then wind your way up to the north where you'll find a Louis Sullivan-designed tomb for the Getty family, a huge cube-shaped monument with an elaborate bronze gate. Other notable sites are an Egyptian-style pyramid built for Martin Ryerson and the Marshall Field monument. The entire grounds take up less than a square mile.



A view of the United States Government Building, or Federal Building, and part of the States Group, both under construction before the opening of Chicago's Century of Progress International Exposition of 1933-1934. The buildings were located on Northerly Island, where, more recently, Meigs Field was located until its demolition in 2003. *Courtesy of the Chicago History Museum.*

Find Art on the Streets

Right in the middle of downtown are great displays of public art. It takes just a few blocks to see a lot. Dearborn Street will take you past large-scale works by some of the greatest artists of the 20th century. It all started in 1967 when a steel Picasso sculpture was installed in front of Daley Plaza as the first major work of public, modern art in the city. Though the structure is officially without a title, Chicagoans have identified it as a baboon, an anteater, and a

bird. You can make up your own mind. Kids love to crawl all over the gentle slope of the Picasso, so get as close as you want.

In the following decades, the Loop saw installations of art in front of many of its plazas. Joan Miro, Alexander Calder, and Marc Chagall all crafted sculptures for the Loop. Start off at the corner of Dearborn and Randolph and head south. You'll



Left: Chicago's lakefront path was part of Daniel Burnham's 1909 original plan for the city, dedicating the space to the people. "Not a foot of its shores should be appropriated to the exclusion of the people," he said. *Courtesy of the City of Chicago.*

Right: Pablo Picasso's untitled sculpture sits in downtown Daley Plaza. To the left of it is Chicago's City Hall. *Courtesy of City of Chicago.*

**Check out the Preliminary Program for ARCHIVES 360°
at www.archivists.org/conference.**

spot the Picasso first, so turn and take a look at it face to face. Right across the street tucked between two buildings is a shapely concrete figure that appears to have a large fork as a hat. That's the Miro. Keep heading south on Dearborn for a couple blocks until you see the brilliant mosaic by Marc Chagall, "The Four Seasons." Make sure to walk all the way around it to view every side. The southernmost installation on this little jaunt is "Flamingo," a stabile by Alexander Calder. The bright red sculpture is a great contrast to all the black glass buildings of the Loop. The Chicago Loop Alliance (CLA) put together a walking tour of public art downtown, which includes all the Dearborn Street art as well as Millennium Park, the Art Institute, and installations farther south on Michigan Avenue. The CLA created a Loop Landmark and a Loop Theatre walking tour. Maps of all three can be accessed at www.chicagoloopalliance.com.

Explore the Lakefront

If you have more than half an hour and want to take in perhaps the best-loved walk in the city, just head east. From wherever you are. When you've gone as far as you possibly can, you'll have arrived at Lake Michigan and the Chicago lakefront path. Part of Daniel Burnham's original plan for Chicago suggested retooling the coast along Lake Michigan. "The Lakefront by right belongs to the people," he said. "Not a foot of its shores should be appropriated to the exclusion of the people." Since Burnham's 1909 plan, city officials have developed hundreds of acres of parks along the lakefront. Today,

an 18-mile path runs along the coast. Bikers, skaters, joggers, and walkers traverse here year round.

It's a pretty serious feat to walk the entire stretch, but the lakefront boasts many paths, beaches, and recreation areas along its 18 miles. The parks south of downtown are especially inviting in the summer. Bird sanctuaries, wildlife preserves, and prairieland are all easy to walk to from the heart of downtown. Start at Randolph Street and head south. To view downtown from the east (which is practically impossible in this city unless you're *in* the lake) walk out past Burnham Harbor to Northerly Island. This little peninsula was also part of Burnham's original plan for the city, and it was the site of the 1933 World's Fair "A Century of Progress." And don't forget your camera. The skyline is beautiful from this angle.

These are just a few suggestions for wending your way through Chicago's history and landmarks. Other good options for tours can be found through the Chicago Architecture Foundation, Chicago History Museum, and the Cultural Center. Of course, you could just put on some comfy shoes and head out the door, letting the Windy City's famous winds be your guide. ■

Tabletop Exercises for archives



Tornado

Archives Version
A Tabletop Exercise



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Archivist Tells Grammy Winner's Story on NBC

Jenny Schooley, SAA Editorial and Production Assistant

Ervin L. Jordan shows Lionel Richie his great-grandfather's Colored Man's Application for Pension. Richie learns his great-grandfather earned \$10-\$12 per month until he was in his 90s. Those earnings resulted from a laundry list of odd jobs—bar keeper, letter carrier, grocer, insurance agent, drug store pharmacist, and embalmer.

Ervin L. Jordan tried to avoid participating in NBC's "Who Do You Think You Are?" The network even sent two production assistants to Charlottesville, Virginia, to prod him. The reason for dodging the show may not be what you'd expect.

"I am afraid of flying," he says with a laugh. "Really, really afraid." Ten years since his last flight, Jordan (associate professor and research archivist, Albert and Shirley Small Special Collections Library, University of Virginia) mustered up the courage and flew from Virginia to Nashville, Tennessee. There, he met and filmed with Oscar and Grammy-winning singer and songwriter Lionel Richie for an episode of the genealogy documentary series.

In the March 4, 2011, broadcast, Jordan was given two minutes of NBC airtime to help Richie learn more about his lineage.

Great-Grandfather

With sparse information to go off of, Jordan plunged into the research. His focus of study was Richie's great-grandfather, John Louis Brown.

"Producers told me John Louis Brown's name, not Lionel's name," Jordan says.

However, it didn't take Jordan long to unearth answers. "I figured out it was Lionel after one month, based on research," Jordan says. "It was professionally challenging not to know Lionel's name."

Jordan pared it down to Oprah, Denzel Washington, or Lionel, and told NBC his guess was Lionel. Staff members were amazed.

The network's research staff also sent Jordan documents covering Brown's life. Materials included newspapers, city directories, and books. One hundred pages of research later, he knew Brown was a body servant to confederate office born in 1839 in Chattanooga, Tennessee.

The Journey

At the beginning of the episode, Richie is shown in Alabama, with his sister Deborah. They receive information on their grandmother to begin the search. "Grandma Foster's" social security document teaches them that her real name was Adelaide M. Brown—not Foster, and the name of her father was Louis Brown. In Nashville, Lionel searches marriage records and finds that she was married to a "J.L. Brown."

In 1897, Brown's wife, who was only 15 when a 50-year-old Brown married her, requested a divorce. She claimed that their age difference was too great, and that they had little in common.

Richie travels to the Tennessee State Library and Archives to meet with Jordan to learn more about his great-grandfather.

Pension Application

"Very genuine" and "extremely gracious" is how Jordan describes Richie. The two developed an easy rapport and talked for five hours. Growing up, Richie's family did not discuss certain family members. He was curious to know more about his ancestors.

Jordan showed him a Colored Man's Application for Pension, which was a key piece to Brown's past. Brown applied twice, first in 1924, when it was not approved, then in 1931, when it was approved just two months before his death.

On the second application, an African American attested to Brown's good standing. The words "hard working," "loyal," and "dependable" were attached to Brown's name. "The document shows the life of time of a person," Jordan says.

One word in particular on the application stuck out to Richie. "When Lionel saw the word 'slave,' with his grandfather's name attached to it, he got emotional," says Jordan. "It's still jarring for African Americans to see that word."

