

ARCHIVAL

# OUTLOOK

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**November/December 2012**

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**3** Tools for  
Preservation

**8** Tattoos as  
Archives

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on A&D



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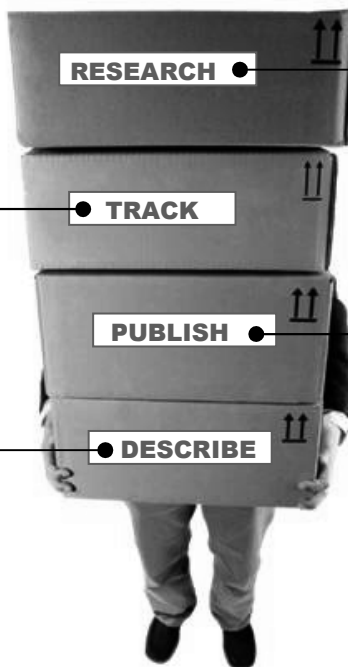
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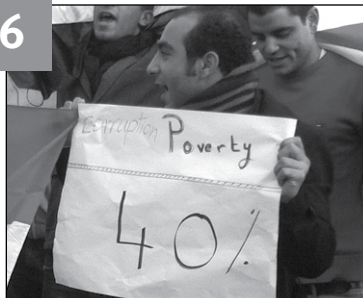
Courtesy of the Center for Black Music Research.

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Courtesy of Marwa Kassem and the American University in Cairo Rare Books and Special Collections Library.

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**COVER PHOTO:** Photo of the Adams Juvenile Band (ca. 1915), St. Thomas, U.S. Virgin Islands. Alton Augustus Adams Sr. founded the band in 1910. When the United States assumed territorial administration of the Virgin Islands from Denmark in 1917, the band was inducted into the U.S. Navy as a goodwill gesture. Adams made a name for himself as the first black bandmaster in the U.S. Navy and as a writer on band-related topics. The photo is one of many in the Center for Black Music Research's (CBMR) Library and Archives that documents the history of black music in the U.S. For more on CBMR, read "Bridge Over Troubled Water" by Steven Booth (page 4). *Courtesy of the Alton Augustus Adams Collection, CBMR Library and Archives.*



## PRESIDENT'S MESSAGE

**Jackie Dooley**

OCLC Research  
dooleyj@oclc.org

# Please Help SAA Help the Archives Affected by Hurricane Sandy

With shades of Katrina, Rita, Irene—and the other (un)natural disasters that have struck the United States over the past decade—Sandy now joins the pantheon of names that we shudder to remember. We all undoubtedly have friends and colleagues in the Mid-Atlantic region who are struggling to dig their archives out from under water, mud, and garbage that arrived in the wake of the hurricane. For those hit, the damage is very, very serious, including potential cases of total loss. No doubt some of you have been on the frontlines assisting with recovery as the archival community pulls together once again to help colleagues in dire straits.

Here is my plea: Please find it in your hearts to **help build SAA's Disaster Recovery Fund for Archives**. Even the smallest amounts will be gratefully welcomed. We do have some funds, but they'll be depleted quickly once grant requests begin to flow in. Go to <http://saa.archivists.org/Scripts/4Disapi.dll/4DCGI/donate/index.html> to donate.

SAA stands ready to award initial grants of \$2,000 to those who complete the simple

application process. It's not much, but every bit helps. One option is to have the funds sent directly to a vendor once the institution has an invoice in hand. SAA awarded our first grant to an institution in lower Manhattan in early November. Visit <http://www2.archivists.org/news/2008/national-disaster-recovery-fund-for-archives?> to learn more about the grants.

Here is my plea:  
Please find it in your  
hearts to help build  
SAA's Disaster Recovery  
Fund for Archives.

I am writing this on November 9, eleven days after the storm hit, to meet the *Archival Outlook* deadline for copy. It is therefore in the early days for a status report, but here is some of what we know so far.

The New York State Archives Disaster Response Team, the New Jersey State Archives, the Metropolitan New York Library Council, and other agencies ranging all the way north to Rhode Island

mobilized immediately and impressively. They're all working desperately to reach out to institutions in the region, some of which haven't yet been able to assess conditions because they can't gain access to their buildings. Others still don't have electrical power and can't communicate their circumstances or respond to offers of assistance. The waiting must be excruciating. Once assessment has been possible, they'll begin recovery procedures for materials that aren't beyond hope.

Those who have begun assessment are reporting collections that have been submerged for days in brackish water combined with nasty grunge, such as diesel fuel and even human waste. Examples include a number of city and county archives in New Jersey and New York. Many nongovernmental cultural institutions also sustained severe damage, including public libraries (at least one was completely destroyed), museums, performing arts companies, and other non-profits. My heart goes out to them all.

Please help. It could be any of our archives next time. ■

## 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.

### EXECUTIVE DIRECTOR

**Nancy P. Beaumont**  
nbeaumont@archivists.org

### DIRECTOR OF PUBLISHING

**Teresa M. Brinati**  
tbrinati@archivists.org

### DIRECTOR OF EDUCATION

**Solveig De Sutter**  
sdesutter@archivists.org

### DIRECTOR OF MEMBER AND TECHNICAL SERVICES

**Brian P. Doyle**  
bdoyle@archivists.org

### SERVICE CENTER REPRESENTATIVE

**Lee Gonzalez**  
lgonzalez@archivists.org

### EDITORIAL AND PRODUCTION COORDINATOR

**Anne Hartman**  
ahartman@archivists.org

### DIRECTOR OF FINANCE AND ADMINISTRATION

**Tom Jurczak**  
tjurczak@archivists.org

### EDUCATION COORDINATOR

**Amanda Look**  
alook@archivists.org

### PROGRAM COORDINATOR

**René Mueller**  
rmueller@archivists.org

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### SERVICE CENTER MANAGER

**Carlos R. Salgado**  
csalgado@archivists.org

### SERVICE CENTER REPRESENTATIVE

**Jeanette Spears**  
jspears@archivists.org



# TOOLS FOR PRESERVATION

**Kara M. McClurken, University of Virginia, Preservation Services**

When it comes to collection preservation, collaboration is king. Sometimes it involves collaborating with other individuals within the institution, and other times across institutions or state lines. No matter the level of collaboration, the work requires skillful planning and execution. Whether you work at a small, medium, or large institution, here are some excellent tools for effective collaboration to help you increase the longevity of your collections.

## Surveys

Granting agencies and administrators alike find hard facts more persuasive than anecdotal evidence. But where does one begin to make a case for more resources, prioritize treatments, or develop collaborative projects? Many programs find that surveys are essential starting points. New York University's Archives Preservation Program has created a survey tool for archival collections that helps you examine materials at the box level to assess "quantities, types, and condition of all containers, enclosures, and formats." Their survey tool, along with an instruction manual, is available for download at <http://library.nyu.edu/preservation/archivespreservation.html>. Scroll down the page and click on the database and manual under "On-Going Projects."

Different types of formats may require different survey tools. For example, if you want to survey audiovisual materials, there is a variety of tools from which to choose. The University of Washington's University Libraries has listed several of the more comprehensive AV assessment tools together on one site. Check them out at <http://guides.lib.washington.edu/content.php?pid=57767&sid=424274>.

## Emergency Management

Collaboration is critical for emergency management. Whether collaborating across the institution or across state lines, it's imperative that your cultural institution work with others to prevent and recover from disasters large and small. Utilizing Google Docs or another cloud-based collaboration tool is an easy way for institutions of all sizes to communicate information in an emergency. You can control who can edit and view the documents, and the information is not dependent on institutional servers being up and running. Moreover, access to the documents can be changed by administrators as needed, as long as you have Internet access. The best part? It's free.

The Pocket Response Plan (PReP) developed by the Council of State Archivists (CoSA) is another useful tool that can be used to record emergency contacts, lists of prioritized collections, and action steps. You can download the PReP template as a Word document or PDF. Once you've filled in information, you can fold up the document so that it can live in your wallet, giving you easy access to it regardless of your ability to access the Internet or electricity. One of its biggest advantages is that it can be adapted to suit your individual institution's needs and can include lists of maps indicating prioritized collections' locations and any information you'd want easy access to in an emergency. To download the PReP template, or to order Tyvek envelopes in which to store the document, go to <http://www.statearchivists.org/prepare/prep/index.htm>.

Collaborating at the statewide level takes a bit more work. Coordinated Statewide Emergency Preparedness in Massachusetts (COSTEP-MA) is an organization dedicated to bridging the gaps between the cultural and emergency management

communities. One tool that COSTEP-MA utilizes is an inventory form that your institution can use to become acquainted with emergency managers (<http://www.facebook.com/pages/Coordinated-Statewide-Emergency-Preparedness-in-Massachusetts/109501605810648>). The form can be used to start a conversation, to provide emergency management officials with information regarding potential hazards in your collections, and to give

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## MayDay: Saving Our Archives

By using emergency management tools like Google Docs or the Pocket Response Plan (PReP), we're helping to fulfill one of our fundamental responsibilities as archivists: Protecting our collections. But it's easy to put off emergency response planning as we devote attention to tasks with more immediate payback. But MayDay—which occurs on May 1 of this year and every year—serves as a poignant reminder that individuals can make a difference when and if an emergency occurs. SAA has compiled an online guide with further information on some of the disaster planning and prevention resources available at <http://www2.archivists.org/initiatives/mayday-saving-our-archives/annotated-resources>. If you're having difficulty finding time to make use of one of these crucial emergency management tools, make a special effort on MayDay. It could be the most important task you've fulfilled as an archivist.

# Bridge Over Troubled Water

## How the Archivists and Archives of Color Roundtable Created Change at the Center for Black Music Research

**Steven D. Booth (National Archives and Records Administration), on behalf of the Archivists and Archives of Color Roundtable**

With the current state of the economy, it's no secret that colleges and universities are cutting programs geared toward the arts and humanities. This was the case in February 2012, when the Office of the Provost/Academic Affairs at Columbia College of Chicago announced plans to eliminate the Center for Black Music Research (CBMR). Founded by music educator and scholar Samuel Floyd Jr., CBMR is an academic, innovative, performance-based oasis dedicated to "covering all idioms in black music of the United States and the African diaspora" through scholarship.



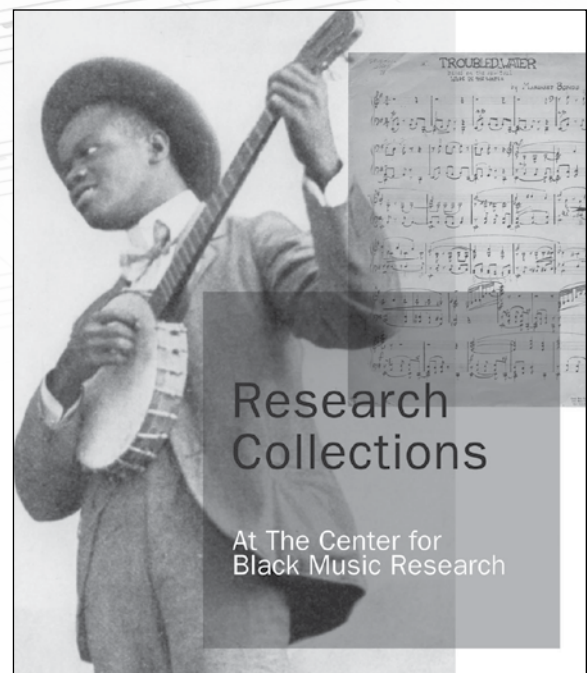
Minnie Tate, at age 14, was one of the two original members of the Fisk Jubilee Singers who had not been born a slave (1872). *Courtesy of CBMR Library and Archives.*

For nearly three decades, this distinctive institution has served the community by offering publications like the peer-reviewed *Black Music Research Journal*, seminars on award-winning artists Michael Jackson and Ray Charles, and performances featuring the New Black Music Repertory Ensemble. But the heart of CBMR is the library and archives.

### Center for Black Music Research's Collections

Directed by Suzanne Flandreau, the library and archives encompasses an assortment of rare and special materials, which include sheet music published by the Martin and Morris Music Company; manuscripts of the first black bandmaster in the U.S. Navy, Alton Augustus Adams Sr.; unpublished works of Negro spirituals arranged for instrumental and choral ensembles; sound recordings of jazz pioneers, such as Duke Ellington and Charlie Parker; and a wealth of other resources documenting the musical excellence and achievement of blacks.

