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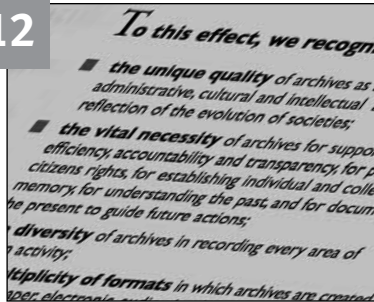
Courtesy of Reflex Technologies.

Control Vinegar Syndrome

Find out how you can extend the life of archival film.

Reed Bovee

12



The Universal Declaration on Archives

New UNESCO-endorsed document is a powerful archives advocacy tool.

Kim Eberhard and Colleen McEwen

15



Earning the Mosaic Scholarship

A recipient shares what the award means to her.

LaNesha Gale DeBardelaben

FEATURES

3 A Spot in History

Milwaukee Transgender Oral History Project
Diversifies an Archives

Anne Hartman

6 A Night at the Archives

Junior Girl Scouts Play the Past

Jodi Kearns

8 Outreach in Oregon

Tribal Archives Institute Breaks New Ground

Anne Hartman

10 Principles of Access to Archives

The International Council on Archives Debuts
New Guidelines

Trudy Huskamp Peterson

19 Archives Fever Returns to the Big Easy

New Orleans Hosts the CoSA/SAA
2013 Joint Annual Meeting

Robin Chandler and Nancy Lenoil

COLUMNS

2 President's Message

We're Listening to What You're Telling Us

16 From the Archivist of the United States

Volunteers Help NARA Do Its Job,
Support Professional Archivists

28 From the Executive Director

An Old Saw

DEPARTMENTS

17 News Briefs

20 Around SAA

New Publication Modules on Archival
Arrangement and Description

Slate Set for 2013 Election

Participate in *I Found It In The Archives!*

22 Someone You Should Know

David Lemieux

23 Kudos

23 In Memoriam

COVER PHOTO: American Idol: Artist Norman Rockwell, known for creating both whimsical and powerful paintings depicting American life, works in his Stockbridge, Massachusetts, studio in 1971 to paint "Aubudon Observing the Passenger Pigeon," an image that appeared on the cover of *Look Magazine* on October 19, 1971. Rockwell, a notorious perfectionist, used reference photographs to create elaborate scenes and test multiple poses and expressions. It wasn't unusual for his photographer to take as many as one hundred reference photos for a single painting. *Courtesy of the Norman Rockwell Museum.*



PRESIDENT'S MESSAGE

Jackie Dooley

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We're Listening to What You're Telling Us

The twelve members of the SAA Council do an amazing amount of work on behalf of the membership, much of which is less than scintillating and is likely invisible to the majority of you. Those who pour intently over our thrice-yearly, action-packed meeting agendas, documents, and minutes (www2.archivists.org/governance) know otherwise, but I'm guessing that's a small minority!

However, one of our current activities deserves lots of public dissemination. We're working to analyze and respond to the results of the spring 2012 Member Needs and Satisfaction Survey, to which 2,151 of us responded. The copious data (see <http://files.archivists.org/membership/surveys/saaMemberSurvey-2012r2.pdf>) is a lot to sink our teeth into, especially as the Council embarks on renewing SAA's strategic priorities in January.

Council members discussed some of the big-picture issues during a series of conference calls between mid-December and mid-January. Each call focused on a broad topic: continuing education, member benefits, publications, perceptions of Council, strategic initiatives, and the open-ended questions that enabled

survey respondents to provide free-form feedback. Two documents were prepared by Council member teams in advance of each discussion: an informal white paper summarizing the most salient data in that area and making tentative recommendations for further Council action, and a brief overview to serve as a discussion guide during the meeting.

The effects of the membership survey data should be apparent in the outcomes of our strategic planning. We'll actively report on this following our face-to-face Council meeting in late January.

Trials and Tribulations of Remote Communications

Incidentally, the Council has chiefly used a conference calling account for remote meetings, but it's not ideal when the objective is active discussion among twelve people. Some of you may have seen the *Tip Sheet for No-Cost Web Conferencing Options* (http://files.archivists.org/governance/leaders/TipSheet_WebConferencing_0812.pdf) that the Council put together for use by component groups, which briefly outlines

the steps for using Google+ Hangouts and Skype. It turns out that Hangouts isn't an option for the Council because only nine people can participate. Some members have had poor experiences with large groups on Skype, so we opted to try iMeet. Alas, more technical problems. We're looking into Adobe Connect and other available tools. For most meetings, the Council resorted to old-fashioned conference calling, enhanced by agreed-upon protocols for ensuring that everyone has an opportunity to participate in discussion. At least it's reliable!

I'm well acquainted with how unpredictable some of these technologies can be. My colleagues in OCLC Research are spread across the globe. Connectivity problems occur regularly, even now that we use a fairly high-end videoconferencing technology. The related "sociology" also can be a challenge (e.g., Please stop typing! Who's rustling papers? Put yourself on mute!). As remote communications become more necessary, however, we're all going to have to adopt the tools and habits that enable productive collaborations among remote participants. In the meantime, we'll continue to experiment. ■

ARCHIVAL OUTLOOK



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A SPOT IN HISTORY

Milwaukee Transgender Oral History Project Diversifies an Archives

Anne Hartman, SAA Editorial and Production Coordinator

The University of Wisconsin–Milwaukee (UWM) Archives had the state's largest collection of Lesbian-Gay-Bisexual-Transgender (LGBT) primary sources. A bevy of movers and shakers within the LGBT community had a presence in the collection, like Eldon Murray, who helped pioneer the national gay rights movement. The collection was also home to the records of noted community groups like the Gay Peoples Union, the first gay rights organization in Milwaukee. The archives had been actively building the collection for the past decade.