Digging for More

With the aid of other archives and research experts, Richie learns, among other things, that Brown's "owner," is Dr. Morgan W. Brown. It is then that Richie realizes John Louis Brown was not only a slave, but that his "master" could have also been his father. Morgan wrote in his diary in 1839, about Mariah, one of his slaves who had just given birth to a boy named Louis. This may be confirmation, but then Richie finds out that Dr. Brown was 80 at the time.

In the 1929 Census, Richie sees that his great-grandfather worked as a caretaker at a 20-plus-acre cemetery. Brown's death certificate reveals that he was buried in the cemetery where he worked, Pleasant Gardens Cemetery. Richie journeys to the all-black burial ground at the end of the episode. Since the cemetery did not keep records of burial, and has more than 1,000 graves, he is not able to find Brown's exact placement.

Even though Richie may not be finished tracing his family, he did gain a lot from the experience, even learning about archives. "As I talked with Lionel about his past, he asked about the archival profession," Jordan says. "He was very interested in our work, and he asked what we would do without archivists." ■



The Rolling Stones, 1972 North American Tour, Madison Square Garden, July 26, 1972. Photographer: Joe Sia.

only after carefully verifying authenticity and condition. We offer certificates of provenance, guarantee the authenticity and condition of items we sell, and virtually all of the items available are in “mint” condition. We own copyright to approximately 1,500 rock posters and half a million photographic negatives.

SAA: How do you care for these materials?

KY: The entire Vault is temperature and humidity controlled with exposure to visible and ultraviolet light kept to a minimum. Audio and video materials are kept in a controlled environment of 60 degrees and 40 percent humidity. The paper and other ephemera are wrapped in acid free paper and/or enclosed in custom-built Hollinger acid-free archival boxes. Photographic slides and negatives are mounted in protective crystal-clear polypropylene sleeves. All are inventoried and organized by series number or show-code (number/name terms) and placed on metal racking systems or within locked drawer cabinets.

SAA: Rock on! ■

Rock music has struck a chord in the world of archives, thanks to Wolodia “Wolfgang” Grajonca. Born in Berlin in 1931, he escaped Nazi Germany and immigrated to the Bronx. At the ripe old age of 18, Wolfgang changed his name to Bill Graham and embarked on a career in music, becoming a legendary impresario and rock concert promoter.

Among his many accomplishments, Graham produced shows attracting elements of America’s 1960s–1970s counterculture. Think Jefferson Airplane, Big Brother and the Holding Company, Country Joe and The Fish, The Fugs, and The Grateful Dead. He also operated famous music venues in San Francisco and New York City, where the best up-and-coming acts would come to play.

Graham, it turns out, was also a collector. As he commissioned true works of art to promote his rock shows, he overprinted and preserved the art, photography, tickets, handbills, and recordings. For more than 30 years, his company, Wolfgang’s Vault, accumulated and stored these materials. Graham passed away in 1991.

Take a peek inside the world of rock. As one of the keepers of these historical gems, read what Wolfgang’s Vault archivist Katherine York (KY) shares with SAA about music, archives, and more.

SAA: Describe a typical day.

KY: Just as in concert promotion, everyone wears a number of hats here at Wolfgang’s Vault. In my case, I oversee customer service and fulfillment, licensing, archival tours, and photography inventory management.

I create and bring to market new “retro” products created from our copyrighted materials, design roving exhibits from the collection, and develop content that gives historical perspective to our website and memorabilia presented within it.

SAA: What kinds of questions do you field from customers?

KY: Customers are often searching to acquire souvenirs of their past—items that they can now acquire that remind them of seminal life moments—and we help them in that search. Folks ask questions about provenance and printing indicators. As an example, once Bill Graham and other rock promoters realized that the posters advertising shows at their clubs were as popular for their inherent artistic quality as for their advertising properties, additional printings had to be made in order to market shows whose posters had already been torn down by the collector. Later versions of the posters were sometimes printed for hippie poster shops or to satisfy the poster artist with a changing artistic vision. Most poster printings have very slight variations such as paper stock and size, small notation markings on the poster, or different ink colors.

SAA: How are your collections unique?

KY: Every item in Wolfgang’s Vault is a documented original, unless otherwise noted. We have acquired each item from its original artist, the production company that staged the concert, the photographer who took the photograph, or the performer who played the music. In some cases, we have purchased from the secondary market



The first printing known as “The Flying Eyeball.” Jimi Hendrix, John Mayall and Albert King at the Fillmore Auditorium and Winterland, February 1–4, 1968. Poster artist: Rick Griffin.



Jackie Dooley Elected 2011-2012 SAA Vice President



“More than 40 pages of strategic priorities documentation testify to the extraordinary level of energy with which the SAA Council is responding to countless such needs and events.”

“The daily newspapers regularly inform us of political and societal issues on which SAA should (and does) speak truth to power,” Dooley says. “Governments and other institutions experience records-based crises that SAA can use to both support the archivists who are directly affected and offer wise counsel, or perhaps a civil tongue lashing, to organizational leaders who perpetrate poor practice.”

Dooley is eager to join the current leadership. “The preamble to the statement of core values includes this: ‘Since ancient times, archives have afforded a fundamental power to those who control them.’ They must therefore be controlled wisely and capably. Perhaps that’s our most important message. Let’s be sure we deliver it: individually and collectively, internally and externally, clearly and widely.”

Jackie Dooley, program officer, OCLC Research, was elected SAA Vice President/President-Elect for 2011-2012. She begins her one-year term this August following *ARCHIVES 360*°, SAA’s 75th Annual Meeting and Anniversary Celebration and will serve as president in 2012-2013. Current Vice President Gregor Trinkaus-Randall, Massachusetts Board of Library Commissioners, assumes the 2011-2012 presidency in August.

An SAA member since 1987, Dooley looks to the “Core Values of Archivists” to carry out the Society’s vision. The core values keep SAA’s course of action aligned by focusing on the strategic priorities of technology, diversity, and advocacy.

Baxter, Kaplan, and Landis Join SAA Council

Elected to the Council for three-year terms (2011-2014) are Terry Baxter (Multnomah County Records Program), Beth Kaplan (University of Minnesota), and Bill Landis (University of North Carolina, Chapel Hill). Read excerpts of what the newly elected three have to say (from their candidate statements) about how they will work with SAA groups and members to move forward the three strategic priorities: technology, diversity, and advocacy/public awareness.



“At its core, diversity is about removing barriers to participation so that all feel welcome and valued.”

professional groups. SAA is already implementing some of these technologies, but could do even more and sooner.”

Terry Baxter

“While all of the desired outcomes related to technology are important, I’m especially interested in working on the third initiative, especially as it relates to collaboration. SAA should value every member’s contributions. Technology can expand member opportunities—from online training to virtual conferences to remote workgroups—to participate in the work and governance of the Society. These are high ‘bang for buck’ technologies. They allow greater member participation and can also be used to work with other groups, like regional archival associations or related

Beth Kaplan

“What can Council members do to support and maintain the momentum, to enhance and encourage work already underway or envisioned? Council isn’t the only means to achieve this, but its members can certainly play a key role in facilitating what seems to me an eminently doable priority: an increased focus on engagement with two key populations within SAA. Those are emerging leaders, especially those newly ensconced in leadership roles with SAA Sections and Roundtables; and long-time members, including many Fellows who have contributed substantially to the organization in the past but are falling away as their priorities change and as SAA (quite rightly) works to attract new members and to meet the needs of new professionals.”



“We must re-focus efforts to engage the ‘lapsed’ leaders, a great, under-tapped resource, who are critical to our future as an organization.”