In addition to offering standard library procedures—reference, instruction, and outreach—the repository provides funding for scholars to do research. Due to the specialty of the collection, materials are noncirculating. Having worked as an intern at CBMR before attending graduate school, I can attest to the vast holdings and amazing services the library and archives provides.



**Above:** Brochure about the CBMR archival collections.

**Top of page:** Unpublished manuscript of a three-piano arrangement made by Florence Price of her *Concerto in One Movement* (1934). The manuscript was one of three manuscript piano reductions used to re-create the full score and orchestration for performance in 2011. *Both images courtesy of CBMR Library and Archives.*

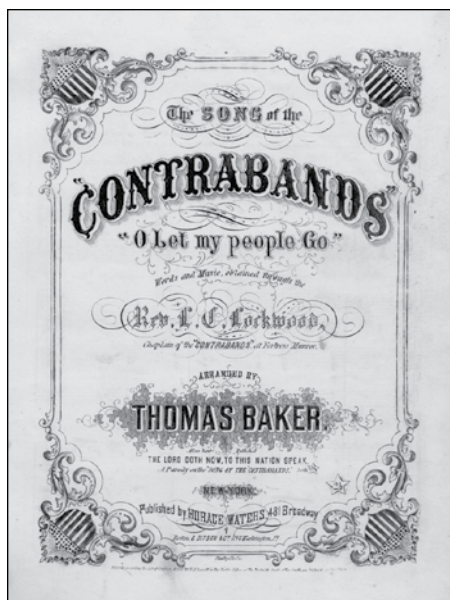
### A Call to Action

News of CBMR's dire fate circulated across the Archivists and Archives of Color Roundtable (AAC) listserv thanks to the group's former co-chair Tamar Evangelista-Dougherty, who also included an article from the *Chicago Tribune* outlining the potential closure and a plea for letters of protest (Howard Reich, "A Blow to



Black Music in Chicago,” *Chicago Tribune*, March 5, 2012). “No other institution on the planet studies, archives, documents, disseminates, records, and performs music from the vast diaspora of African-American culture as comprehensively as the Center for Black Music Research,” Reich wrote.

Messages of displeasure about the decision trickled in, but we also felt a strong call to action. Since its inception twenty-five years ago, AAC has remained the ethnic and racial conscience of SAA, advocating for diversity in the profession and the documentation of minorities within historical records. Although the group has undergone several name changes (it’s been called the Minorities Roundtable and the African American and Third World Archivists Roundtable), the mission to promote the preservation of archival materials pertaining to people of color has remained the same.



Cover of “Song of the Contrabands,” the first Negro spiritual published in its entirety (1862). *Courtesy of the Dena Epstein Collection, CBMR Library and Archives.*

Led by Jamillah R. Gabriel, we started an online petition at [www.change.org](http://www.change.org), a website that “empowers anyone, anywhere to start, join, and win campaigns to change the world.” Courtney Chartier, outgoing co-chair, drafted the petition, which read:

... [We] understand that Columbia College faces some difficult financial



The CBMR’s New Black Music Repertory Ensemble with pianist Karen Walwyn and conductor Leslie B. Dunner performing the re-created score of Florence Price’s 1934 *Concerto in One Movement* (Harris Theater for Music and Dance, Chicago, 2011). *Photo by Jonathan Mathias, courtesy of CBMR Library and Archives.*

decisions. However, the loss of the CBMR would be significant. The CBMR stands alone in its collections on African-American music. Archival repositories are the jewel of any college or university; they bring luster to the story of our heritage. With Columbia College’s strong music department, closing the CBMR would be a blow to the history of American music, and the reputation of the school.

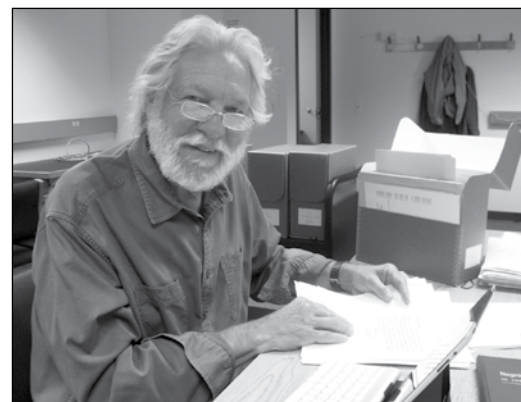
Archivists, librarians, educators, and black music connoisseurs from New York City to Nova Scotia signed the petition. Supporters also expressed their concern through comments on the site. “The CBMR is integral to affirming and restoring the significance of diaspora and social change through music,” one commenter wrote. Another added, “The historical, cultural, and intellectual value of this institution goes far beyond dollars and cents.” Organizations like the Theatre Library Association joined the cause and co-sponsored the petition. By the end of the signing period, AAC had received 551 signatures in a matter of weeks.

## The Roundtable as an Agent of Change

The efforts of the roundtable and other supporters did not go unnoticed and thankfully were not in vain. In June, the Board of Trustees of Columbia College Chicago released its final decision to keep the doors of CBMR open. The caveat of this announcement included structural change within the organization, future funding

obligations, and necessary collaboration with academic programs. Although the response is not ideal for CBMR, the life expectancy for this cultural treasure has increased, thus providing researchers and scholars the opportunity to access the wonderful collections housed at this repository for years to come.

This is only one example of how roundtables can be effective outside the walls of SAA. Lending support to institutions that are in need of assistance brings awareness to unfortunate situations while increasing the visibility of the profession beyond the stacks—all of which are important to the survival of archives, collections, and jobs. Even the smallest good deed, like a petition, can help. The members of AAC are certainly proud of our work as change agents, and we’re looking forward to playing a greater role in the future. ■



Filmmaker and journalist James Carrier does research in the CBMR Library and Archives for his forthcoming documentary film on Dena Epstein (2011). *Courtesy of CBMR Library and Archives.*





## Documenting the January 25, 2011, Uprising in Egypt

Stephen Urgola and Carolyn Runyon, American University in Cairo Rare Books and Special Collections Library

In early 2011, newspapers across the world were splashed with headlines about Egypt's January 25 Revolution, during which protestors held demonstrations to demand the resignation of President Hosni Mubarak. For those of us at the American University in Cairo (AUC), those headlines hit strikingly close to home. The university's downtown campus is on Tahrir Square—the epicenter of the demonstrations—and its buildings were visible in much of the media coverage, putting AUC in a symbolic role as a witness to the event.

During those 18 days—from January 25 to February 11—demonstrators recorded protests by snapping photos and shooting videos with their cell phones and digital cameras. Others collected ephemera, including banners, posters, and tear gas canisters. Digital activists used social networks—like Facebook, Twitter, and blogs—to organize marches, provide

commentary, and post photos and videos of the event. All who were involved in the revolution came away from the protests with memories of what they saw and heard.

At AUC, discussions of security concerns and contingency planning took precedence. But we couldn't help but wonder what would happen to all these experiences captured in photos, videos, documents, Tweets, blogs, and personal memories. We knew that prompt intervention was crucial to preserving the collective memory of the January 25 Revolution. The preservation of the web content, digital photos and videos, and print ephemera required immediate collection.

But we could not rely on traditional archival acquisitions models to preserve this revolution. Waiting for donors to take initiative, maybe years later, wasn't a viable solution. We decided instead to take action. The AUC staff worked to quickly identify participants

**Above:** Boy standing on a tank next to a soldier in downtown Cairo. *Courtesy of Sean Graham and the American University in Cairo Rare Books and Special Collections Library.* <http://digitalcollections.aucegypt.edu/cdm/ref/collection/p15795coll7/id/216>

who would agree to be interviewed about their experiences during the revolution to build a collection of oral histories. A group at AUC that included administrators, faculty, researchers active in oral history work, and archivists launched the project "University on the Square: Documenting Egypt's 21st Century Revolution,"<sup>1</sup> supported eventually with a grant from the Andrew W. Mellon Foundation.

### The Project

"University on the Square" is a participatory archives project that "seeks to promote and

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# Coloring Outside the Lines

## Tattoos as Personal Archives

Randall Jimerson, Western Washington University, Author of *Archives Power: Memory, Accountability, and Social Justice*

What do archivists have in common with Otzi the Iceman, Hell's Angels, mummified Egyptian women, Herman Melville's fictional Queequeg, the Maori of New Zealand, gang members, Roman slaves, football players, and Helen Mirren?

The answer is body art, as in inked skin, tattoos.

At "Coloring Outside the Lines: Tattoos as Personal Archives," one of the final sessions of the 2012 SAA Annual Meeting in San Diego, speakers Stephanie Kays, Terry Baxter, Verne Harris, and Libby Coyner—and many in the audience—showed some skin and spoke about the symbolism and significance of their inscribed bodies.

In the spirit of a professional conference, however, the displays remained tasteful:



Tattooed sailor aboard the USS *New Jersey*, December 1944. Courtesy of the Department of Navy. National Archives and Records Administration, Local Identifier 80-G-470222.

wearing a sleeveless top, rolling up a sleeve, flexing an illustrated bicep—that sort of thing. There was more archival theory than exhibitionism; more Derrida than the tattooed lady.

The presenters skillfully explored the concept of tattoos as a form of archival inscription, reading the body as a text. It's a concept I first considered more than a decade ago when I saw the Christopher Nolan film *Memento*. Protagonist Leonard Shelby compensates for his loss of short-term memory by inscribing important information on his arms and chest. His body thus becomes a crude archival repository. This SAA session explored the concept of "archive" in just such a broader conceptualization.

### Art that Endures

Stephanie Kays of the Minneapolis Institute of Arts introduced the



session by stating that tattooing has been an enduring practice in cultures around the world. As a form of personal record, she argued, “The tattoo is marker of inclusion and exclusion, fixity and unfixity, interiority and exteriority.” Thus “tattoos have the ability to document personal and community histories, group relationships, and social affiliations.”

In considering this form of self-expression, Kays stated, “Matters of authenticity, permanence, trace, and *recordness* guide us into thinking about the tattoo as transaction, as context, as stigma, as a reflection of fashion and decoration.”

As rapid-fire images of tattoos flashed across the screen, Terry Baxter of the Multnomah County (Oregon) Archives outlined the historical development of tattooing, from Otzi the Iceman, whose heavily-tattooed corpse surfaced recently in the Alps, to Egyptian mummies, Roman and Chinese slaves, the Maori, and American sailors, prisoners, and gang members.

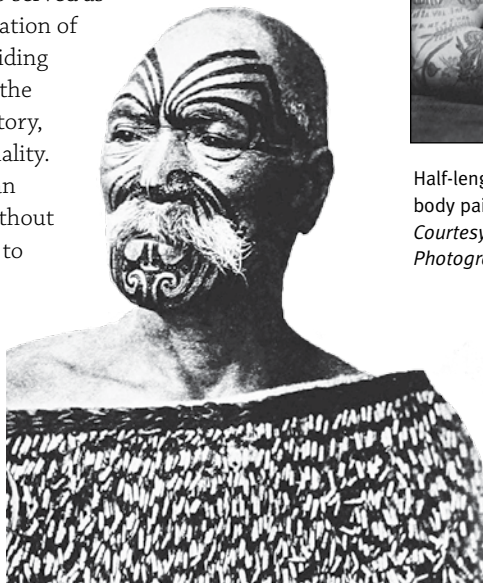
Baxter referred to this as the “tattoo 1.0 period,” when tattoo cultures attempted to “convey some sort of group information through the use of body art.” For example, in Samoa the tattoo served as a physical manifestation of oral tradition, providing information about the wearer’s status, history, lineage, and personality. According to an Iban proverb, “A man without a tattoo is invisible to the gods.”

## Your Story Here

Only six percent of Americans sported tattoos in 1936. Today, one in four Americans under fifty is visible to the gods. For

the under-thirty crowd, that number jumps to one in three. Noting that the recent increase in tattooing coincides with a renewed interest in personal archives and the rise of social media with Web 2.0, Baxter suggested that these three trends “represent both the democratization and the individualization of narrative” and “a shift in authority from the institutional to the personal.”

