

ARCHIVAL

OUTLOOK

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May/June 2012
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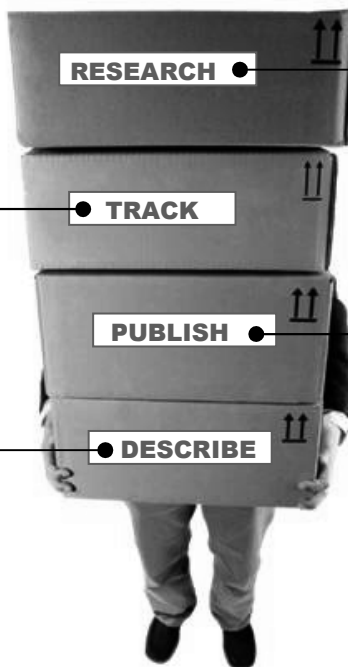
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Courtesy of Kristin Parker.

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COVER PHOTO: Play On! Woody Guthrie sang about a harmonious America in his best-known tune "This Land Is Your Land," but he didn't shy away from voicing his more controversial opinions. He performed with the slogan "This Machine Kills Fascists" plastered on his guitar and became the voice of the working class with his folksy songs. This year marks the would-be one-hundredth birthday of Guthrie; read more about his archives on page 6. *Photograph by Al Aumuller. Courtesy of the Woody Guthrie Archives.*



PRESIDENT'S MESSAGE

Gregor Trinkaus-Randall

Massachusetts Board of Library Commissioners
gregor.trinkaus-randall@state.ma.us

Odds and Ends . . .

A Regional Archival Organizations Summit is in the works for Wednesday afternoon, August 8, 2012, during the SAA Annual Meeting. The idea behind this summit is to bring together representatives from regional (and state) archival organizations and SAA to explore and discuss areas in which the regionals can cooperate and/or collaborate with each other as well as areas in which SAA and the regionals can work together. I have discussed the need for cooperation and collaboration among the myriad archival professional associations in my previous columns and am pleased that this summit—co-hosted by the Society of California Archivists—will take place this summer. (As a side note, SAA has also initiated discussions with the American Association of Museums and the American Library Association on ways in which the three national organizations can work together—so there's a lot going on in this area!)

Speaking of the Annual Meeting, two events that can have a lasting impact on attendees are the New Member/First-Timer Orientation and the Leadership Orientation and Forum. Last year the Membership Committee moved the New Member/

First-Timer Orientation to the evening from a breakfast session. Although the meeting drew a crowd in its new timeframe, we're looking for ways to continue to enhance the function. I have asked a Council subgroup to work with the Membership Committee to re-examine the format and content of this orientation so that it can become a really productive and informative session for the students and new members who attend.

Your SAA Council continues to move forward on a number of fronts, always with the goal of strengthening SAA and the archives profession.

The Leadership Orientation and Forum also has room to grow. I asked all Council members to contact the leaders of the Sections and Roundtables for which they are liaisons to garner ideas and suggestions for the format and content of this orientation. A subcommittee of the Council and other leaders will assess feedback and develop

a program that will address the issues raised so that we can provide a meaningful experience for Section, Roundtable, and appointed group leaders.

Finally, one of SAA's top three strategic priorities is public awareness and advocacy. At the spring 2009 Council meeting, the Government Affairs Working Group presented a "Draft Advocacy Agenda" for approval. This agenda was adopted as a working document so that the Council could seek feedback from members and from constituent and allied groups. SAA continues to respond to issues as appropriate, such as proposed funding cuts to NHPRC, but these responses have been on an ad hoc basis. Therefore, I have asked a number of the Council members to examine SAA's strategic priority of public awareness and advocacy, the "Draft Advocacy Agenda," and the feedback received and to report back to the Council with proposals on how SAA can advance in an organized manner in promoting advocacy.

Your SAA Council continues to move forward on a number of fronts, always with the goal of strengthening SAA and the archives profession. ■

ARCHIVAL OUTLOOK



**SOCIETY OF
American
Archivists**

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

EDITORIAL AND PRODUCTION COORDINATOR

Anne Hartman
ahartman@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

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SERVICE CENTER MANAGER

Carlos R. Salgado
csalgado@archivists.org

SERVICE CENTER REPRESENTATIVE

Jeanette Spears
jspears@archivists.org

Making a Splash

Tips to Help Your Archives Hit the Front Page

By Dawn Youngblood, PhD
Tarrant County Archivist

In the theater world, when a show is a hit, it's a SMASH. In the news world, a headline, photo, and story above the fold on the front page of a city paper is a SPLASH. Somehow, the Tarrant County Archives in Fort Worth, Texas (that's just west of Dallas, y'all), with a total staff of one, managed to make a SPLASH in our local newspaper, the *Star-Telegram*, and be named a "best-kept secret" in the city. With persistence and know-how when speaking with reporters, your archives can make headlines too. Here's how . . .

Sharing the Secret

The first mention of our archives in the press was in the *Fort Worth Weekly* in October 2011. In its annual "Best of Fort Worth" edition, the *Weekly* named the Tarrant County Archives the best-kept secret in Fort Worth.

How'd the secret get out? Being an archivist is like being an evangelist—you need to preach the faith every chance you get. The "faith" here is the importance of the archives and what exciting places they are because of the collections.

There were several factors that came into play—none of which involved a direct approach and all of which entailed good archival practice in terms of service,

collections, and broader community involvement.

When I obtained the Tarrant County archivist post, I was in a group called Leadership Fort Worth, and I was on the committee that planned an annual retreat. Having just started my new job, I pushed for a portion of the retreat to be held at the Tarrant County Archives. Although initially the group stared at me blankly—as if I had just said "Let's have it at the cemetery"—eventually they warmed to the idea. People in this leadership class held key positions around town, including editorial roles at papers. Although I never learned who wrote the best-kept secret piece, I think it stems back to this Leadership Fort Worth retreat, complete with an archives visit and tour.

**History sells papers,
which makes archives
hot and getting hotter.**

In any case, when preaching the faith, either at a local map or historical society meeting, a local library, museum, university, woman's club, or community center—you never know just where it will lead. It may lead to donations, volunteers, patrons . . . or reporters hearing about your archives either directly or indirectly through a spouse or friend.

Making the Pitch

This indirect approach to gaining press doesn't work for everyone. The direct approach would be to contact local media armed with great ideas for stories stemming from your activities. Some of your local media will be obvious and easy to contact. For example, in Fort Worth, the one daily paper publishes the email addresses and phone numbers of reporters and their beats. In this case, you could take note of which reporters cover the kind of story you are proposing. Some reporters and columnists cover history—an easy angle for archives. Don't count out other reporters, though. For example, do you have some wonderful sports memorabilia in your collections? Consider contacting sports reporters or columnists to pitch a story. Do you have a great collection of theater programs or the unpublished memoirs or scrapbooks of an actress? Consider contacting the entertainment editor.

Before you call or email, prepare a brief description of what you're pitching. Write it down and ask a non-archival friend to read it, and ask if it grabs him or her. Keep in mind that what grabs an archivist may be different than what grabs the general public. Don't burn your contacts with the press by becoming a pest and calling too often with poorly executed pitches.

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Flyers and other Occupy Boston documents posted in the A to Z Library and archive. *Courtesy of Meghan Bailey.*

DOCUMENTING A MOVEMENT

Creating and Sustaining the Occupy Boston Community Archive

Meghan Bailey, Student, Graduate School of Library and Information Science, Simmons College

A wave of dissatisfaction swept the country in fall 2011. This uneasiness manifested itself in numerous Occupy movements, featuring throngs of protestors speaking out against income inequality and the corruption in our financial sector. Inspired by Occupy Wall Street, Occupy Boston took root on the Rose Kennedy Greenway at Dewey Square in Boston's financial district during mid-October 2011. Thriving in the shadow of the Federal Reserve Bank, Occupy Boston was a vibrant and diverse community of individuals, from students to the working class, from professionals to the unemployed.

The importance of preserving the Occupy movement quickly became clear. It's been decades since America has seen such

widespread civil dissent. As archivists, not only are we responsible for preserving the past; we also have to consider preserving history as it occurs.

Emergence of the Library and Archive

At the start of the movement, books of all subjects were donated and haphazardly stacked in a corner of a tent, which soon proved to be too small to house the growing library and nearly flooded due to weather conditions. Boston Radical Reference Collective and the Simmons College Progressive Librarians Guild teamed up with Metacomet Books to create a leaderless, collective library



to meet the information needs of the participants and visitors at Occupy Boston. It was dubbed the Audre Lorde to Howard Zinn Library—A to Z Library—in honor of these social activists. The piles of books were transferred to a better home: a sturdy army tent was donated, along with two hundred additional books for the collection, by Metacomet Books. The books were then weeded by professional librarians and library students to turn the focus of the library to political activism, racism, anarchism, and feminism and authors like Lorde, Zinn, and Noam Chomsky, to name a few.

The collection in the library quickly grew beyond books to include organizational documents, newspapers, original zines, pamphlets, flyers, posters, legal documents, and other ephemera. The archive emerged in response to this large (and sometimes overwhelming) amount of material that had been and continues to be generated by Occupy Boston. Volunteer archivists within the library were inspired by proactive activist archives like the American Radicalism collection at Michigan State University, which offers a range of

viewpoints on issues and materials produced by various movements in the United States. The need to accurately document the history of the Occupy Boston movement was further necessitated by the mainstream media, which were—and still are—providing a negative spin on the movement and its activities.

The A to Z Library hosted regular meetings in the tent that were attended by a diverse group, including professional archivists and librarians, volunteers, and students. Pressing issues, goals, and ideas were discussed and formed by general consensus, which is the heart of the Occupy movement. At these meetings, the archive's mission was fleshed out: "The archive attempts to appraise, arrange, describe, preserve and make available the permanent records of Occupy Boston." To focus our collecting activities, the group determined that our collection strategy would be to identify milestone moments along with organizational and legal documents relevant to Occupy Boston.

My Involvement in the Archive and Its Use

I joined the library at Occupy Boston just as the movement was getting started in October 2011. I heard through the Simmons College Progressive Librarians Guild listserv that the library needed volunteers. I started my volunteer work by helping to move the library into the new, larger tent after the first nearly flooded.

During my second day volunteering, the concept of the archive, guided by volunteers, was already taking shape. I arranged use copies by date in a large three-ring binder. The contents consisted of working

groups' organizational records, such as meeting notes and proposals, printed from the Occupy Boston Wiki (http://wiki.occupyboston.org/wiki/Main_Page). One use copy was created for the binder and another archival copy was placed in a large plastic bin. The binder soon grew to include founding documents, workshop notes, articles, and legal documents. The binder served as an essential reference tool for the Occupiers; members of various working groups would often visit the tent to recall the wording of a proposal from the night before.

Occupiers frequently referred to copies of legal documents after a series of events that began with approximately one hundred arrests after Occupiers tried to expand the camp on the Rose Kennedy Greenway. A month later, a restraining order was placed on the city of Boston at the request of the attorneys from the National Lawyers Guild and the American Civil Liberties Union, barring the city from evicting the Occupiers on the grounds of potential violation of the First Amendment. Lasting about a month, the restraining order was then removed and appealed by Occupy Boston's attorneys.