Bill Landis

“As a member of Council, I would work to expand communication efforts with and among SAA groups concerning ways to highlight and advance these strategic initiatives. As an association and as individual members we need as rich a dialog as possible to keep our

focus on these issues fresh, relevant, and evolving. The governance and management infrastructure of SAA must continue to explore ways of leveraging the association’s components and peer groups in order to build on past momentum and creativity. In order to be effective, this cannot be simply a top down effort, but Council is in an ideal position to engage leaders and members of SAA Sections and Roundtables about ways of advancing these strategic goals

2011 ELECTION RESULTS

that will resonate and challenge. Efforts can be small or large, but keeping the conversation going on many fronts and encouraging novel approaches is a role that members of Council are uniquely positioned to play.”

2006–2011 VOTER PARTICIPATION

Year	Eligible Voters	Ballots Cast	Percentage of Voters
2011	5,618	1,472	26.2%
2010	5,157	1,279	24.8%
2009	4,932	1,062	21%
2008	4,437	997	22.5%
2007	4,088	1,017	24.9%
2006	3,677	1,077	29.3%

SAA Nominating Committee Welcomes Cuervo, Kim, and Shepherd

The 2011–2012 Nominating Committee will comprise Adriana Cuervo (University of Illinois at Urbana-Champaign), Rebekah Kim (Gay, Lesbian, Bisexual, Transgender Historical Society), Kelcy Shepherd (Amherst College), and two third-year Council members selected by the Council at its May 2011 meeting. Read the Nominating Committee members’ views on what it means to be an SAA leader in the 21st century (excerpts from their candidate statements).



Adriana Cuervo

“The next generation of SAA leaders must recognize and be able to further develop SAA’s strategic initiatives most importantly, our commitment to developing a diverse workforce, strengthening our advocacy/public awareness initiatives, and adapting our professional knowledge and practice to meet the needs imposed by technological innovation. The slate of nominees for the offices of Vice President, Treasurer, Council, and Nominating Committee should reflect the diverse talents of the Society’s membership and as such, this next slate of candidates should be put forward in consultation with the membership, as stipulated in the bylaws, via a highly consultative and collaborative process.”

“The next generation of leaders must be compassionate, equanimous, and assertive professionals who are prepared to advocate for the important role that archives play in all aspects of American life.”



Rebekah Kim

“More advocates are needed for our profession to promote the importance of archives and the roles of archivists. As archivists we do a lot and the public should be aware of the results of our efforts. Whether it’s helping someone research family history, teaching students how to work with primary documents, or assisting documentary filmmakers locate materials. Hopefully this awareness will create greater support from the larger public. An SAA leader should be committed to diversity, not just sociocultural factors but also professional and geographic factors, with the result being SAA becomes

representative of society as a whole. It’s my hope that those who are chosen to lead SAA will be understanding and supportive of the wide variety of needs of its members.”



Kelcy Shepherd

“Being an SAA leader in the 21st century means being proactive rather than reactive during a period of increasingly rapid change. Technological, social, and political changes have a tremendous impact on our profession. We need leaders who can identify the

opportunities presented by this transformation and capitalize on the potential for archivists to play a vital role in the management and preservation of digital information. It will be critical for SAA’s leaders to stay current with developments in our own profession and those that are related, particularly other disciplines and professions that are contributing to advancements in digital curation and preservation. Given the abundance of digital content being created, our archival perspective, expertise, and long-standing principles are essential now more than ever. Our leaders will be those who can not only navigate the changing landscape, but map our way forward.”

Nominate Prospective Candidates for 2012 Election

Take this opportunity to suggest prospective candidates for the 2012 SAA election. Please provide name, institutional affiliation, and why you think this person should be considered. All submissions are anonymous and confidential via www2.archivists.org/news/2011/nominate-prospective-candidates-for-2012-election.



FROM THE ARCHIVIST OF THE UNITED STATES

David S. Ferriero

National Archives and Records Administration
david.ferriero@nara.gov

National Archives' ERA Poised for Full Operation

I am pleased to report that this year marks an important transition for the Electronic Records Archives (ERA).

This is the last year of system development and the first year of widespread federal agency use of ERA to conduct records management business with NARA and to arrange for accession of permanent electronic records.

Starting in September 2011, ERA will be in a purely operational mode as we continue to expand the number of agency users until all agencies have adopted ERA by December 2012.

NARA started the ERA project to allow us to accession, preserve, and search the increasing volumes of electronic records that we knew were coming.

Because of the successful deployment of the earlier parts of the system, we are now actively managing around 100 TB of permanently valuable federal, presidential, and congressional records in the system, something that would have been nearly impossible for us to do with our legacy systems.

Right now, the majority of electronic records in ERA are presidential records from the George W. Bush White House. This important collection includes more than 200 million e-mail messages and more than 3 million digital photographs, as well as more than 30 million additional electronic records in other formats.

This year, as we bring more federal agency users on board, we expect to see a significant increase in the number of federal records in ERA. For example, we expect to receive and

preserve the first transfers of records of U.S. involvement in Iraq and Afghanistan this year.

We are also receiving the electronic records of the 2010 Census, a perfect example of our need for ERA. Since Census records cannot be made available to the public for 72 years, ERA must preserve them in a way that ensures NARA can deliver authentic records in an accessible format to family historians and other researchers in 2082.

NARA started the ERA project to allow us to accession, preserve, and search the increasing volumes of electronic records that we knew were coming.

The ERA Program is on schedule to meet our remaining development goals by the end of September 2011.

That said, the schedule is tight and success is dependent on consistent release of funding from Congress. The remaining development work refines our ability to support Federal agency records management, adding the capability to securely protect national security classified and other restricted records, and it will support our ability to respond to Freedom of Information Act requests on the George W. Bush records by allowing us to create redacted versions of partially releasable records.

Development also includes the infrastructure to support format migrations and

further refinements of the Online Public Access system. All told, the total costs of the ERA program through the end of this year are expected to be around \$457 million.

Some of you might have seen a recent report by the Government Accountability Office that estimated the total costs of the ERA program to be between \$1.2 billion and \$1.4 billion through 2017. The GAO estimate assumed development would continue through 2017, when in fact this is the last year.

And although we are already beginning to think about where to take ERA next, the austere and uncertain fiscal climate means we're not sure when we can undertake further development. Nevertheless, the investment we've made has allowed NARA to take a leap forward and become an archives for the 21st century.

Many valuable records of the U.S. government would be at risk today without ERA. If we had only our previous systems, NARA would have been inundated with today's volume of electronic records, unable to search for records within our collections, and unable to make these records available to the public online. Many records that guarantee citizen rights, document actions by the government, and tell the nation's story could have been lost. Now, because of ERA, we are confident that we can accession and preserve them.

An essential part of NARA's mission in this new digital age is to collect, preserve, and make accessible the permanent electronic records of our government. ERA is crucial to fulfilling that mission. And now, ERA is no longer just an idea, but a reality. ■

I FOUND IT IN THE ARCHIVES

National Contest Begins for "I Found It In The Archives!"

Thank you to all the SAA members who joined in our common advocacy effort by participating in the *I Found It In The Archives!* campaign that was introduced during American Archives Month last October. And congratulations to the local contestants. Five essays and one video are being put forward for the national competition:

- Atlanta University Center, Woodruff Library (one video entry and one essay entry)
- East Texas Research Center, Stephen F. Austin State University (one essay entry)
- Emory University, Manuscript, Archives, and Rare Book Library (one essay entry)
- Ohio Historical Society (one essay entry)

- University of North Carolina at Chapel Hill, Wilson Library (one essay entry)

Members held *I Found It In The Archives!* contests in the fall and winter as part of the campaign. The local contests involved reaching out to individuals who have found their records, families, heritage, and treasures through your collections. Contestants shared their stories of discovery with participating SAA members, who then submitted their local entries for our national competition.