Tattoos and stories about them, Baxter argued, “provide a method for us to tell each other a little bit about ourselves.” Wearing a sleeveless shirt to show off his own tattoos, he told the story of one tattooed symbol that memorializes his grandparents. Meanwhile, he showed slides of ten other illustrated archivists, with stories of their own tattoos.



Tattooed Maori from *Picturesque New Zealand* by David Paul Gooding (Houghton Mifflin Company, 1913).

## More than Skin Deep

In his paper “Deconstructing ‘the Tattoo,’” Verne Harris of the Nelson Mandela Centre of Memory in South Africa noted that the word “tattoo” evokes both “military marchings and formations” and “the tracings of skin, ink, and needle across ages and cultures.”

Since “even the simplest tattoo is informed by rules of convention, culture, language, and idiom,” Harris stated, “there is an unavoidably public structure to any individual tattoo.” The tattoo thus “permits, if not invites, engagement beyond the personal.”

Indigenous knowledge systems in many cultures “embrace ‘indelible’ markings of the human body by collective authority as ‘archive,’” Harris noted. In southern Africa, tattooing was not a pre-colonial tradition, but male circumcision, facial scarification, and digital amputation were. As Verne stated, “These markings register in the collectivity as archive, as record, as mnemonic, as evidence of transaction.”

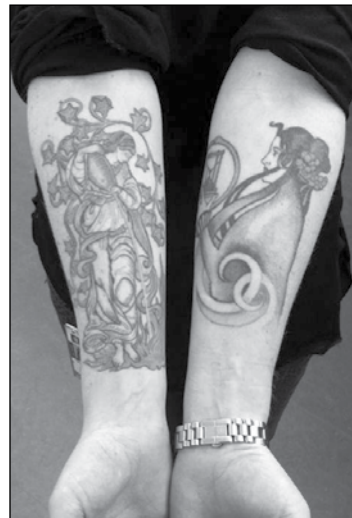
The tattoo qualifies as “a type or genre of archive . . . a genre of the trace,” according to Harris. He justified this based on three fundamental attributes that define archive: a trace on a surface, a surface with the quality of exteriority, and “an act of deeming such a trace to be worthy of protection, preservation, and the other interventions we call archival.”

Tattoos meet all three criteria.

Rolling up his sleeve, Harris showed his one tattoo. The image reflects a vivid dream he had in 1999, followed by “an extraordinary [conscious] experience.” The image he had carried in memory of these



Half-length portrait of a woman with tattoos or body paint covering her arms and chest, circa 1907. Courtesy of the Library of Congress Prints and Photographs Division, Washington, D.C.



Kit Messick, manuscript specialist at New York Public Library, bears two tattoos on her forearms. The tattoo on her left arm depicts the Temperance card from a tarot deck based on the art of pre-Raphaelite painter Edward Burne-Jones and serves as a personal reminder to maintain balance. The tattoo on her right arm is a design by Austrian artist Kolo Moser. Courtesy of Kit Messick.

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# Remembering the REFORMERS

## The Post Family Papers Digitization Project

Lori Birrell, University of Rochester

In the nineteenth century, Rochester, New York, was a boiling cauldron of civic activism. No family epitomized this commotion as much as the Post family. Isaac and Amy Post began living in Rochester in 1832. Almost immediately, they and their children became involved in reform movements of the period, including abolitionism and the women's rights campaign.

The Post Family Papers Digitization Project was launched by the University of Rochester's Rare Books and Special Collections Department on September 13, 2012, and seeks to digitize all the materials in the Post Family Papers. The department pursued the project after an alumnus expressed interest in providing undergraduate students an opportunity to work with manuscript materials in the classroom. The alumnus understood the value of physical primary source materials and wanted to provide support to ensure that undergraduates could enjoy this rewarding experience.

When looking for a suitable collection, the department's staff considered several different possibilities, but the Post Family Papers were hard to overlook. As one faculty member noted, "The Posts were a hub, the spokes of which radiated into the life of Rochester and the country." The letters in the collection were rife with the Posts'

progressive beliefs, covering all the hot-button topics of the nineteenth century, including the Civil War, abolitionism, religion, medicine, Native American rights, and women's rights. Correspondents include a who's who of that time period: Frederick Douglass, Susan B. Anthony, Sojourner Truth, and Lucretia Mott.

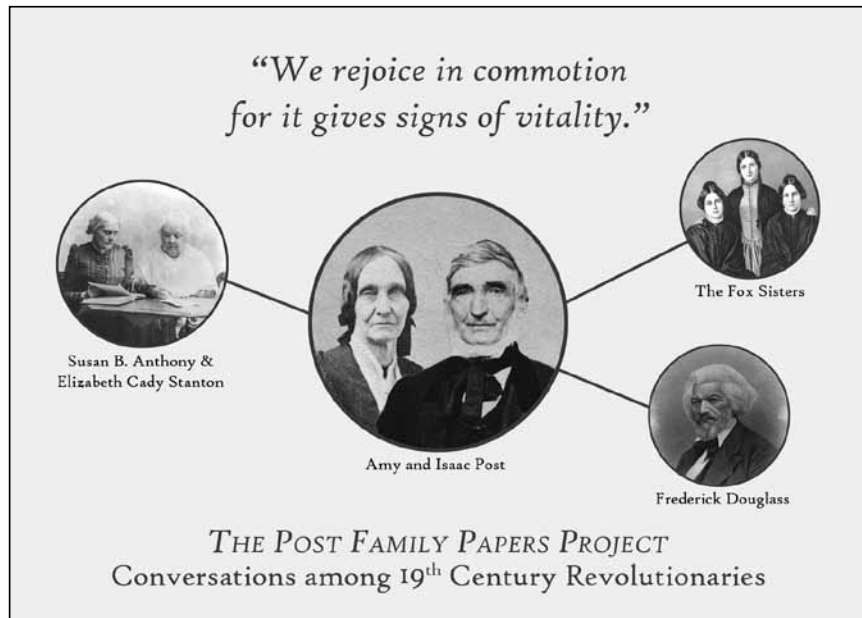
emailed them to me. I used the track changes feature to edit the transcriptions, and the students then made the corrections. We chose to upload the content into the open-source content management system Omeka because we wanted the students working in special collections to have as much hands-on experience with the project

as possible. Omeka provides tiered access, giving students the ability to upload their transcriptions directly into the system.

The students in the classes we've worked with don't always have time to learn Omeka. They follow a similar workflow, but a student employee uploads their content to the system.

The project's workflow took advantage of the item-level processing that the department staff had done in the 1970s. When staff processed the two thousand pieces in the manuscript collection,

they created paper indices that identified each letter's writer and recipient, date, and two non-LCSH subject headings (or what we would refer to today as tags). This item-level description enabled staff in the 1990s to scan the paper indices and run OCR on the text to develop a database of the correspondence in the collection. The database is linked from the finding aid and allows users to search by each of the access points identified by the original processors.



Postcard image used to promote the launch of the digitization project. Courtesy of the University of Rochester.

The project got underway in fall 2011, as undergraduate and graduate students scanned and transcribed more than two hundred letters. Students working in special collections helped complete this first phase of the project, as well as students in a public history course and a spirituality course. In the process, these students developed a greater understanding of how the local actions of one family had an impact on national movements.

These students first typed their transcriptions into Word documents and

Continued on page 31 >>



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# DIVERSITY

## IN THE HISTORICAL RECORD

### Increasing African American Collections in the Southwest

Donna Guerra, Special Collections and Archives, Trinity University Coates Library

There is a relative lack of large African American archival collections in the Southwest as compared with the rest of the South. Professor Matthew Whitaker, founding director of the Center for the Study of Race and Democracy at Arizona State University, raised awareness about the need to collect African American historical records in the Southwest in his keynote address delivered at the 2012 annual meeting of the Society of Southwest Archivists. Archivists must actively pursue such collections, Whitaker said, suggesting where they might find these historical records: funeral homes, small businesses, schools, clubs, and community members.

That message has been carried out at Trinity University Coates Library in San Antonio, Texas, where we are in the process of adding greater diversity to our collections. Recently, we acquired the Claude and ZerNona Black Papers. The Reverend Claude William Black (1916–2009) and his wife ZerNona Stewart Black (1906–2005) were two of the most dynamic and engaged citizens from San Antonio's historically African American east side, driven by their strong spiritual beliefs and passion for pursuing equality during the civil rights movement. Community activists like the Blacks are inspiring examples of individuals acting locally and thinking globally—a concept that we as archivists should keep close at heart so that we're working toward adding greater diversity to our collections.

#### About the Claude and ZerNona Black Papers

The papers, which were donated by the Blacks' grandson Taj I. Matthews in 2011, span the late 1800s through 2009, with the bulk of the records dating from the 1940s to 2007. The majority of the 100-cubic-foot collection pertains to Claude's life activities, while ZerNona's records constitute approximately a fifth of the total. Like many large collections of personal papers, the Black Papers go far beyond the stories of the individuals responsible for creating them. They also give life to the Blacks' public activities and network of relationships, as well as the evolution of the local and national civil rights movements.

Claude was born in the segregated city of San Antonio to Cora, a housewife, and Claude Sr., the vice president of the local Brotherhood of Sleeping Car Porters, the first labor organization led by African

Americans. A. Philip Randolph, the leader of the organization and an icon in the civil rights movement, was a guest at the Black home and became an influential figure in Claude's life. (A 16mm film reel from the collection shows Randolph standing on the steps of the Blacks' home.) As a young man, Black became active in the San Antonio branch of the NAACP. In 1946, Black married ZerNona, who was raised by an entrepreneurial father who owned a blacks-only drive-in theater and tailor businesses in Oklahoma and New York City.

#### Records of Faith and Community

Much of the Coates Library's collection is made up of records from the Mount Zion First Baptist Church, a significant part of the Blacks' lives. Claude became minister of the church in 1949. During his time as reverend, he created multiple community initiatives that directly involved the church, such as the Mount Zion First Federal Credit Union, the day care and kindergarten, and the Mount Zion Sheltering Arms, an agency providing affordable homes to eastside residents.

Although the Blacks had a deep connection to the Baptist Church, the collection's research files and audiocassettes from the Industrial Areas Foundation, the national community organizing agency founded by Saul Alinsky, reveal Claude's eagerness to work with members of other faiths for social change. Additionally, scrapbooked articles and documents from the various religious organizations Claude worked with indicate that he engaged in sit-ins and picket lines alongside ministers of different faiths to protest segregated lunch counters

**Continued on page 30 >**



March to Zion, 1975, to reopen the Mount Zion First Baptist Church after the original structure was destroyed by arson in 1974. *Courtesy of Trinity University Coates Library.*

# What to Do about PRIVILEGE

## Reflections on Diversity from One Archivist's *Beyond Borders* Experience

Adrienne Harling, Library and Archives Consultant

For as long as I can remember, I have self-identified as one of the “good guys” for social justice. I haven’t personally experienced discrimination, but I always felt sympathetic and passionate about ideals of equality and justice. It wasn’t until I applied for a consultancy position at a local Native American tribal government that I began to reflect on my worldview after one of the tribal council members questioned my sensitivity toward social injustice issues. This feedback was difficult to take in, but it forced me to define privilege in my own life, to look at how I benefit from social injustice as a white, heterosexual, middle-class woman. I chose to learn—really learn—from the experience.

My point in sharing this experience is to encourage all archivists to step a little further outside our comfort zones

**We have the power to  
affect our communities’  
understanding and  
awareness of under-  
represented individuals  
and in so doing archive the  
histories of all peoples.**

when it comes to considering diversity issues. We have the power to affect our communities’ understanding and awareness

of underrepresented individuals and in so doing archive the histories of all peoples.

I was pleased to see that *Beyond Borders*, SAA’s 2012 Annual Meeting, featured several sessions that addressed the need for greater diversity in archives. At the meeting, I learned about the use of Protocols for Native American Archival Materials, continuing challenges to recruitment and employment of African Americans in the archival profession, and the movement among Asian and Pacific Islander communities to reframe their own histories and documentation. Presentations on specific projects, such as the South Asian

**Continued on page 31 >>**



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## FROM THE ARCHIVIST OF THE UNITED STATES

**David S. Ferriero**

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

# An Historic Location for NARA in New York City

New York City is a city of neighborhoods. During my time as director of the New York Public Libraries, I had the opportunity to explore those neighborhoods as I visited my ninety-one facilities.

