

OUTLOOK

Published by the Society of American Archivists

NAME Clyde Champion Barrow
Jack Hale
(White)

NO. 4 3 1 6 CLASS 29 - MO 9
26 II 00 0

MALE

Fort Worth
4316

Age 18 (1928) Height 5-6 3/4; Weight 132; Build M Slender; Hair Lt Ch; Eyes Ch; Complexion Fair; Occupation Trimmer; Nativity Texas; Residence Dallas, Texas-West Dallas, Route 8, Box 6.

II. Tat Anchor; shield and Initials "U.S.N." elb ft.
III. Small flesh mole at 1/2 abv center rt brow.

Arrested 2-22-1928 by James-Chapple company #3131, J. L. Moore, chg. Investigation-General Principles.
Record:- As same name #6048 Dallas, Texas 12-3-1926, chg. Auto Theft.
Montgomery-Finn.

Clyde Barrow

DEPARTMENT OF POLICE, FORT WORTH, TEXAS



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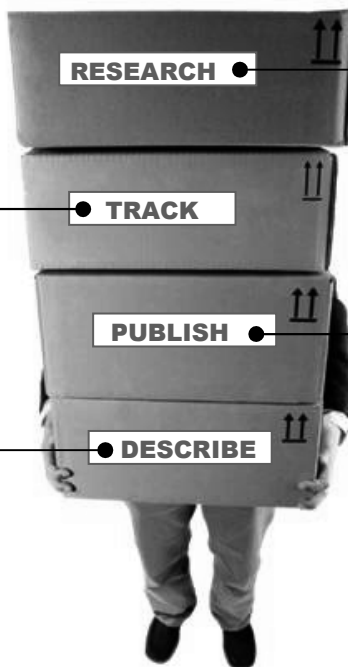
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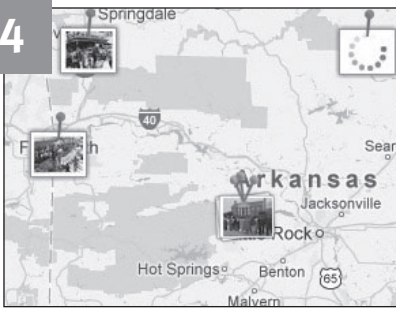
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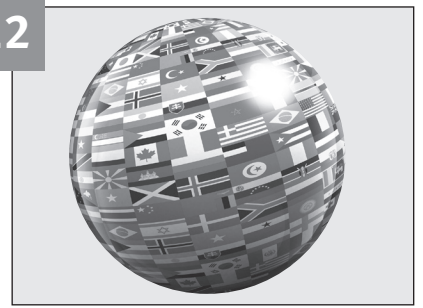


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John Slate

COVER PHOTO Portrait of a young gangster: Gang leader Clyde Barrow's rise from obscurity in the slums of West Dallas is chronicled in a 1928 Fort Worth Police Department fingerprint card. The card was provided to the Dallas Police Department during its joint effort with county, state, and federal authorities to track the Barrow Gang's 21-month crime spree that ended with Bonnie Parker and Barrow's ambush in Bienville Parish, Louisiana, on May 23, 1934. This and other Bonnie and Clyde materials are available online through the Portal to Texas History, University of North Texas (<http://texashistory.unt.edu/ark:/67531/metaph78876/>). For more on Dallas history, check out SAA's interview with Dallas City Archivist John Slate (page 24). *Dallas Police Department Historical Records/Case Files. Courtesy of Dallas Municipal Archives, City Secretary's Office, City of Dallas.*



PRESIDENT'S MESSAGE

Gregor Trinkaus-Randall

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

Archives Under Fire

Here in the United States we have become accustomed to a frequent, if not annual, appeal to provide support for funding the National Historical Publications and Records Commission (NHPRC) at an increased level, and, on occasion, the National Endowment for the Humanities and the Institute of Museum and Library Services from which many institutions and programs receive funding through grants. Many of us either found our first professional employment in a position created through funding from one of these organizations or have supported our programs or new initiatives through grants received from them.

These federal programs have often served to provide funding for creating archives programs in institutions that could not have done so without such assistance. Many new initiatives such as digitization projects, significant preservation programs, major microfilming projects (in the past), and efforts to address archival backlogs would not have been possible without this funding.

Now we are beginning to see concerns not only with these federal programs but with archives/records management programs at the state level and in Canada. This

year, there have been several attempts to separate the state records management programs from the state archives and to locate them under a different governmental department—a move that would create a real disconnect in the records process and in documenting state government.

The value and importance of the services that we provide and the assets that we preserve are fundamental to our society.

There are also developing issues between the state archives and the state information technology departments over the curation of electronic records. In Canada, Library and Archives Canada has made the decision to eliminate the National Archival Development Program (NADP) and the Canadian Council on Archives (CCA). There has been a close analogy between the NADP and the NHPRC, as both have provided funds to smaller, as well as larger, institutions to further the development of the archival profession and protect archival activities that document and

provide access to our cultural heritage and governmental activities.

So where does this put us? We cannot sit back and watch these things happen. As noted in *In the Loop*, SAA has provided strong support letters for both increased funding for NHPRC and for retention and non-elimination of the NADP and CCA in Canada. We will continue to advocate for increased funding for NHPRC and other federal grant-funding organizations when necessary to ensure the retention and long-term availability of our cultural and governmental history.

At the same time, SAA cannot undertake these activities on its own. It is up to each of us as archivists, librarians, and museum professionals to step up to the plate and do our part. It is only with continued pressure on the appropriate governmental entities at all levels that we will be able to ensure that these organizations survive and are able to provide funding for archival projects. Remember: The value and importance of the services that we provide and the assets that we preserve are fundamental to our society. Records are essential, and we must ensure their long-term viability. I challenge you to do your part and advocate for archives! ■

ARCHIVAL OUTLOOK



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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.

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How to Give Your Job Search a Happy Ending



Roland M. Baumann, Kent State University

Game Changers

With the recession barely behind us, entering the job market is an intimidating and often dreaded prospect for new professionals. It's no secret that the recession caused employment in the library and information fields to dwindle. Even so, the Bureau of Labor Statistics (<http://www.bls.gov/>) reports that an uptick in the U.S. economy will generate more than two thousand MLIS jobs over the next decade—faster than the average for all occupations. And there's even more good news here, which often goes overlooked: If you act with confidence and understand what constitutes each step in the job search process (cover letter, résumé, and interview), you'll be well-equipped to land a professional position for which you're qualified.

The Job Search, Demystified

Before you begin your job search process, it's important to understand what you're getting into. After an open position is advertised, employers typically are inundated with dozens of résumés. During their initial screening of applicants, search committees will declare approximately fifty percent of the applicants unqualified or undesirable. Other times, employers will

advertise a position even when they plan to appoint an inside candidate, putting you on the sidelines before you even begin the process. The hard truth of the matter is that the ultimate selection isn't always fair or the best candidate for the job.

Navigating the job search process takes patience and persistence if you are to prevail. Understand that it takes time for selection committees to gather candidate-related materials, check references, and conduct candidate interviews. Do as much as you can to move the process along—for instance, be sure to contact your references well before you apply for jobs so that they can start expecting calls—but don't expect to find a job overnight. Do not limit yourself to looking for the “perfect” job.

This is a time when you cannot let your nerves take over. Keep these things in mind as you start the search process:

- Your search is about you and the presentation of yourself.
- You must pique the curiosity and interest of a potential employer.
- You must appreciate that the search can be a grueling process and can become stalled for a variety of reasons.

Tackling the Cover Letter and Résumé

It is important for you as a job seeker to understand that a cover letter should be action-oriented—use active voice and exhibit a good pace. It's your opportunity to introduce yourself, express your interest in the position, and note key qualifications. The first two paragraphs—which are tough to write—are critical in advancing the interest of a potential employer to read your cover letter and résumé seriously.

Frequently cover letters fall short due to poor writing or content that is not effectively tailored to the job at hand. Indeed, you must identify what the employers' desired qualifications are and not what you think they may be. And of course, your strategy should never be that more about you is better. Hold your opinion of yourself (as well as the number of times you use the pronoun “I”) to a minimum if you want to maximize job offers.

The cover letter is the vehicle that connects you with your résumé. Employers will easily identify “red flags” on a résumé that will jeopardize your prospects of landing the job; here are some of the more frequent

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Using Historypin to Illustrate the Past and Engage the Public

Shannon Lausch and Chad Garrett, UALR Center for Arkansas History and Culture

Cultural institutions must constantly seek new ways to increase the visibility of their collections and to engage the public. The UALR Center for Arkansas History and Culture (CAHC) at the University of Arkansas at Little Rock is no different, and the statewide centennial celebration of Winthrop Rockefeller (yes, *that* Rockefeller) posed a particularly poignant opportunity for getting our name and our flagship collection in front of the public, the press, and our university.

Many people inside and outside the state are surprised to learn that a Rockefeller lived in Arkansas and that he was a major influence in the making of modern Arkansas. To showcase this flagship collection amid other centennial activities, we sought a platform that took us beyond the average website or the standard digital repository. A new service called Historypin allows users to add a spatial and temporal context to photographs. Users “pin” photos on top of Google Maps and tag them with such metadata as dates, descriptions, and keywords. Historypin was created in partnership with Google by a not-for-profit company called We Are What We Do, which “focuses on creating ways for millions of people to do more

small, good things, helping address social and environmental issues.” According to Historypin, as of this writing, the site attracts 400,000 visitors per month. More than 350 participating archives and cultural institutions from around the globe have pinned 112,839 items.

The CAHC archives holds the cradle-to-grave collection of papers, photographs, and memorabilia collected by Winthrop Rockefeller throughout his life. What we found in Historypin was an ideal and easy-to-use platform for showcasing a large number of digitized photographs, as well as digitized audio and video. Visitors can find items by keyword, location, or date, and we can create photo tours to walk them through photographs and locations. As our archivist learned through initial trials with Historypin, though, prior planning is essential to a painless and successful implementation.

Location, Location, Location

The more detail available about where a photograph took place, the better a candidate it is for Historypin. Items must have a date and a location to be pinned to Historypin’s map. For photographs without

an exact date, the site requires an estimate within a 30-year span.

To assign a location, it is possible to be as broad as the photograph’s country of origin. However, using general location information, such as country, state, or city, has a downside: Historypin automatically assigns a specific address to place it on the map, which may confuse users into believing that the address is the exact location where the event occurred. For example, when we entered a photograph’s location as Corning, Arkansas, Historypin pinned it as 402 West Elm Street, Corning, Arkansas. Nevertheless, we still frequently added photographs with broad locations because we wanted to create an exhibit representative of Rockefeller’s life, and many of the photographs in the exhibit did not have street addresses available.

Photographs with street addresses not only allow for accurate pinning but can also allow users to take advantage of Historypin’s most exciting feature: Historypin Streetview. If what is shown in the photograph can be viewed from Google’s Street View map, Historypin has a tool to layer the photograph on top of that map. Users can then directly compare the past with the

present by sliding a bar to adjust the past photograph's transparency.