Our volunteer pool fluctuates between 15 and 20 people; about half are archivists. Two to three volunteers usually were present in the tent on most days and always on weekends and evenings. My volunteer time was typically spent locating new documents for the binder and archival bin and library reference. The time spent volunteering passed swiftly because I was never at a loss for something to do or someone to help.

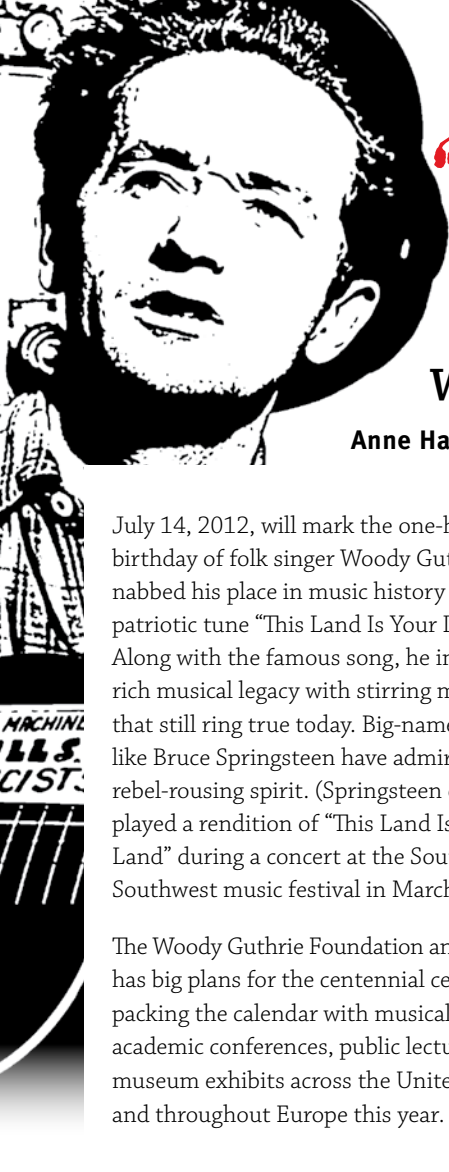
Communication and the Collecting Process

Building the collection for the Occupy Boston archives is a collective process that involves volunteers within the library and archives group. Materials are added to the collection based on milestone moments, from documents and articles culminating from the arrests on the Greenway to pamphlets and flyers for events held on Dewey Square. This method is unusual for an archive. Typically a collection is donated, or less often purchased, by the existing archive. It is an ongoing challenge for the Occupy Boston archive—or any archive with such limited resources—to take on a large project. However, with the assistance of technology, much has been accomplished.

From the beginning of the occupation to the present, the listserv and Google Docs is an essential means of communication and a way to continue to make decisions, share information, plan meetings, and work remotely as a group. We are fortunate to have a solid base of several continuously active volunteers who act as the glue that holds the entire group together. This allows other busy volunteers the ability to pop in and out of the group as their schedule permits. The listserv keeps all members up to date even if they have not attended a meeting in a while.

A "How-To" Google Doc was created for collection building so that anyone could jump in and work remotely. An accompanying spreadsheet was also created in Google Docs, listing documents needed to add to the collection from the Occupy Boston Wiki.

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"Made for You and Me"

Woody Guthrie Centennial a Boon for the Archives

Anne Hartman, SAA Editorial and Production Coordinator

July 14, 2012, will mark the one-hundredth birthday of folk singer Woody Guthrie, who nabbed his place in music history with the patriotic tune "This Land Is Your Land." Along with the famous song, he imparted a rich musical legacy with stirring messages that still ring true today. Big-name singers like Bruce Springsteen have admired his rebel-rousing spirit. (Springsteen even played a rendition of "This Land Is Your Land" during a concert at the South by Southwest music festival in March.)

The Woody Guthrie Foundation and Archives has big plans for the centennial celebration, packing the calendar with musical concerts, academic conferences, public lectures, and museum exhibits across the United States and throughout Europe this year.

"There's so many different sides to Woody; he talks about politics, he talks about spirituality, he talks about feminism and transportation and environmentalism—every 'ism' you can think of. He wasn't flat."

But there's more to Guthrie than any highlight reel of his career could suggest, says Tiffany Colannino, the collection's archivist. Take, for instance, his "New Year's Rulin's" scrawled in a notebook in 1943: "change socks," "learn people better,"

and "don't get lonesome" are among the resolutions.

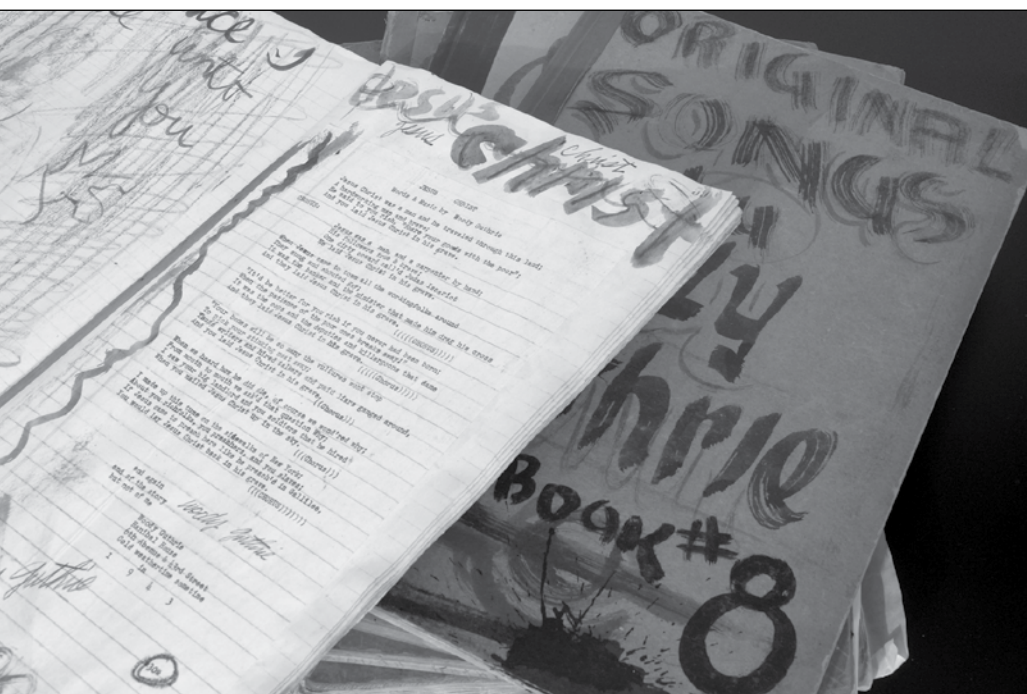
The notebook, along with scads of other items—from lyrics and ticket stubs to postcards, watercolor paintings, and Guthrie's handwritten musings on his next-door neighbor—are among the many gems stored in the 10,000-piece collection. The archives, it turns out, are as folksy and diverse as he was. Guthrie, a diehard collector, saved many mementos from his personal and professional life, each item helping to paint a picture of a man who was both utterly human and strikingly profound.

"There's so many different sides to Woody; he talks about politics, he talks about spirituality, he talks about feminism and transportation and environmentalism—every 'ism' you can think of," Colannino says. "He wasn't flat."

His colorful collection sat in a Manhattan office for years—unprocessed and unavailable for public viewing. Guthrie's daughter, Nora, plucked it up and moved it to a separate home to start an archive in 1996, determined to show the public the man behind the famous songs.

But certain items in the largely paper-based collection—which was moved to Mount Kisco, NY, in 2010—were showing signs of deterioration, leaving Colannino wary of overhandling by researchers. Papers had turned yellow, corners were falling off, adhesives were failing, newspaper clippings were torn, and seams of notebook bindings were coming undone. She knew the collection wasn't living up to its full potential.

"You get a different feeling when you can sit with the item and physically turn the



The Archives holds 103 notebooks and diaries created by Woody Guthrie, including these large books into which Guthrie gathered and pasted his lyrics, decorating them with watercolor paints, crayon drawings, and dried botanicals. Six notebooks were conserved through an IMLS grant, which also facilitated the digitization of thousands of pages from these books. *Photo by Bradly Brown/Woody Guthrie Archives.*

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Jesse A. Johnston, PhD, MSI Student, University of Michigan School of Information

Between 1998 and 2010, audiovisual holdings in special collections and archives increased at an “extraordinary” rate of 240 to 300 percent, according to OCLC’s 2010 report *Taking Our Pulse*. Many of these materials are in unknown condition and often in obsolete formats. Faced with such staggering growth in audiovisual collections, archivists must develop the capacity to deal with the preservation challenges and understand the developing standards for conversion from analog to digital formats, related metadata capture, and storage of both formats.

As a master’s student at the University of Michigan School of Information, I encountered many of these challenges firsthand while completing an Institute of Museum and Library Services–funded “Engaging Communities” digital preservation internship at Michigan State University’s MATRIX Center for Humane Arts, Letters, and Social Sciences Online. During my internship, I assisted in researching and developing a sustainable digital preservation plan for the *American Black Journal* collection.

Background on the Collection

The *American Black Journal* (ABJ) is a Detroit Public Television (DPTV) news program documenting African American life in Detroit. The program features interviews, investigative reports, critical and satirical commentary, and artistic performance, covering topics such as community events, local to national news, civil rights, and music.

First broadcast in 1968 under the title *Colored People’s Time*, the show provides a televised public forum created by and for black audiences that has captured many

turbulent periods in American social, race, and political relations. As Steven Jones, contributor to the ABJ website writes, the program presents a “national treasury” that contains “one of the most extensive audiovisual records of local African American history and culture in existence, recorded in the city with the third-largest black population in the United States.”

Recent public concerns regarding the representation of black men in the media’s coverage of the Trayvon Martin case, and the ongoing battle between city and state government for financial control of Detroit, suggest that this historical view of Detroit’s African American community remains relevant and highly valuable.

Digitizing the Archives

The ABJ archives has value for historians, urban scholars, and others, providing



Boxes of 2-inch Quadruplex tape transferred from DPTV and stored in the digital lab at MATRIX. Courtesy of Jesse Johnston.

unique media coverage of Southeast Michigan urban communities. In an effort to preserve the studio’s master tapes and make them more widely available, DPTV transferred them to MATRIX in 2000. MATRIX teamed up with researchers and educators to develop a public programming project that would contextualize the digitized episodes and make them publicly accessible on the web.

The primary goal of the first phase of the project—which MATRIX digital lab staff, programmers, and students helped to carry out—was to create a functional digital archive that DPTV could use in future ABJ broadcasts. In addition, MATRIX also established a web portal providing access to thematically arranged video streams of the digitized ABJ programs, contextual information, and related educational resources. With further support from National Endowment for the Humanities and Institute of Museum and Library Services, the majority of the tapes were digitized by 2008. In total, 695 tapes were digitized, spanning 34 years of programming.

Managing Preservation

While the first phase of the project focused on digitization for access, the current



A DLT S4 data backup tape that held a previous migration of digital master files. Courtesy of Jesse Johnston.

TAKING ARCHIVES

How Two Mississippi Archives Reach Out to Local Youth by Raising the Dead

Jennifer Rose, Sunflower County Library System, and Mona K. Vance, Columbus-Lowndes Public Library

Outreach is a major component in any successful archival operation, but one with which many repositories struggle. Two public libraries in Mississippi have implemented flourishing outreach programs that connect the archives to both local youth and their communities. The programs—*Tales from the Crypt* in Columbus and *Headstone Stories* in Indianola—can serve as models for establishing a similar program in your communities.