Thank you to the panel of judges, Chair Peter Gottlieb (Wisconsin), Terry Baxter (Multnomah County Records Program), Jelain Chubb (Texas State Library and Archives), Rachel Dwyer (Simmons College), and Harrison Inefuku (University of British Columbia), for reviewing the six entries to determine which should be included in the contest. The judges decided to put forward all the entries received at SAA by the deadline.

The next step is up to you—and all of us! The *I Found It!* campaign is less about the national vote per se and more about using social media to spread the word about the contest—and, in the process, exposing as many people as possible to the wonderful

stories of discovery that our contestants are telling.

Please visit the SAA website today (www.archivists.org), click on the *I Found It!* graphic, and cast your vote. The winner of the national competition will be announced in August 2011 during SAA's 75th Anniversary celebration in Chicago.

* * *

The goal of *I Found It In The Archives!* is, of course, public awareness, and building a greater understanding of who archivists are and what archivists do. A second campaign will be launched next October as part of American Archives Month. More details to come.

WANTED Archival Outlook Content

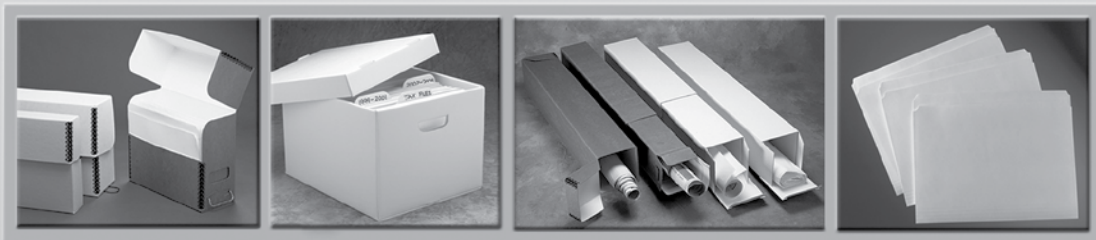
Has your repository successfully implemented a new practice? Did you take part in an interesting project? Or perhaps you'd like to get the word out about a program you participated in. We'd like to hear from you! Send your content ideas to Jenny Schooley, jschooley@archivists.org.



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OCLC Research Survey Results

Wealth of Data for Special Collections and Archives in Academic and Research Libraries

Jackie Dooley, OCLC Research

Although archival collections are growing dramatically and their use has increased across the board, half of collections lack online metadata and many backlogs continue to grow. Meanwhile, staffing is not increasing (except in digital/technology areas) and 75 percent of institutions have had their budgets cut recently, some by more than 20 percent. The current tough economy renders business as usual impossible.

These are among the results of an OCLC Research survey conducted in 2009 that explored a wide array of issues pertaining to special collections and archives within research libraries. The results are detailed in the October 2010 report, "Taking Our Pulse: The OCLC Research Survey of Special Collections and Archives" (www.oclc.org/research/publications/library/2010/2010-11.pdf).

The work builds on a similar survey conducted by the Association of Research Libraries in 1998 that catalyzed the library

community by spawning high-profile activities to "expose hidden collections." OCLC expanded the survey population to encompass five membership organizations: ARL (124 members), the Canadian Association of Research Libraries (31), the Independent Research Libraries Association (19), the Oberlin group of liberal arts college libraries (80), and the RLG Partnership (85 members in the United States and Canada).

Recommendations for Action

The most commonly cited "challenging issues" were space, digitization, and born-digital management, according to the survey. The results listed below are the ones most relevant to college and university archives and manuscript repositories. More importantly, related recommendations for local and community action are included.

1. Across the ARL libraries, the mean size of archival holdings has grown by 50

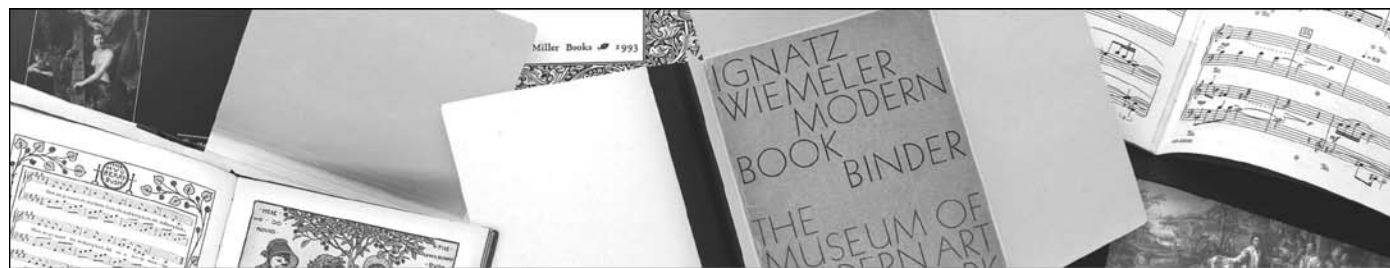
percent since 1998. Audiovisual formats grew by 300–400 percent and are in a preservation state of crisis.

Recommendation: Take collective action to establish shared facilities for cost-effective preservation of audiovisual materials.

2. Use of all types of materials, by all types of users, is up, and 90 percent of respondents permit access to materials in backlogs. Such approvals may, however, be very selective.

Recommendation: Develop and liberally implement exemplary policies to facilitate rather than inhibit access to rare and unique materials.

3. Seventy-five percent of respondents are using simplified archival processing techniques such as MPLP at least some of the time, yet 40 percent of archival backlogs have increased. (The good news is that about half have decreased.)



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Recommendation: Compile, disseminate, and adopt a slate of replicable, sustainable methodologies for cataloging and processing to facilitate exposure of materials that remain hidden and stop the growth of backlogs.

4. Relative to the 1998 ARL data, significant progress has been made in the percentage of collections that have a finding aid online (up from 16 percent to 44 percent), while another 30 percent have an existing finding aid lurking offline.

Recommendation: Convert legacy finding aids using affordable methodologies to enable Internet access. Resist the urge to upgrade or expand the data. Develop tools to facilitate conversion from local databases.

5. Large-scale digitization (i.e., digitization of entire collections using efficient techniques to enable production at scale) is important if we are to make substantial bodies of analog material available digitally.

Recommendation: Develop models for large-scale digitization of special collections, including methodologies for selection of appropriate collections, security, safe handling, sustainable metadata creation, and ambitious productivity levels.

6. On the born-digital front, far less progress appears to have been made in archives within the library context than is the case across the governmental and corporate sectors. The survey data suggest that many institutions are effectively frozen by not knowing how to start. The published literature is vast and complex, and thus can be intimidating.

Recommendation: Define a reasonable set of basic steps for initiating an institutional program for responsibly managing born-digital archival materials.

7. Although archivists generally understand the scope of born-digital “archival materials,” many academic library administrators understandably do not. Some see born-digital as entirely the purview of special collections departments; others take the polar opposite view.

Recommendation: Define the characteristics of born-digital materials that warrant management as “special collections.”

8. We’re unlikely to get the necessary support and resources for born-digital preservation unless we clearly state how particular materials will be used, by whom, and to what end. We also must start developing a sense of costs.

Recommendation: Develop use cases and cost models for selection, management, and preservation of born-digital archival materials.