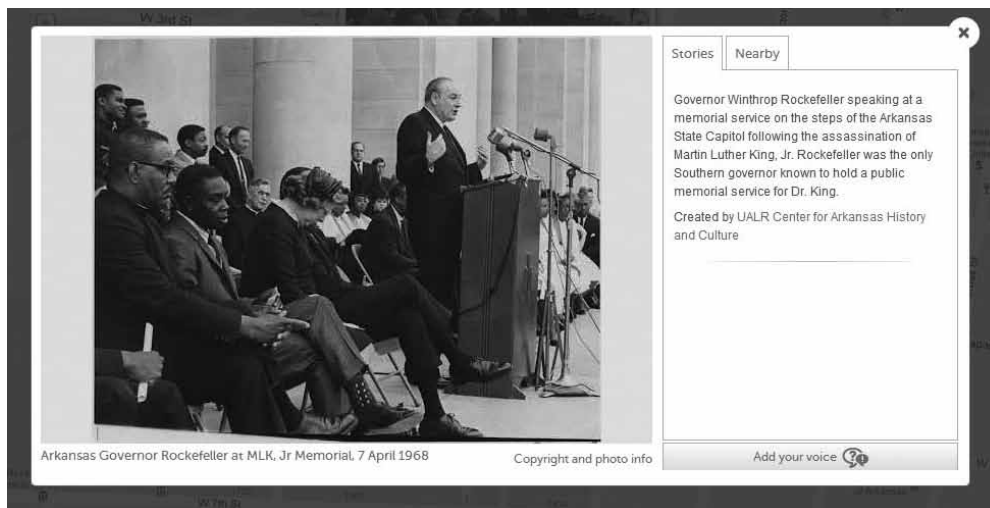
Photographs are not the only types of items that can be pinned. YouTube clips of audio or video content can also be added through the Pin an Item function. As with photographs, audio and video files with specific locations and dates work best with Historypin.

Historypin's Metadata

In addition to location and date, Historypin has fields for basic metadata, such as the image's title, description, and tags. Your username is automatically listed with the items you upload, so it is important to create a username that matches your institution's name.

Additional fields are available for licensing information, the identity of the copyright owner, the author, a hyperlink, the name of the repository that holds the item, and notes. Even though our username is displayed with each item, we still used the repository field to reinforce that the item is held by our institution. We used the notes field to store the item's unique identifier in the event a patron requests the original photograph.

Historypin makes metadata interactive by allowing users to share their stories through the Add Your Voice option located on each



The institution's name is prominently displayed next to each photo pinned on Historypin. *Courtesy of UALR Center for Arkansas History and Culture.*

item's entry. Historypin moderates content and the Report button under each item allows users to report offensive content or make copyright claim disputes.

Copyright and Use

The Historypin terms and conditions state that neither Historypin nor We Are What We Do takes any ownership rights of uploaded items. Before uploading images, institutions should think about their digitization policies with regard to Historypin and the legalities of publishing their holdings.

Although it is a usual part of our institution's workflow to add watermarks to images we digitize and upload to our digital repository, we did not add watermarks to our items on Historypin for two reasons. First, the resolution of images uploaded to Historypin is automatically reduced to 96 pixels per inch. Users therefore cannot copy and distribute high-quality prints. Second, it is common practice for institutions on Historypin to upload images without watermarks. Because our institution's name is displayed with the item in multiple places, we were comfortable following this watermark-free trend.

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A Year on Facebook

Liking and Learning

Nadia Nasr, with contributions from Felicity Knox, Special Collections and Archives, Albert S. Cook Library, Towson University

There was a lot to like about our First Facebook Year.

In March 2011, Special Collections and Archives (SCA) at Towson University launched a departmental Facebook page in conjunction with a modest redesign of our webpages. Housed in the Albert S. Cook Library, SCA was established in 1970 and primarily contains records of the university that date back to its opening in January 1866 as the Maryland State Normal School. Because our webpages are relatively static and part of the library's website, Facebook is used as a storefront, if you will, for communicating dynamic and engaging content.

And there's plenty of content to choose from because our collections include photographs, student newspapers, course catalogs, and records of principals, presidents, colleges, and departments documenting the almost 150-year evolution of Towson University from a teacher training school into a full-fledged liberal arts university.

Engaging Our Fans

Engagement statistics, known as Facebook Insights, are available to page administrators and are useful for discerning any observable trends. For 28 days after content is posted, Insights collects data regarding the number of unique users who saw the posts and engaged with the content by "liking" it, posting a comment about it, or re-sharing it on their own Facebook profiles. When SCA fans share our content on their profiles, we enjoy the benefit of increased visibility as well as the opportunity to reach a new audience. Insights also provides a percent value to reflect the relative "virality" of each post based on the number of times a post was shared on someone else's page.

As keepers of collective memory, we engage our audience with SCA's archival collections by making connections to generate meaningful dialogue. Facebook can be an effective tool for starting that conversation. We can measure our effectiveness using this tool if we are able to achieve what I refer to as the George Takei Standard of Engagement. Since March 2011, Takei has gained in excess of 2 million fans, many of them between 25 and 34 years old. Initially known for his role as Hikaru Sulu on the original *Star Trek* television series, fans regularly "like," comment on, and re-share his Facebook posts.

Takei engages his fans with humor when he posts funny photographs captioned with puns, which are occasionally targeted toward his *Star Trek* fan base. He also uses his Facebook page to promote respectful civic discourse about issues that are important to him, such as advocating for gay rights. He doesn't just start conversations, he also participates in them. George Takei's Facebook page engagement serves as a model to illustrate what we hoped to achieve with SCA's Facebook page.

What We Threw at the Wall

In our First Facebook Year, we gained nearly one hundred fans, not including ourselves (two professional staff and a rotating pool of student labor). Admittedly some of these fans are friends and colleagues within or external to the Cook Library and Towson University. Others are current students and staff as well as recent alumni.

We created approximately 128 posts containing both planned and serendipitous content, including scans of photographs or documents, links to items of interest, and two sets of trivia questions and their

answers. For planned posts, we tried to choose photographs or information that was timely.

For example, during final exam weeks in May and December, we posted scans of exam questions from the 1870–71 course catalog and asked our fans if they thought they would be able to answer them. In August, when students were moving into their dorms, we posted a series of photographs juxtaposing images of historic and modern dorm life on campus. For homecoming, we posted a series of photographic images of homecomings past, selected from yearbooks of alumni classes who would be celebrating significant reunions.

Content for serendipitous posts ran the gamut. Posts included an interesting headline from a newly digitized student newspaper, a photograph and announcement of the receipt of a new collection, announcements that new departmental blog entries were posted, and a photograph of a beautiful woodcut from a rare book.

What Stuck to the Wall

So what did our fans seem to enjoy the most?

- The most clicked-on post featured the final exam questions from 1870–71.
- The second-most clicked-on post was one containing photographs of dormitories past and present.
- A post documenting the acquisition of the cast-iron clapper used to ring the campus clock tower bell when the bell was removed for refurbishing followed in third place.

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Why Do Archivists Support Certification?

- *It provides a competitive edge*
- *It strengthens the profession*
- *It recognizes professional achievement and commitment*



In the past decade, nearly 1,300 professional archivists have felt it was important to sit for the Certified Archivist examination.

The next Certified Archivist examination will be held August 14, 2013, in Hartford, Indianapolis, Las Vegas, New Orleans, and Orlando—and wherever five eligible candidates want to take it.

For more information about the Certified Archivist examination, please go to the ACA website at www.certifiedarchivists.org or contact the ACA office (518-694-8471 or aca@caphill.com).

Inspired *by Archives*

Creating and Selling Archives Mementoes

Marianne Martin, Colonial Williamsburg Foundation

As one of the most popular living history museums in the country, Colonial Williamsburg has become a favorite destination for those looking to travel back in time—even if just for a moment. When they return to the present, visitors often wish to leave with a souvenir in hand. Colonial Williamsburg's Special Collections Department has a long tradition of collaborating with staff to provide prints, calendars, and other mementoes for purchase in museum stores. This successful venture has resulted not only in museum store products, but also a well-known line of home furnishings marketed nationally under the WILLIAMSBURG brand, which has served as a way for Colonial Williamsburg to reach a broader audience of consumers.

Launching a Product Line

Colonial Williamsburg's licensing program dates back to the 1930s, when a small group of exhibition buildings that became the genesis of today's living history museum first opened to the public. Many early museum visitors admired the architectural features, furnishings, and household accessories on display at such buildings as the Governor's Palace and the Raleigh Tavern. As a result, Colonial Williamsburg established licensing contracts with select manufacturers to begin producing reproductions of furniture, wallpaper, fabrics, accessories, and even paints featured

(Large photo) Drawing of a chariot by Samuel Hobson, London, 18th-century, Coach Drawings Collection, SCMS1948.3, with Christmas ornament inspired by it.

(Small photo) Page from Navigation Exercise Book, Cape Cod, 1742, SCMS1992.5, with "Calm Seas" travel mug decorated with excerpted motifs. Photos by Marianne Martin. Courtesy of the Colonial Williamsburg Foundation.

in the exhibition buildings. Through the licensing program, Colonial Williamsburg launched the WILLIAMSBURG brand and began marketing items nationally.

The educational component of Colonial Williamsburg's product line has always been a high priority. Reproductions of antique furniture, household accessories, prints, and maps are accompanied by fact sheets that explain how the items were used in the 18th century. Even items that are not direct copies of 18th-century objects, but rather are inspired by them, include a small tag that ties them to colonial customs and lifestyle. All products that are direct reproductions of museum objects are reviewed by a committee of Colonial Williamsburg curators and historians who seek to maintain high standards of authenticity. A reproduction does not move into the production stage until it has met with the committee's approval.

Sources of Inspiration

One of the early library sources drawn upon for inspiration was Robert Furber's *The Flower-Garden Display'd*. Commissioned by British nurseryman Robert Furber, this seed catalog consists of 12 engravings of colorful bouquets featuring representative flowers for each month of the year. Reproductions of the Furber floral prints, along with a similar set of Furber fruit prints held in our decorative arts museum's

collection, were marketed for decades as tasteful wall décor for those creating 18th century-style interiors in their homes.

Reproductions of the natural history engravings from Mark Catesby's *Natural History of Carolina, Florida, and the Bahama Islands* have also long been mainstays of the WILLIAMSBURG line of home décor and furnishings. The pairings of birds and animals with native plants give purchasers insight into the flora and fauna of the colonies and offer delightful pairings with reproductions of museum furnishings.

Many of the illustrations from George Edwards's *Natural History of Uncommon Birds*, another gem in the library's rare collection, supplement the standard Catesby prints with reproductions of ducks and geese one might have seen in colonial America. In the 1990s, a beautiful daybook calendar featuring botanical illustrations

from a variety of rare books in the library's collection provided a way for museum visitors with a more limited budget to enjoy exotic flowers, birds, and butterflies.

Creative Sparks

As budgets are tightening and resources are stretched thin, Colonial Williamsburg's product development team is exploring more creative ways to leverage visual assets in both our museum and library collections. They are expanding their scope beyond the standard botanical and natural history subjects to include previously untapped resources. The special collections staff at Colonial Williamsburg's John D. Rockefeller, Jr., Library meets regularly with product managers and licensees to examine materials that may be of potential interest. In more recent years, Colonial Williamsburg's product development team has mined the rare books and manuscripts collection, as well as the architectural drawings archive, for intriguing design motifs and patterns that can serve as inspiration for a broader range of products.

A number of items in the manuscripts collection with visual elements have been cleverly adapted to create household objects and decorative accessories that appeal to the average consumer. *The Elizabeth Cozens Pattern Book*, an 1830 compilation of ink and wash drawings of embroidery design motifs, provided inspiration for a decorative cover on an elegant jewelry case. A set of coach drawings, some of which are signed by London coach makers Samuel Hobson and John Hatchett, offered coach designs that could be incorporated into both a set of decorative plates and Christmas ornaments. Sketches of ships, a compass rose, and notations found in a *Navigational Exercise Book* found their way onto a "Calm Seas" travel mug with masculine appeal.