A Tale to Tell

In 1991, history teacher Carl Butler started the *Tales from the Crypt* program at the Mississippi School for Math and Science (MSMS) in Columbus. Fifty to sixty high school juniors participate in *Tales* (now headed by history teacher Charles Yarborough); each participant must research an individual buried in the local graveyard, Friendship Cemetery. Armed with their assigned individuals, students investigate via local court case documents, newspapers, family histories, and manuscript collections available at the Local History Department (LHD) in the Columbus-Lowndes Public Library (CLPL). After five months of conducting research, the students write 10- to 20-page papers on the lives of their residents from long ago. During this process, they learn how to cite sources, decipher between primary and secondary sources, and much more.

Following completion of their papers, 12 students are chosen to create vignettes on their researched individuals or someone associated with

those people. They perform the vignettes in Friendship Cemetery during the annual Columbus Pilgrimage, a tour of historic homes held every March and April. The *Tales* performances, with roughly two thousand attendees per year, are a major highlight of the Pilgrimage celebration.

The Challenges . . . and the Rewards

Working with the *Tales* project creates challenges and benefits for LHD. The main hurdle is balancing LHD's small staff with *Tales* participants' increased usage of the facility. The archives operates with only one full-time archivist (Vance) and one part-time assistant, who works 16 hours per week. LHD works to combat this issue by engaging one or two student workers from the Education Department at Mississippi

University for Women who are interested in gaining field experience. The college students set up times to help the MSMS students with their papers and research at the archives.

Another way in which LHD overcomes limited staffing is by giving students several tools to help them work as independently as possible. At the beginning of the fall semester, students receive two important items: a pathfinder and a library card. The pathfinder includes a list of the major resources in LHD, such as marriage records, microfilm, and manuscript collections. It gives a description of each resource, its location, and a guide to citing the resource. Students also receive a library card, giving them remote access to the online database HeritageQuest. This allows them to continue their research from their dorm rooms beyond library operating hours. There are significant advantages to working



Above: Students in the 2011 *Headstone Stories* program. Courtesy of the Sunflower County Library System.



Left: Student Sloane Sparks delivers her vignette during the *Tales from the Crypt* program. Courtesy of Columbus-Lowndes Public Library.

TO THE CEMETERY

with a program like *Tales*: Usage of LHD's archives increases and the archives receives recognition throughout the community. More than 1,500 people visit LHD per fiscal year (October to September). For FY 2007 to FY 2012, students from the *Tales* program made up 32 percent of the overall visits to the department; from August to December alone, they constituted 46 percent of the overall patronage.

Every year, the local newspapers—*The Commercial Dispatch* and *The Packet*—write articles about the *Tales* program and its partnership with LHD. For its nightly broadcast, the television station WCBI interviews both students and staff while at

LHD. All of this generates local support for and recognition of the Columbus-Lowndes Public Library in our community.

New Ventures in Indianola

The success of the *Tales* project has led to the creation of nine similar programs throughout Mississippi and in at least three other states. One such program is *Headstone Stories* in Indianola, under the direction of Public History Coordinator Jennifer Rose. *Headstone Stories*, now in its third year, took the *Tales* model of involving local youth and applied it to sixth-grade middle school students at Indianola Academy.

In 2010, Rose approached the Sunflower County Library System (SCLS) Library Board of Trustees and the Indianola City Aldermen with the idea of creating *Headstone Stories*, a cemetery stroll during which students research interred individuals, reconstruct their lifetimes and the communities around them, and perform vignettes for spectators at the cemetery. She quickly learned that the concept of a cemetery stroll is not well known. In fact, some found it unusual, disrespectful, or just weird. "Why do I want to walk around in the cemetery on a perfectly good Saturday?" some asked.

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Copyright Infringement ON THE DOCKET

Peter B. Hirtle, FSAA (Cornell University), On Behalf of the SAA Intellectual Property Working Group

Court cases involving copyright infringement by cultural heritage institutions are extremely rare, which makes two recently settled suits all the more interesting.

In *Pearse-Hocker v. Firelight Media* and *Pearse-Hocker v. USA*, Anne Pearse-Hocker, a professional photographer, sued over the use of three of her photographs that she had contributed to the collections of the National Museum of the American Indian (NMAI). The museum had given permission to a production company, Firelight Media, to include the photographs in its documentary *We Shall Remain: Wounded Knee*.

Fair Use and Photo Attribution

The case against Firelight Media was settled first, on October 14, 2010.¹ The “Stipulation of Dismissal” says nothing about the terms, merely that each side is responsible for its own legal fees. An earlier document, though, suggests that the parties had “reached agreement as to the monetary term of settlement.”² One would love to know whether the amount of settlement was symbolic or substantial.

In its initial answer to the complaint, Firelight admitted that

... the photograph numbered N44622 is shown at approximately minute 63 of the film for a duration of approximately seven seconds, that the photograph numbered N44926 is shown at approximately minute 64 of the film for a duration of approximately 16 seconds, and that the photograph numbered N45215 is shown at approximately minute 65 of the film for a duration of approximately 7 seconds.³

But Firelight also asserted among its defenses that this use was a fair use. Whether the *Documentary Filmmaker’s Statement of Best Practices in Fair Use* would agree is open to discussion.⁴ In any event, Firelight Media now acknowledges on the movie’s website that three uncredited photos by Anne Pearse-Hocker appear in the film.⁵

Firelight, like many of our users, may not have understood the difference between the permission given by the repository and the permission it needed from the copyright owner.

The judgement in the *Pearse-Hocker v. USA* case was entered in June 2011, and it is more informative.⁶ The museum (which, as part of the Smithsonian, is a unit of the U.S. government—hence “United States” as the defendant) agreed to pay Pearse-Hocker \$40,000. In addition, it had to provide her with a digital copy of the 15 photo contact sheets in the collection, from which she could select 100 images to be provided to her at high resolution. According to the NMAI’s current price list, 100 reproductions could normally cost up to an additional \$7,500.⁷ Finally, the director of the museum, Kevin Glover, had to send Pearse-Hocker a letter acknowledging her generosity in donating the photos to the museum. However, the museum did not have to return the collection of photos to Pearse-Hocker, which was one of the demands in her original complaint.

Who Retains License?

The museum did not admit that it had violated any laws or contracts, but it is hard to determine what defense it might have used if the case had proceeded to trial. Its *pro forma* response to the amended complaint hinted that it would have argued that Firelight Media’s use was a fair use and that it had a license from Pearse-Hocker to copy the material for Firelight.⁸

Whatever defense the Smithsonian might have mounted would seem to have been weakened immeasurably by its accepting a confusing and self-contradictory deed of gift with Pearse-Hocker.⁹ Pearse-Hocker’s deed of gift states: “I hereby also assign and transfer all copyright that I possess to the National Museum of the American Indian, subject only to the conditions which may be specified below.” What conditions were specified below? “I do not, by this gift, transfer copyright in the photographs to the Smithsonian Institution!” Why have a deed with two conflicting sections?

In addition, the deed granted to the museum “an irrevocable, non-exclusive, royalty-free, license to use, reproduce, display, and publish, in all media, including electronic media and on-line, the photographs for all standard, educational, museum, and archival purposes.” Many would argue that providing copies for non-profit documentaries on PBS is part of the standard educational mission of the museum. Yet this interpretation could be in conflict with the next sentence of the deed, which states that “requests by people or entities outside the Smithsonian to reproduce or publish the photographs shall be directed to the donor.” If the NMAI felt

Continued on page 26 >

CoSA Initiative to Improve Management of Government Electronic Records

Jenifer Burlis-Freilich, Senior Program Officer, CoSA

The first national comprehensive effort to improve digital records preservation in state government was launched by the Council of State Archivists (CoSA) last summer. Phase 1 of the State Electronic Records Initiative (SERI) involved the creation of a detailed profile of state electronic records. Through an online survey and in-depth telephone interviews in fall 2011, CoSA compiled composite information about overall program development; implementation and funding; staffing, policies, and procedures; technical infrastructure; records holdings; programmatic needs; and areas of possible collaboration.

Only four or five state archives had a planned system for developing electronic records management and preservation, 15 to 20 others were using or testing parts of a system but lacked an overall plan, and the remaining 25 to 30 state archives had neither a plan nor possible pieces in place.

Philip Bantin (Indiana University Bloomington), the consultant who conducted the interviews, concluded that it was “likely [that] no state has a system which would pass the test audit for the ISO standards for a Trusted Digital Repository.”

CoSA is now developing action plans based on the interviews’ findings. Four subcommittees—Education, Awareness, Governance, and Best Practices and Tools—were identified to take on crucial aspects of the project.

Access to government records is a fundamental tenet of democracy, promoting government integrity and accountability. For the 56 state and territorial archives—whose mission is to identify, acquire, manage, preserve, and provide access to public records of enduring value—the challenge is how best to apply these functions to the management of the electronic records created during the last 40 years and how to prepare to manage the digital records of the future.

The SERI Committee met with a group of stakeholders in Washington DC on May 7, and presented initial findings at the NASICO Mid-Year Meeting in Baltimore, MD, on May 8.

“There is a great deal of work to be done,” CoSA President Julia Marks Young said. “The first step was to determine the current status. The benchmarks we’re creating will enable us to tackle the problems in a systematic way. The many stakeholders that are engaged in this process are the key to its success.”

Funding to date has been primarily from Indiana and Kentucky Library Services and Technology Act grants and from CoSA’s National Historical Publications and Records Commission grant for “A Shared Commitment to the American Historical Record: Fostering Collaboration among State Archives, State Historical Records Advisory Boards, and the Council of State Archivists.” ■



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FROM THE ARCHIVIST OF THE UNITED STATES

David S. Ferriero

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

NHPRC Promotes “More Product, Less Process” Protocols

One of the seldom-told stories to the public about the National Archives is the work of our National Historical Publications and Records Commission (NHPRC).

Most people, if they have heard of NHPRC at all, know about its work in supporting historical documentary editions—the papers of American presidents and other statesmen or civil rights leaders. Or they have a general notion that we award grants for preservation and access projects at state and local government agencies, colleges and universities, and nonprofit organizations. In fact, since we began giving grants in 1964, the NHPRC has awarded \$207 million to 4,900 projects in all 50 states and special jurisdictions.

But the untold story about NHPRC is its support for research and development—a national investment in the infrastructure of archives over the past 50 years. Did you know, for example, that the very first grants that NHPRC made were to SAA for five manuals on basic archival techniques for beginner archivists and small repositories? Did you know that NHPRC was the very first federal agency to fund electronic records? That it was instrumental in the development of Encoded Archival Description? That it helped in the propagation of XML and metadata for electronic records? That it funded major studies on how historical researchers gain access to sources?

Along the way, NHPRC founded the Institute for Documentary Editing, now in its third decade, and the Archives Leadership Institute, the first program of its kind to train mid-career archivists and records managers for leadership positions.

This June, NHPRC will launch the Founders Online, an online database of all of the documents of six key figures in the creation of our nation: John Adams, Benjamin Franklin, Alexander Hamilton, Thomas Jefferson, James Madison, and George Washington. NHPRC’s mass digitization initiative is helping dozens of archives rapidly digitize and put major historical records collections online.