Here’s How You Can Help

To begin to address some of these pressing needs, OCLC would like to foster community discussion of the survey results, particularly the recommendations for action. One of the ways to do this is to initiate spirited discussion on the listservs of SAA Sections and Roundtables. Please contact Jackie Dooley (dooley@oclc.org) for more information. ■

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Comma Focuses on Architectural Records

The recent issue of *Comma*, the International Journal on Archives (Volume 2009:1), focuses on architectural records. Articles cover principles and new technologies of arrangement and description of architectural records; architectural records in university archives; and tools for describing, cataloging, and enhancing access to architectural records. Look for a volume on sports archives in late 2011. Visit www.ica.org/1907/comma/international-journal-on-archives.html.



MARBL Wins Save America's Treasures Grant

A Save America's Treasures Grant was awarded to the Manuscript, Archives, and Rare Book Library (MARBL) at the Emory Libraries. The grant was presented for the conservation of African American scrapbooks and the creation of digital surrogates to enhance access to historical materials—scrapbooks of artists, writers, students, vaudeville performers, preachers, and former slaves. The grant is awarded through the Department of Interior and the National Park Service, in collaboration with the National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), and the Institute of Museum and Library Services (IMLS).

1810 Document Spurs Louisiana Celebration

The late New Yorker Leila Lee Roberts couldn't have predicted the role she would play in Louisiana's history. Roberts donated the Constitution of the Republic of West Florida, which dates back to September 1810, to the Louisiana State Archives in 1998. Her great-grandfather was Fulwar Skipwith, the first and only president of the Republic of West Florida. Since the constitution surfaced, it has provided a spark for community undertakings. Most recently, a celebration took place on March 19, 2011, with a time capsule with the findings of the Bicentennial Commission and items from the State Archives.



A painting by David Norwood depicts the rebellion of the Republic of West Florida in 1810. Courtesy of the Louisiana State Archives.

New York State Archives Builds Path

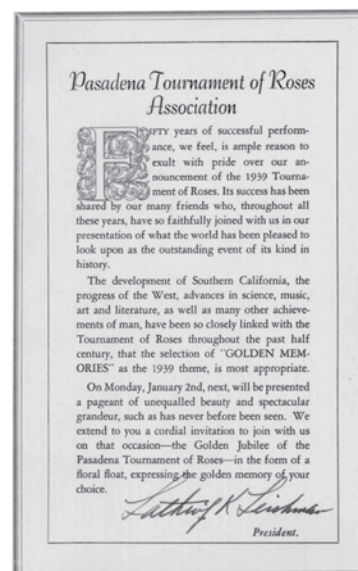
The New York State Archives created two tools called "pathfinders" to help genealogists and researchers locate naturalization and probate records created throughout New York from the colonial period to the present. Visit www.archives.nysed.gov/a/research/res_tools_pathfinders.shtml.

Collier Collection Acquires Automotive Author's Archives

The Collier Collection obtained the Ludvigsen Library—the repository of the automotive library of author, researcher, and historian of the motorcar, Karl Ludvigsen. Ludvigsen's photographic collection, files, research, library books, and periodicals will become part of the Revs Institute research resources. Visit www.revsinstitute.org.

Water District Tells Southern California History

Eighty years of the history of Southern California is now digitized by the Metropolitan Water District of Southern California. Covering the period 1928-2010, the records show the agency's authorization by the state legislature, evidence of the real estate and oil boom years of the late '20s and early '30s, and more. The project involved 17 metropolitan staffers over five years and several consulting firms. Visit www.mwdh2o.com.



The Metropolitan Water District of Southern California participated in the 1939 Rose Bowl Parade as documented in the Board Meeting Minutes for July 15, 1938.

University Unveils Low-Cost Digitization Model

The University of Alabama Libraries completed a grant project that demonstrates a model of low-cost digitization and Web delivery of manuscript materials. Funded by the National Historical Publications and Records Commission, the project digitized a manuscript collection related to the emancipation of slaves: the Septimus D. Cabaniss Papers. Visit www.lib.ua.edu/libraries/hoole/cabaniss.

Digital Library Federation Affiliates with CenterNet

The Council on Library and Information Resources' Digital Library Federation program announced its alliance with centerNet, an international network of digital humanities centers formed to benefit the digital humanities and allied fields. The collaboration will focus on areas in which digital libraries and digital humanities converge. Visit www.diglib.org.



Walk like an Egyptian. Ptah was the chief god of the ancient Egyptian city of Memphis and patron of skilled craftsmen and architects. So it wasn't a stretch for the University of Texas School of Architecture to adopt Ptah as its patron. The god is often represented at school events and activities, like the student in this photo dressed as Ptah at a "Wind Up" party, circa 1930. *Courtesy of University of Texas School of Architecture Collection, Alexander Architectural Archive, University of Texas at Austin.*



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Treasure Trove

SAA Opens Access to Publications Through HathiTrust

Paul Conway, University of Michigan

In a happy example of the power of unanticipated consequences, the HathiTrust Digital Library has released a gateway to publications from the out-of-print catalog of the Society of American Archivists. The publications were digitized by Google in its various large-scale conversion partnerships with research universities. SAA authorized HathiTrust to release the publications under a Creative Commons license, making them freely and openly accessible in digital form.

About the HathiTrust

The HathiTrust Digital Library is a digital preservation repository launched in October 2008 by a group of U.S. research universities, including the Committee on Institutional Cooperation (the Big Ten universities and the University of Chicago) and the University of California system. HathiTrust is administered at the University of Michigan, but is supported by base funding from all 52 of its institutional partners. As of April 2011, HathiTrust consists only of digitized content: 8.4 million digitized books and serial volumes ingested from multiple digitization sources, primarily Google's ongoing investment to digitize substantial portions of the bound collections housed in research libraries. HathiTrust also holds significant digitized book collections from the Internet Archive and growing collections of books digitized directly by member institutions. The HathiTrust gateway is available at <http://babel.hathitrust.org/cgi/mb?a=listis;c=1406499934>.

The newly opened SAA publications are derived largely from the vast holdings of the libraries at the University of Michigan and the University of Wisconsin. Approximately 26 percent of the volumes in HathiTrust (2.2 million) are currently available for full view because they are in the public domain. Full view includes page images of each volume plus searchable full text

of the entire contents. HathiTrust has established policies and procedures that enable the holders of copyrighted volumes to release their materials for full view and also to manage reproduction and use rights. The SAA Publications Board recommended applying a Creative Commons "Attribution Non-commercial Share-alike 3.0" license to its digitized publications in HathiTrust. This license lets others remix, tweak, and build upon SAA's work non-commercially, as long as they credit SAA and license their new creations under the identical terms.

What SAA Titles Are Available?

SAA has granted full-view permission for 82 out-of-print publications. The oldest item is August Robert Sueflow's *A Preliminary Guide to Church Record Repositories* (1969). Highlights among the released publications include the original SAA Fundamental Series, important SAA planning reports (e.g., *Planning for the Archival Profession* 1986, *Image of Archivists* 1984, and *Evaluation of Archival Institutions* 1982), and Steve Hensen's *Archives, Personal Papers, and Manuscripts* (1989). Also available now are three glossaries of archival terms spanning a 30-year period (Evans 1973; Bellardo 1992; Pearce-Moses 2005). A 1996 reprint of T. R. Schellenberg's archival classic *Modern Archives: Principles and Techniques* is also included in the release.

Beyond individual publications, the material available in HathiTrust includes a full run of the *SAA Newsletter* from 1979 to 1998 and a two-volume compilation index for the first 30 volumes of *American Archivist*. Volumes 1 through 62 (1938 to 1999) of the journal itself are fully viewable through the HathiTrust interface.