The architectural drawings archive is also consulted more frequently to inspire the creativity of Colonial Williamsburg's licensees. Portions of the large landscape plan of the Governor's Palace garden drawn by Arthur Shurcliff, Colonial Williamsburg's founding landscape architect, are featured on decorative napkins marketed for spring and summer gatherings. Pencil drawings executed by Thomas Mott Shaw, one of the architects involved in Williamsburg's restoration, are reproduced as individual prints for those desiring vintage views of museum exhibition buildings.

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Thirsty for More?

Phillip Mooney, Vice President of Heritage Communications at The Coca-Cola Company shared more tips with SAA to help archives develop or strengthen their product lines.

- **Repurpose your graphics, photography, and artifacts—and remember that the possibilities are endless.**

At The Coca-Cola Company, the Archives preserves thousands of advertising images that originally appeared as magazine inserts, posters, calendars, and promotional marketing pieces. Through a Retail Licensing Program, third-party vendors can access and reapply those images to products that they distribute to the marketplace. Picture puzzles, reproduction serving trays, clocks, toys, kitchen goods, metal signs, pub mirrors, lamps, thermometers, bottle openers, playing cards, and nostalgic decorative pieces are among the product categories that rely on the archival collection for inspiration and idea generation. In return for access to archival resources and company trademarks, the licensees pay royalty fees averaging 10 percent of sales.

- **Remember that almost any archival program can create new revenue streams by offering products.**

While an iconic commercial brand with more than 125 years of history and global recognition certainly has an advantage in developing commercially appealing merchandise, the possibilities abound for any archives. Photographs can be used to create calendars, postcards, illustrated histories, coasters, posters, note cards, and other goods that could be sold at the local bookstore or at regional retailers. Another option would be to reproduce replicas of objects, booklets, or documents in the collection that might appeal to special interest groups. Athletic programs, anniversary items, yearbooks, and reprinted publications are just a few of the possibilities.



HISTORY HEARD

World War II Voices in the Digital World

Nicole Milano, Archives of the American Field Service and AFS Intercultural Programs, and Anthony Cocciolo, Pratt Institute's School of Information and Library Science

Some lucky graduate students last spring in the Projects in Digital Archives course at Pratt Institute's School of Information and Library Science helped create a digital archive documenting the history of a voluntary ambulance organization in World War II. They worked with the oral history collection and original archival material in the Archives of the American Field Service and AFS Intercultural Programs (AFS Archives). It was a win-win situation all around—the Pratt students gained valuable on-the-job experience and the AFS Archives benefited from their enthusiastic assistance.

Organizational Background

The AFS emerged shortly after the outbreak of World War I, when young Americans living in Paris volunteered as ambulance drivers at the American Hospital in Neuilly-sur-Seine. By the time the United States entered the war in 1917, 2,500 AFS ambulance and camion drivers had participated in every major French battle and carried more than 500,000 wounded.

AFS was reactivated as an ambulance corps at the start of World War II, when American volunteers drove ambulances in France with the French military until the establishment of the Vichy Government. As the war progressed, AFS volunteers served with the

British military and Free French Forces in North Africa, Italy, Germany, India, and Burma. By the end of the war, 2,196 AFS volunteer ambulance drivers had carried more than 700,000 wounded combatants from both sides of the war.

Following the war, AFS drivers from both World Wars assembled in New York City to discuss the future of the organization and eventually launched the secondary school student exchange program that is now referred to as AFS Intercultural Programs, Inc. Today, AFS is a global community of more than 50 partner organizations that support intercultural learning, principally through exchange programs. In 2011, nearly 13,000 individuals participated in AFS programs in 110 countries, with the support of more than 44,000 active volunteers around the world.

Providing Access

The AFS Archives was founded in 1980 to serve as a center for research and as a repository for the records, photographs, and memorabilia from the organization. In the last few years, the AFS Archives has greatly increased access to its archival collections, due in large part to the success of the 2010–11 National Historical Publications and Records Commission basic processing

project that allowed for basic intellectual and physical access to all the World War I and World War II archival material. This increased access to and preservation of the archival material—as well as the promotion of AFS history—is very timely, as AFS will celebrate the centennial of its founding in 2014–15.

Since the 1980s, the AFS Archives staff has launched several initiatives to document the rich history of the organization through audio and visual oral history interviews with AFS ambulance drivers, present and former AFS Intercultural Programs staff, and student exchange program returnees. As part of the recent efforts to create more access to the AFS Archives, AFS participated in a project with Dr. Anthony Cocciolo at the Pratt Institute to digitize the oral histories of the World War II ambulance drivers. As a small archival institution with limited resources, this collaborative effort was extremely significant and will allow for unprecedented access to the stories of AFS drivers.

Creating a Digital Archive

The goal of Pratt's course, Projects in Digital Archives, is to provide students with the practical and theoretical know-how needed to create a digital archive. This is accomplished by placing students in the role



Chaung-crossing north of Sinthe. Spring 1945. Photograph by DeWitt Morrill. The photographer was one of the ambulance drivers interviewed for the oral history project. *Courtesy of the AFS Archives.*

of designers, where they create a tangible product in a meaningful social environment. The AFS oral histories were critical in shaping the social environment in which the students worked this past spring semester.

Students were able to hear the AFS ambulance drivers speak about their personal involvement during the war, such

as their painstaking work to evacuate the Bergen-Belsen Concentration Camp after its liberation by British troops in April 1945.

Through the hiss of audiocassette recordings, students could hear the physical and emotional weight this event had on the drivers more than a half-century ago. This created a context that inspired students to honor the memories of the ambulance drivers by preserving and making their spoken words available. The context was reinforced by visits to the class by AFS Archivist Nicole Milano and the AFS Branding and Marketing Coordinator Raquel Martinez, who explained the history of AFS, the activities of the AFS Archives, new branding initiatives for the organization, and their approach to web-based projects.

In developing the digital archive, students had to engage in a multitude of tasks, such as digitizing archival material (audiocassettes containing the interviews as well as historic photographs), designing and deploying a digital presence, creating standardized metadata, and conducting research. Individual class sessions were organized around a problem-based learning approach, where students would have to address a series of problems required to move forward with the digital archive.



AFS World War II promotional poster (original is in full color). *Courtesy of the AFS Archives.*

The course components, such as discussions, course readings, and collaborative work, were oriented toward solving the week's problems. For example, the course readings on topics such as digitizing audio material or creating metadata became crucial to completing the project in a way that coincided with professional practices. Thus, students could readily see how neglecting to keep up with course readings was not only a detriment to themselves, but could disappoint the collective effort, with a

Continued on page 29 >>



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—ARCHIVISTS WITHOUT BORDERS SPAIN

EMBRACING THE GLOBE

Establishing a U.S. Chapter of Archivists without Borders

Joel Blanco-Rivera, Erin Faulder, Jasmine Jones, Mario H. Ramirez, Amanda Strauss, and Adam Zimmerli,
AwB-US Core Working Group

Social justice is a rallying point for many in the archives community. Earlier this year, a group of archivists met to discuss the necessity for and logistics of starting a chapter of Archivists without Borders in the United States (AwB-US). This collaborative team recognized the importance of joining international efforts already underway to preserve records related to human rights and underrepresented populations, as well as endangered archives. Since AwB-US's core working group first sent out a call for comments to their proposal in March, more than 250 individuals—including archivists, librarians, and records managers from the United States and abroad—have expressed interest in being part of the organization.

Despite such auspicious beginnings, there are still many in the professional community who are unaware of this important organization, the history of archivists' international efforts, and the focus of such a chapter in archival studies and practice.

This is an effort that anyone can join. The creation of AwB-US is grounded in international solidarity and activism within a global network that has been growing for more than a decade. The U.S. Chapter will join Argentina, Bolivia, Brazil, Colombia, Chile, Ecuador, France, Mexico, Peru, Spain, and Uruguay as the 12th member organization

of Archivists without Borders International, which was founded in Barcelona, Spain, on May 1, 1998.

Promoting International Collaboration

Archivists without Borders International and its efforts reflect the importance of combining archival theory with archival practice to promote issues of social justice. In remarks commemorating the 10th anniversary of the organization, its president Ramón Alberch i Fugueras observed that AwB was created from a convergence of two realities: the concrete actions of archival practice and the conceptual recognition of the role of archives and their relationship to human rights.²

Additionally, AwB undertook projects that required international collaboration among archivists.³ Two initial projects included a partnership with the University of the Republic of Uruguay and the City Council of Montevideo to create the city's archives and organize administrative and historical records of the five municipalities in Malabo, Equatorial Guinea, as well as train staff members in basic archival processing techniques.

Committed to Human Rights

AwB continued to foster international collaboration through projects in Brazil, Bosnia-Herzegovina, Morocco, Paraguay, Ecuador, and Colombia, among other countries. These ventures focused on safeguarding each nation's archives vis-à-vis digitization, training courses, seminars, conservation, cataloging, and conducting oral histories. With AwB's commitment to protecting human rights through documentation, many of its projects focused on organizing and preserving materials that reflected histories of repression and human rights violations. This was certainly the case in Bosnia-Herzegovina (2001–2005), where archivists worked to preserve records documenting the conflict in the Balkans, or when AwB helped organize documents of repressive regimes from the Southern Cone of Latin America (2005–2010).

AwB typically partners with local non-governmental organizations (NGOs), archives, and memory centers, and works throughout the world with independent chapters of the organization. Currently affiliates in Chile, Peru, Colombia, Argentina, France, Mexico, Uruguay, and Brazil have partnered with the original chapter in Spain

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FROM THE ARCHIVIST OF THE UNITED STATES

David S. Ferriero

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

NARA Updates Its “Open Government” Plan

One of President Obama’s first actions when he took office in 2009 was to make a commitment to the “open government” principles of transparency, participation, and collaboration. At the National Archives, we made that commitment too. It wasn’t hard, since those same principles of open government are embedded in our basic mission.

In response to the President’s directive, we developed our own open government plan that included a set of proposed actions involving some 70 tasks. The goal was to improve service to customers, encourage more communications among staff, and foster better record keeping by Federal agencies and departments.

Now, two years later, I am pleased to report that we have completed most of the 70 tasks that were part of that plan. As a result, the National Archives has:

- Embraced social media and become a leader in government in its use.
- Increased access to our holdings by speeding up the declassification of records, the responses to Freedom of Information Act requests, and citizen requests for copies of records, especially veterans’ records from our St. Louis personnel records center.
- Taken the lead role, as directed by the President, in developing sound records management practices for all government departments and agencies.
- Transformed the Archives internally into an organization that is built on the principles of participation, collaboration, and transparency.

The plan was ambitious, and the internal reorganization altered the shape of the

organization and lines of authority—actions that affected most of the staff in some way. But it also shifted our thinking about services we deliver.

We know we do not have all the answers. We must draw on what our citizen archivists know by encouraging them to work with us to add value to our records and to help us show people how to use the records that belong to them.

Now we have revised our open government plan to give us a road map for the years 2012 to 2014. (Read it at www.archives.gov/open/open-government-plan-2.0.pdf.) Over the next two years, we plan to create a new culture to better serve the American people, allow greater interaction among our staff, make the best use of new and emerging technology, and broaden access to our records online.

Specifically, that means we will, among other things:

- Realign NARA’s Strategic Plan so it reflects the values and goals of a transformed agency.
- Intensify our efforts to help staff develop the skills and competencies necessary for a successful career at NARA, such as a mentoring program.
- Strengthen our ties with individuals and groups interested in assisting us with our mission of increasing access to the records we hold.
- Update our digitization strategy by, among other things, improving the workflow of in-house digitization and encouraging citizens to get involved in digitizing and describing our records.