One of the most interesting neighborhoods is in the Battery Park and Financial District area of lower Manhattan, where the Dutch supposedly bought Manhattan from the Native Americans to create the heart of New Amsterdam. Today, the Alexander Hamilton U.S. Custom House sits on the site of Fort Amsterdam.

Located in one of Hurricane Sandy's hardest-hit areas, the Custom House will be the home of one of the National Archives' regional archives—the National Archives at New York City. Although the Custom House was without power for several days, there was no damage to any of our records.

Our New York City regional archives is a good example of the extensive collections of records we hold in *all* our regional archives. Some of the most fascinating records of our history are housed in the New York City archives: passenger lists of arrivals at nearby Ellis Island and other points of entry for immigrants, major federal districts court cases, and records from World War I, Puerto Rico, the Civil War era, and the U.S. Customs Service. For example, we have Albert Einstein's Declaration of Intention to become a U.S. citizen from 1940 and Susan B. Anthony's indictment for illegally voting in 1872. And there's a photograph of the young assistant secretary of the Navy, Franklin D. Roosevelt, at Brooklyn Navy Yard in 1914, walking the keel and inspecting the construction of a battleship that would

become the USS *Arizona*. Gotham would not be complete without something from its protector, Batman, so we also have the first Batman comic book, tucked away in the records of the federal district courts.

\* \* \*

The Custom House is a historic location, very visible and easy to find. It's located near Bowling Green, Manhattan's oldest park near the foot of Broadway, once a Native American trading trail and now one of America's most fabled streets.

**We at the archives are thrilled about this move to a new, more visible and accessible location—and all the contributions it can make to New York City.**

It's just a few blocks from the ferries to Liberty Island, home of the Statue of Liberty, and Ellis Island, where millions of immigrants first set foot on American soil. And for many years, it was the main port of entry for trade and the collection point for tariffs, the nation's principal source of income until the 16th Amendment established the income tax in 1913.

The building itself was designed in the Beaux-Arts style by Cass Gilbert, who also designed the Woolworth Building in New York and the U.S. Supreme Court building on Capitol Hill in Washington. Just like our National Archives Building in Washington, the Custom House has a rotunda on the second floor, and sixteen murals depict the

entry of ships into the Port of New York and famous European explorers of the American continent.

We will share the Alexander Hamilton U.S. Custom House, named for our first secretary of the treasury and one of our Founding Fathers, with the Smithsonian's National Museum of the American Indian.

We will bring the full range of activities that we offer at other archives in Washington and around the country to the building—research, education, exhibits, and a wide range of public programs. The opening exhibit, "The World's Port: Through Documents of the National Archives," runs through November 25, 2012.

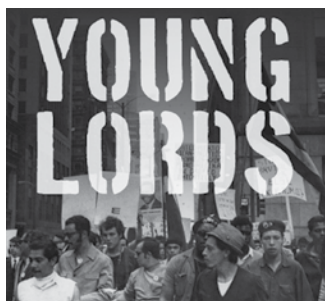
The move to the Custom House was the result of hard work on the part of our staff in New York City. They are moving out of quarters high up in a nondescript building on Varick Street in Greenwich Village to a very exciting location. They will help raise our profile in one of the most important cities in the world and introduce ourselves to New Yorkers who didn't know we've been there all these years.

We at the archives are thrilled about this move to a new, more visible and accessible location—and all the contributions it can make to New York City. I look forward to forging partnerships with New York City's many institutions that have an effect not only on the cultural world of New York City but on the entire nation. And I believe our new home in the Alexander Hamilton U.S. Custom House will draw more citizens to the Archives to learn about their democracy. And that's *really* important. ■



## GVSU Launches Young Lords Movement Project

Grand Valley State University (GVSU) recently launched an oral history and documentation project focusing on the Latino struggle for civil rights. “The Young Lords in Lincoln Park” project grows out of the ongoing struggle for fair housing, self-determination, and human rights that was launched by José “Cha-Cha” Jiménez, who founded the Young Lords Movement on September 23, 1968. The GVSU project, co-directed by Jimenez and Professor Melanie Shell-Weiss of the Liberal Studies



Department, highlights a rich collection of more than one hundred videotaped oral histories. A subset of these oral histories as well as photographs and biographies of all eighty-eight individuals who have been interviewed to date are currently available through the website <http://www.gvsu.edu/younglords>.

## Hagley Museum and Library

The Hagley Museum and Library, a business history library, will begin archiving its born-digital acquisitions. Hagley’s collections include 37,000 linear feet of documents, ledgers, and personal papers; 2 million visual items and 290,000 printed volumes, and more than 300,000 digital artifacts. Hagley is using Preservica, Tessella’s cloud-based digital preservation service.

## Civil War Exhibition Features Never-Before-Seen Items

The Library of Congress exhibition commemorating the 150th anniversary of the Civil War—“The Civil War in America”—will feature 200 unique items, including the Emancipation Proclamation intended for auction at the Philadelphia Sanitary Commission, an autograph letter from Mary Todd Lincoln to Mrs. John C. Sprigg, and the diary of Georgia teenager LeRoy Gresham, whose writings reflect the anxiety many Georgians felt when Gen. William T. Sherman’s Union forces left Atlanta for the “March to the Sea.” The exhibition will be free and open to the public from November 12, 2012, to May 23, 2013, in the Southwest Exhibition Gallery of the Thomas Jefferson Building.

## Wake Forest University Processes Writer and Adventurer’s Collection

The Z. Smith Reynolds Library Special Collections and Archives at Wake Forest University has recently completed processing the Clarence Herbert New (1862–1933) collection. New was an entrepreneur, world traveler and adventurer, prolific writer, and amateur photographer. The collection includes New’s best-known work, *Free Lances in Diplomacy*, a serial novel published in *Blue Book Magazine* from 1909–1934, along with hundreds of period maps from 1900–1920, correspondence, and more than three hundred actor cabinet cards with extensive notes from New.



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# Call for Volunteers to Serve on SAA Appointed Groups

**Danna Bell-Russel, SAA Vice President/President-Elect**

Most professional organizations depend on the talents of their members to ensure that the organization's work is completed. SAA is no exception. We have many intelligent and skilled members who are willing to give their time and expertise to help SAA meet its mission to serve the education and information needs of its members and to lead archivists to identify, preserve, and make use of records of historical value.

When I first joined SAA, I was encouraged to volunteer for a committee. At first I didn't see the benefits of joining a committee or task force. I wasn't sure how to apply to be considered. I wondered if only certain people with certain credentials could be on committees. Fortunately, I had a mentor who guided me through the process, and I was selected as a committee intern.

The benefits I've gained as a volunteer for the Society are greater than I could have imagined. I've learned about the archival profession and how the Society works to serve its members. I've gained leadership skills and learned about myself as a professional and as a person. I've developed a network of contacts who can assist me or other colleagues. Most importantly, I've developed some

incredible friendships that have sustained me during good times and bad.

During my year as vice president/president-elect, my primary responsibility is to make appointments that begin during my presidential year (August 2013–August 2014). It's a huge task: I will fill approximately one-third of the available appointed positions, with most volunteers serving a three-year term. I am fortunate to have the amazing Appointments Committee to help me select members for these positions. The committee is chaired by Herbert Hartsook of the University of South Carolina. He is joined by Sharmila Bhatia from the National Archives and Records Administration, Thomas Rosko of the Massachusetts Institute of Technology, and Teresa Mora of the University of California at Berkley. Scott Schwartz of the University of Illinois at Urbana-Champaign, last year's Appointment Committee chair, will be an ex officio member.

## How Do You Apply for an Opening?

A web form is now available (at <http://www2.archivists.org/membership/volunteer>). For submission of volunteers' applications,



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the Appointments Committee encourages applicants to be concise and to honestly consider which committees would be the best fit for your talents. You can read about the various boards, committees, and subcommittees on the SAA website (under "Groups").

As always, the Appointments Committee will follow SAA's long-standing policy of making appointments that reflect the diversity of our membership in all appropriate ways, including years in the profession, race and ethnicity, gender, geographic region, and type of archival repository. Also be aware that to ensure that the committee can select as many volunteers as possible, we will adhere to two additional criteria: An individual may be elected or

appointed to only one position in the Society at a time, and no one is reappointed to a second term unless a critical need exists to continue an individual's particular specialized contribution beyond the original appointment period.

The appointments process is always intense, and there are many more applications than there are positions. Don't be discouraged; there are many ways to serve. If you have questions about the appointments process or other ways to support the Society, please contact Herb or me at [appointments@archivists.org](mailto:appointments@archivists.org). We can't wait to read your applications! ■

## Appointments Available in 2013–2014

The following groups will have vacancies (number of vacancies indicated in parentheses) beginning in August 2013. For descriptions of the groups, see [www.archivists.org/leaders/](http://www.archivists.org/leaders/). To volunteer to serve, visit [www.archivists.org/membership/volunteer](http://www.archivists.org/membership/volunteer). You must be logged into the SAA website as a member to view the submission form.

### Application deadline: January 14, 2013

SAA/ALA/AAM Joint Committee on Archives, Libraries, and Museums (aka CALM) (2)

*The American Archivist* Editorial Board (2)

Awards Committee (Co-Chair) (1)

Archival Innovators Award Subcommittee (1)

C.F.W. Coker Award Subcommittee (1)

Distinguished Service Award Subcommittee (1)

Diversity Award Subcommittee (1)

Emerging Leader Award Subcommittee (1)

Philip M. Hamer and Elizabeth Hamer Kegan Award Subcommittee (1)

Oliver Wendell Holmes Travel Award Subcommittee (1)

J. Franklin Jameson Advocacy Award Subcommittee (1)

Sister M. Claude Lane, O.P., Memorial Award Subcommittee (1)

Waldo Gifford Leland Award Subcommittee (1)

Theodore Calvin Pease Award Subcommittee (1)

Donald Peterson Student Scholarship Award Subcommittee (1)

Harold T. Pinkett Minority Student Award Subcommittee (1)

Fellows' Ernst Posner Award Subcommittee (1, must be an SAA Fellow)

Preservation Publication Award Subcommittee (1)

Spotlight Award Subcommittee (1)

Josephine Forman Minority Scholarship Subcommittee (1)

F. Gerald Ham and Elsie Ham Scholarship Subcommittee (1, must be an SAA Fellow)

Mosaic Scholarship Subcommittee (1)

Committee on Education (3)

Digital Archives Specialist (DAS) Subcommittee (1)

Committee on Ethics and Professional Conduct (2)

Diversity Committee (4, including 1 chair, 2 regular members, and 1 designated representative of Latin American and Caribbean Cultural Heritage Archives Roundtable)

Finance Committee (1)

Host Committee / D.C. 2014 (10–12)

Membership Committee (2)

Program Committee / D.C. 2014 (6)

Publications Board (4)

Standards Committee (3)

SAA Foundation National Disaster Recovery Fund for Archives Grant Review Committee (2)

### To Volunteer

Log in to the SAA website to view, complete, and submit the self-nomination form (<http://www2.archivists.org/membership/volunteer>) by January 14, 2013. You may save changes and come back to this form; you may also change or resubmit information. SAA membership is required to view the self-nomination form and to be appointed to an SAA group.

Much information requested on this form is required (\*) because more complete information submitted to the Appointments Committee results in more effective recommendations to the Vice President / President-Elect. There are no "right" or "wrong" answers that will ensure or prevent an appointment. In text areas, we are interested in highlights.

Please send any questions to [appointments@archivists.org](mailto:appointments@archivists.org). Thank you for your interest!

# Ballot Set for 2013 Election

The following fourteen candidates vying for three different offices are slated for SAA's 2013 ballot.

## Vice President/President-Elect



Kathleen Roe  
New York State Archives



Beth Yakel  
University of Michigan

## Council

- Lisa Mangiafico, Soroptimist International of the Americas
- Mark Myers, Kentucky Department for Libraries and Archives
- Tim Pyatt, The Pennsylvania State University
- Taronda Spencer, Spelman College
- Jac Treanor, Archdiocese of Chicago, Archives & Records Center
- Helen Wong-Smith, Hawaii Volcanoes National Park

## Nominating Committee

- Wesley Chenault, Virginia Commonwealth University
- Scott Grimwood, SSM Health Care Corporate Archives
- Jennifer Johnson, Cargill Incorporated Corporate Archives
- Lori Lindberg, San Jose State University School of Library and Information Science
- Tom Rosko, Massachusetts Institute of Technology
- Amy Schindler, The College of William and Mary, Special Collections Research Center, Earl Gregg Swem Library

Candidates' bios and other election content will be posted to the SAA website in January.