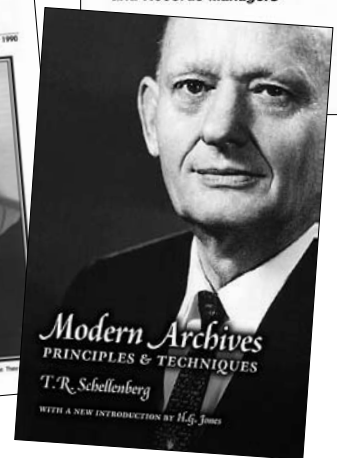
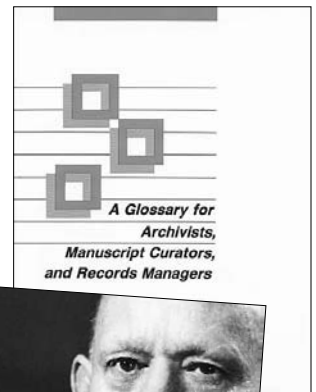
SAA has granted full-view permission for 82 out-of-print publications.

Searching for Content on the Site

HathiTrust is first and foremost a digital preservation repository, so search and discovery services are not yet as well-refined as we have come to expect in large-scale digital libraries. It is best to search for a specific publication by name or author rather than take a broader keyword strategy. Once you find an item, however, it is easy to bookmark it or cut a permanent URL into a document. The full text of each SAA publication in HathiTrust is searchable. For example, keyword searching Frank Evans' difficult to use *Modern Archives and Manuscripts: A Select Bibliography* (1975) is now an easy and effective way to discover foundational archival literature. The permanent link for this item is <http://hdl.handle.net/2027/mdp.39015026924822>.

In addition, the full list of SAA publications in HathiTrust will be available soon through the SAA website in the Publications page.

This fortuitous convergence of long-standing library acquisition processes, large-scale book digitization, and commitments to long-term preservation has materially improved access to an important body of archives literature. In the case of SAA's publications, the real message is that enlightened intellectual property policy by both publisher (SAA) and distributor (HathiTrust) of out-of-print publications is the glue that binds digital preservation and online access. ■



Dealing with the Digital Deluge

New “Digital Archives Specialist” Certificate Program

Jamie Roth, John F. Kennedy Presidential Library and Museum and SAA Education Committee

Last century’s paper chase has morphed into a new media marathon. From e-mail to listservs, PDFs to digital images, websites to Twitter feeds—digital media is rampant. And archivists need to deal with it.

SAA’s new Digital Archives Specialist (DAS) Certificate program is designed specifically to assist archivists in dealing with the digital deluge on a number of levels. Developed by SAA’s Digital Archives Continuing Education Task Force (DACE) with input from the Education Committee, Sections, and Roundtables, the goal of the program is to create a national community of archivists who are better educated to manage the demands of born-digital records.

Program Goals

The DAS curriculum is structured in tiers of study that allow program participants to choose courses based on their specific knowledge, training, and needs. The different tiers will ensure that program participants are aware of and adopt relevant standards and practices for appraising, capturing, preserving, and providing access to electronic records. After students finish the required coursework and pass tests, they will earn a DAS Certificate from SAA.

The digital archives education program fills a niche for archivists and should also appeal to a diverse audience. It takes into account the librarian who needs digital management training, the managers and administrators who oversee digital programs, IT professionals who need to understand archival concepts and concerns, and lawyers who deal with legal issues associated with digital and electronic records.

In an effort to address the diverse needs of these audiences, the DACE team developed “tiers and tracks of study” and created a “course tree” to show how workshops flow together and develop into a structured curriculum. Before developing this structure, the DACE team identified gaps in SAA’s current continuing education curriculum and outlined complementary offerings. Current course offerings have

been integrated into the curriculum (with some suggested changes) and many more courses will be offered. One of the guiding principles was that “electronic records training should be integrated into the work of archives rather than treated as something separate from or in addition to that work.”

Course Offerings

The offerings in the course tree build up to a definable Digital Archives Specialist Certificate through tiers of study in the curriculum. This framework allows participants to choose courses that meet their needs—and to assess their needs against the general goals of different tiers. The tiers include:

1. *Foundational courses* focusing on the essential skills that archivists need to manage digital archives. The emphasis is primarily, but not exclusively, on the needs of practitioners. These courses present information that an archivist could implement within a year of completion.
2. *Tactical and Strategic courses* focusing on the skills that archivists need to make significant changes in their organizations so that they can develop a digital archives and begin managing electronic records. The emphasis is primarily, but not exclusively, on the needs of managers. These courses present information that an archivist could implement within the next five years.
3. *Tools and Services courses* focusing on specific tools and services that archivists need to use for their work with digital archives. These are practical courses focused on specific software products and other tools. The emphasis is primarily, but not exclusively, on the needs of practitioners. These courses present information that an archivist could implement immediately.
4. *Transformational courses* focusing on the skills archivists need to change their working life dramatically and transform

their institutions into full-fledged digital archives. The emphasis is primarily, but not exclusively, on the needs of administrators. These courses present information that could be implemented within 10 years.

Earning a DAS Certificate

The Digital Archives Specialist curriculum will require students who are working toward a DAS Certificate to pass a test after each course and one comprehensive test at the completion of required coursework. Those pursuing the DAS Certificate must take a minimum number of the foundational courses, tactical courses, tools and services courses, and transformational courses.

The entire curriculum is designed to be completed in an 18-month period. SAA plans to begin offering courses later this year. To chart your own course for becoming a Digital Archives Specialist, see www.archivists.org/education/DAS. ■



FACT:

In the summer of 1974, first SAA Executive Director Ann Morgan Campbell and Judith Koucky (former secretary) drove a rented truck full of SAA records and office equipment from Ann Arbor, Michigan, to Chicago Headquarters. This marked the end of the Society’s reliance on all-voluntary leadership.

New Campus Case Study on Web Preservation

"On the Development of the University of Michigan Web Archives: Archival Principles and Strategies" is the newest Campus Case Study prepared by Michael Shallcross, assistant archivist in the University Archives and Record Program at the Bentley Historical Library, University of Michigan. The University Archives and Records Program initiated a large-scale website preservation project as part of a broader effort to proactively capture and maintain select electronic records of the University of Michigan. Learn about the project's outcomes. Check out Shallcross' report at www2.archivists.org/sites/all/files/FinalCase13.pdf. Campus Case Studies are reports by university archivists on working solutions for born-digital records.



What Did You Do on MayDay?

From the simplest acts to the grandest gestures, what did you do to help "save our archives" on MayDay? The grassroots effort on May 1 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. The Heritage Health Index, released in 2005 soon after hurricanes Katrina, Rita, and Wilma struck the Gulf Coast, reported that few institutions had disaster plans and for those that do, the plan is often out of date. Protecting our collections is one of our fundamental responsibilities as archivists. Share your story today! E-mail jschooley@archivists.org.

SAA Honored with Hermes Award

SAA is delighted to announce that *Archival Outlook* received a 2011 Hermes Creative Platinum Award for Best Design/Publication Overall. Hermes Creative Awards is an international competition for professionals involved in the concept, writing, and design of materials and programs. The competition netted more than 4,400 entries from throughout the United States and several countries, with 15 percent winning the Platinum Award. SAA also won a Hermes Creative Gold Award for Best Catalog for its 2010/2011 Book-A-Month mini publications catalog. The awards are administered and judged by the Association of Marketing and Communication Professionals.



Attention Gmail Users

SAA is aware that members with Gmail addresses may not be receiving all e-mail communications from SAA Headquarters. Messages are being incorrectly marked as spam. To prevent these e-mails from filtering into your spam, visit <http://mail.google.com/support/bin/answer.py?answer=99927> and follow the steps to enter "@archivists.org" as not being marked as spam in the future.

Hurray for Our Marathoners!