- Provide a variety of electronic records management guidance to other federal agencies to help them correct deficiencies in their records management practices.
- Issue a Records Management Directive outlining a 21st-century framework for managing records in the federal government. This will be done at the President’s specific directive in conjunction with the Department of Justice and the Office of Management and Budget.

We promise to do these things in a way that will engage our customers and our stakeholders and the citizenry at large. We already have gone a long way to create opportunities for citizens to make substantive contributions to our work, such as providing transcripts and scanning images.

As we create more opportunities, we’ll tell you about them in plain language, and we’ll do so with all the lines of communication available to us, from traditional means to social media to new apps. Just as we are reaching out to citizens, we look to stakeholder groups, including the Society of American Archivists, to work with us in making our new open government plan a success.

We want to make the National Archives a place where Americans feel comfortable when they come to discover their family’s or their nation’s histories or to get copies of records when they need them. At the National Archives, where open government is part of our mission, we will be ready to serve our citizen-customers with all the tools, technology, and talent at our disposal. ■

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The SAA Foundation thanks the 253 individuals and organizations listed here for their donations in Fiscal Year 2012 (July 1, 2011, to June 30, 2012). The Foundation has an ambitious mission: "To enrich the knowledge and enhance the contributions of current and future generations by championing efforts to preserve and make accessible evidence of human activity and records of enduring value." The \$41,727.76 in donations will be used to support the initiatives, scholarships, and awards that will make a difference for archives and archivists. Thank you for your generosity!

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Inside SAA's Member Survey Results

Dennis Meissner (Minnesota Historical Society), on behalf of the SAA Council

At the beginning of the year, 2,151 SAA members—that's 35 percent of us!—completed an exhaustive (and probably exhausting) web survey that tried to get at the value proposition undergirding SAA membership. What do we value most, and least? How loyal are we to the association? What do we like about SAA publications, education products, and annual meeting services? Which of us are most satisfied, and which of us want change? The SAA Council got its first peek into the newly compiled data in May, and will be spending the next year or so teasing as much meaning as possible out of it. And a lot of that meaning will come directly from a series of online conversations with SAA members, starting now.

The Survey

The 2012 Member Needs and Satisfaction Survey is about how we feel about SAA and what we really want from it. It builds on the 2004 A*CENSUS (Archival Census and Education Needs Survey in the United States), which concentrated on who we American archivists are demographically, professionally, institutionally, and economically. A*CENSUS was fundamentally about us. This year's survey takes it in another direction.

The comprehensive survey was constructed by Indiana-based Association Metrics and was intended to address three broad questions:

1. Which SAA benefits and programs do members value, and how does the value proposition play out across key demographic cohorts?
2. What reasons do different cohorts give for belonging to SAA, and how well do the various SAA programs and services perform for those cohorts?
3. How can SAA best deploy its limited resources to drive member retention, member satisfaction, and non-dues revenue?

To provide meaningful data addressing those questions, the survey assessed every

significant SAA program or service—continuing education, publications, *The American Archivist*, *Archival Outlook*, the website, Annual Meeting, staff, and governance—in relation to each distinct membership cohort (as expressed in dues categories). As you can imagine, no easy answers emerge from the complex web of data points that resulted from this matrix. A great deal of analysis will be undertaken by the Council and staff over the next year or more. For those inclined to engage with the raw data themselves, the summed responses are available here <http://www2.archivists.org/news/2012/inside-saas-member-survey-results>.

The Summary Report

To jump-start the process, Association Metrics produced a more than two-hundred-page summary report that presents the many different data correlations produced by the survey in a more approachable form. This provides an initial categorization that the Council can use to begin breaking down the findings into meaningful chunks. A principal of the firm walked us through the report's structure and highlights in a conference call in May.

Although few specific findings were derived by Association Metrics, they did point out some key messages that floated to the top:

- The top three reasons individual members belong to SAA are (1) to stay current on information about the profession, (2) to network and build professional relationships, and (3) to receive SAA's journal and newsletter.
- The top three reasons institutional members belong are (1) to stay current on information about the profession, (2) to receive SAA's journal and newsletter, and (3) to get the member benefits for their employees.
- The loyalty profile for SAA is similar to other professional membership associations. The loyalty profile of individual members is 54 percent loyal, 37 percent neutral, and 9 percent

vulnerable. For institutional members, their profile is 59 percent loyal, 31 percent neutral, and 10 percent vulnerable.

- The value of an SAA membership for individual members is driven by member benefits, membership dues, the SAA Council, the Annual Meeting, publications, and continuing education.
- The value of an SAA institutional membership is driven by member benefits, membership dues, strategic initiatives, publications, and the Annual Meeting.
- Only 3 percent of individual members and 2 percent of institutional members have experienced a significant problem with SAA in the past six months.

The Road Ahead: A Blog to Facilitate Discussion

Although these general findings are helpful and somewhat encouraging, the most useful findings will emerge only through concerted effort. At its June meeting, the Council decided that it will begin evaluating the data clusters, one topic at a time. As it analyzes the data, many questions will doubtless emerge, and they will drive further discussion.

A crucial part of that discussion will take place in a mediated way between the Council and individual members, through the vehicle of a new presidential blog that will launch soon. We will use the blog to articulate questions that puzzle the Council or that clearly call out for input from members, and we hope that the online topical discussions that emerge will help to inform interpretations of the data and resulting actions.

The Council earnestly hopes that it can use this process to create a better association—one that identifies and addresses member needs more effectively and one that provides an optimal suite of member services at the most affordable price for members. If we can do this, we can truly ensure that SAA is a high-performing, high-value member association. ■

New r:ö:undtable for Students and New Professionals

Rebecca Goldman, SNAP Chair

After attending my first SAA Annual Meeting in 2010, I came home and put together a photocomic that summarized the conversations I had with students and new professionals over the course of the week. Titled "Post-SAA Howl," the comic detailed the frustrations that new archivists felt about the field in general, such as the difficulty of breaking into the profession and the sense that more experienced archivists weren't responsive to their needs. It sparked some good conversations, but no sustained efforts were made to address any of the issues that I raised in the comic.

Fast-forward to May 2011, when I heard about American Library Association's Young Professionals Working Group. It was at that point that I wondered if the best way to help new archivists might be to work within SAA. I posted a question to Twitter: Why can't

SAA have a group like this? Council member Kate Theimer followed up and suggested that I try to start an SAA roundtable for new archivists. Over the next few months, many in the archival community came together to write a petition to SAA and submit digital signatures in support of this new roundtable. The Students and New Archives Professionals (SNAP) Roundtable was approved by the SAA Council at its January 2012 meeting.

More than Six Hundred Members

Today SNAP is a lively roundtable with more than six hundred members, representing a wide spectrum of archivists from around the country and at various stages of their careers. As the name suggests, SNAP includes young professionals and students,

but it also has attracted many experienced professionals with an interest in issues that new archivists are facing. SNAP's goals are to advocate for new archivists within SAA and the archives profession, provide a space to discuss issues affecting new archivists, and help new archivists progress in their careers and take on leadership roles within SAA.

"SNAP is the first group I would recommend to a new archivist or anyone interested in becoming an archivist," says Nancy Cooley, who is finishing up her MLS at Florida State University while interning in Washington DC. "It's the quickest way to network with the archival community, especially when you're just getting started," Cooley adds.

It's also beneficial to a "returning archivist," according to Michael Curtis of Peekskill,

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Making Appointments

2012 SAA Volunteer Appointments Wrap-up

Jackie Dooley, SAA Vice President, and Scott Schwartz, Chair, 2012 Appointments Committee

Thanks to the dedication and enthusiasm of more than 130 SAA member volunteers and the hard work of our stellar Appointments Committee, more than 50 members of the Society were invited to serve on SAA committees with terms beginning in 2012. Much to our delight, they all accepted! This was a deeply gratifying process for us to lead, both in reviewing the applications of so many exceptional colleagues and in having the opportunity to offer exciting professional development opportunities to many of them.

Here are some observations about the appointments process this year, along with an explanation of how we made decisions, particularly in light of the fact that there were far more well-qualified candidates to choose from than positions to be filled. We also offer some tips for future applicants.

Striking a Balance

A critical objective for each year's appointments process is to achieve a good balance of demographic diversity in as many factors as possible, including gender, race and ethnicity, geographic location, type of employing institution, professional expertise, and length of SAA membership. That said, the success of selecting the most qualified and diverse group of candidates is largely dependent on the pool of individuals who volunteer. As a result, we feel that we were not 100 percent successful in achieving our hoped-for level of diversity across all appointments.

Three-quarters of this year's pool of volunteers are women, and more than 65 percent of volunteers reside in the Northeast, Mid-Atlantic, or southern regions of the U.S. (Compare these statistics with the data from our 2012 member survey: 75 percent of SAA members are women and 58 percent reside in the aforementioned three regions of the U.S.) More than 60 percent of volunteers work in academic libraries (versus 41 percent of members, according to the survey). We were

pleased that one-third of volunteers have less than five years of SAA membership, and another third have five to ten years. This enabled us to appoint less-experienced members to two-thirds of the available vacancies.

Facing Challenges

Another challenge we faced was that many individuals volunteered for only one or two committees. One result was that we had very large pools for some openings. For example, most of the African Americans who volunteered applied only to the Diversity Committee, as did numerous others (a total of 23)—but only one slot was available. Overall, one-third of those who self-identified as other than “white” were appointed, as were 30 percent of those who are white. For a few openings, either no one volunteered or those who did volunteer did not meet the requirements specified in that group's charge. In these cases we sought individuals beyond the volunteer pool.

A critical objective for each year's appointments process is to achieve a good balance of demographic diversity in as many factors as possible.

Working within the inherent limitations of this year's available committee openings and the characteristics of our pool of candidates, the Committee strove to distribute appointments across all demographic sectors as fully as possible. Given that there were nearly three times as many volunteers as open positions, clearly not everyone could be appointed. We also gave extra consideration to those individuals who volunteered last year but were not appointed. And so, our message to those who were not appointed in 2012: Apply, apply again!

Tips for Future Applicants

- The information that each individual provides is key in the committee's decision-making. Be sure to describe your experience, knowledge, skills, and interests clearly so as not to shortchange yourself. More than half of this year's applicants did not do so.
- On average, volunteers applied to four committees, many applied to only one, and several covered all their bases and applied for more than twenty. It is definitely advantageous to apply for more than one opening, but choose those committees that you feel you are best qualified to serve and clearly explain why. Lengthy volunteer forms lacking such information are not particularly helpful.
- Some committees are far more competitive than others, and some necessarily must have members with solid experience, knowledge, and skills that are relevant to the committee's work. The following had the most applicants this year: 2013 Program Committee (39), CALM (35), Publications Board (35), Ethics and Professional Conduct (28), Membership (24), Education (23), Diversity (23), and *The American Archivist* Editorial Board (20). Only one or two slots were open for most of these.
- Those individuals with few years of experience and no previous SAA appointments are more likely to be successful by applying to some of the awards subcommittees, which are excellent “starter” committees for learning the organizational ropes.
- Participation in an SAA section or roundtable, particularly in a leadership position, also offers good evidence of professional commitment. Consider standing for election or volunteering in some other capacity if you do not obtain a committee appointment.

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Proposal Success

Submitting an Effective Continuing Education Proposal

**Amber L. Cushing (University of North Carolina) and Naomi L. Nelson (Rubenstein Library, Duke University),
on behalf of the SAA Committee on Education**

If you've been thinking about submitting a proposal to develop and teach an SAA course (Digital Archives Specialist [DAS]) or workshop (Continuing Education), your timing couldn't be better! SAA's Committee on Education recently revised the proposal form to clarify the process. Here are a few questions to think about before you get started on your proposal.