Any eligible member of SAA may also be placed on the ballot by submitting a petition signed by fifty individual members; petitions must be received at the SAA office in Chicago by February 10, 2013.

SAA members who are eligible to vote can cast their votes online between March 15 and April 15, 2013.



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**Joe Anderson** is the holder of the newly established R. Joseph Anderson Directorship of the Niels Bohr Library & Archives at the American Institute of Physics. Anderson, who is an SAA Fellow, has been at AIP for nearly twenty years. He has directed two major documentation research projects on

industrial physics and introduced a number of new initiatives and programs.



**Dr. Kimberly Anderson** was named director of the Archival Studies Program at the University of Wisconsin–Milwaukee's School of Information Studies, where she will oversee both the MLIS transcript-designated concentration in archival studies and the Certificate of Advances Study in Archives and Records Administration.



**Bergis Jules** recently accepted a position as university archivist at George Washington University. As university archivist, Jules will maintain the archival collections of GWU and its ten schools and colleges, the Mount Vernon College and Seminary, faculty papers, university publications, central

administrative records, and departmental records.



**Rosemary Magee**, vice president and secretary of Emory University, is the new director of the Manuscript, Archives, and Rare Book Library (MARBL) at the Woodruff Library at the school. Magee holds a PhD in literature and religion from Emory's Graduate Institute of Liberal Arts. Magee "brings a

deep knowledge of Emory, a strong understanding of MARBL's centrality, a willingness to work with stakeholders, and a love for the mission," Emory Provost Earl Lewis said.



**Elizabeth Myers** was appointed as director of the Wayne State University Library System's Walter P. Reuther Library. As director, Myers will work with the Reuther staff on new and ongoing projects and will develop more community outreach activities. Myers previously led the Women and

Leadership Archives at Loyola University Chicago.



**Alexandra Orchard** was appointed Service Employees International Union (SEIU) Archivist at the Walter P. Reuther Library at Wayne State University. Orchard recently earned her master of library and information science degree at WSU, and is the coordinator of *The American Archivist* Reviews Portal.

## New SAA Publications Editor



**Christopher J. (Chris) Prom**, assistant university archivist and associate professor of library administration at the University of Illinois, Urbana-Champaign, was appointed publications editor of SAA. Prom will begin his three-year term on February 28, 2013.

A Fellow of SAA, Prom has published and lectured widely. He is currently co-editing *Trends in Arrangement and Description* (SAA, forthcoming in January 2013) and is the author of the technical watch report *Preserving Email* (Digital Preservation Coalition, 2011). In addition, Prom is helping to shape the development of ArchivesSpace, a software suite for archivists and manuscript curators.

"By collaborating with members and other professionals, we will continue to build a literature that is useful and vital for archivists and people from all walks of life," Prom said. Prom will succeed Peter J. Wosh, director of the Archives/Public History Program at New York University, who is completing his second three-year term as publications editor.

## IN MEMORIAM

**Anna Nelson**, 79, passed away in her home on September 27. Nelson specialized in government documents, and was the chief investigator for the Committee on Records of Government from 1983 to 1985. She also served on the State Department's Advisory Committee on Historical Diplomatic Documentation and the Kennedy Assassination Records Review Board. Nelson retired in 2011 from American University, where she taught diplomatic history for twenty-two years and was named the Distinguished Historian-in-Residence in 1996.



**Laura Tatum**, 37, passed away on October 13 after a long battle with ovarian cancer. Born in Astoria, Oregon, Tatum attended Columbia University in New York City, where she discovered her professional calling through her work at Columbia's Avery Architectural and Fine Arts Library. Tatum

went on to earn a master of library and information services degree from the University of Michigan in 2002. Tatum spent much of her career in the manuscripts and archives at Yale University Library, starting as a 2002 Kress Fellow in Art Librarianship. Tatum's many accomplishments at Yale include processing the Eero Saarinen Collection and developing an innovative shared responsibility model for large collections from architectural firms. In 2011, Tatum was appointed the associate director for collections at the Canadian Centre for Architecture at Montreal, where she served until February 2012. Tatum was an active member of SAA, serving on the Program Committee, among other groups.



The 2013 Student Program Subcommittee is accepting proposals for two special sessions dedicated to student scholarship during the Joint Annual Meeting of CoSA and SAA in New Orleans, August 11–17, 2013. Work from both master's and doctoral students will be considered.

### Graduate Student Paper Session

The work of three current archives students will be selected for presentation during a traditional open-session format. Each speaker will be allotted fifteen minutes to present a paper. Thirty minutes will be reserved for audience questions and discussion. Proposals may relate to the student's applied or theoretical research as well as research pertinent to the profession. Participant selection will be based on the quality of proposals submitted. Presenters and paper titles will be listed in the Preliminary and Onsite programs.

### Graduate Student Poster Session

The 13th annual Graduate Student Poster Session will showcase the work of both individual students and SAA student chapters.

**Individual posters** may describe applied or theoretical research that is completed or underway; discuss interesting collections with which students have worked; or report on archives and records projects in which students have participated (e.g., development of finding aids, public outreach, database construction, etc.). Submissions should focus on research or activity conducted within the previous academic year (Fall 2012–Summer 2013). Poster dimensions: 32 inches by 40 inches (may read vertically or horizontally).

**Student chapter posters** may describe chapter activities, events, and/or other involvement with the archives and records professions. A single representative should coordinate the submission of each student chapter proposal. Poster dimensions: 32 inches by 40 inches (may read vertically or horizontally).

### Submission Instructions and Deadlines

To submit a paper or poster proposal, please complete the proposal form at <http://www2.archivists.org/conference/2013/new-orleans/student-call> no later than **February 1, 2013**. (Proposals received after this date will not be considered.) Emailed submissions or submissions in any other format will not be accepted.

CoSA and SAA encourage broad participation in the Joint Annual Meeting. Presenters are limited to participating in one session. Presenters include speakers, session chairs, commentators, and poster presenters. Please alert the 2013 Student Program Subcommittee if you have agreed to participate in another accepted session.

**Student paper and poster presenters must register and secure institutional or personal funding to attend the Joint Annual Meeting.** Only student presenters who are from outside the United States and Canada may be eligible for complimentary registration upon request.

### Proposals are due on February 1, 2013.

Proposals received after this date will not be considered. If you have any questions, please contact Student Program Subcommittee Chair Audra Eagle Yun at [studentsessions@archivists.org](mailto:studentsessions@archivists.org).

# THINGS TO KNOW ABOUT SAA's ANNUAL MEETING

Fynnette Eaton and Kathy Marquis, Annual Meeting Task Force Co-Chairs

Members of the Annual Meeting Task Force were happy to hear from so many members in San Diego in August. The comments you provided have been collated, circulated to the entire task force, and loaded on our page on the SAA website (<http://www2.archivists.org/groups/annual-meeting-task-force>). They ranged from comments we expected ("More coffee!" "More dessert!" "Wifi, pleeeeee!" ) to "everything's been really good," "lightning sessions rocked!" and "better speakers—no 'ums.'"

For those we didn't see, the following is information distributed at our forum covering some of the basics on how decisions are made about where, how, and when we meet. As we get comparative information on annual meeting practices, we'll be blogging more often and sharing our findings—and questions—with you. Please keep those comments and questions coming!

## How is the location chosen?

SAA Executive Director Nancy Beaumont, in her January/February 2010 *Archival Outlook* column, "Location, Location, Location" (<http://www2.archivists.org/archival-outlook/back-issues>), gives lots of details about this topic. "The 'official' characteristics of a host city (per a 1991 Council resolution) are: '1) at least one major hotel with sufficient meeting space and sleeping rooms to accommodate member expectations for an annual meeting, preferably in a downtown location; 2) a variety of cultural, educational, and recreational opportunities for archivists; and 3) a sufficient number of SAA members to serve on the Host Committee.' Further, 'Geography is a principal factor in choosing potential cities. With a national membership, it is important for SAA to move systematically around the country, from region to region.'"

She adds, "The Council determined some time ago that SAA should meet in Washington, D.C. (historically the largest draw), every four years, and in 2008 decided that Chicago should host our annual meeting every other even-numbered year . . . That leaves us with selection of two sites per four-year rotation to meet the requirement of 'mov(ing) systematically around the country.' [Thus] close-by cities in the east and midwest wouldn't provide sufficient regional rotation." Previous councils have also requested that we avoid gaming destinations as government employees may not be able to get funding to attend.

## What about the time of year?

Also from Nancy's column: "August . . . [is] a time when hotels are scrambling for group business and are willing to negotiate favorable rates." We can always change the time of year in which we meet—but we may not be able to negotiate room rates as low as we have.

## How do we choose the hotel?

When we can negotiate multiyear contracts at the same hotel (say, twice in a decade) or with the same hotel chain, we get better

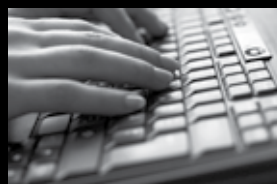
room rates. These contracts typically are signed four years before our meeting. Nancy lists the following requirements that we have specified for any conference hotel: " . . . at least 600 sleeping rooms, proximity to other hotels for overflow sleeping rooms, 60,000 square feet of space to accommodate 8 to 10 concurrent education sessions, a ballroom of at least 18,000 square feet to accommodate one or more general sessions, and additional space for an exhibit hall."

She adds that the following are always major selection criteria as well: " . . . affordable sleeping room rates, preferably with free Internet access; relatively easy and affordable access by air or car; inexpensive food options; access to cultural venues; and weather."

## How can we avoid meeting in hotels with labor disputes or discriminatory policies?

This is a tricky question, as our contracts with hotels are negotiated years in advance. A smooth labor/management relationship that exists when we sign the contract can turn troubled just before our conference. The task force's subcommittee on social responsibility is looking at clauses in other organizations' hotel contracts to see what we can learn and what recourse we might have in the future.

Continued on page 30 >>



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# DAS: One Year Later

Solveig DeSutter, SAA Director of Education

A lot can change in a year. In fact, it was just one year ago—in October 2011—that the Digital Archives Specialist

Curriculum and Certificate program was launched. Today the program has far surpassed our expectations and, thanks to the efforts of many, has become a valuable tool helping archivists develop skills and training in managing born-digital records.

The seeds of the program were planted as early as 2005 when the Strategic Plan was first developed. The program was launched in

“While I thought I would not use these concepts in my current job at a small library, I realized that there are many reports, meeting minutes, and possibly future oral histories that will be born-digital items that I will have to develop a program for in the very near future.”

Kellie Johnson, Library Assistant/Archivist, Highland City Library, on the Basic Electronic Records Course (Foundational tier)

direct response to a technology priority: “SAA will provide education and training to its members to ensure that they are aware of relevant standards and adopt appropriate practices for appraising, capturing, preserving, and providing access to electronic records.” The program’s four-tiered system—which includes Foundational, Tactical and Strategic (TST), Tools and Services (T & S), and Transformational courses—helps address the skills needed to transform an institution into a digital archives.

Here’s a look at how the program has evolved since it launched, and changes in store for its future:

## DAS by the Numbers

- **Number of Courses:** 41
- **Number of Attendees:** 1,241
- **Number of Individuals Pursuing the Certificate:** 510
- **Number of Individuals Who Are Two Courses Away from Fulfilling the Nine-Course Requirement:** 15

## Course Changes

We’re continuously updating courses based on reviewer, auditor, and student feedback. We’ve altered the following courses to ensure

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the best possible results:

- Legal Issues in Digital Archives was expanded to two one-day courses: Copyright Issues in Digital Archives and Privacy and Confidentiality Issues in Digital Archives (both in the T&S tier).
- Arrangement and Description of Electronic Records was expanded to two one-day courses: Arrangement and Description of Electronic Records Part I (Foundational tier) and Arrangement and Description of Electronic Records Part II (T&S tier).
- Digital Forensics for Archivists will be split into two one-day courses: Digital Forensics for Archivists Part I and Digital Forensics for Archivists Part II (both in the T&S tier).
- Managing Electronic Records in Archives and Special Collections (Transformational tier) is under revision and will be pared down to a one-day course.
- Webinar revisions and updates started with Using and Understanding PDF-A as a Preservation Format (T&S tier) and will continue with Thinking Digital: A Practical Session to Help Get You Started.