The list of new tools, strategies, and techniques goes on and on, and the effects on the archives profession have been profound. For example, NHPRC-funded archivists (and SAA members) Mark Greene and Dennis Meissner to undertake a survey of unprocessed 20th-century manuscript collections. Their report, “More Product, Less Process: Pragmatically Revamping Traditional Processing Approaches to Deal with Late 20th-Century Collections,” appeared in the Fall/Winter 2005 edition of *The American Archivist*.

The MPLP protocols encouraged archivists to consider new ways of dealing with unprocessed collections by eliminating item-level processing before making the collections accessible. The authors found that archivists could process an additional four hundred feet per year by processing no lower than the series level.

The NHPRC has gone farther than any other major archives funder in embracing MPLP principles. In its funding guidelines, the NHPRC requires that projects guarantee that virtually all of its collections are or will soon be open for research and locatable online. This embodies one of MPLP’s key tenets—that repositories should provide a

basic, minimum level of access to all their collections before giving intensive attention to a select few.

In *The American Archivist* Spring/Summer 2010 issue, Greene took up the question of the influence of the technique, finding that:

While MPLP focused exclusively on processing, its premises can be applied to other aspects of archival administration. Even beyond appraisal, electronic records, conservation, reference, and digitization, the most basic arguments of MPLP can affect the way archivists do their jobs. The goal is to work smarter, not harder; to do things “well enough” rather than “the best way possible” to accomplish more with less (or the same) resources.

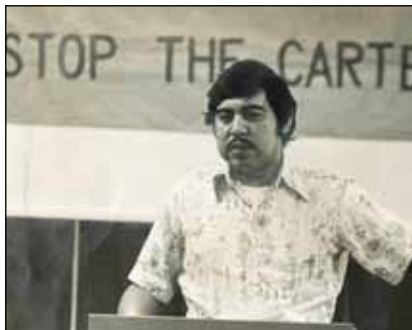
In these austere times, doing more with less is a challenge faced by all—including the National Archives. Through NHPRC, we will continue to interact with our colleagues in the field to find ways to work smarter.

NHPRC plays a modest but catalytic role in the ways archivists work smarter—through strategic investments in our cultural heritage and through our research and development for the field as a whole. Perhaps most important, it complements the mission of the National Archives to preserve and make public the records of the American people.

Join the Archivist at his own blog at <http://blogs.archives.gov/aotus> and visit NARA’s website at www.archives.gov. ■

EAD Tag Library Translated to Russian

The Boris Yeltsin Presidential Library has translated and published a Russian edition of *Encoded Archival Description Tag Library*, a standard for encoding finding aids for use in an online environment. The Russian edition will be distributed to Russian libraries and archives, and an electronic version is available at the Boris Yeltsin Presidential Library website, <http://www.prlib.ru/Pages/Default.aspx>. EAD, which was developed by SAA and the Library of Congress, has become an international standard and has been translated into a number of languages, including French, Spanish, Italian, Polish, and now Russian. *Na Zdorovie!*



Herman Baca. *Courtesy of UC San Diego Libraries.*

Archive Chronicling Chicano Movement Goes Digital

Thanks to a \$56,000 grant from the National Historical Publications and Records Commission (NHPRC), the University of California–San Diego Libraries will begin a two-year effort to digitize items in the Herman Baca Archive, which documents the

Chicano Movement in San Diego from 1964 to 2006. A prolific activist and political organizer, Baca brought the emerging Chicano movement into electoral politics through his work with the Mexican–American Political Association and is admired for his ability to organize grassroots efforts to support civil rights and political and judicial equality. The collection, which features forty thousand-plus items, includes correspondence, photographs, posters, slides, and audio interviews.

Harvard Archives Catalogs Thousands of Records with Getty, IMLS Grant

The Harvard Art Museums Archives has successfully completed two grants awarded in 2006 from The Getty Foundation's Archival Grants Program and the Institute of Museum and Library Services (IMLS). As a result of these grants, the archives was able to catalog approximately 13,800 folders (760 archival boxes) of historical museum records from 1895 to present. Items that were cataloged during this time include correspondence from T.S. Eliot, Georgia O'Keeffe, and John Singer Sargent. These records illuminate the growth and development of the art history field and broader social issues, including women in the professions and the emigration of Jewish curators and art historians from Nazi Germany to America. Catalogers created in-depth finding aids, which are now available online at oasis.harvard.edu.

Rock and Roll Hall of Fame Debuts Library and Archives

The Rock and Roll Hall of Fame and Museum in Cleveland, Ohio, opened its Library and Archives to the public, granting access to a comprehensive repository of written and audiovisual materials relating to the history of rock and roll. Over 230 archival collections are currently available for research, including the personal papers of performers, radio disc jockeys, photographers, journalists, critics, historians, poster artists, collectors, and fans. The collections include personal letters penned by Aretha Franklin and Madonna and handwritten working lyrics by Jimi Hendrix and LL Cool J.

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Danna Bell-Russel Elected Vice President



"We need to show all students that protecting and preserving their history is a viable career option."

"Advocacy, in the end, [will be] most successful if there is a broad sense of support among the public for archives. When we show students the importance of preserving their history, we are also helping to develop advocates for archives."

Bell-Russel also hopes to help SAA to continue to form strong connections with allied professionals who can assist the organization in meeting strategic goals. "SAA has approached ALA and ACRL for information on how to upgrade the Mosaic Scholarship so it offers the same support as the ALA Spectrum Scholarship. This kind of collaboration must continue and expand. SAA must not be insular. We must be ready and willing to accept assistance from the best and the brightest regardless of their profession."

Danna Bell-Russel, Educational Outreach Specialist at the Library of Congress, has been elected SAA Vice President/President-Elect for 2012–2013. She begins her one-year term this August following the Annual Meeting and will serve as SAA's 69th president in 2013–2014. Current Vice President Jackie Dooley assumes the 2012–2013 presidency in August.

A Fellow of SAA, Bell-Russel is eager to engage the next generation in archives awareness. "We as archivists need to work more with the K–12 community," she said in her candidate statement.

Mark Duffy to Be Next Treasurer



"Financial strength and solvency lie in the confidence and challenge we have in our core mission and principles, our strategic priorities, and the activities we choose to implement them."

Mark Duffy, Director of Archives at the Archives of the Episcopal Church, was elected to a three-year term as SAA Treasurer. His term will begin in August and will run through the SAA Annual Meeting in 2015.

To help ensure that the organization remains fiscally strong while pursuing its strategic priorities—technology, diversity, and advocacy/public awareness—Duffy plans to urge Council and staff leaders to increase SAA's fundraising efforts. "I believe that money raised by the SAA Foundation should seed the work of creative archivists who make valuable contributions to achieving our

priorities," Duffy noted in his candidate statement. "Thus far, we have been fairly successful in raising funds for scholarships and awards. It is time we build an endowment to encourage professional innovation in a way that is not strictly tied to a dues-driven budget."

Geof Huth, Michelle Light, and Tanya Zanish-Belcher to Join Council

Elected to the Council for three-year terms beginning this August are **Geof Huth** (New York State Archives), **Michelle Light** (University of California, Irvine), and **Tanya Zanish-Belcher** (Iowa State University). Here's what the newly elected had to say in their respective candidate statements about how they will work with SAA groups and members to move the three strategic priorities forward.



Geof Huth

"SAA has three large priorities to accomplish in an organization that is relatively small, but addressing technology is essential to our survival, as an organization and also a profession, so we have to make time for it . . . I believe that technology, rather than

being dehumanizing, is a powerful force to bring people together, that the connection to people is what is important in archives, and that electronic records afford us transformative ways of dealing with information that are themselves awe-inspiring and that are filled with the human spirit as much as any document written on vellum hundreds of years ago."

Michelle Light

"I would advocate for the development of a toolkit to help archivists demonstrate the value of their archives to key stakeholders and funders. While the value of archives may be self-evident to us, in order to compete for resources in this economic climate, we must craft a compelling message about our value and impact to appeal to resource allocators. ACRL's recent report on the Value of Academic Libraries provides a model for how SAA might do this. SAA's public awareness campaigns about the value of archives are important, but SAA might also help archivists assess and show measurable achievement within their own institutional contexts."



"Archivists must be sensitive to the different value systems and communication styles of the communities with whom they work."



Tanya Zanish-Belcher

"We need to continually evaluate the use of technology as a tool for better communication and explore ways to better educate the profession about long-term preservation issues. In the area of diversity, we need to advance our already existing diversity initiatives,

and explore new networking and mentoring possibilities. We must examine our recruiting AND retention efforts to broaden the profession, and find creative ways to tap into the broad range of perspectives across the entire SAA membership. Finally, it is SAA's responsibility to participate in educating the public about our work and its importance. We must continually remind audiences of the potential impact and value of archives for society."

SAA Nominating Committee Welcomes Castaño, LeGloahec, and Morris

The 2013 Nominating Committee will comprise **Erika Castaño** (University of Arizona), **John LeGloahec** (National Archives and Records Administration), and **Sammie Morris** (Purdue University), along with two third-year Council members selected by the Council at its June 2012 meeting. Castaño will chair the committee. The committee begins its service immediately and works through the fall in preparing a slate of candidates for the 2013 election. On what it means to be an SAA leader in the 21st century, the new members of the Nominating Committee shared the following:

Erika Castaño

"The ability to articulate the needs of the Society and its members, and communicate those needs to potential leaders, will be essential for the Nominating Committee. The committee should also be aware and recognize the spectrum of voices that have emerged through the use of social media and other modes of communication, identifying members who have passion, desire, and drive, and connect them with leadership opportunities that will enhance our organization overall. Finally, I think the idea of trying to make the Nominating Committee work at being as transparent as possible will provide members with insight into the direction that the Society is heading and demystify the process and the notion that leadership is a closed process."



"The core responsibility for the Nominating Committee is to identify and connect individuals who have the talent and desire to advance the organization and the profession."

VOTER PARTICIPATION TRENDS

Year	Eligible Voters	Ballots Cast	Percentage of Voters
2012	5,675	1,337	23.5%
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%



John LeGloahec

"When I was approached to run for this position, I briefly questioned, 'Why?' Do I have the qualities that SAA needs? I have a deep commitment to SAA, which is based on my appreciation of the support it has lent me in my career, and I am eager to find those people who believe in SAA and its potential as

much as I do...I would strive to find those people who exemplify the changing face of the Society. Change is not a bad thing, and our new leaders need to have energetic points of view [and not be] afraid to 'push the envelope' and help SAA to grow into a more robust organization that can best serve the needs of its membership."

Sammie Morris

"As we seek to diversify the archives profession, it is critical that we offer a diverse leadership to serve as an example for those considering future careers in archives, as well as to ensure that the materials we collect and preserve reflect the true spectrum of society. . . . I would work with members of SAA's Diversity Committee to identify individuals who have shown leadership potential through committee work or other contributions to SAA. I would also seek out individuals who have published or presented on ways to increase diversity in the profession. I would speak with archival educators and seek their input on talented new professionals with leadership potential."



Who Would You Suggest?

The newly elected Nominating Committee members are already on the lookout for prospective candidates for the 2013 SAA election. Suggestions are anonymous and confidential. Submit the prospective candidate's name, institutional affiliation, brief bio, and why you think this person should be considered via a form at <http://www2.archivists.org/governance/election/2013/Nomination-Form>.