What need does your course fulfill?

Take a look at the other courses/workshops that SAA offers and think about how your offering would complement them. Are you filling a gap? Or providing a deeper exploration of a topic introduced in a broader offering? Or providing a needed overview of a broad area explored in greater

depth in a series of other offerings? Or addressing the needs of an audience not addressed in other offerings on similar topics? What evidence is there that archivists are looking for the information or experience you plan to offer?

Why are you the right person (or persons) to teach this course/workshop?

What experiences have prepared you to teach this course/workshop? Don't forget to include other experiences you have teaching or presenting. What has shaped your understanding of the topic(s) you plan to present? What readings will you include in your bibliography? Be sure to update your CV so it will be ready to accompany your proposal form.

What will participants be able to do after taking your course/workshop?

Think about specific learning outcomes and use action verbs to describe those outcomes. Avoid verbs related to simple understanding or awareness. Here are some examples of action verbs related to categories of learning:

- Knowledge: define, list, recognize
- Comprehension: characterize, describe, explain, identify, locate, recognize, sort
- Application: choose, demonstrate, implement, perform
- Analysis: analyze, categorize, compare, differentiate

Continued on page 26 >>



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ARCHIVES NEW ORLEANS

2013 CALL FOR PROPOSALS

The Council of State Archivists and the Society of American Archivists convene the 2013 Joint Annual Meeting from August 11 to 17 in New Orleans (NOLA)—one of America's most culturally rich, diverse, and resilient cities—situated on the banks of the Mississippi River near the Gulf of Mexico. CoSA and SAA are thrilled to return to the City of Saints and to share in NOLA's heroic recovery. We invite and encourage you to propose sessions that will be of interest to the profession or volunteer to share your own knowledge and expertise as a presenter.

PROPOSAL EVALUATION

Session proposals are welcome on any aspect of archives practice—local, national, and international—and its intersection with other professions and domains. Proposals will be evaluated on the strength of the 150-word abstract, the diversity of the speakers and their experience, and the completeness of the proposal. Session proposals should incorporate one or more of the following:

- Inclusion of diverse perspectives and initiatives.
- Relevance for the broad range of CoSA and SAA members and other interested attendees.
- An intention to address the impact of the given topic for CoSA, SAA, and/or the archives profession.

The Program Committee invites SAA committees, sections and roundtables and CoSA groups to endorse program proposals. Each group is invited to endorse up to two session proposals. Please note that endorsements are one factor among many considered during the process of developing the meeting program and do not guarantee acceptance.

SESSION FORMATS

The Program Committee encourages submission of proposals that may include, but are not limited to, the following formats:

- **Traditional.** Open session (i.e., unlimited attendance) of 90 minutes, consisting of two or three fully prepared papers of 15 minutes each and a comment-and-discussion period. Please do not propose sessions of more than three presenters. A chair is not required for this format; chair duties may be performed by one of the speakers. Paper titles are required.
- **Work in Progress.** Open session of 90 minutes, consisting of two presentations of 15 minutes each, describing ongoing research topics and including at least 60 minutes for feedback and discussion. Paper titles are required.
- **Panel Discussion.** Open session of 90 minutes, consisting of a panel of three to five individuals who informally discuss a variety of theories or perspectives on the given topic. A moderator or commentator is recommended. No paper titles are required.
- **Workshop.** Limited-enrollment session of 90 minutes, usually designed to teach or refine skills. No paper titles are required.
- **Seminar/Roundtable.** Limited-enrollment session of 90 minutes, usually designed as a directed discussion among attendees sharing a common experience or preparation.
- **Special Focus Session.** Open session of 60 minutes designed to highlight innovative archives or records management programs, new techniques, and research projects, or brainstorming/incubator sessions. Audience participation is significant. No paper titles are required.
- **Lightning Talks.** Sixteen lively and informative 5-minute talks in a 90-minute Lightning Talk session format (or eleven 5-minute talks in a 60-minute session). The session chair secures commitments from speakers and compiles all presentation slides to ensure timely speaker transitions. Proposals in this category must specify the chair and may suggest up to four recommended presenters (Speakers 1–4). All presenter commitments should be secured soon after the proposal is accepted.
- **Poster Presentation.** Report in which information is summarized using brief written statements and graphic materials, such as photographs, charts, graphs, and/or diagrams mounted on poster board. Presenters will be assigned a specific time at which they must be with their poster to discuss it with attendees.

REMINDER FOR PROPOSAL SUBMITTERS AND SESSION PARTICIPANTS

Archivists and records managers who participate in the program must register and secure institutional or personal funding. Participants who are not archivists or records managers, or who are from outside the United States and Canada, may be eligible for complimentary registration upon request. CoSA/SAA cannot provide funding for speakers, whether they are international, non-archivists, non-records managers, members, or nonmembers.

**Proposals for the 2013
Joint Annual Meeting are due by
Friday, October 5, 2012**

Please note that the Program Committee will not consider proposals received after the deadline. For additional information, see "Instructions for Completing the Session Proposal Form" or contact 2013 Program Committee co-chairs Robin Chandler, Nancy Lenoil, and Laura Tatum at conference@archivists.org.

CALL FOR CONTINUING EDUCATION PROPOSALS

The Committee on Education invites proposals for half-day, one-day, or two-day DAS courses or other CE workshops and seminars. Proposals that are accepted may be offered at various locations around the country, including pre-conference offerings at the SAA Annual Meeting. Proposal Submission Forms for DAS courses or other CE workshops and seminars are available in the "Workshop and Seminar Development" part of the Continuing Education section under the "Education and Events" menu on SAA's website at <http://www2.archivists.org>. Questions? Contact education@archivists.org.

Proposals submitted by October 5, 2012, will be reviewed specifically for the pre-conference programs that will be held at Archives New Orleans, August 11–17, 2013.

Proposals should build on SAA's current continuing education curriculum at <http://www2.archivists.org/prof-education/ace-guidelines>.

Proposals may be developed with a specific group in mind or for the broader audience of all SAA members.

The Proposal Forms are found at <http://www2.archivists.org/prof-education/workshop-and-seminar-development>.



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Steven Booth, archivist with the Presidential Materials Division at the National Archives and Records Administration, has been named the fifth recipient of the Gordon M. Conable Conference Scholarship by the Freedom to Read Foundation (FTRF).



Ed Bridges will be retiring from the Alabama Department of Archives and History at the end of the current fiscal year. Bridges is completing his fifth six-year term as director of the department. The Board noted that “under his leadership the Archives has flourished and has done a tremendous job

of documenting and preserving the state’s history for the benefit of today’s citizens and future generations.” Bridges plans to remain active with the Archives and with other Alabama history projects, including some long-postponed research and writing of his own.



Jillian Cuellar has been appointed the Head of the Center for Primary Research and Training in UCLA’s Library Special Collections. The CFPRT pairs graduate students with unprocessed archival collections that tie into their research interests. In her new position, Jillian will

train students to process these collections, giving them access to primary source materials that have not yet been fully investigated with hope that the experience will inspire new research.



Kristy L. Dixon began a new position as head of digital projects and metadata at the Beinecke Rare Book and Manuscript Library at Yale University. Formerly, she worked at University of North Carolina at Chapel Hill.



James E. Fogerty retired from the Minnesota Historical Society at the end of June 2012. Most recently head of documentary programs and director of the Oral History Office, he served in a number of positions during a 40-year career at the society. He was instrumental in building

the business collections, including the archives of Honeywell, Northwest Airlines, 3M, and American Crystal Sugar. Also involved in producing oral history interviews with many business leaders, his latest efforts have created major projects with members of the state’s Latino, Hmong, Asian Indian, Vietnamese, Karen, Filipino, Korean, Cambodian, and Tibetan communities.



Mary Manning was appointed university archivist at the University of Houston Libraries–Special Collections. She previously held the position of assistant university archivist and digital collections coordinator at Texas A&M University.



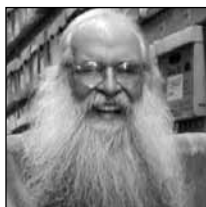
Vince Lee was appointed archivist for the Carey C. Shuart Women’s Archives and Research Collection at the University of Houston Libraries–Special Collections. He previously held the position of Lead Archivist and Assistant Manager of the Houston Public Library’s African American Library at the Gregory School.



Photo by Cole Geddy at the University of Virginia.

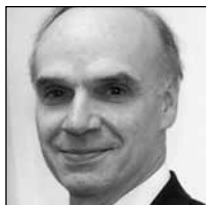
Daniel Pitti, associate director of the University of Virginia’s Institute for Advanced Technology in the Humanities (IATH), in collaboration with **Ray Larson** at the School of Information at the University of California, Berkeley, and **Adrian Turner** and **Brian Tingle** at the California Digital Library, has received a grant from the Mellon Foundation to vastly expand Social Networks

and Archival Context (SNAC), a research and demonstration project (<http://socialarchive.iath.virginia.edu>).



Gregory Sanford, state archivist of Vermont, will retire in August 2012. First hired as the “editor of state papers” in 1982, Sanford became Vermont’s first official state archivist and spent his career modernizing the way the state preserves and manages its official records. He oversaw the opening last

year of a new state archives building in Middlesex; under legislation passed this year, the building will be named in Sanford’s honor. A frequent witness at legislative hearings, Sanford earned a reputation as a strong voice for improving public access to government records and was recognized for the work in 2011 with a Vermont Press Association First Amendment Award.



Ken Thibodeau has been named chair of the Emmett Leahy Award Committee, which recognizes an individual whose contributions and outstanding accomplishments have a major impact on the records and information management profession. A Fellow of SAA, Thibodeau retired from a 23-year career at

the National Archives and Records Administration in 2011.

Diane Kaplan, 64, died on May 14 at Yale University Health Center following a 15-year battle with cancer. Throughout her nearly 40-year career, Kaplan had an impact on the practice of the archives profession in many different areas through her work in Manuscripts and Archives (MSSA) in the Yale University Library, and through publications and conference presentations in which she shared the findings of her research. Kaplan arranged and described the largest and most complex collections of personal papers and organizational records at Yale, including those of Yale psychologist Stanley Milgram. Kaplan also developed the first online tutorial for using archives and manuscripts in the United States, and played a leading part in diversifying the profession. Kaplan was a Fellow of the Society of American Archivists, a longtime member of the Reference, Access and Outreach Section, and a committed volunteer who served on the Membership and Program committees.

Richard H. Lytle, 74, a Fellow of SAA and former dean of the College of Information Science and Technology at Drexel University, passed away on May 22, 2012. Lytle served as iSchool dean from 1987 to 1998 and was the first recipient of the Isaac L. Auerbach Professorship in Information Systems. Under his direction, the college implemented new programs in information systems and software engineering and improved programs in library and information science and information systems. Lytle spent 17 years at the Smithsonian Institution in Washington DC. As director of the Office of Information Resource Management, he was responsible for modernizing the central computing systems, including telecommunications, and information technology. As the archivist, he designed the first *Guide to the Smithsonian Archives*, making its extensive written resources available to administrators and scholars. Prior to coming to the Smithsonian, he established information management programs at Washington University in St. Louis, Missouri, and Rice University in Houston, Texas.