## The Comprehensive Exam

To receive a DAS certificate, participants must complete nine courses (four Foundational, three Tactical and Strategic, and one each from the Tools and Services and Transformational tiers) and pass each course examination within a 24-month period. The comprehensive exam—currently under development—must be taken within the following three months. The DAS Subcommittee is working with a psychometrician to ensure that the exam will be constructed in accordance with accepted practices, and expects to administer the exam in spring 2013.

## In Store for 2013

- Three more courses (currently under development) will complete Phase II of the DAS curriculum: Accessioning and Ingest, Providing Access to Digital Archives, and Digital Curation Planning and Sustainable Futures.
- And more to come!

The DAS Subcommittee encourages proposals for additional Tools and Services courses. If you have an idea, submit it to [sdesutter@archivists.org](mailto:sdesutter@archivists.org) to determine if it meets approval before writing a full-fledged proposal. ■

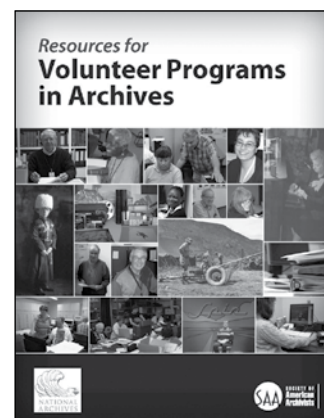
## “Quotable”

“... Covenant is a foundational idea in archives, framed in personal and professional values and ideals. It informs individual and collective responsibility and obligation in our work.”

—Scott Cline in *The American Archivist*, Volume 75, Number 2

## Resources for Volunteer Programs in Archives Now Available

*Resources for Volunteer Programs in Archives*, a free guide that SAA co-published with the National Archives and Records Administration, is now available to download at [http://www2.archivists.org/sites/all/files/Resources-for-Volunteers\\_Final.pdf?](http://www2.archivists.org/sites/all/files/Resources-for-Volunteers_Final.pdf?). The list of archival projects we would like to complete often seems endless, but across the country, many archival institutions are expanding their capacity to accomplish these and other projects with the help of volunteers. This guide introduces you to volunteer activities underway in various archives and provides examples of resources such as volunteer applications, handbooks, emergency contact forms, and volunteer job descriptions. Use this resource to inspire a revamped or brand-new volunteer program at your own archives.



## New Issue of *The American Archivist* Is Here

If chilly temperatures have you cooped up indoors, have no fear: you'll have new reading material. The Fall/Winter 2012 issue of *The American Archivist* (75:2) has gone to press and was posted online at [www2.archivists.org/american-archivist](http://www2.archivists.org/american-archivist). The issue includes ten articles and seven book reviews covering a diverse and engaging range of topics.

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# DEFINING A LEGACY

*In 2012, three longtime staff members at the University of Michigan's Bentley Historical Library retired—William K. Wallach, Tom Powers, and Jim Craven. Their students and coworkers shared their thoughts on their influential colleagues and the impact they've had on the institution and the archival profession.*



## William K. "Bill" Wallach

*Francis X. Blouin, Director*

It's hard to imagine that thirty-one years have passed since the SAA Annual Meeting at the University of California, Berkeley, when we first explored the idea of Bill coming to the

Bentley Library. Those initial discussions led to his appointment as assistant director in 1981. Throughout these years, his work has been integral to the library's success.

Most notable, of course, is the fifteen years he spent as co-director of the research fellowship program in modern archives. With a grant from the Andrew W. Mellon Foundation, the library began the fellowship program in 1983, enabling archival professionals to come to Ann Arbor for one to four months to pursue research related to professional issues. During its 15 years of existence, the fellowship program funded a total of 122 fellows who worked on 84 individual and team-based projects. It fostered systematic research on problems relating to the archival management and scholarly use of modern documentation. James M. O'Toole, professor of history at Boston College, stated that the Bentley's fellowship program has "produced much original and creative thinking about the problems of archival theory and practice" and that "the work done by fellows at the Bentley includes many of what are now considered the seminal works in the contemporary professional literature."

During Bill's time at the library, he was an eager participant in many of our international programs, including programs in Paris and China. One of the most challenging international projects Bill tackled, however, was organizing the records of the South African Liberation movements at the University of Fort Hare in 1998. As the alma mater of Nelson Mandela and other anti-Apartheid leaders, Fort Hare received the records of the African National Congress (ANC) and the Pan Africanist Congress (PAC). Bill helped train staff at Fort Hare and devised a processing plan for the records. Bill often told the story of arriving at the airport with colleague Brian Williams after a long international flight. When they weren't met at the airport as expected, they rented a car and proceeded to navigate their way through mountains late at night as Bill drove a car with the steering wheel on the passenger side and a stick shift on the left.

Bill was promoted to associate director in 2001. He will be remembered for fostering the research libraries on campus to become true centers of research in a variety of areas. All at the Bentley Library and all in the archival profession who have benefitted from his wise counsel wish him well in retirement.



## Tom Powers

*Jarrett M. Drake and Cherie Edmonds, processing assistants and second-year graduate students at the University of Michigan School of Information*

Tom Powers, Johanna Meijer Magoon Archivist of the Michigan Historical Collections (MHC) at the Bentley Historical Library, recently announced he'll retire after forty-five years of service. As two processing assistants working under Tom, we'd like to pay tribute to his career and wish him well. We felt the best way to honor him is to reflect upon his greatest legacy to the archival profession with those who know him best. His legacy, we believe, isn't the thousands of feet he's processed or the hundreds of finding aids he's compiled. It's the invaluable guidance and support he's given to the many student processors he's supervised throughout his career at the Bentley.

Tom took the helm of MHC in 1968. For those who worked under him, he served as an inspiration for his efficiency and his unique ability to push others to justify their decisions. But when it came to processing collections, Tom didn't demand perfection. Instead, he used the credo "make it better than it was." Tom didn't mean that processors could treat collections inadequately. Rather, he urged them to make collections accessible to the public as soon as possible. Alexis Antracoli (Drexel University) learned this lesson from Tom in her first month on the job when he remarked, "We're like social workers, you know?", referring to the fact that many donors give materials to an archives as a permanent home for a family legacy, and as such, providing them with timely closure is a core function of archival work.

In addition to the tangible processing and appraisal skills Tom instilled in the processors, he also inspired them to see archival work as fun and adventurous. Rand Jimerson (Western Washington University) fondly remembers Tom's "dramatic storytelling about archival lore" that often included dramatizations by staff members. Both Mike Shallcross (Bentley Historical



Library) and Dan Santamaria (Seeley G. Mudd Manuscript Library at Princeton University) mentioned their first experiences with Hat Day, an MHC tradition during which processors adorn anything from football helmets to cowboy hats at work.

There are many more facets of Tom's teaching and personality that are impossible to capture within this article. They include his warm sense of humor (Helmi Raaska, Ford Presidential Library), his "throw them in and hope they float" approach for training new processors (Jenny Mandel, Reagan Presidential Library), or his passion for reading (Bill Landis, Yale University Library Manuscripts and Archives). But while many aspiring archivists think our greatest contribution to the field will be the repositories we transform, the patrons we assist, and the theories we develop, Tom is an excellent example that perhaps the greatest legacy we can leave to the profession—and even society at large—is the number of people whose careers and lives are better for having met us. In this sense, Tom Powers will certainly leave a legacy that merits admiration, emulation, and congratulations from us all.

*Drake and Edmonds would like to acknowledge Diane L. Hatfield, Francis X. Blouin, and Alexis Antracoli for their help with this story.*



## Jim Craven

*Ann Flowers, Associate Archivist; Adele Laporte, wife of Jim Craven, and Dianna Samuelson, Conservation Archivist*

Jim Craven retired from the University of Michigan in November as the university's longest-tenured staff

person. He began his career at the university in 1949, working under his father George Craven at the university bindery. It was in this position that Jim learned the practical aspects of running a large bindery serving the university, as well as the art of fine bookbinding and the conservation of rare books and related materials.

When the university closed the bindery in 1974, Dr. Robert Warner, the director of the newly opened Bentley Historical Library, brought Jim and much of the bindery equipment to the Bentley, where Jim set up his conservation lab. Since that time, he has worked for the Bentley as well as for the Clements Library and Special Collections Libraries and the rare book room of the Law Library at the university.

Jim has conserved and restored a variety of rare materials that hold great value to the university, including manuscripts, books (as well as incunabula), maps, atlases, prints, photographs, parchments, architectural drawings, and historical objects. Each item is unique and provides its own set of challenges. Jim also has excelled at inventing and constructing new tools and techniques.

Those of us who know him best will remember him for his dry sense of humor. He has a piece of goatskin hanging on the wall bearing a phrase stamped in gold: "Do no harm. If you can't fix the thing, don't screw it up for someone who can."

Asked about his remarkable professional longevity, Jim will tell you that he has had the privilege and pleasure of working for decades with outstanding colleagues in the warm and supportive environment of the Bentley Historical Library, directed by Francis Blouin since 1981. People tend to come here and stay, which speaks volumes about the place and the people. ■

*A longer version of this article is available at [www2.archivists.org/node/16840](http://www2.archivists.org/node/16840).*

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## Tools for Preservation

### continued from page 3

your institution a quick and easy way to summarize your response activities.

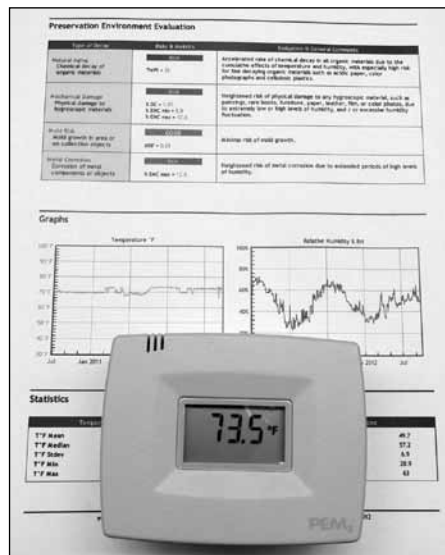
## Environmental Monitoring

It's essential that you understand your storage environment so that you can collaborate effectively with facilities managers to achieve the best storage conditions for your collections. The Image Permanence Institute (<https://www.imagepermanenceminstitute.org/>) provides practical information about environments for cultural institutions and the environment's impact on materials in a wide variety of formats. They also sell monitors, called PEM2s (\$299 to \$349 each), which use jump drives to gather data about your environment. The data from the PEM2s, as well as from several other monitors, can be analyzed using IPI's eClimate Notebook web-based software, which produces easy-to-understand graphs and reports. These reports are great conversation starters when trying to build relationships, address concerns, and facilitate change. There is a free version of the software available to all; additional features are available on a subscription basis. To learn more, check out <http://www.eclimatenotebook.com/>.

If you cannot afford monitors, there may be an organization in your area that can be of assistance. For example, Lyrasis members can check out monitors for a month at a time and receive a brief analysis of the data. For more on this program, see <http://www.lyrasis.org/Products-and-Services/Digital-and-Preservation-Services/Loan-Services.aspx>. And the Massachusetts Board of Library Commissioners provides five-month loans of their monitors plus an analysis for cultural institutions in the state of Massachusetts. Smaller organizations might also want to touch base with their larger and better-funded neighbors that may be able to lend or donate older monitoring equipment.

## Preserving Digital Audiovisual Materials

For many institutions, dealing with digitized or born-digital audiovisual materials can seem like an overwhelming task. This work often requires collaboration among archivists, curators, programmers, vendors, and IT staff. Whether you are managing a



PEM2report: Data from The PEM2 monitors generate reports that can be used with administrators, curators, and facilities staff to facilitate discussions regarding the collections environment. *Courtesy of Kara McClurken.*

specific project or are in charge of several, project management software such as Basecamp ([www.basecamp.com](http://www.basecamp.com)) can help ensure projects go smoothly. The software provides a variety of packages from \$20 to \$150 per month that can provide 3G to 100G of file storage, access for unlimited users, data encryption, and/or daily backups of data. Before you begin using such a product, be sure the contract with the company includes how you will access the data once the project ends.