Sampling San Diego's HISTORIC NEIGHBORHOODS

Diane Maher (University of San Diego), 2012 Host Committee

San Diego is a city of neighborhoods, each with its own distinct history and charm. While they all have shared to some extent in the boom-bust-boom cycle of development, the stories of how these events shaped the city's older neighborhoods are unique to each location.

In San Diego, neighborhood histories are celebrated not only by small historical societies, but by local business associations as well. Preservationists and business owners have worked together to initiate programs to eradicate urban blight and to transform these areas into vibrant places to live, work, and play. When you come to San Diego for SAA's Annual Meeting August 6–11, consider venturing beyond the San Diego Hilton Bayfront hotel to experience these neighborhoods firsthand. This small selection should give you a taste of what San Diego has to offer.

The Gaslamp Quarter

A short walk from the conference hotel takes you to the lively Gaslamp Quarter, a neighborhood of restored Victorian-era buildings. Extending north from K Street to Broadway and east from Fourth to Sixth Avenue, it encompasses more than 16 city blocks and is the epicenter of downtown nightlife.

Over the years, the Gaslamp Quarter's many names have revealed its colorful, if checkered, past—from the inauspicious Punta de los Muertos (Dead Man's Point) of 1769 to the infamous Stingaree, a red light district at the turn of the 20th century known for fleecing sailors. (The joke was that it was easier to be "stung" here than by the overabundance of stingrays that

inhabited the bay.) In subsequent years, there were attempts to clean up the image of this area, but by the 1950s the Quarter had deteriorated so much that it was in demand as a location shoot when scripts called for a seedy neighborhood. In the 1970s, inspired by the redevelopment of Old Town, a successful urban renewal program took root and brought about today's remarkable neighborhood.

<http://www.gaslampquarter.org>

Little Italy

Trendy Little Italy, a self-described "hip and historic urban neighborhood," sits just to the north of the conference hotel. Once home to several thousand Italian families employed in San Diego's flourishing tuna industry, Little Italy suffered a long period of decline. Despite the collapse of the tuna industry and the construction of the I-5 freeway (which demolished 35 percent of the original neighborhood in the early 1970s), the neighborhood's Italian culture and traditions survived as it simultaneously gained a reputation as a haven for artists seeking cheap rent and studio space.

By the 1990s, Little Italy's fortunes had taken a turn for the better. Today, not only



Horton Grand Hotel, 311 Island Avenue, Gaslamp Quarter. *Photo by Cristela Garcia-Spitz.*

does Little Italy boast some of the best Italian restaurants in the city, but every Saturday morning the neighborhood holds the Little Italy Mercato, where you can buy art from local artists along with locally grown produce and baked goods from neighborhood bakeries.

<http://www.littleitalysd.com/mercato>
<http://www.littleitalysd.com>

Coronado

Although not technically a San Diego neighborhood, Coronado is another nearby location that merits a visit. With the San Diego Harbor on the east and the Pacific Ocean on the west, the small picturesque city of Coronado is a peninsula connected to the mainland by a thin strip of beach called the Silver Strand.

The city began in earnest with the founding of the Coronado Beach Company on April 7, 1886, a ferry boat company soon followed, and then the pièce de résistance,

the iconic Hotel Del Coronado, now one of the last surviving examples of the wooden Victorian beach resorts. Upon opening for business in 1888, the "Hotel Del" was considered the largest resort of its kind and quickly became a premier destination for travelers from all over the world. Whether you take the ferry from the Broadway Pier or drive the beautiful Coronado Bridge with its elegant curves, getting to Coronado is also part of the fun. <http://coronadohistory.org>

These three neighborhoods are only the beginning. From scenic **Point Loma** to funky **Ocean Beach** to cosmopolitan **La Jolla**, there is much more to see and do. Spend some time visiting these neighborhoods and you may find yourself agreeing with early San Diego developer Alonzo Horton that this is "the most beautiful spot to build a city I ever saw." ■



835 5th Avenue, Gaslamp Quarter; former home of Wyatt Earp's Gambling Hall and Saloon. Photo by Cristela Garcia-Spitz.



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Next *American Archivist* Available in June

The articles in the next *American Archivist* (75:1) provide an excellent overview of the concerns that the archival profession faces in 2012:

- Helen Tibbo's presidential address celebrates SAA's Diamond Jubilee in 2011 while recognizing the difficult economic climate for the archival enterprise.
- Laura J. Davis represents beginning professionals. Her essay investigating how well web-based archival products meet the needs of patrons with disabilities won SAA's Theodore Calvin Pease Award.
- Jessie Sherwood steps back in time to discuss records and oppressive regimes. She explores how medieval inquisitors used archives and indexes—new technological tools—to uncover heresies, lies, and evasions.
- Karsten Jedlitschka explores some of the same themes from modern times, reviewing the archival legacy of the East German State Security Service and demonstrating the importance and power of archives in serving the public good.
- Sara White asks whether archivists adequately document people with disabilities. Her essay examines how disability studies provide archivists with a framework for understanding and documenting disability.
- Cristine Paschild looks at notions of identity and their effect upon community archives. She uses the Japanese American National Museum as a case study for her discussion.
- Jody L. DeRidder, Amanda Axley Presnell, and Kevin W. Walker discuss Encoded Archival Description. They perform a cost and usability analysis of leveraging EAD for access to digital content.
- Rebecca Altermatt and Adrien Hilton look at collections of printed ephemera, often hidden within archival repositories. They report on a project conducted by the Tamiment Library at New York University.
- In a "Perspectives" article, Rabia Gibbs reflects on the development of African American archives, including segregated collection objectives and internalized social hierarchies. She considers the impact of these variables on broader diversity initiatives of the archival profession.
- Sarah Buchanan and Katie Richardson provide a case study of acquiring student life records at UCLA. They present methods for supporting acquisition and use of such materials, offering a model for emulation at other campuses.
- The issue concludes with a review essay on historical photograph albums by Jeffrey Miffin and reviews of six recent books of professional interest.

The Spring/Summer 2012 *The American Archivist* goes to press and will be posted online in June.

New Book on Processing

SAA is in production on *How to Manage Processing in Archives and Special Collections* by Pam Hackbart-Dean (Southern Illinois University–Carbondale) and Elizabeth Slomba (University of New Hampshire). Amid much debate in recent literature about different ways to achieve processing goals, the authors—academic archivists who have worked as processors and managed processing staff—advocate any approach that gets the most amount of material to patrons in a timely manner, within access constraints. They offer practical guidance about managing the day-to-day work of processing and assessment techniques that can be crafted for individual programs, and provide background information and viable suggestions related to collecting processing statistics, assessment tools, and workflow strategies. The manual will be published this summer by SAA.

Give Us Your Feedback!

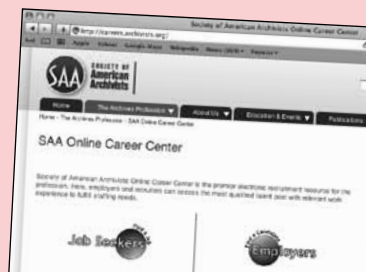
The SAA Technical Subcommittee on Archival Facilities Guidelines has begun updating and revising *Archives and Special Collections Facilities: Guidelines for Archivists, Librarians, Architects, and Engineers*, with a goal of releasing a revised edition in 2014. SAA has been joined by the Canadian Council of Archives (CCA) to create revised guidelines that are applicable in North America, and, possibly, the wider archival community. The subcommittee would like your input on existing topics as well as suggestions for additional topics that should be included in the revised guidelines. Please send your suggestions by October 1, 2012, to the subcommittee co-chairs: Michele Pacifico at martinpacifico@comcast.net and Tom Wilsted at tom.wilsted@uconn.edu.

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- ★ Redistribution to more than five thousand members via the bi-weekly member e-newsletter, *In the Loop*.

Plus, SAA institutional members can now post job ads for as little as \$69! Visit <http://careers.archivists.org> or email servicecenter@archivists.org for more information.



Succeeding as a "LONE" WRITER



distinguished Fellows and presidents. (Of course, I was wrong about that; the forum actually is for newbies, the simply curious, and seasoned authors with new ideas—and even they become Fellows and presidents!) Even so, why would SAA want some no-name lone arranger like me

A First-time Author's Perspective on Publishing with SAA

Christina Zamon, Emerson College

After a long yet rewarding experience of writing my first book—*The Lone Arranger: Succeeding in a Small Repository*, which SAA published in February—I now find myself being asked questions about the process. I can't tell you how often I hear, "How did you do it?" The answer, of course, is complicated. Like you, I obviously don't have time to write at work, where I am the "lone arranger" at a small college. Or home—I had a baby, who quickly turned into a three-year-old while I was in the process of writing the book. Not to mention, I'm committed to the profession: I've chaired SAA's Lone Arrangers Roundtable for the past two years and was involved in local professional activities with the New England Archivists.

So how *did* I do it? The answer to that question is similar to the answer to, "How do you find time to go to the gym?" I used my time wisely. I wrote the entire initial draft in my netbook on the commuter rail. I have a one-hour commute to and from work, so I used those two hours to my advantage. Sure, it would've been more fun to read, knit, play games on my phone, or even sleep, but the commute provided a daily chunk of time without distractions in the "quiet car"—something I didn't have at home! Once the initial draft was set, I took the occasional vacation or personal day to rewrite, talk to my editors at SAA, or email case study contributors—whatever needed to be done next.

The other question that I get asked a lot is, "What made you decide to write this book?" The idea for *The Lone Arranger* had been bouncing around in my head for some time. I knew a book like this was needed even before I officially became an archivist. I started thinking about the book after a Lone Arrangers Roundtable meeting in New Orleans in 2005. I had about a year of work experience under my belt. At the meeting, so many people voiced the need for a manual, but I wasn't professionally ready to write such a book and figured someone else would take the initiative.

Three years later at the SAA Annual Meeting in San Francisco, there was still no manual. I encouraged others to write the book. Their responses were surprising: "Why don't YOU write it?" they asked. And that got me thinking: Why not? By then I had several years of experience, fresh ideas for accomplishing the work, and a network of advice readily available from other lone arrangers via the Roundtable. So I started the draft proposal about a month before my daughter was born and picked it up again about six months later.

What was it like to publish with SAA? Well, I always meant to attend the *Write Away!* Breakfast Forum held during SAA's Annual Meeting, but I figured it must be for "heavy hitters"—you know, the people who are educators or who eventually become

to write, of all things, a book? Sure, maybe I could write an article for *Archival Outlook* or maybe even a case study for *The American Archivist*, but a book?

My proposal argued for a practice-based manual. I live in the practical world of archives and don't always think in terms of theory. That doesn't mean I don't use the ideas and theories that archivists so eloquently write about. I just take what I need and leave the rest on the table. SAA's Publications Board liked my proposal and I signed a publishing contract in March 2010.

So, what was it like to work with SAA on the book? It was a positive experience because of the good support provided throughout the writing process. If you have an idea for a publication, don't hesitate to put together a proposal to submit to the SAA Publications Board. They are as interested in publishing practice-based books as they are in forwarding theoretical discourse. If I can do it, you can do it! So get going! You will be the better for it—and so will our profession. ■



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Taronda Spencer and Andrea Jackson

For Taronda Spencer and Andrea Jackson, working in the archives is a labor of love. Through their work at the Atlanta University Center—the largest consortium of historically black institutions in the world, which includes the prestigious Spelman College—both have a hand in preserving African American history. Spencer, archivist and college historian at Spelman College, and Jackson, director of the Archives Research Center at the AUC's Robert W. Woodruff Library, share insights on their careers.