Seymour J. Pomrenze, 96, passed away in August 2011. A Fellow of the Society of American Archivists, Pomrenze was a decorated WWII colonel who received the 2007 National Humanities Award from President Bush for his part in rescuing important materials, documents, Torah Scrolls, and works of art looted by the Nazis across Europe. A former member of Gen. Dwight D. Eisenhower's staff, Pomrenze served as the first director of the Offenbach Archival Depot in 1946. He was instrumental in the restitution of thousands of looted archives, including those of the Strashun Library in Vilna, Lithuania. The library was the premier Jewish library in Europe before World War II, and luckily survived the Nazi destruction of Vilna. Pomrenze oversaw the return of tens of thousands of items from the Strashun Library to the YIVO Institute for Jewish Research headquarters in New York. After his wartime service, Pomrenze worked as a consultant to the National Archives, and as a records manager and archivist for the U.S. Army from 1950 until 1976. He taught as an adjunct professor in records management at American University in Washington DC until 1980.

Donald Post passed away on April 10, 2012. Along with serving as vice chair of the Records Management Roundtable, Post had been partner and owner of IMERGE Consulting Inc. since 1999. He also served as the executive director of SavingTheDigitalWorld.org, an alliance to ensure future access and preservation of digital information.

William "Bill" F. Sherman died on April 17, 2012, in Washington DC. Sherman was a longtime member of the Society of American Archivists and began working at the National Archives in 1956, where his active and volunteer service would span almost 50 years.

Steven W. Siegel, 65, archivist, librarian, and genealogist, died January 21, 2012, of cancer. He served for 31 years until his retirement in 2010 as archivist and library director of New York City's 92nd Street Y. Siegel was an active member of the Archivists Round Table of Metropolitan New York, serving as president and receiving its Archival Achievement Award in 2004. He was the initiator and organizer of the Round Table's annual Family History Fair (1990–2005), a popular genealogical event that was held as part of New York Archives Week. An expert on Jewish genealogy, Siegel was a founding member and past president of the Jewish Genealogical Society. A faithful Cornell University alumnus, Siegel received its Frank H. T. Rhodes Exemplary Alumni Service Award in 2011 for his volunteer work on behalf of Cornell.

—Stephen E. Novak, Columbia University Medical Center



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John Slate

Dallas City Archivist John Slate has a bevy of interests, ranging from punk rock music and gardening to the history of Islamic Spain. His résumé features some eclectic notes as well; in addition to working as an archivist, Slate also has appeared on the silver screen. Slate recently spoke with SAA about his career and fascinating pastimes.

SAA: At what point did you realize that you wanted to become an archivist, and what drew you to the profession?

JS: After a summer job as a clerical assistant at the Barker Texas History Center at the University of Texas at Austin, I realized immediately what I wanted to do for the rest of my life. The undergraduate degree in radio-TV-film was not practical unless I wanted to fight for work in the industry, and the archives offered everything I ever wanted—to work with both published and unpublished materials, to handle raw history itself, and to work alongside and near historians, archivists, librarians, and researchers.



John Slate

SAA: What's the most interesting fact you've learned about Dallas history since becoming the city archivist?

JS: It's confounding that the origin of Dallas's name is unclear. Founder John Neely Bryan made cryptic references to "My friend Dallas," but nothing else. There are a number of theories, yet none of them has any conclusive proof to establish an indisputable fact.

SAA: You recently completed the book *Historic Dallas Parks*. Why did you decide to tackle that subject?

JS: It helped bring attention to the holdings of the Dallas Municipal Archives. The book is about the early Dallas park system. Dallas has one of the largest metropolitan park systems in the country, yet its origins and early history are not known well enough. Our early parks have connections to bandit Belle Starr, African American

entrepreneurs, Bonnie and Clyde, and John F. Kennedy, among others. The parks keep this history vivid and engaging.

SAA: What's one place in Dallas that you'd recommend visiting to connect with Dallas history?

JS: The Oak Cliff area of Dallas, where I live, is dripping with Dallas and U.S. history. The first convenience store (7-Eleven), Bonnie and Clyde, the Vaughn brothers (Jimmie and Stevie Ray), T-Bone Walker, African American history, JFK . . . I could go on.

SAA: You had a brief stint as an actor, playing a John F. Kennedy conspiracy theorist in *Slacker* (1991). Did your knowledge of history help you in that role? What inspired your real-life interest in the assassination of JFK?

JS: I read a lot of books for fun, many of them quite far-fetched, then collaborated with friends on a JFK tour during the 1980s. The JFK interest caught the attention of [my] friend Richard Linklater [the film's writer and director], who encouraged me to make the character outlandish and over-the-top. I'm not nearly as into it as the guy on film.

SAA: If you could play an archivist in a movie, who would it be and why?

JS: I believe I'd like to portray Dr. Ernst Posner—archivist, eminent author and educator, archives advocate, and concentration camp survivor. I think there was more adventure in his life than this gentleman admitted to. ■

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How to Give Your Job Search a Happy Ending

continued from page 3

mistakes applicants make:

- Using an unattractive, cluttered format;
- Making uninformed or untargeted design choices;
- Including an unacceptable number of pages (i.e., more than 2½);
- Including imbalanced content;
- Including incomplete or suspicious employment dates;
- Adding unnecessary information; and
- Failing to identify key accomplishments.

A clean and error-free cover letter and résumé is a must—grammar and spelling count. Avoid language or grammar that you would use when texting or using social media sites; only professional language should land in these documents. Candidates do not get invited for interviews when employers see mistakes on cover letters or résumés. Candidates should also convey in these documents that they understand and share the employers' values.

You Got the Interview—Now What?

In today's world the way in which job interviews are conducted is in transition, depending on the type of position. What remains the same, however, is that job interviews are like being on a first date, and you'll need to dress to impress. (Make sure you understand what *not* to wear to the interview.)

Be prepared to talk about your internships and experiences and how they helped develop your skill sets. Describe experiences you've had with working at a public services desk, records processing, photographic and scanning work, metadata creation for digital assets, content development of a web portal, blog writing, and supervising others. During the interview, demonstrate your know-how with a story about one or more activities you've completed.

Employers may ask you to sum up your background and experiences in a concise statement. Here is a sample:

I hold an MA in art history, as well as an MLIS with a concentration in special libraries, archives, and cataloging. I improved, created, and implemented art cataloging practices and procedures at a modern art collection organization. I've processed several archival collections, creating finding aids and collection-level MARC records according to DACS standards. I've also copy cataloged and created original records for books and AV materials according to Library of Congress and Rare Books Standards. I've enjoyed working successfully and productively in museum, library, public, and academic settings.

Although the statement is focused on *you*, refrain from using "I" too often. Fully appreciate the use of words that inform potential employers of what you have to contribute to a staff and the larger archival program.

Applicants fall short in interviews when they fail to prepare for them and succumb to pre-interview stress. Research the potential place of employment before the interview, even when that requires you to invest money and professional time. It's also critical that you be an active part of the interview and exhibit some of your personality. You should know your nonverbal cues or language. Upon departing from an interview, at which time the handshakes and good-byes take place, be sure to leave a professional career portfolio with the head of the search committee. Also write a thank-you note that contains a memorable impression following the interview. Always use Mr., Ms., or Mrs. in the note; this is not the time to address a potential employer by his or her first name unless you're asked to do so. End the note by expressing your continuing interest in the position.

Applicants for employment may find the sidebar "Tips for Success" helpful. Paying attention to the items on this list and working hard to stand out and above others should give you a chance to succeed in the long run. Of course, even as you are searching for employment, you should continue to add to your skill sets, maintain connections, and affiliate with professional organizations.

Tips for Success

To find success, new professionals need to proactively prepare. The first steps begin while you are still in graduate school selecting courses, acquiring practical experiences, and developing networking skills. Making good choices and forming strong connections during these one or two years sets the stage for what follows in your search for a career. Below are tips to help you act strategically and get a head start in your job search.

- Ask your faculty mentor or job coach for assistance.
- Select job references that can deliver for you.
- Avoid the "shotgun" approach in your job hunt.
- Save time and energy by applying only for professional jobs matching your primary skill sets.
- Market yourself through a targeted cover letter and résumé.
- Tell the truth about your strengths.
- Be prepared to identify areas requiring improvement.
- Be able to talk about yourself and to tell a story or two relating to an internship or practicum experience.
- Keep professionally active during the long search for a job.
- Think positively and maintain a confident attitude at all times.

Now It's Up to You

I'm delighted by the optimism that many graduates expressed after entering the job market, where keen competition exists for every professional opening. Now the spotlight is on you. Spruce up your résumé and cover letter to successfully land a job in archival management, manuscript administration, special collections librarianship, or other facets of the archives field. With a solid résumé, cover letter, and interview skills in place, you're all the more likely to give your job search the happy ending it deserves. ■

Archives on the Map

continued from page 5

When deciding whether to submit content to Historypin, institutions should also be aware that although the Historypin terms and conditions forbid users from reproducing images found on the site “without limitation,” they do “permit third parties to re-use content on blogs (provided they attribute Historypin in such mention)” and for private research purposes and other lawful use.

If an institution wishes to remove any of its content for whatever reason, it is easy to do so at any time. The site estimates that the image will disappear within an hour upon deletion.

Outcomes

Just before we were to premiere our Rockefeller Historypin collection, Historypin released wonderful new features that helped us meet all of the goals we set for our exhibit. One new feature allowed us to create a brandable channel on Historypin that added a portal to our institution's collections with a look, feel, and logo set by us. The new feature includes a statistics page that shows how many views our channel and photographs have had, allowing us to report on usage. Finally, Historypin enabled us to embed our channel into an external exhibit website. These features were key to our notion that the exhibit's production was successful.

We released our Historypin collection on April 1, 2012, and publicized it via Twitter and Facebook. At the same time, a local weekly news and culture magazine released a special issue on the Winthrop Rockefeller

Centennial Celebration, which highlighted CAHC's use of Historypin. A month after that release, we debuted our full multimedia exhibit website (<http://www.ualrexhibits.org/rockefeller/>) that features the embedded Historypin channel as one prong of a multimodal exploration of Rockefeller's life and papers. As of this writing, our Historypin channel with nearly 100 items has had nearly 1,200 individual photograph views, 120 views of our Rockefeller tour, and 170 tours of the Rockefeller collection.

More important than the quantitative statistics, though, is the reaction we have had every time one of us demonstrates Historypin. At a presentation to the UALR Board of Visitors, our associate provost both engaged and impressed attendees by letting Historypin offer a glimpse into the work that an archives department does and the value that it offers. In another instance, showing our work on Historypin justified through concrete example the research value of the graduate assistants in the archives given their involvement in the project. Finally, our local public radio station did a piece on the larger Rockefeller virtual exhibit and was quite taken with the Historypin feature.

Pinning Down Future Opportunities

As a result of the interest and excitement from the public for our first Historypin project, we are convinced of the value of continuing to employ the platform in our public programming activities. Although



The institution's Historypin channel is easily embedded into an external, branded website. *Courtesy of UALR Center for Arkansas History and Culture.*

we continue to add photographs from our Rockefeller collection, we are already evaluating which other photograph collections would be ideal candidates for digitizing and incorporating into Historypin. And although the platform is an excellent medium for engaging the public with archival collections, we now also recognize the value of planning projects, including workflow, metadata, and copyright issues, well in advance. If your institution is interested in exploring Historypin, start by looking at its Libraries, Archives, and Museums homepage at <http://www.historypin.com/community/lams>. ■

Proposal Success

continued from page 19

- Evaluation: assess, critique, evaluate, rank, rate

How will you structure the course/workshop?