Ready to run on April 18 were two SAA faces. Treasurer, Aimee Felker, University of California, Los Angeles, finished in a time of 6:49.21. Also toeing the line in Hopkinton was Jenny Schooley, SAA editorial and production assistant, who finished in a time of 3:21.35.

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Putting a name to a face is often helpful, and now SAA members can do just that. This department spotlights one member at a time with the goal of helping all members get to know each other.

Richard Roberts

Richard Roberts is director of records and archives for the City of Hollywood, Florida.

SAA: How did you know you wanted to work in the archives profession?

RR: As long as I can remember I've always had an abiding love for history. I think I was about 13 when my family visited Washington, D.C., for the first time and I had my first experience with an archives. I remember standing in line for what seemed like an eternity until I had the opportunity to see the actual Declaration of Independence and the Constitution. The setting, with its dim lights and marble floors, was almost religious for me. But getting to have a hands-on relationship with history didn't occur to me until late in college. The State of Florida was constructing a big, beautiful building in Tallahassee to house the State Archives and was looking to expand its archives program. Shortly after graduation I was lucky enough to be one of

those "you'll-never-get-a-job-with-a-history-major" history majors to be hired in the first wave of expansion in 1976. The drawback was that we had to move and reshelve thousands of boxes to their new home—my initial reaction was wondering what in the world had I gotten myself into. As I advanced in the profession, however, and had the privilege of working with some incredible colleagues and historical collections, I knew I had found what I wanted in a career.

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

RR: One of my favorite projects earlier in my career was an unusual research effort to reunite a tombstone with a long-deceased Confederate soldier from Tampa. A Michigan man digging in his garden uncovered an old tombstone inscribed with the soldier's name, date of death, and unit in which he served. As luck would have it, the soldier drew a Confederate pension from the state as did



his widow in later years. Records indicated that she died in Jacksonville. Searching the local newspaper I found the widow's obituary listing her surviving daughters, both of whom were still living in Jacksonville. With the assistance of the United Daughters of the Confederacy (UDC), arrangements were made to return the stone to Florida. A Michigan-based Union reenactment unit brought the stone to a festival in Tennessee where "under a flag of truce" the headstone was presented to a Florida unit. The UDC then arranged a ceremony during which the stone was erected alongside his widow's. How the stone ended up buried in a Michigan garden remains a mystery. ■

KUDOS



Jim Burant retired from Library and Archives Canada in April 2011, after 35 years of service. He started in 1976 at the then Public Archives of Canada as a reference archivist. Through the years he has served as collections manager, chief of Art Acquisition, manager of Art and Photo Acquisition, and most recently, senior archivist, Art and Photography Archives. Burant is a member of the Association of Canadian Archivists (where he has presented or chaired sessions at 24 conferences), the Archives Association of Ontario (where he served as president in 1992–1993), and SAA (where he has chaired the Visual Materials Section and presented papers at several annual meetings). He has also spoken at other archives conferences in the United States, as well as Great Britain, Australia, and New Zealand.



Larry Hackman will deliver a keynote address to the Archives and Records Association (ARA) of Great Britain and Ireland at the 2011 Annual Meeting in Edinburgh, August 30 to September 2. The title of his address, "Love Is Not Enough: Advocacy, Influence and the Development of Archives," will draw on his lead chapter in *Many Happy Returns: Advocacy and the Development of Archives* (SAA 2011). Advocacy is the theme of the ARA's annual meeting.

IN MEMORIAM



Cynthia A. Barnes, 53, of Charlotte, North Carolina, passed away unexpectedly at her home on September 16, 2010. She earned her bachelor's degree

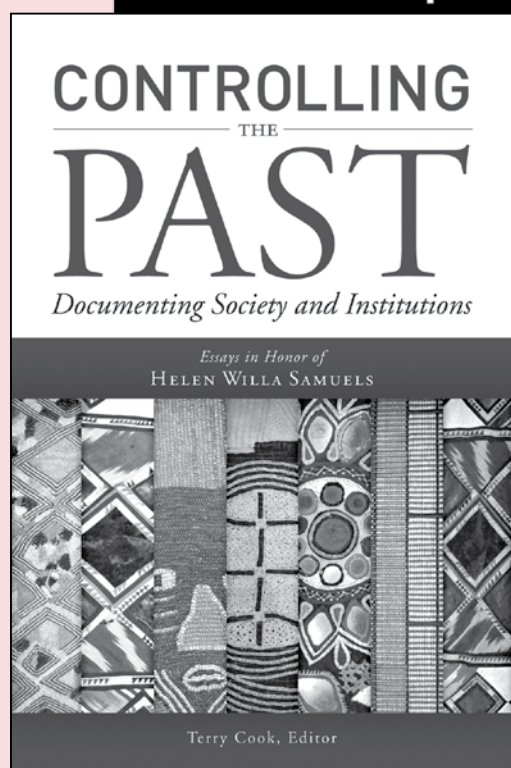
from Fort Hays State and a master's degree from Loyola University in New Orleans. She lived in several locations throughout the Midwest and Southwest, where she raised her four children and always took an active role in service organizations, including the Girl Scouts and religious education. She spent the last 10 years working as the archivist at the Catholic Diocese of Charlotte. *Charlotte Observer* (September 18, 2010).



Take Two!

Director

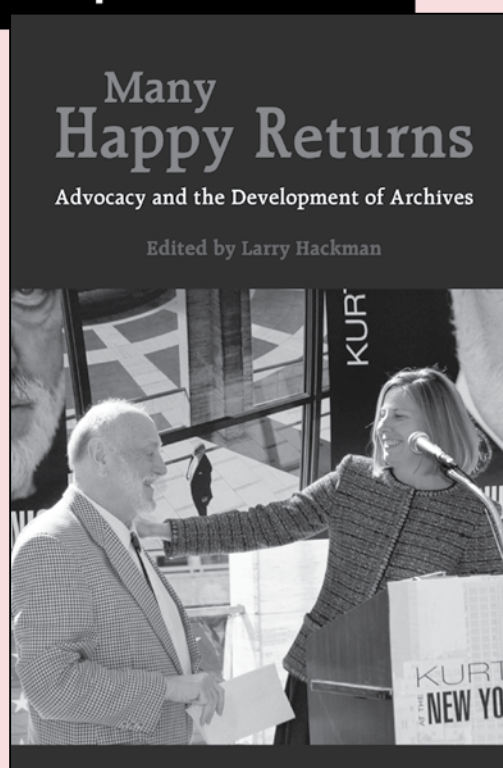
SAA



Controlling the Past **Documenting Society and Institutions—** **Essays in Honor of Helen Willa Samuels** *Terry Cook, Editor*

Twenty archivists explore the contexts in which the appraisal of potential archival sources takes place, while others examine the nature, influences, and ethics of archivists and their roles in appraising records, documenting society and its institutions, and describing records with digital tools.

Society of American Archivists (2011)
442 pp., Soft Cover; Product Code: BOOKSAA-0572
SAA Member Price \$39.95 (List \$56)



Many Happy Returns **Advocacy and the Development of Archives** *Edited by Larry Hackman*

Twenty-three archivists and allied professionals provide sound advice and teach you how to advocate effectively for your archives. Includes 13 case studies that address a variety of advocacy methods. Concludes with essays on advocacy and archival education, the use of new technologies to build support for archives, and advocacy at the federal level.

Society of American Archivists (2011)
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SAA Member Price \$39.95 (List \$56)



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Wikified

continued from page 3

understand the degree of sharing (or over-sharing) that is now the norm.