Taronda Spencer



Andrea Jackson

Americans. The Archives Research Center serves as the proud repository of many collections on the struggle and achievement of African Americans in the United States. . . . In one visit, researchers can learn about the Civil Rights Movement through the minds of 18-year-old college students as well as Dr. Martin Luther King Jr.; later they can study the lyrical genius of rapper

Tupac Shakur. Our holdings will help researchers gain awareness of activism, academia, social mores, and lifestyles of African Americans throughout the 19th and 20th centuries, and we continue to document life and culture among African Americans into the 21st century.

SAA: What compelled you to enter the archives profession?

TS: I'm a second-generation archivist. My mother, Emanuella Spencer, now retired, was an archivist at the Amistad Research Center in New Orleans for 32 years. I was 12 when she began working at Amistad. I was immediately intrigued by the work; I was hooked. . . . Seeing firsthand the letters, papers, and photographs of historic figures and events really made the history come alive for me. It was a far more thrilling experience to read a poem in Langston Hughes's own handwriting than from a textbook.

Oddly enough, my "I want to be an archivist when I grow up" announcement did not meet with rousing enthusiasm from the Amistad staff. Many thought my talents could be better used in a "higher" pursuit, like teaching or practicing law. What has been most remarkable in my 20-plus years as an archivist is the development of the archives profession. From the creation of graduate-level programs in archives, the development of descriptive standards such as MARC, professional certification, and now the move into the digital age, the profession looks vastly different in 2012 than it did in 1971.

SAA: What was your first position in the archives profession?

AJ: I was first introduced to the archives profession as a National Museums Fellow at the Atlanta History Center. For my summer internship, I worked in the archives department on the papers of A. T. Walden, a civil rights lawyer.

SAA: How do your collections raise awareness about African American History?

AJ: The Atlanta University Center is a unique site of higher learning, with particular focus on the education and advancement of African

SAA: What's the most interesting piece you've come across during your time at Spelman College?

TS: Spelman College was founded by Sophia B. Packard and Harriet E. Giles, Baptist missionary teachers from New England in 1881. Both Packard and Giles left behind diaries that document their lives and work as teachers in New England and in Atlanta. The diaries date from 1859 through 1909. They provide invaluable insight into the founding of Spelman as well as Packard's and Giles's work to build and sustain the institution for nearly three decades.

SAA: If you could spend time with any historical figure, who would it be and why?

TS: An entry in Harriet Giles's 1882 diary mentions that one of the students, Roxa Glass, was very sick with a fever. Miss Giles writes that Roxa "worked very hard to come to school, picking over a thousand pounds of cotton the week before she came to get the money to come to school." Roxa Glass died within a week of Giles's notation. I am very inspired by this story. It motivates me to work hard and to give my very best in all of my endeavors. And I would love to give Roxa a tour of Spelman College.

AJ: I would spend time with First Lady Michelle Obama, post President Obama's second administration. I would love to talk to her about the triumphs [and] challenges, [the] important (and juicy) moments while she served as the first African American leading lady in the White House. ■



David Carmicheal is the new director of Records and Information Management at the Atlanta Housing Authority. He formerly served as director of the Georgia Division of Archives and History.



Morgan R. Davis has been appointed head of archives and rare books at the University of North Texas. In this position she will lead strategic growth initiatives and manage operations of the combined archives, rare books, and microforms departments.



Judith Endelman has retired after working for more than 25 years at The Henry Ford. Endelman served in a variety of roles and was most recently the director of the Benson Ford Research Center, which holds historical records of the Ford Motor Company and The Henry Ford. Endelman was a key contributor to many meaningful initiatives, including the construction of the Benson Ford Research Center.



Harrison Inefuku is the Digital Repository Coordinator at Iowa State University Library, where he will oversee the development and implementation of a campus-wide institutional repository. He recently completed his Master of Archival Studies and Master of Library and Information Studies at the University of British Columbia.



Heather Halpin Perez was named one of *Atlantic City Weekly's* Top 40 Under 40, which honors dynamic young leaders who inspire. Along with her work as archivist at the Atlantic City Free Public Library, Halpin Perez has been credited as a historical consultant on HBO's *Boardwalk Empire*.



Rose Roberto has edited two books that highlight local archival and library collections in the UK. *The Art Researchers' Guide to Edinburgh* will be released in June 2012, and *The Art Researchers' Guide to Leeds* went on sale in July 2011. Both books are published by the Art Libraries Society (ARLIS, UK/Ireland).



Ryan Speer joined the Special Collections department of the University Libraries at Virginia Tech as the digital collections archivist. Speer will develop digitization services, workflows, and best practices for the library.



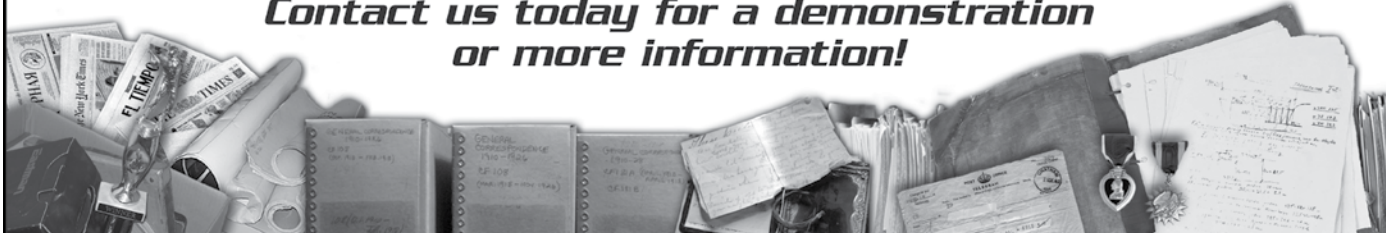
Lee Stout has written another book, *A Matter of Simple Justice: The Untold Story of Barbara Hackman Franklin and A Few Good Women*. The book covers the 1970s and the Nixon Administration, revealing how "a few good women" cracked the glass ceiling and forged new opportunities for generations to come. Read excerpts at <http://www.amatterofsimplejustice.com/>.



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Documenting a Movement

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Two copies of the required document are printed: the use copy and the copy for the archive. The document is then checked off on the Google Docs list in the appropriate column, indicating that a copy resides in the binder, archive, and/or hard drive. The advantage of the spreadsheet is that anyone can add to it, and it can double as a basic finding aid. Additionally, an official finding aid was created for physical materials, such as posters, flyers, and other ephemera generated and collected during the encampment and posted on Google Docs.

Emergency Plan and Eviction

A traditional archive does not need to worry about eviction from its space. But only two weeks into the existence of the A to Z Library and archive, an emergency evacuation plan was established. It was not hard for librarians, archivists, and volunteers to come to this decision. Occupy Wall Street was seeing a lot of pushback from the police, and we had to consider worst-case scenarios that already had occurred at Occupy encampments elsewhere. Occupy Wall Street's

books and archives were literally thrown into the trash; more than half suffered water damage or were lost due to a surprise raid. I think our sense of duty and immediacy to preserve the materials produced by the movement attests to the level of professionalism in the group.

The plan was hashed out over the course of several meetings. One volunteer expressed concern for the "other information-capturing aspects of the collection," such as the many posters, photos, and other ephemera displayed on the tent walls and tables. The archive, including the books, was already secured in bins or displayed in milk crates. Extra bins were acquired to contain the display materials to assist in a quick and easy breakdown. The official finding aid on Google Docs would serve as a record of the collection if it were lost in a raid.

An emergency evacuation team was established. These volunteers were listed on an emergency phone tree posted in the tent and in Google Docs. A Twitter emergency list also was created to aid rapid response. These volunteers were prepared to arrive at Boston's Dewey Square in a moment's notice.

The Legal Working Group asked the city of Boston for 24-hour notice of an eviction. At 5 a.m. on December 10, 2011, Dewey



A sticky-note board was a way to record Occupier's favorite resources for information regarding activism, racism, democracy, and anarchism. Resources included oral histories, the Community Change Library in Boston, and democracysquare.org. *Courtesy of Kristin Parker.*

Square was raided. Thanks to our emergency plan and warning notice by the Boston Police, the A to Z Library and archive was removed in a matter of hours. Our emergency planning paid off, and we did not lose a single document.

Challenged by Limited Resources

Eight hours after the raid, we kept a previously scheduled meeting to discuss a post–Occupy Boston plan. Many more have followed. To keep our goals clear, we referred back to our vision statement and discussed our approaches to getting the most out of our resources. Many of the working groups have expressed interest in archiving their documents. To stretch our resources, we created best practices for archiving for the working groups that we can't assist directly. But unanswered questions remain:

- How do we allow for centralized access to our collection?
- What are our opportunities for storage space?
- How do we archive a fluid and evolving movement that is still very much alive today?

Changes within the working groups and organizational documentation on the wiki occur frequently. Checking wiki pages for updates manually is not an efficient use of our time. Without any physical space to occupy, the movement now lives online across multiple social media sites that serve to sustain and unite the Occupy movement's thought processes. As a result, we are considering utilizing free software like HTTrack, which captures webpages while preserving the links.

Lastly—and most importantly—we are discussing what will happen to the collection and who should manage it. During our post-raid meeting, we discussed the importance of not being co-opted and having our story told incorrectly by someone other than us. There is a desire to capitalize on and control the history of the movement, as evidenced by the content the media has put out about the movement. For example, the vast majority of occupiers remained non-violent. But on November 17, 2011, Fox News jumped to connect an individual who fired shots at the White House to the Occupy movement, when in fact he had no connection.

If we allow others ownership, curation could be another way to alter the perception of the movement. This would undermine the archive's mission to tell our history as it happened. For example, the Smithsonian and the New York Historical Society collected signs from the Occupy Wall Street movement, thus splitting up the collection from the original archive started at the encampment. Because Occupy Wall Street doesn't have control over these parts of its collection, there is a danger that it will be misrepresented.



Volunteers working on donated laptops in the A to Z Library and archive. *Courtesy of Kristin Parker.*

Worldwide Movements

In a global context, the Occupy movement has taken place alongside other social movements, protests, and demonstrations: the Arab Spring protests in the Middle East and North Africa; the Spanish Revolution targeting mass unemployment and government corruption; a half million Israelis marching last September to protest the rising cost of living and an increasingly distant government; violent demonstrations in Greece and the U.K. against austerity measures; and, closer to home, thousands gathering a year ago in the Wisconsin State Capitol to denounce the governor's plan to change state workers' union rights.

Museums and academic universities in Massachusetts are showing exhibits, teaching classes, and hosting scholarly lectures and panel discussions on these movements. In addition, books like *Tweets from Tahrir: Egypt's Revolution as it Unfolded, in the Words of the People Who Made it*, edited by Alex Nunns and Nadia Idle, was published in 2011. We, as archivists, are responsible for preserving the past, but we also have to consider preserving history as it occurs.

Your Feedback Wanted . . .

How can archivists best provide researchers with primary-source material that exists in the abstract, such as social media, wikis, and websites? Social media contains an ephemeral yet rich source of information, putting communities in social context as they exist in the world of the Internet.

The question remains: How does an archive with limited resources preserve and document a fluid and evolving movement that utilizes social media to disseminate information? I would like to hear from you. Please share your thoughts, experiences, and/or resource ideas. Email library@lists.occupyboston.org. ■

Making a Splash

continued from page 3

Another approach is to send out press releases or write exclusives. Many papers, if not all, are short on staff and budget these days. A prepared piece they can slip into the paper is perhaps more effective now than at any time in the past.