With your learning outcomes in hand, in broad strokes map out what you want to cover and how you plan to do so. Teaching strategies include lecturing, discussing,

analyzing case studies, completing hands-on exercises, or taking field trips. You don't need to develop a detailed syllabus—just an outline that shows the topics or skills you will cover, how you will cover them, and how much time you will need for each section or activity.

If you'd like to talk through your ideas or if you have questions about the process,

contact Education Director Solveig De Sutter at sdesutter@archivists.org. For more information on course development and the proposal process, visit www2.archivists.org/prof-education/workshop-and-seminar-development. To view the newly revised proposal form with more tips, visit <http://www2.archivists.org/node/16052>. ■

Inspired by Archives

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Above: Pencil sketch of Governor's Palace and gardens, view looking southeast, by Thomas Mott Shaw, ca. 1933. Individual framed print sold via williamsburgmarketplace.com.

Right: Elizabeth Cozens Pattern Book, America, 1830, SCMS1996.24. Medallion patterns such as the one featured on this page provided decorative motifs for a jewelry box. Photos by Barbara Lombardi. The Colonial Williamsburg Foundation.



Colonial Williamsburg is finding that more modest items, such as coasters, gift bags, napkins, table runners, pillows, and picture frames, can feature design elements with popular appeal. Botanical and natural history illustrations that have been sold as straight reproductions in the past are now being revived with a focus on smaller details.

For instance, elements drawn from the popular Furber floral and fruit prints are appearing on decorative trays, buckets, and coasters. Tulips derived from James Maddock's *The Florist's Directory* are displayed in repeating patterns on wrapping paper and napkins. Flora and fauna from Catesby's *Natural History* are collaged with wallpaper from the museum collections to create a spring line of notebooks, votive holders, and watering cans. Michelangelo Pergolesi's *Designs*, another rare book held by our library, offers creative licensees a wealth of design motifs to incorporate into gift tags, picture frames, and table runners. This new focus on smaller motifs has yielded additional income to support the Foundation's education and preservation missions.

Reach New Audiences with Souvenirs

Development of these items has allowed Colonial Williamsburg to expand its sales at the national level and reach new audiences for WILLIAMSBURG products. The Rockefeller Library's special collections staff strives to take a proactive approach in notifying products staff about new acquisitions that may be of potential interest to our licensees, and we'll continue to supply a fresh stream of ideas as we inspect familiar items in our collection with a new eye for small vignettes and intriguing design elements. ■

DIRECTOR, HOOVER INSTITUTION LIBRARY AND ARCHIVES



The Hoover Institution, Stanford University, is a public policy research center devoted to the advanced study of political, economic, and social change in the modern era. The Hoover Institution Library and Archives is a large internationally known repository of archives, manuscript collections, and other special materials, relating to the history of social, political, and economic change throughout the world from the beginning of the twentieth century to the present time. Part of the Hoover Institution, the Hoover Library and Archives has an annual operating budget of \$5 million and a full-time professional staff of approximately 40 employees.

Historically the Hoover Institution Library and Archives has focused on acquisitions, preservation, access, and mining of the collections by scholars. Technology is bringing about rapid change in the library and archival fields, with greater emphasis on digitization and distribution. Hoover's Library and Archives needs to address these issues and make strategic decisions about what to collect, what to preserve, and how to make materials more accessible. Further development and upgrading of technology is needed. Also there is a desire to better integrate Hoover's collections with the scholarly work of its own fellows.

RESPONSIBILITIES:

Reporting to the Director of the Hoover Institution, the Director of the Library and Archives with the Director of the Hoover Institution and senior administrative staff, defines goals, sets policies and priorities, and plans, evaluates, and implements the programs of the Library and Archives; directs 40 full-time equivalent staff involved in collection development, arrangement and description, preservation, and access services for textual records in both paper and electronic formats as well as audio-visual materials; directs and develops an active international collecting program; prepares budget recommendations and oversees expenditures; works with researchers and encourages publications based on the collections; assists the Director of the Institution in developing funding resources through donor relations, grant writing, and other fund-raising efforts; and represents the Library and Archives in relations with other repositories, scholarly users, related University departments and libraries, the Board of Overseers of the Hoover Institution, donors and prospective donors, and the general public. In addition to the Director of the Hoover Institution Library and Archives, this position carries the title Associate Director of the Hoover Institution (Library and Archives), one of 6 Associate Director positions within the Institution.

QUALIFICATIONS:

The Hoover Institution seeks candidates with the capacity for energetic, resourceful, and creative leadership. Candidates should possess an advanced degree, preferably a terminal degree in a field such as library or archives, or in a subject relevant to the holdings and scholarship of the Hoover Institution (economics, history, political science, law, international relations, public policy, etc.), and should have at least 5-10 years of demonstrated leadership in a relevant setting. Candidates must be eligible for a national security clearance. We believe successful candidates might come from one of a variety of fields: scholarship, librarianship, archives, or information technology. Candidates with strengths in multiple fields, and with demonstrated leadership in one or more of them, are preferred.

Applicants should supply with their first letter, a complete statement of their qualifications, a full resume of their education and relevant experience as well as 3 names of references who are knowledgeable of their qualifications for this position. Letters and documents should be addressed to: **Helen M. Corrales, Human Resources Officer, Hoover Institution, Bldg. 434, Stanford University, Stanford, CA 94305-6010. Telephone: (650) 723-2052. Fax: (650) 725-8923. Email: helenhro@stanford.edu.** The Hoover Institution at Stanford University has a strong institutional commitment to the principle of diversity. In that spirit, we welcome applications from all people, including women, members of ethnic minorities, and the disabled.

HOOVER INSTITUTION STANFORD UNIVERSITY

A Year on Facebook continued from page 6

- Finally, fourth place was an almost three-way tie among several videos highlighting life and world events that may have influenced the outlook of students during certain periods of Towson's 150-year history. (The videos were inspired by the famous "Beloit College Mindset," a list put together every year since 1998 by the Wisconsin school to reflect the worldview of entering first-year students.)

Posts they clicked on the least include those about events and the answers to our trivia questions.

Rules to Live By

In considering our First Facebook Year, a few useful rules of thumb have effervesced amid my musings. To construct and maintain a successful Facebook page, here are some things to keep in mind.

1. **Don't be yourself!** Yes, you read that correctly. Administrators of a Facebook page have the option of posting as themselves under their personal accounts or as the administrators of the page. Insights data are collected only when administrators post as the page.
2. **Quality vs. quantity.** In some months we posted content almost every day and in other months we posted as seldom as twice a month. Regardless of how often we posted, we found that the quality and timeliness of the content of the post seemed to be as important, if not more important, as how consistently we posted.
3. **Use the network.** SCA's Facebook page was connected to other Towson University Facebook pages, including those for the alumni association and class of 2015. We also "liked" professional Facebook pages of recognizable alumni such as *Dirty Jobs* host Mike Rowe and Elmo puppeteer Kevin Clash. By making these connections, we increase our visibility and boost our potential for engaging new fans.
4. **Prime the pump.** After posting content as a page administrator, consider sharing the post on affiliated Facebook pages, or switch back to your personal account and share your post on your own profile. This is a great way to jumpstart conversations.
5. **Automate when you can.** We have been using third-party tools such as

RSS Graffiti and Hootsuite to facilitate Facebook posting. RSS Graffiti posts to Facebook when new items are added to our digital collections and Hootsuite allows us to schedule multiple posts for planned content in advance.

Parting Thoughts

Looking back over our First Facebook Year, it is clear that we created posts with engaging content, as evidenced by a high number of post clicks. We also succeeded in pointing users to more robust content, such as new departmental blog entries or new collection guides.

Going forward, we plan to continue creating timely and engaging content and to move beyond clicks toward meaningful dialogue about our collections via Facebook comments, and also through more traditional communication channels such as email, phone, and in-person conversations. It may be unrealistic to achieve the wild success of the "George Takei Standard of Engagement," but by shooting for this celebrity moon we may still land among the stars (*face palm*).

The TU Special Collections and Archives Facebook page can be found at www.facebook.com/tuspcoll. ■



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History Heard

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related impact on the quality of the project and the community being served.

Division of Labor

Students were divided into one of four groups (research, metadata, design, and technology) based on interests, and teams addressed important questions on how to proceed with the project. For example, the metadata team decided what metadata to create, what standard to use, and how metadata should be assigned. The technology team had to figure out which content management system to use and how to incorporate the design into the technology. The design team considered how to make the site useable and visually appealing. Finally, the research team analyzed digital rights management and utilized the resources in the AFS Archives to augment the oral histories with historical information found in the records and photographs created during the war.

Claire Agni, a member of the research team, found her time spent in the AFS Archives particularly appealing. "For me, using the archive and going through the materials added so much more to the project. . . After spending hours going through photographs, I began to feel like I knew some of these drivers, and even began to recognize them as I went along. That experience not only solidified my interest in working in archives, but also provided an example of how powerful and important archival materials can be."



Members of unit ME 32 in B Platoon, 485 Coy at Variano before the final battle at Cassino, May 1944. Photograph by Austin D. Brixey, Jr. *Courtesy of Archives of the American Field Service.*

Although not every team was able to be hands-on in the archive, all the students listened to select oral histories and had to work together to deliver a coherent final product. Heidi Ryti, a member of the technology team, noted she was both "surprised and impressed" at how much she learned about technology and archives within the semester. Ryti echoed Agni's sentiment about the World War II oral histories.

"After listening to their stories, the task of building an archive worthy of such amazing stories became all that much more important," said Ryti. "Due to the content, the website ceased to be a class project in my mind . . . I think the entire class wanted to build a website that would honor these heroes as we participated in the preservation of their stories and with Dr. Cocciolo's guidance and input from the AFS, I think we accomplished our goal," Ryti added.

World War II Voices in the Digital World

The finished archive includes 35 digitized oral histories augmented with archival photographs and Dublin Core metadata, all integrated into a user-friendly website based on the Wordpress platform. While the website the students created is currently password-protected, the content will be migrated to the AFS Archives website (www.afs.org/archives) and made available to the public in a similar format before the end of the year.

Reflecting on the entire semester and the final product she helped create with her fellow students, Agni noted that the project "not only created a tool that people will someday use (giving a sense of accomplishment to those who worked on it), but also is a great example of how archives can be applied in a digital format, in an ever-expanding digital world." ■



AFS ambulance in Tunisia, ca. 1941–1944. Photograph by Loftus Cuddy, Jr. *Courtesy of the AFS Archives.*



Evacuation, ca. 1943–1945. Photograph by George Holton. *Courtesy of the AFS Archives.*



AFS Ambulances at a Regimental Aid Post in Tunisia, ca. 1941–1944. Photograph by Loftus Cuddy, Jr. *Courtesy of the AFS Archives.*

Embracing the Globe continued from page 12

on a number of initiatives and are committed to supporting human rights and marginalized communities. In fact, the primary motivation behind the formation of many of these chapters was this need to preserve materials that documented human rights violations committed by previous regimes and the desire to hold perpetrators accountable for their actions and to seek justice for their victims.

Starting a U.S. Chapter

With a growing community of archivists engaged in issues related to human rights here in the United States, there has never been a better time to start a chapter of AwB. Human rights archives have been established in libraries at Columbia University, Duke University, the University of Texas at Austin, and others. In 2010, the Society of American Archivists established the Human Rights Archives Roundtable. Research on the topic has also increased.⁴ WITNESS and New Tactics in Human Rights hosted “Archiving Human Rights for Advocacy, Justice and Memory” in May 2012, an online dialogue in which archival educators and practitioners engaged in conversations about the role of archives in promoting and defending human rights and the challenges and opportunities for human rights archivists.⁵ Archivists also shared examples of specific projects in the United States and abroad.