Even if your project isn't large or complicated enough to require project management software, preserving digital files still requires careful planning and collaboration. For example, how much storage space do you think you'll need in the next five to ten years? If you are digitizing and storing born-digital audio and video files, all those files can quickly add up. To calculate audio file sizes, try Audio Archive's Audio File Size Calculator ([http://www.theaudioarchive.com/TAA\\_Resources\\_File\\_Size.htm](http://www.theaudioarchive.com/TAA_Resources_File_Size.htm)). And for moving images, the AJA Data Rate Calculator is a helpful tool (<http://www.aja.com/en/products/software/>; you'll have to scroll down the screen to get to Windows and iPhone/iTouch versions). Before you begin using these calculators, however, note that they are useful for calculating your high-resolution files, but they won't calculate your derivatives, such as H264 files.

If you are managing a variety of digital audiovisual file formats, FFmpeg may be a tool to explore. FFmpeg is a set of command

line tools and libraries that allows you to customize encoding options for digital audiovisual materials. Although FFmpeg is a free and open source, it should be used by staff who are familiar with working in the command line. For more information, see <https://ffmpeg.org/about.html>.

## Security

With social media, you can quickly and effectively reach large numbers of people. Several institutions and organizations have utilized social media tools to collaborate with the public, booksellers, and other cultural institutions to recover stolen documents. NARA's Archival Recovery Team Facebook page (<http://www.facebook.com/archivalrecoveryteam>) provides images and lists of known missing documents as well as links to articles relating to cultural property theft around the world. Under Basic Info, the team also has provided several resources to help you identify U.S. government documents and ways in which you can contact the government if you're able to provide information regarding stolen documents.

Other lists of stolen items can be found on the Antiquarian Booksellers' Association of America's *Missing and Stolen Books* blog (<http://security.abaa.org/security/>). Not only does this blog cover items that have gone missing, but it also features posts about items that have been recovered. The Denver Public Library is using Flickr to help identify and return stolen items that were recovered from James Lyman Brubaker, a convicted felon who stole materials from institutions throughout the West. The images as well as additional information on the theft can be found at <http://www.flickr.com/photos/dplwesternhistory/sets/72157623286262023/>.

## Go Explore

Now that you have seen some possibilities for preservation and collaboration, pick one or two tools and consider how they might be implemented at your institution. Don't see anything here that meets your needs? Contact me at [kmm6ef@eservices.virginia.edu](mailto:kmm6ef@eservices.virginia.edu) and I am sure we can come up with something!

*This information was first shared during Session 503, "Favorite Collaborative Tools for Preservation," at SAA's 2012 Annual Meeting in San Diego. ■*

## Coloring Outside the Lines continued from page 9

two events had thus been “moved from the interiority of my own psychic apparatus to the exteriority of my arm,” he said. “It had been archived.”

The complex story explaining the tattoo’s symbolic meaning, however, has been archived only through the oral act of telling to his closest friends. Thus the tattoo and its story represent “different genres of archive . . . each at once ‘text’ to the other’s ‘context’ and ‘context’ to the other’s ‘text.’”

In the tattooing process, the needle pricks through the surface layer, the epidermis, and takes ink into the next layer, the dermis. Harris concluded: “The tattoo, then, is not a trace on the skin, but in the skin. The tattoo is a folding inside out. So that what is inside is outside. And what is private is, at least in principle, public.”

### Scrapping Tradition

Libby Coyner of the Arizona State Library, Archives, and Public Records addressed the topic of “expanding ‘archival’ and reading the body as a text.” She began by stating that, as a fairly shy person, she found that the large cityscape tattoos on her arms “ensured that I’d never have to start a conversation again.” They also helped her fit in with a group of “tough, bike-riding, guitar-playing girls in Portland, Oregon.”

Thinking about the meaning of her own tattoos, Coyner quoted Jane’s Addiction guitarist Dave Navarro: “I look at my skin as something of a living diary because all my tattoos represent a time in my life. And I never wish to shut the door on the past, so I carry it all with me.” This led her to consider revisiting the modern, Western definition of archives.

Coyner said she wants to “problematize notions of representation and self-representation within the archival record” and to see what the tattoo tells us about “gender, regional variation, definitions of ‘class,’ and how categories like ‘race,’ ‘class,’ and ‘gender’ interweave.”

Citing Ann Stoler, Benedict Anderson, Michel-Rolph Trouillot, and Edward Said, Coyner argued that our Western definition of primary sources has “evolved to be elite and exclusive, and effectively reaffirm cycles of institutional power.” The traditional forms of records—textual documents, photographs, docket books, census records, and registers—need to be supplemented by “some of the bastard cousins: ephemera, indigenous knowledge, oral tradition, perhaps even tattoos.”

Such nontraditional forms of records have been omitted from archives, in many instances, because “we as archivists and historians have continued to demonstrate our lack of flexibility and creativity in



Hillel Arnold, digital archivist at the Rockefeller Archive Center, has a tattoo of a William Blake quote that stuck with him since his senior year of undergraduate studies at Hunter College: “For every thing that lives is Holy.” *Courtesy of Azra Dawood.*



Verne Harris, Terry Baxter, Stephanie Kays, and Libby Coyner, speakers at the *Beyond Borders* session “Coloring Outside the Lines: Tattoos as Personal Archives.”

defining our holdings.” One good reason to broaden our definition of “the record,” Coyner concluded, is that “sometimes the tattooed cousins are the most interesting characters at the family reunion.”

During discussion following the presentations, Samantha Cross of Callison Architecture raised a concern about Westerners co-opting imagery from other cultures, such as white men getting tribal tattoos, and people who get Kanji tattoos without actually understanding Kanji.

As one of many audience members wearing tattoos, Cross later said: “I always saw my tattoos as reflections of my own life and experiences, but never really thought about them as something that could be archival in nature. Now I agree that we should consider tattoos as an archive of a person’s life and of societal and cultural trends, even if the stories are hidden. Like all records, they’re open to interpretation, but they are still the artistic records of a person’s life experiences and, to some extent, their psyche.”

By asking us to reconsider the traditional definition of “the archive,” the presenters at this stimulating session opened the archival discourse to new forms of record, new methods of documentation, and a more inclusive approach to our engagement with marginalized societal groups. Tattoos add color, personality, and power to our concepts of archives. ■



## In Real Time continued from page 6

preserve the history of the momentous events of early 2011 in Egypt through the eyes of the AUC community for future historians, activists, students, and the general public.”<sup>2</sup> It seemed especially appropriate for AUC to initiate a documentation project for the revolution. In addition to its close proximity to the site of the revolution, many in the AUC community—students, faculty, staff, alumni, administrators, and others—had participated in the historic events of early 2011 in various capacities and had experiences to relate and materials to contribute. It was this collective enthusiasm, experience, and expertise of the AUC community, which included eager volunteers, student employees, contributors, and administrators, that gave the project rich and illuminating accounts of this event.

Experiences shared in blogs, Twitter feeds, oral histories, photos and videos taken in Tahrir Square, and written and artistic reactions to the birth of the new Egypt have provided the documentation project with more than 30 million unique web documents and nearly 6,000 additional primary sources that record a robust history of the revolution.<sup>3</sup> Many faculty, staff, and

students were willing to participate, ranging from AUC deans and department heads who served on the national advisory “Committee of the Wise” to security guards on duty when protesters and state security forces breached the Tahrir Square campus at the outset of the demonstrations.

Experienced faculty and student activists offered vivid accounts of their participation in the marches to Tahrir Square and clashes with riot police, but some of the most moving testimonies, photos, and videos came from staff, professors, and students whose first engagement with Egyptian

politics was participating or witnessing this revolution. Finally, the scholarly expertise of AUC has resulted in the acquisition of more than 120 student projects, faculty publications, and master’s theses analyzing the Arab Spring, including the Isqat Al-Nizam wiki that features the “Biographical Dictionary of the Egyptian Revolution, 2011” with more than eighty pages authored by AUC undergraduate students.<sup>4</sup>

The project’s association with AUC also has had drawbacks that we’ve had to overcome. Some have criticized AUC for attempting to “capitalize” on the



Demonstrators in front of the American University in Cairo Tahrir Square campus. *Courtesy of Sean Graham and the American University in Cairo Rare Books and Special Collections Library.* <http://digitalcollections.aucegypt.edu/cdm/ref/collection/p15795coll7/id/213>



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revolution. Several faculty members and students who were active in the demonstrations declined to be interviewed, citing the university's previous relationship with the Mubarak family and the administration's approach to resuming classes.

## Questions of Scale and Scope

Although the "University on the Square" project focuses on collecting experiences from the AUC community, we've managed to collect oral histories, photographs, videos, and written testimony from non-AUC contributors—everyone from journalists and activists from Cairo University to the barber who witnessed events from his shop outside the gates of AUC. As the collection and interviewing efforts progress, contributors and interviewees suggest more collaborators, with and without AUC affiliations, to share their experiences. By advocating an open contribution policy, the project has been able to document experiences of a range of participants in the Egyptian Revolution, diverse in terms of involvement, socioeconomic class, gender, religion, language, and location.

### Recording a Revolution

AUC's University on the Square project isn't the only initiative in Egypt with the goal of documenting the Revolution.<sup>1</sup> The National Archives of Egypt formed the Committee to Document the 25th January Revolution to assemble relevant documents and conduct oral histories with Egyptians around the country. "18 Days in Egypt," a crowdsourcing project undertaken by a group of filmmakers and digital media specialists, invites users to upload digital images and recollections of the initial protests and their aftermath. Other web-based endeavors include student-run "Tahrir Documents," which digitizes and translates printed materials distributed at Tahrir Square; "R-Shief," which has a goal of preserving the digital legacy of the Arab Spring using data-mining technology; "Mosireen," a media collective that provides online access to video footage of the Egyptian Revolution; and "25 Leaks," which digitizes government documents seized by demonstrators during the 18 days of protests in Tahrir Square and beyond.

<sup>1</sup> Judy Barsalou, "Recalling the Past: The Battle over History, Collective Memory and Memorialization in Egypt," *Jadaliyya*, June 22, 2012, [http://www.jadaliyya.com/pages/index/6007/recalling-the-past\\_the-battle-over-history-collect](http://www.jadaliyya.com/pages/index/6007/recalling-the-past_the-battle-over-history-collect) (accessed October 4, 2012).

The "University on the Square" project also grappled with the issue of the timespan that ought to frame the initiative. The period to be documented shifted beyond the initial 18 days as months of continued protests, elections, and other political developments made it clear that we must embrace a broader definition of the January 25 Revolution. In practical terms, this involves adjusting oral history scripts and expanding collecting efforts. This includes gathering materials distributed at the ongoing demonstrations, plus the websites and other political advertisements from candidates standing in the parliamentary and presidential elections.

As the initial political fervor following President Mubarak's resignation waned, there was a diminished response to email invitations to record oral history interviews or contribute



Demonstrators in Geneva, Switzerland. Courtesy of Marwa Kassem and the American University in Cairo Rare Books and Special Collections Library, <http://digitalcollections.aucegypt.edu/cdm/ref/collection/p15795coll7/id/198>.

photographs. This necessitates outreach efforts that go beyond email solicitations and other announcements about the project. The greatest successes in arranging interviews and soliciting contributions of photographs and videos have resulted from personal contacts and extensive follow-up efforts by project staff. Soliciting photojournalists' images, interviewing demonstrators and political activists, collaborating with faculty to develop assignments, and supporting technology that promotes analysis all continue as the project adopts a flexible, ever-evolving definition of the scope of the January 25 Revolution.