- **Redundant technology.** Enthusiasm for the principles of open government did not necessarily translate into enthusiasm for new modes of communication. When the old modes are still perceived as sufficient (e-mail, phone calls, visiting different departments), new ones can seem superfluous, onerous, or too time-consuming. Showing an item of interest to a colleague is more likely than scanning it, logging into the wiki, and posting it for everyone.
- **Direction is important.** The LBJ wiki works best for social media when it is in a question-and-answer format, rather than free-form blank space. Posts such as “What should we do for St. Patrick’s Day?” or “Local PBS station is airing a documentary tonight using our footage!” both sparked conversations and generated social media posts. The most fruitful sharing of information has been the “Object of the Day” series—photos and descriptions of objects in the museum inventory, which are re-posted to Facebook.
- **The social aspect is crucial.** As the wiki evolved, the education staff added a popular section called “The Watercooler,”

Using social media as a means of sharing work and holdings seemed an ideal way to be more transparent.



To date, the most popular “Object of the Day” is the electric toothbrush that LBJ gave away to some friends and supporters during the presidency, 1973.

which is a space for internal informal announcements (“Cookies in the break room!”). By far the most successful wiki element is staff bingo. The bingo squares range from “Rides a bike to work” to “Can name the patron saint

of librarians,” and the first person whose squares reach across, down, or diagonally wins the game.

Perhaps it’s not surprising that the wiki is more successful as a way to *do work* than as a way to *document work*. If the wiki continues to make inroads into work processes, it could function as a teaching tool for new staff members as well as a support for social media. The hope is that internal transparency through the wiki, together with external transparency through social media, will be steps on the road to becoming an organization that is truly “open.” ■



Harry Middleton and Sherwin Markman: This photo became an on-the-fly Facebook post, taken and posted by an alert staff member who spotted the two former Johnson administration aides in conversation at the library.

Archives on Trial

continued from page 6

from within and external to the location where human rights abuses took place, act as crucial evidences. He noted the positive roles played by archivists in preserving the reliability and authenticity of records that have been harnessed in criminal trials across the globe, from France to Guatemala to Latvia to Chad to Peru to Chile to Argentina and beyond.

Turning to the broader extra-judicial principle of historical accountability, he highlighted how archives can support human rights reckonings in absence of formal trials. A new code of ethics for archivists would embrace two core principles: Do not use records to help perpetrate human rights abuses. Do not destroy documentary evidences on genocide, crimes against humanity, war crimes, or other human rights violations.

The cornerstone for realizing this new mission for the profession is anchored in archival independence. This clearly represents a deep challenge for the global profession because many of its members are enmeshed in power imbalances within their employing institutions.

Building Momentum

Both Hunt’s and Quintana’s presentations drew sustained applause from the DC 2010 conference audience, indicating not only an appreciation for the work being reported, but also the passion this topic evokes. A brief but intense Q&A session raised direct associations between human rights violations and U.S. actions in Iraq and Afghanistan, especially the degree to which the United States regularly exempts itself from international human rights accountability mechanisms, the proper professional response to Wikileaks’ online document dumps, strategies for connecting archival work with contemporary struggles for social justice. . . . Coincident to this session was the inaugural meeting of the SAA Human Rights Archives Roundtable—which now boasts more than 330 members—and the Oral History Section’s summer 2010 newsletter spotlighting human rights. How can SAA build on this momentum? ■



FROM THE EXECUTIVE DIRECTOR

Nancy P. Beaumont

nbeaumont@archivists.org

Fun and Games

It's certainly not all fun and games around here. I mean, how creative can one really be in drafting a proposed budget or writing yet another staff report for a Council meeting? (Some would say very!) But every now and then we run into a project that gives us a chance to have a little fun....

SAA's 75th Anniversary celebration is one such project:

- Thanks to the good work of 120 or so members, the 75th Anniversary Task Force and staff had plenty of grist for the mill to develop a set of trading cards to celebrate SAA's history. You gave us your ideas for individuals (deceased), events, places, and ideas that helped shape SAA's first 75 years. Where there was overlap, a complementary relationship, or duplication, we took the liberty of combining content in an effort to accommodate as many of the ideas as possible. And we edited contributions for length, voice, and format. The result: At the Annual Meeting in Chicago in August, you'll have the chance to negotiate, wheedle, or whatever on your quest to gather a full deck. Rumor has it that there may be some "unofficial" cards in the making as our members get creative. All in good fun!
- The Oral History Section has been hard at work on a project to honor individuals who have contributed to the shaping of SAA by documenting their stories and experiences in interviews that supplement the "official" SAA record. The video interviews and transcripts will be deposited in the SAA Archives at the University of Wisconsin-Milwaukee. And excerpts of interviews will be shared via YouTube and in other SAA spaces. Several

SAA notables were videotaped at DC 2010 and the rigorous interview schedule will continue at ARCHIVES 360°.

The I Found It! campaign is about exposing as many people as possible to the wonderful stories of discovery that our contestants are telling.

- New in time for our 75th Anniversary celebration in Chicago—and thanks to the creative minds in the Oral History Section and Recorded Sound Roundtable—will be an oral history/ audio recording activity that we've dubbed "This Archival Life: Celebrating 75 Years of SAA Stories." We'll lend cute little portable audio kits to attendees to interview each other or soliloquize, to share perspectives, to remember. We have just three requirements: 1) you must return the kit, 2) you must allow us to use the tape(s) for appropriate purposes (trust us!), and 3) you must have fun!

Another such project is the national competition for SAA's new "I Found It In The Archives!" campaign, launched in late May.

We're grateful to our panel of judges (Chair Peter Gottlieb [Wisconsin], Terry Baxter [Multnomah County Records Program], Jelain Chubb [Texas State Library and Archives], Rachel Dwyer [Simmons College], and Harrison Inefuku [University of British Columbia]) for reviewing the six entries to

determine which should be included in the contest. As it turns out, the judges decided to put forward all the entries received at SAA by the deadline.

The next step is up to you—and all of us! The *I Found It!* campaign is less about the national vote per se and more about using social media to spread the word about the contest—and, in the process, exposing as many people as possible to the wonderful stories of discovery that our contestants are telling.

Please visit the SAA website today (www.archivists.org), click on the *I Found It!* graphic, and cast your vote. **Even more important, encourage your colleagues, your family members, your donors, your users—even your pets—to vote, too!**

We'll be refining the *I Found It!* campaign for launch in conjunction with American Archives Month 2011 in October. And we'll be celebrating this year's national winner at the SAA Annual Meeting in Chicago in August. It'll be lots of fun! ■

“Quotable”

Archives can obtain the greatest management benefit for the smallest expenditure of resources and staff time when they apply the principles of provenance and original order to care for large collections of images.

—Mary Lynn Ritzenthaler and Diane Vogt-O'Connor in *Photographs: Archival Care and Management* (SAA 2006)



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75 *FOR* 75



What can \$75 buy? A lot of “WOW” when 6,000 individuals pitch in!

2011 marks SAA's 75th anniversary and you can help celebrate this milestone by participating in the “75 for 75” campaign, which seeks to build the SAA Foundation for the advancement of the archives profession. **The campaign's goal:** Each SAA member donates \$75 to the Foundation. **The result:** More than \$400,000 provides the financial undergirding to advance the Foundation's work on behalf of archives and archivists for years to come!! Contributions would achieve:

- Development of continuing education products, including webinars that will reach the entire profession with state-of-the-art information.
- Provision of graduate-level scholarships to a diverse applicant pool. It is essential that the archival profession attract students from diverse backgrounds that reflect the needs of the profession.
- Funding for collection and analysis of archival workforce statistics.

Add some “WOW” — now! — by donating at
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