The formation of a U.S. Chapter of AwB speaks to these growing concerns within the archival community. These issues are examined in the archival literature, discussed among professionals, and acted upon in discrete volunteer projects. An organization such as AwB, however, will enable a wider coalition of professionals to more effectively address the archival legacy of human rights challenges, underrepresented populations, and endangered archives through nationally supported education, outreach, and advocacy programs and projects. The chapter will facilitate effective cooperation by acting as a network for information, a clearinghouse for relevant news, and a hub for volunteer activities.

To ensure a broad impact, membership in the U.S. Chapter of AwB will be open to archival professionals as well as anyone who seeks to preserve and protect their documentary heritage. The organization intends to unite domestic and international tools, ideas, and resources from at home and abroad, drawing on collective experience and mobilizing experts in numerous fields to facilitate and support projects throughout the world. A U.S. Chapter of AwB will allow archivists and other

With a growing community of archivists engaged in issues related to human rights here in the United States, there has never been a better time to start a chapter of AwB.

professionals to join a global, collaborative community where they will support their international colleagues’ projects and be enriched by their knowledge and expertise. Ultimately the Chapter anticipates serving as an avenue for the archival profession to promote the preservation of and access to documentary heritage, both within and beyond our borders.

Join Us!

The outpouring of support for this initiative reflects the well-respected legacy of AwB International and has given AwB-US a momentous beginning. Since May 2012, work surrounding the organization’s foundational documentation has progressed steadily. AwB-US has increased its presence with a blog, Facebook page, Twitter feed, and articles and blurbs in newsletters, on listservs, and via presentations at conferences. What started as a small cadre of concerned archivists is heading toward a fully fledged global organization that can help protect endangered repositories and collections around the world. To learn more about AwB-US or to join the working group and comment on the proposal, please visit <http://awbuschapter.wordpress.com/>. ■

Notes

- ¹ What is Archivists without Borders Spain? <http://www.arxiv.org/en/quisom.php>
- ² Ramón Alberch i Fugueras, “Inicios y Fundación de Archiveros sin Fronteras,” in *Archivos y Cooperación: Diez Años de Archiveros sin Fronteras* (Barcelona: AsF, 2008): 19.
- ³ “Alberch i Fugueras, “Inicios y Fundación de Archiveros sin Fronteras,” 19–20.
- ⁴ For example, the Archival Education and Research Institute (AERI), an annual week-long meeting of faculty and doctoral students, have included research presentations and workshops that examine the roles of archives in human rights, social justice and memory. See <http://aeri.gseis.ucla.edu/>.
- ⁵ See <http://www.newtactics.org/en/dialogue/archiving-human-rights-advocacy-justice-and-memory>

Making Appointments continued from page 18

- Attention, Fellows! The criteria for two committees (Posner and Ham) require Fellow status. A total of two Fellows volunteered.

The appointments process operates smoothly with the able assistance of SAA staff, but it is nevertheless a very big job that requires fairly intense work over the course of three or more months. We could not have accomplished our charge without the fabulous contributions of the members of the Appointments Committee: George Bain, Su Kim Chung, Gerriane Schaad, and Cheryl Stadel-Bevans. We really cannot thank and applaud them enthusiastically enough. Cheryl deserves additional thanks for her statistical analysis of our outcomes, which formed the backbone of this article.

Our thanks as well to all of the SAA members who volunteered for 2012 committee appointments. Our professional association could not do its good work without your talents and commitment. ■

New Roundtable for Students and New Professionals

continued from page 17

New York, who just started working as a consulting archivist after spending a few years working outside the field. "I felt SNAP was a good venue to refresh my skills and to keep abreast of the trials and tribulations of other archivists who, like myself, were still at the beginning of their profession," Curtis says.

An Ongoing Conversation

Communication is one of the areas in which SNAP has been most successful. Through the group discussion list, members can discuss issues that new archivists are facing, request and provide advice related to archival education and employment, and promote workshops and events of interest to new archivists. The welcoming atmosphere on the list encourages new members to jump in and join the conversation. SNAP's steering committee uses the list to solicit ideas and feedback on projects, from writing bylaws for SNAP to planning our meeting program during the SAA conference in San Diego this August.

Alison Stankrauff of Indiana University South Bend is an experienced professional who finds the SNAP discussion list useful, and she recommends the group to her student workers and protégés. "I like to know what folks at all levels of the profession are saying," Stankrauff says.

"I felt SNAP was a good venue to refresh my skills and to keep abreast of the trials and tribulations of other archivists who, like myself, were still at the beginning of their profession."

In addition to the listserv, SNAP runs a popular Twitter feed (@SNAP_Roundtable), is working on a Facebook page, and is considering establishing a presence on LinkedIn. SNAP steering committee members have also been in contact with other archives-related groups, such as SAA's Mentoring Subcommittee (of the Membership Committee) and the Academy of Certified

Archivists, to improve the services these groups provide for new archivists.

Potential Projects

As a group that values communication and consensus, one of the challenges SNAP faces is moving beyond conversation to action, developing projects to address some of the issues raised on the list. Our members are concerned about working conditions for archives interns, and one project SNAP is considering is the development of guidelines for interns and internship supervisors to promote ethical and educational internships.

Other projects under discussion include live chats with leaders from SAA and the archives field, providing training for SNAP members interested in serving as mentors in SAA's Mentoring Program, and providing local and online networking opportunities for SNAP members. Through efforts such as these, we hope to provide a model for other SAA groups for engaging members online and staying active between Annual Meetings.

To join SNAP, visit our SAA microsite at <http://www2.archivists.org/groups/students-and-new-archives-professionals-snap-roundtable> and click the Join SNAP link. ■

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FROM THE EXECUTIVE DIRECTOR

Nancy P. Beaumont

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Vicki

Victoria Irons Walch. Wife and mother. Distinguished Fellow of the Society of American Archivists. Principal research investigator and principal author of the "Archival Census and Education Needs Survey in the United States" (A*CENSUS). Soon-to-be-retired Executive Director of the Council of State Archivists.

Her colleagues have known her from her work at the Illinois State Archives (Supervisor of the Publications Unit, 1973–78); the Chicago Historical Society (Assistant Curator of Manuscripts, 1978–79); the National Archives and Records Administration (Machine-Readable Records Division, 1979–82; Trust Fund Publication Development Staff, 1982–83; Administrative Division, 1983–84); and the Council of State Historical Records Coordinators and Council of State Archivists (Project Director, 1992–2006; Executive Director, 2006–2012).

From her many volunteer contributions to SAA: SAA Council (1985–88), Standards Board (1988–94, including chairing the group in 1991–92), *The American Archivist* Editorial Board (1994–2001), and A*CENSUS (2003–2006).

From her survey research: National Forum on Archival Continuing Education (NFACE, 2000); assessments of the condition of state archives and records management programs, State Historical Records Advisory Boards (SHRABs), and nongovernmental archival

repositories (colleges and universities, historical societies, public libraries, and museums) (1993–2007); and, of course, A*CENSUS.

From her amazing recent work with CoSA to implement Intergovernmental Preparedness for Essential Records (IPER), a \$2.6 million FEMA-funded project to develop and deliver training to state and local governments nationwide on records-related emergency preparedness and response. (Read more at: www.statearchivists.org.)

From her awards: SAA Fellow (1992), two-time winner of the SAA Fellows' Ernst Posner Award (recognizing an outstanding essay dealing with some facet of archival

administration, history, theory, and/or methodology published in *The American Archivist* during the preceding year, 1989 and 2007), and the Council Exemplary Service Award (2007).

From her memberships in other professional associations: The Academy of Certified Archivists, the National Association of Government Archives and Records Administrators, the Midwest Archives Conference, the American Association for State and Local History, and the American Society of Association Executives (the latter of which undoubtedly was a shock to her system!).

Some would say Vicki's ascent to being the archives stats queen was inevitable. She is,

after all, a "numbers person" in a rather "word-person-ish" profession. But she's a renaissance archivist, because she's also a heck of a good writer. And strategizer, task master, and philosopher. . . .

Since the A*CENSUS project ended, Vicki and I haven't talked more than five or six times a year. (But when we do, often after hours and for hours, it's always a cleansing and revitalizing experience for me.) We've shared maybe two or three meals since we met in 2003. We've never even been shopping together. And yet I consider Vicki to be one of my closest colleagues. She is my idol.

This numbers-oriented art history major not only found a job, she found a career—and she has made an indelible mark on the profession she loves. Let's hope she's just getting started! ■



Our refrain before, during, and after the 2010 Joint Annual Meeting? I've got your back!

FIND IT IN THE ARCHIVES

October is American Archives Month—

a time when archivists nationwide unite to raise awareness about archives and the incredible collections they hold. The Society of American Archivists continues to support the effort with *I Found It In The Archives!*, an annual contest held in conjunction with American Archives Month that gives both seasoned and new archives users the opportunity to share stories about discoveries they've made through archives. From uncovering a decades-old mystery to stumbling on the diary of a long-lost relative, each discovery is unique and remarkable.

There is strength in numbers! This year, add to our collective voice by celebrating your archival collections with your community. For more information about how your archives can participate in *I Found It In The Archives!*—and American Archives Month—visit <http://www2.archivists.org/initiatives/american-archives-month>.

Archivist Martha Briggs (left) helps Liesl Olson find “it” — diaries, letters, and photos of Fanny Butcher (1888–1987), the longtime literary editor of the Chicago Tribune — in the archives at the Newberry Library in Chicago.



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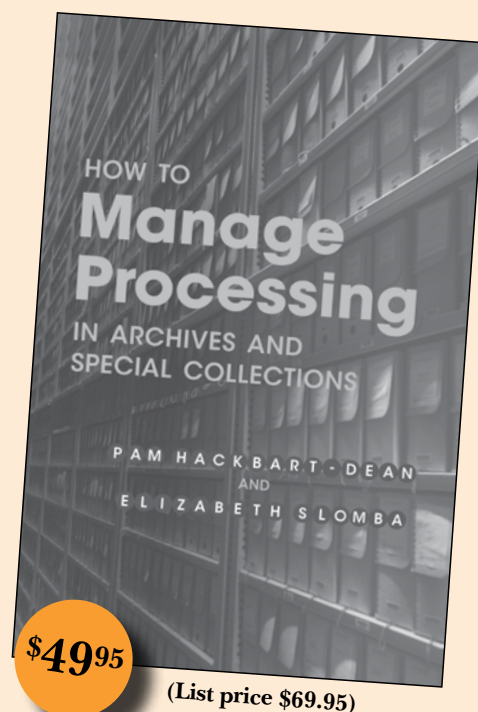


Make Progress with Better Processing

Every archives strives to have an active, well-planned processing program—but achieving this is no easy task. *How to Manage Processing in Archives and Special Collections* by Pam Hackbart-Dean and Elizabeth Slomba breaks down what you need to know to establish or revitalize your processing program, delivering effective methods to help you succeed. This resource is packed with information about:

- Creating a framework for a processing program, including developing processing policies, priorities, and strategies;
- Managing the day-to-day work of processing assessment techniques;
- Implementing best practices and standards;
- Administering a “patron-based approach” to managing processing;
- Effectively assessing the demands for descriptions and item-level cataloging to make collections available more swiftly; and
- Applying standards in the adoption of trends and new concepts in processing and in handling outside demands.

Whether you manage numerous archivists, operate as one member of a processing team, or function as a lone arranger, *How to Manage Processing in Archives and Special Collections* is your go-to guide for developing and managing a processing program. With an effective processing program in place, your archives will be better positioned to help users find the materials they need.



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