Besides the obvious choices for press, there are numerous smaller papers and lifestyle publications that may be appropriate. Knowing who to contact at these publications is not always easy. Most chambers of commerce keep updated media lists and sell them to local businesses; you may try asking the chamber if they would be willing to donate a copy to your archives. If they are not willing to donate, you may ask for the previous year's list, or ask a business that has purchased it if they would be willing to email it to you as an attachment. Looking over this media list may fill your head with all kinds of story ideas.

Having a Virtual Presence

The Tarrant County Archives landed on the front page of the *Star-Telegram* following the debut of our new website. For many, an organization or business doesn't actually exist unless it can be found on the web.

The website launched on January 9, 2012, and I continue to make it my mission to add to it daily. The Tarrant County public information officer must approve the content for all web pages, so he read everything I wrote and learned much about the archives in the process. When the county reporter asked the information officer for leads, he mentioned the e-archives, and thus began the front-page, above-the-fold story.

Acing the Interview

The mantra of reporters is the five Ws—who, what, when, where, and why—and then they add the how. Use this mantra to prepare yourself when speaking with

reporters (or even making a public presentation).

Be ready to answer SPLASHY questions:

- What is the oldest item in your archives?
- Who is the most famous person your archives cover?
- Whose autograph(s) do you have?
- What is the oddest request you've ever received?
- What is your greatest treasure?

Also, be prepared for numbers questions:

- How many pieces of paper do you have in the archives?
- How many photos?
- How many maps?

... and so on for each type of item. Another popular question is the when:

- When did the archives start and who started it?
- When did you acquire the collection?

Making a SPLASH

The reporter contacted me to make an appointment to visit the archives. Keep in mind that once this stage is reached, reporters act fast because they are on deadline. Make them feel welcome today, not next week. Be prepared. Give tours of your archives on a regular basis. Then, when you give a reporter a tour, you are cool and casual, like it's just another day.

A small story can turn into a much bigger story if the answers have "wow" appeal. Reporters in my region are more likely to become excited about Elvis Presley and Sam Houston than the quiet philanthropist who funded the local children's hospital, although it is good to mention a broad spectrum of stories that can be found in your archives.

Offer timely tie-ins. For example, the Tarrant County Archives houses more than 240 boxes of material on a historic hotel called the Westbrook, which was torn down

in 1978 to become a parking lot. Now, after all these years as a parking lot, construction of a new downtown residence will break ground this month. I showed the reporter an exhibit we have on the Westbrook Hotel. (Looking at boxes is not always exciting—having exhibits in place adds interest not only for your everyday visitors but for reporters as well.)

Remember that the story is about the archives, not you. The best thing you can do is give up controlling the story and have faith in others. The more people the reporter can interview, the larger and more significant the story is likely to become. (Of course, prior to giving the reporter access to others, always ask the person's permission first.) At least half a dozen people were interviewed for the *Star-Telegram* story. Two previous archives managers were interviewed over the phone, and in the archives, I introduced the reporter to several researchers and volunteers.

Finally, keep in mind that the newspaper will want great images—not only for the print edition, but also perhaps many more for its website. The reporter went through hundreds of old photographs and postcards, plus he sent in a photographer to take more images. Be sure to pull your treasures out for the photo op. Keep in mind that pulling them out of the safe while the reporter is there only adds to their aura of worth.

Yearning for Permanence

History sells papers, which makes archives hot and getting hotter. The world is growing increasingly fleeting. A thousand text messages or Skype calls may occur between a soldier in Iraq and his family with not one saved, unlike the packet of precious Civil War letters tied with a ribbon and saved for generations. People yearn for some sense of continuity, permanence, and enduring significance. It's up to you now to turn your archives' best-kept secrets into news. ■

“Made for You and Me”

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pages than when an archivist is handing you one page at a time and watching you,” Colannino says. “Woody’s material—his texture of his paper, his brushstrokes—it really brings the researcher into the time and place of where he was.”

Then came a stroke of good luck: the archives was awarded a conservation and preservation grant from the Institute of Museum and Library Services in 2009. The preservation portion of the grant allowed Colannino to digitize a large portion of the collection. Colannino scanned thousands of items herself, and sent larger or more complex items to a vendor.

To conserve the collection, the archives teamed up with the Northeast Document Conservation Center. The NEDCC worked with the collection’s most fragile items, such as the treasured scrapbooks that Guthrie and his family members had pieced together. The conservation work included surface cleaning the scrapbook pages and photographs, reducing adhesive stains, mending tears, and alkalizing leaves and scraps. The pages, photographs, and scraps were then encapsulated in polyester film and placed in folders or post-bound.



Senior Book Conservator MP Bogan removes newspaper clippings from a scrapbook page in a filtered water bath. *Courtesy of Julie Martin/NEDCC.*

Conserving the materials, Colannino says, has allowed viewers to have a richer experience in the archives.

“The conservation made me feel more at ease because researchers could use the collection and we weren’t doing damage to the items,” she says. “Researchers can have a more intimate relationship with the materials without me looking over their shoulders.”

Soon the archives will be making its next big move: It will relocate from New York to Guthrie’s home state, Oklahoma, in 2013. The new Tulsa facility will feature the archives, a permanent museum exhibit, a theater, and classroom space.

For now, though, the archives is celebrating the would-be one-hundredth birthday of Guthrie—a celebration that includes a museum exhibit featuring items that were preserved or conserved thanks to the grant.

“The grant came at a good time,” Colannino says. “We could make sure we can continue to encourage people to have a look at Woody, and hopefully leave with a new seed in their minds about themselves of what they want to do as human beings.”

For more information, visit www.woodyguthrie.org. ■

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Copyright Infringement on the Docket

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that only for-profit uses should be referred to the donor, it should have made this clear in the deed.

Lessons Learned

Although cases that are settled before trial are of limited value, there are lessons that a cultural heritage repository can take away from these cases. First and foremost is the need to respect and follow the terms in a deed of gift. Sometimes deeds require practices and procedures that are outside of the ordinary, but that just means that our workflows have to be such that anomalous items are consistently identified or that we should never agree to such practices if they are likely to be hard to follow consistently.

Second, and just as critically, we must make sure that the terms in the deed are as clear as possible. The fact that the Smithsonian accepted a deed of gift with not one but two self-contradictory sets of mandates is certainly puzzling.

Third, this case reminds us that running a repository involves taking risks. We run the risk that users might steal collection material or that dirty documents caked in lead dust or mold might injure staff or patrons. We particularly run risks when we duplicate materials for patrons. It is an essential part of our service, but one that must be managed by knowledgeable practice and procedures.

Lastly, I would argue that the case illustrates the danger that common permission practices hold for our patrons. Because the case against Firelight Media did not get very far, we do not know the shape of its fair use defense. I suspect, however, that Firelight, like many of our users, may not have understood the difference between the permission given by the *repository* and the permission it needed from the *copyright owner*. And it may not have understood that both were needed for its use of the photographs.


The museum's invoice stated that "[p]ermission is granted for the use of the following imagery, worldwide, all media rights for the life of the project."¹⁰ Only on the back of the form, in small type, near the end, is it explained that it may be necessary to secure the permission of the copyright owner as well. By providing only one of the permissions that users need, we may in the end be misleading them. When making reproductions for patrons and granting permissions, repositories should be crystal-clear about what they are doing.

As with most lawsuits, I suspect that this was a difficult experience for everyone. Pearse-Hocker will be lucky if her \$40,000 cash payment covers her legal fees in the case. The museum is out that same amount of money, as well as its time and expense in defending itself. Most of all, this case reminds us about the importance of working with donors so that a disagreement never reaches this stage. ■

Notes

This article is an edited version of two postings by Peter Hirtle on the Librarylaw blog at <http://blog.librarylaw.com>.

- ¹ "Stipulation of Dismissal," *Pearse-Hocker v. Firelight Media, Inc.* 1:2010cv00458. Eastern District Court of Virginia, 14 October 2010. <http://dockets.justia.com/docket/virginia/vaedce/1:2010cv00458/253436/>
- ² "Plaintiff's brief in support of her second unopposed motion to amend the scheduling order and extend the time to serve Rule 26(a) expert disclosures," *Pearse-Hocker v. Firelight* 1:2010cv00458. Eastern District Court of Virginia, 1 October 2010. <http://docs.justia.com/cases/federal/district-courts/virginia/vaedce/1:2010cv00458/253436/22/>
- ³ "Defendant's Answer," *Pearse-Hocker v. Firelight* 1:2010cv00458. Eastern District Court of Virginia, 22 June 2010. <http://docs.justia.com/cases/federal/district-courts/virginia/vaedce/1:2010cv00458/253436/8/>
- ⁴ "Documentary Filmmakers' Statement of Best Practices in Fair Use" (Washington, D.C.: American University School of Communications Center for Social Media, 2005). <http://www.centerforsocialmedia.org/fair-use/best-practices/documentary/documentary-filmmakers-statement-best-practices-fair-use>
- ⁵ <http://firelightmedia.tv/project/wounded-knee/#more-256>.
- ⁶ "Stipulation for entry of judgment," *Pearse-Hocker v. USA*. 1:2010cv00269. U.S. Court of Claims. 16 June 2011. 1:2010cv00269. <http://docs.justia.com/cases/federal/district-courts/federal-claims/cofce/1:2010cv00269/25085/34/1.html>.
- ⁷ http://www.nmai.si.edu/searchcollections/contact/reproduction.aspx?subject=purchase_item_images.
- ⁸ "Defendant's answer." *Pearse-Hocker v. USA*. 1:2010cv00269. U.S. Court of Claims. 25 August 2011. <http://docs.justia.com/cases/federal/district-courts/federal-claims/cofce/1:2010cv00269/25085/18/>.
- ⁹ See Exhibit B in "Complaint." *Pearse-Hocker v. USA*. 1:2010cv00269. U.S. Court of Claims. 30 April 2010. <http://docs.justia.com/cases/federal/district-courts/federal-claims/cofce/1:2010cv00269/25085/1/>.
- ¹⁰ Exhibits C and D in *ibid*.



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Digitizing the *American Black Journal News* Program

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phase targeted preservation. Physical preservation of the tapes, including box-level inventory and storage in MSU's Special Collections, was accomplished with support from the NEH Public Programs grant.

As an intern, one of my tasks was to help research the metadata necessary for current digital preservation needs. The original plans between DPTV and MATRIX stipulated the return of digital copies to the studio to serve as file footage for future broadcasts. Thus, excellent descriptive and technical metadata was collected during the digitization of physical tapes. The metadata was designed to conform to the Public Broadcasting Metadata Dictionary (PBCore), which would be useful for production and access but did not account for long-term digital preservation. This information was entered into the KORA management system, an open source PHP/SQL digital asset management system developed at MATRIX.

A major challenge for digital video preservation is the lack of a clear standard. Writing for the Library of Congress's *The Signal* blog in 2011, Butch Lazorchak described digital video preservation as a "Wild West" and cited lack of consensus on standard file formats and codecs. *ABJ* tapes were digitized in DV format. The format was chosen for its long-term use, broad adoption among journalists, and use in broadcast studio editing. Thus, the files were useful for DPTV. Given its high-quality digital images and similarity to many of the original tapes, DV also offered an acceptable preservation format in this case.