### Documenting History in Real Time

"Documenting History in Real Time" was the original working subtitle for our project, and it reflects the challenges and opportunities of archiving a contemporaneous event, one with an unclear scale and scope. The ephemeral and unstable nature of digital media demands that we capture and preserve the cell phone video shot in Tahrir Square before the demonstrator upgrades her phone, salvage the discarded antiregime banner from the street, and archive the activist's blog before he deletes it. By partnering with the community, we enhance our ability to represent a variety of experiences from divergent points of view and build a rich resource about the ongoing story of Egypt's January 25 Revolution. ■

### Notes

- 1 American University in Cairo. *University on the Square: Documenting Egypt's 21st Century Revolution*. <http://www.aucegypt.edu/OnTheSquare/> (accessed October 3, 2012).
- 2 Carolyn Runyon, "Revolutionary Digitization: Building a Participatory Archive to Document the January 25th Uprising in Egypt," *Microform and Digitization Review*, 2012 (41): 60–64.
- 3 American University in Cairo. January 25th Revolution. From the American University in Cairo Web Archive. <http://archive-it.org/collections/2358> (accessed October 3, 2012); and *University on the Square: Documenting Egypt's 21st Century Revolution*. From the American University in Cairo Rare Books and Special Collections Digital Library, <http://digitalcollections.aucegypt.edu/cdm/landingpage/collection/p15795coll7> (accessed October 3, 2012).
- 4 American University in Cairo. *Egyptian and Arab Revolution Scholarly Works*. From the American University in Cairo Digital Archive and Repository. <http://dar.aucegypt.edu/handle/10526/2364> (accessed October 3, 2012); and American University in Cairo. Isqat Al-Nizam. From the American University in Cairo Wiki. <http://wiki.aucegypt.edu/isqatalnizam/> (accessed October 3, 2012).



## Diversity in the Historical Record continued from page 12

in San Antonio. In 1960, San Antonio became the first city in the nation to integrate its lunch counters.

ZerNona kept a small quantity of records related to her position as director of the Colored USO in the 1940s. In addition, the collection includes her records from the church-based social service programs she served on as director or board member, such as Project F.R.E.E. (a multipurpose service agency) and Health, Inc. (a day care agency for the elderly).

### Other Records of Note

Although the civil rights movement plays a major role in the collection, the papers also touch on many other issues of the time. The collection includes local government records related to Claude's years as city councilman (1973–1977); print and audiovisual sermons and talks; ephemera related to community events; personal and organizational scrapbooks; photo albums; letters and

correspondence; and research files that document subjects such as scriptural interpretation, race relations, the death penalty, social and economic inequality, homosexuality, and political conflict, particularly in the Middle East, Africa, and the United States.



This clipping from the March 10, 1965, edition of the now-defunct San Antonio Light newspaper appears in one of Reverend Black's carefully assembled scrapbooks. It reveals how the power of place can be used to magnify an important message; here, kneeling in prayer in front of the Alamo, eighteen ministers express solidarity with the peaceful voting rights demonstrators in Selma, Alabama. *Courtesy of Trinity University Coates Library.*

The blog (at <http://archivestrinity.blogspot.com>) and recently available finding aid include links to digitized content, which will be added on an ongoing basis. One of the primary goals for the collection is to encourage interdisciplinary curriculum use and provide information literacy instruction for African American history, urban studies, religion, and government courses. The Coates Library is well known for its information literacy programming, which earned it an ACRL Excellence in Academic Libraries Award in 2007.

With the acquisition of the Claude and ZerNona Black Papers, the Coates Library hopes to tell the Blacks' inspiring story to the San Antonio community. Although the Blacks may be lesser-known figures in the civil rights movement, their actions contributed to the success of this national movement that changed our country for the better. ■

## Things to Know About SAA's Annual Meeting continued from page 21

### Why don't we always have free wifi in the meeting areas?

This varies with each hotel. Older hotels have asked for as much as \$250,000 to provide this service. Conversely, our hotel in Austin (2009) was brand new and wired and our hotel in New Orleans in 2013 was willing to negotiate at a very favorable rate. We have a contract for 2014 in Washington, D.C., that does not include wifi and that we must, of course, honor, but we realize that this is a priority going forward.

### Is it possible to change the way the week is structured?

Of course! Nothing is written in stone about when meetings, workshops, and sessions are held. The task force will be looking at all kinds of models—and asking for your input.

### Is SAA pursuing virtual meeting options?

Yes! In addition to webinars and online publications, at least one

section has conducted a virtual meeting (with outside sponsorship to underwrite costs), and Nancy has been researching vendor options for some time. From 2009 to 2011, SAA videotaped the plenaries and a few sessions and posted them on the website, but they haven't generated many hits.

### What part do revenues from the meeting play in SAA's overall budget?

The Annual Meeting contributes approximately 27 percent of SAA's revenues (compared to dues, for example, at 32 percent) and also represents almost 23 percent of total expenses. If we choose to experiment with options that cost more than they generate, we'll have to find different revenue sources.

Have opinions on these topics? Comment on our blog, post on SAA's Facebook page, or contact us at [kathymarquis@gmail.com](mailto:kathymarquis@gmail.com) or [flejem@gmail.com](mailto:flejem@gmail.com). ■



## Remembering the Reformers

continued from page 10

After converting that database to a CSV file, we've been able to use it to populate our item-level records in Omeka. In addition to the ingested metadata, we've added extended Dublin Core metadata that includes document type, LCSH subject headings, and description information.

The students will be scanning the remainder of the letters in the Post Family Papers this fall. Our goal is to finish the scanning by the end of December and experiment with crowd sourcing in January. We'll be focusing on the Civil War during the next phase of the project, and through crowdsourcing, the public will have the opportunity to transcribe letters exchanged between family members during the conflict. During this pilot period, we'll continue to work with faculty to bring this and other manuscript collections into the classroom. Acknowledging the success of the project, the alumnus donor commented in his remarks for the website's launch that he hopes the Post Family Papers Digitization Project can "become a template for the digitization and study of other historic documents within the university's world-class special collections."



Two University of Rochester students working on the Post Family Papers Digitization Project. *Courtesy of the University of Rochester.*

If you have questions about the Post Family Papers Digitization Project, please contact project managers Lori Birrell ([lbirrell@library.rochester.edu](mailto:lbirrell@library.rochester.edu)) or Melissa Mead ([mmead@library.rochester.edu](mailto:mmead@library.rochester.edu)). ■

## What to Do about Privilege

continued from page 13

American Digital Archive, the Trans Living Archive (University of California, Los Angeles), and Labor Rights Are Civil Rights (Arizona State University's Chicano Research Collection) provided examples of specific efforts to meaningfully represent American cultures, communities, movements, and experiences that have not been adequately included in archival collections to date.

So where does the archives profession stand when it comes to diversity issues? In looking at the notes I took from the *Beyond Borders* sessions, there were several recurring themes:

- **Passive discovery of the archives profession is not enough to increase diversity among archivists.** Increasing diversity among archival professionals requires active recruitment of individuals with diverse backgrounds into the archival field.
- **Legacies of distrust affect archival practice.** Racism, colonialism, sexism, homophobia, and many other targeted systems of discrimination have become ingrained American institutions that affect archival practice. This has created "legacies of distrust" between and among diverse cultural groups and archives institutions that are commonly difficult, nuanced, and uncomfortable to address. Addressing legacies of distrust requires the guidance and participation of cultural insiders.
- **Key aspects of meaningful diversity include identity, power, and representation.**
  - o *Identity:* Archives should be developed according to the principle of cultural pluralism, in which the identities of smaller groups within American culture and institutions are maintained.
  - o *Power:* It is the right of all cultural groups to decide how to preserve their own cultural heritage. When caring for culturally specific collections, experts on the materials should be consulted to guide decision making. Joint stewardships or other flexible ownership arrangements should be established when experts deem applicable.
  - o *Representation:* America's archival holdings lack representation of many American cultural groups, institutions, and aspects of social history. Collections pertaining to underrepresented cultural groups, institutions, and societies should be prioritized for collection development efforts. Appraisal and description should be relevant to the communities that are the subjects/creators of the collections, and should reflect their own priorities and terminology (even and especially when these efforts challenge and/or counter the existing narrative on record).
- **To create meaningfully diverse archives, we must embrace a new paradigm.** Scholars and experts in diversity in archives and in the archival profession promote embracing a new paradigm that challenges Western cultural norms of study and practice that often privilege the rights of mainstream culture, values, and practices. Embracing a new paradigm extends beyond the archives profession, through a movement to diversify the very research questions that bring people to archives.

I feel confident from my experience at *Beyond Borders* that the experts who can lead us into a new diversity paradigm are present among us. Embracing a new diversity paradigm is guaranteed to be more disruptive, challenging, inspiring, and promising than even the shift into digital media that's currently underway. This is undoubtedly uncomfortable territory for many archivists, but change comes no other way. ■

# Modules Herald New Publishing Initiative

PETER J. WOSH, SAA Publications Editor and Director of the Archives/Public History Program, New York University

Three modules comprise the forthcoming *Trends in Archival Arrangement and Description*, edited with an introduction by Christopher J. Prom and Thomas J. Frusciano:

- Module 1: Standards for Archival Description  
By Sibyl Schaefer and Janet M. Bunde
- Module 2: Processing Digital Records and Manuscripts  
By J. Gordon Daines III
- Module 3: Designing Descriptive and Access Systems  
By Daniel A. Santamaria

These modules, which are slated to be available early in 2013, mark an exciting new publishing initiative for SAA. For nearly forty years, SAA has provided the archival community with foundational manuals that have both established and reflected professional standards and best practices. Generations of graduate students and practitioners have used these authoritative texts to learn their craft and to develop policies and procedures for their institutions. These new modules continue that venerable tradition, but also enhance our program in significant ways.

First, the Publications Board and the Fundamental Change Working Group have been investigating approaches to better serve our diverse audiences. Archival knowledge and literature has expanded exponentially in recent years. A complex and confusing array of acronyms, projects, and standards provide challenges to all archivists. Most critically, the field is in the midst of rapid change, fueled by both theoretical breakthroughs and technological shifts. Clearly our time-tested method for revising our foundational literature once every decade or so no longer is sufficient. The profession needs better and timelier access to basic information.

Second, *Trends in Archival Arrangement and Description* complements Kathleen D. Roe's superb *Arranging and Describing Archives and Manuscripts* (Chicago: SAA, 2005), which still serves as the standard introductory treatment of the topic. The

modules reflect a significant shift in SAA's approach to fundamental archival literature. Recognizing an industry-wide swing toward hybrid publication models, *Trends in Archival Arrangement and Description* will be available as a traditional print volume and electronically. In addition, each module will be available on its own electronically.

Finally, the Publications Board and the Fundamental Change Working Group will meet in January to plan future modules that expand on other volumes in the Archival Fundamentals Series II, wherein top-level professionals will be engaged to produce brief authoritative treatments that fill significant gaps in archival literature. The

goal of this modular approach is to lead to a more user-centered publications program. Readers will be invited to mix, match, and combine modules that best satisfy their needs and interests.

The modular approach underscores SAA's commitment to provide students, practitioners, and archives professionals in general with the best in current practice and thought. It proudly gives voice to a new and innovative generation of archival leaders who are enhancing and enriching professional discourse. We sincerely hope that you will enjoy and benefit from these collective efforts as well as stay tuned for more! ■

## Plenty of Options in 2013 . . .

### MODULE 1: Standards for Archival Description

By Sibyl Schaefer and Janet M. Bunde (with an intro by Christopher J. Prom and Thomas J. Frusciano)

Untangles the history of standards development and provides an overview of descriptive standards that an archives might wish to use. (90pp. / SAA, 2013)

ePub: **SAA Member \$9.99** / List \$14.99  
Product Code: EPUB-1005

PDF: **SAA Member \$9.99** / List \$14.99  
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### MODULE 2: Processing Digital Records and Manuscripts

By J. Gordon Daines III (with an intro by Christopher J. Prom and Thomas J. Frusciano)

Builds on familiar terminology and models to show how any repository can take practical steps to process born-digital materials and to make them accessible to users. (70pp. / SAA, 2013)

ePub: **SAA Member \$9.99** / List \$14.99  
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### MODULE 3: Designing Descriptive and Access Systems

By Daniel A. Santamaria (with an intro by Christopher J. Prom and Thomas J. Frusciano)

Implementation advice regarding the wide

range of tools and software that support specific needs in arranging, describing, and providing access to analog and digital archival materials. (88 pp., SAA, 2013)

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### Trends in Archival Arrangement and Description

Edited with an intro by Christopher J. Prom and Thomas J. Frusciano

Includes Modules 1, 2, and 3. (SAA, 2013)

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By Kathleen D. Roe (SAA, 2005)

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