Taking Archives to the Cemetery

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Working to receive permission from various parties helped to refine the idea of what a cemetery stroll in Indianola would consist of and why it was important. The objective was for it to be an educational project—a new way to engage students in local history and introduce them to the concept of context and documenting history.

SCLS found a partner with Indianola Academy's sixth-grade class. Educator Ruth Carmen Poindexter and Rose brainstormed what the end product would be for the students and what archival materials were complementary. They aimed to help students think "global to local"; students would research what the world, the United States, Mississippi, Sunflower County, and Indianola were like at the time their assigned individuals lived, along with researching the interred persons.

After planning the project, the next step was to implement it. First, there were scheduled field trips to the library, where students drew on obituaries, scrapbooks, diaries, microfilm, secondary sources, and old *Life* magazines to reconstruct the time of their persons. Students then completed five-part research papers that documented the political, economic, social, cultural, and agricultural aspects of the interred individuals' time periods. After two months, the students performed their vignettes on a Saturday afternoon for two hours as community members strolled through the Indianola City Cemetery.

Since 2011, MATRIX has been updating *ABJ* metadata to include preservation information in PBCore's extension fields. This includes preservation information suggested by the Library of Congress's preservation metadata strategy (PREMIS). In my internship research, I identified major areas of preservation metadata that could be updated in the KORA schema, including tracking actions taken to change and update files, information to monitor file integrity, and documentation of current technical metadata that will affect future file format migrations.

The project's successful second phase will ensure that the *ABJ* collection will continue to be digitally accessible, creating an evocative digital resource that simultaneously engages the public and preserves local and national history.

Acknowledgment

Throughout my internship, Catherine Foley (digital librarian at MATRIX) was a helpful and informative resource, as were Anthea Josias and Beth Yakel at the University of Michigan. ■

Further Info on *ABJ*

- *American Black Journal* Website: <http://abj.matrix.msu.edu/>
- Technical details on the *ABJ* project: <http://abj.matrix.msu.edu/technical.php>
- KORA, open-source digital repository system: <http://kora.matrix.msu.edu/>
- Digital Format Sustainability Information: <http://www.digitalpreservation.gov/formats/>
- Information on PREMIS implementation: <http://www.loc.gov/standards/premis/bibliography.html>

Headstone Makes Headway

The response to the first *Headstone Stories* program was encouraging. Many community members felt the project was a great way to illustrate local history. The program's second year had twice as many participants, and attendance at the stroll almost tripled. Teachers added new components to the project: students penned personal journals of their lifetimes that followed the five aspects of the research paper and conducted oral histories of lifelong residents in the community. After each event, evaluations from both the community and the students helped create a more comprehensive format for the next year.

The program is now in its third year, and both the sixth-grade students and the community know that *Headstone Stories* is coming up. The cemetery stroll is now viewed not as something that is irreverent or strange, but as a learning experience for students and the community.

These two examples of programs in Mississippi show how archival institutions with limited resources can successfully implement and manage the demands of outreach activities, all while educating students and engaging the local community. For more information about *Tales from the Crypt*, contact Mona K. Vance at mvance@lowndes.lib.ms.us, and for questions about *Headstone Stories* contact Jennifer Rose at jdrose@sunflower.lib.ms.us. ■



FROM THE EXECUTIVE DIRECTOR

Nancy P. Beaumont

nbeaumont@archivists.org

Looking Back—and Forward!

I am pleased and honored that the SAA Council has renewed my contract as executive director for three years, effective May 1, 2012, through April 30, 2015. (2015? Really?)

The past nine years have flown by, marked by significant growth in membership (from 3,600 in 2003 to 6,017 today), development and ongoing execution of a strategic plan, conduct of the A*CENSUS survey, publication of 33 books on the archival enterprise, provision of approximately six hundred education courses and exactly nine annual meetings, promotion of American Archives Month and the *I Found It In The Archives!* public awareness campaign, preparation of many action alerts and written testimony on behalf of the National Historical Publications and Records Commission and in opposition to Executive Order 13233 (among other subjects), transition to a new association management database and a new website content management system, implementation of a fully transparent governance system, and so on. . . . Each of these endeavors has depended mightily on the vision(s) and engagement of a vast cadre of volunteers, from the SAA Council to our various boards, working groups, committees, subcommittees, task forces, sections, and roundtables. Each has also depended on a talented and committed staff.

In 2003 SAA had seven full-time and two three-day-a-week staff members plus an independent contractor who handled Annual Meeting logistics. Today, following a couple of reorganizations and several tweaks of staff roles, we have 11 full-time staffers complemented by a small firm that assists with some aspects of our Annual Meeting logistics. We have an enviable staff retention rate—with Teresa Brinati (Publications) at 24 years, Jeanette Spears (Service Center) at 17 years, Solveig De Sutter (Education)

and Brian Doyle (Member and Technical Services) at 12 years each, Carlos Salgado (Service Center) at 10 years (happy anniversary, Carlos!), Lee Gonzalez (Service Center) and me at 9 years, Tom Jurczak (Finance/Administration) at 5 years, and Rene Mueller (Program Coordinator) at 4 years. We also have wonderful “new blood” in the persons of Amanda Look (Education, 20 months) and Anne Hartman (Publications, 4 months).

There are dangers in staff longevity: That we may become complacent or jaded. That we may think that we’ve heard it all before. That we may fail to be creative or innovative—or to recognize creativity or innovation when others demonstrate it. That we may start to think that it’s our club, not yours.... We on staff have this conversation regularly—and we work hard and consciously to avoid these potential pitfalls. (If we slip, please call us on it.)

There are also benefits to the organization having staff members with longevity: In some instances we actually *have* heard (or seen or implemented) “it” before—and therefore can contribute that perspective. The challenge, of course, is to maintain unflagging enthusiasm and remain open to ideas while delicately navigating the “been there, done that” waters.

So what’s on the horizon for our volunteers and staff in the next couple of months?

- Preparing for the 2012 Annual Meeting. Check out the conference website at www2.archivists.org/conference/2012/san-diego, where you’ll find program details, registration and housing information, and the Host Committee blog highlighting the many delights of our host city.
- Revamping the Leadership Orientation and Forum and planning for the first-ever

Regional Summit. (See Gregor’s column on page 2.)

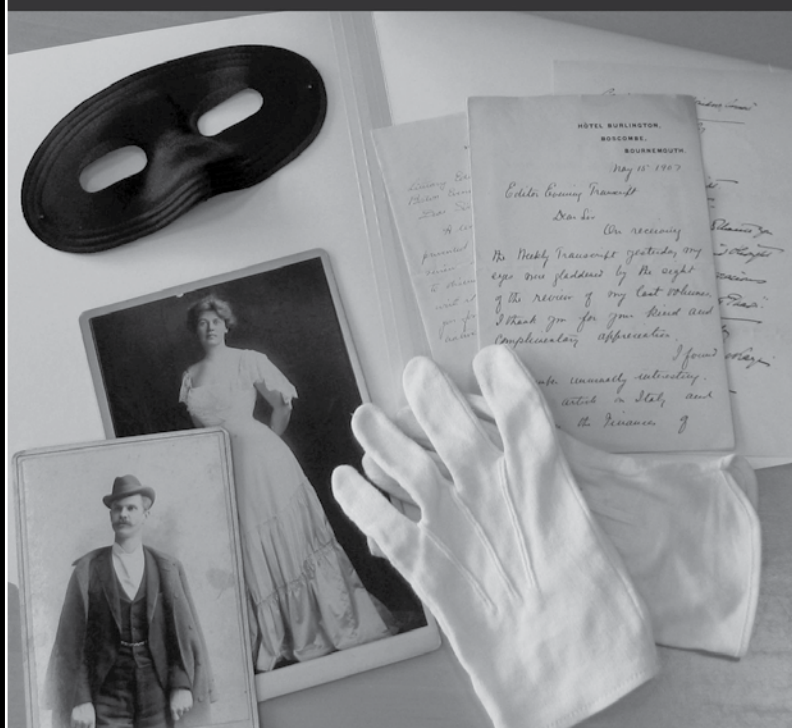
- Getting ready for the June 8–10 Council meeting—and following up by drafting minutes and completing tasks coming out of that meeting. (To view the meeting agenda and materials: <http://www2.archivists.org/governance/reports>.)
- Closing out the fiscal year, setting up FY 2013, and completing the FY 2012 audit.
- Providing information and support to the Annual Meeting Task Force. The group welcomes your ideas for improving the Annual Meeting: <http://www2.archivists.org/groups/annual-meeting-task-force/lets-talk-about-the-annual-meeting>.
- Closing out the 2012 *I Found It In The Archives!* campaign and creating materials for the 2013 campaign.
- Managing 20 live courses and webinars being offered from May to July and preparing for 10 pre-conference courses in August. See the education calendar: <http://saa.archivists.org/Scripts/4Disapi.dll/4DCGI/events/ConferenceList.html?Action=GetEvents>.
- Completing production of one new print book and three new e-book modules that update SAA’s *Archival Fundamentals Series*.
- Orienting the 2013 (yes, that’s 2013) Program and Host committees and launching the 2013 proposal process.
- Continuing to migrate content on the SAA website into Drupal—reorganizing and refreshing it as we go.
- And more. . . .

I look forward to working with you in the coming months and years to make the world safe(r) for archives and archivists! ■

SUCCEED!

THE **LONE** ARRANGER SUCCEEDING IN A SMALL REPOSITORY

BY CHRISTINA ZAMON



List \$69.95 (SAA members \$49.95)
Society of American Archivists (2012)
8½ x 11 / 157 pp. / Soft cover
Product code BOOKSAA-0580
ISBN 1-931666-41-5

A significant portion of U.S. institutions charged with the preservation of our cultural heritage are small repositories and one-person shops. Rapid advances in technology, increasing regulation on institutional records, and exponential growth in the volume and variety of cultural resources being collected put added pressure on these lone arrangers to find efficient and effective ways to manage their archives.

The Lone Arranger: Succeeding in a Small Repository offers guidance on how to handle common work demands while promoting archives best practice. Author and lone arranger Christina Zamon of Emerson College in Boston uses a deft touch to address a comprehensive range of topics, including administration and budget, fundraising and donor relations, information technology, collections management, records management, preservation, reference and outreach, facility management, disaster preparedness, and internship and volunteer programs.

In addition, case studies by a dozen practitioners representing diverse backgrounds, institutional settings, and geographic locations discuss the challenges they faced when they found themselves responsible for the full spectrum of archives work with limited or no paid staff to assist. Case study contributors include Barbara Austen, Terry Baxter, Michelle Ganz, Russ Gasero, Tamara Gaydos, Jeremy Linden, Meg Miner, Christina Prucha, Peg Siciliano, John Slate, Alison Stankrauff, and Nicole Thaxton.

Seasoned archivists and newcomers to the profession will benefit from the practical tips, sound advice, and resources shared throughout the volume, as well as the opportunity to connect to the broader community of professional archivists.

If you're a lone arranger, with this book you'll find yourself less alone!



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This easy-to-use guide will feature a range of consultants and their areas of expertise, helping you to best assist clients most in need of your skills.

Don't miss out on this exciting opportunity! Discounts for listings are available for a limited time. Contact Brian Doyle at bdoyle@archivists.org for more information, and visit www2.archivists.org/consultants to view the new *Directory of Consultants*.