But Michael Doyle wasn't satisfied. As head of the UWM Archives, he knew the collection—like all collections—had its strengths and weaknesses. This collection's weakness wasn't what was contained within it, but, rather, what was missing. Although the collection aimed to cover LGBT history, there was a noticeable lack of records on transgender individuals.

Making a Change

Milwaukee, as it turns out, has a rich history of transgender activism—making it all the more important for the UWM Archives to cover transgender history. The city is the birthplace of Lou Sullivan, founder of FTM International, the largest continuously running organization for those on the female-to-male (FTM) spectrum. It's also where the peer support group FORGE was founded, which eventually became the first transgender organization to receive a federal grant.

Dr. Brice D. Smith, an independent scholar, says the UWM Archives wasn't alone in its lack of materials relating to transgender individuals.

"Unfortunately, this is something we've found with history," Smith says. "Even though it's referred to as LGBT history, it mostly covers lesbians, gays, and to a lesser extent bisexuals."

Doyle set out to break the trend. He was familiar with Smith's dissertation research, which was a biography of Sullivan titled "Yours in Liberation: Lou Sullivan and the Construction of FTM Identity." Smith, who'd been active in Milwaukee's transgender community for several years, is also transgender himself. Doyle contacted Smith, asking if he'd be interested in conducting interviews with individuals who could shed light on Milwaukee's transgender history. Smith jumped at the chance.

The Interviews

Over the course of several months in 2011, Smith traveled to homes throughout Milwaukee to interview the eight individuals chosen to be featured in the Milwaukee Transgender Oral History Project. Among them are social activists, performers, health care workers, and organizational leaders. The result for listeners is a raw, fly-on-the-wall experience of hearing individuals fearlessly recount not



Clockwise: Loree Cook-Daniels, Michael Munson, Jolie McKenna, Gretchen Fincke, and Brice Smith. Courtesy of the University of Wisconsin–Milwaukee Archives.

only Milwaukee's transgender history, but also deeply personal memories of what it was like to live as transgender individuals at a time when most couldn't—or didn't want to—understand.

Smith, for instance, interviewed Jolie McKenna, executive director of the LGBT

Continued on page 24 >>

Ten Steps to Control Vinegar Syndrome

Reed Bovee, Chief Technology Officer, Reflex Technologies

When you open a can of archival film and smell “vinegar,” you’re actually smelling the cellulose triacetate film base decomposing. The smell doesn’t mean that the film has deteriorated significantly, but it does mean acetic acid is leaching out of the film base and breakdown has begun. Chemical degradation of film base is an irreversible process.

Acetate base—safety film—has been around since the 1940s and ’50s, when it replaced unstable (flammable) nitrate base. It took scientists another thirty years to understand that acetate film is also unstable.

What Is Vinegar Syndrome?

Vinegar syndrome can cause cloudiness on

the image, much of which, surprisingly, can be cleaned off. When you follow recommended film cleaning procedures, the white powdery material can be removed and the odor becomes less pronounced. The acid also can react with the gelatin in the image layers and the dyes (in color film), causing the emulsion to soften and the image to deteriorate.

Over time, vinegar syndrome also can make film sticky, causing one layer to adhere to the next and resulting in defects such as ferrotyping. In severe cases, it can pull bits of the emulsion off the base.

The film also can shrink—and at different rates—with the outer edges shrinking more than the center. The result is a kind

of buckling effect, with individual frames becoming cupped or curved. Eventually the film becomes too brittle to handle; you’ll find yourself opening the can to discover that the film has transformed into powder.

Steps to Minimize Effects

Although freshly processed acetate film put immediately into cold storage can last

Continued on page 24 >>



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

A NIGHT AT THE ARCHIVES

Junior Girl Scouts Play the Past
Jodi Kearns, PhD, Digital Projects Manager, Center for the History of Psychology, The University of Akron



Are you game for earning a scouting badge? To co-celebrate American Archives Month and the one-hundredth anniversary of Girl Scouts USA last October, the staff and graduate students at Center for the History of Psychology (CHP) at the University of Akron in Ohio designed a program called *Night at the Archives!* for local Junior Girl Scouts. The program provided CHP with an opportunity to revitalize its advocacy efforts and to teach the value of archives to a much younger—and arguably more impressionable—crowd.

How to Earn a Badge

The program—a first for CHP—drew twenty-seven Junior Girl Scouts and their leaders from three troops of fourth and fifth graders from throughout northeast Ohio. The CHP staff is always eager to find ways to engage the Akron community with primary sources, and this event was no exception.

The *Night at the Archives!* program was designed to show the girls historical documents and to engage them in activities and games from the history of psychology. Like so many of our patrons, the girls were surprised to find how much of psychology's history relates to aspects of education and entertainment with which they're already familiar.

Girls who participated earned a "Playing the Past" Girl Scout badge. The badge asks girls to pick a female historical figure, learn about her life and legacy, and learn some of the games she played, songs she sang, or skills she had. CHP staff reinterpreted the badge requirements, and instead asked the girls to step back in time via five stations that explored psychology's history and

accommodated groups in a round-robin schedule.

Straight from the Source

At one station in the stacks, the girls read a letter that Lou Henry Hoover wrote (on letterhead from The Edith Macy Training Camp for Girl Scout Leaders) on September 16, 1927, to psychologist Dr. Walter Miles, asking for his expert advice about writing handbooks for girls. The girls became familiar with Hoover's contributions during the early years of the Girl Scouts while also learning how to read a letter as a primary source in search of evidence of the past.

Art and Poetry

The second station engaged girls in the 1890s game Gobolinks, which looks a lot like homemade Rorschach test inkblots with a Balderdash twist. Players create inkblots, and then interpret each other's images by writing poems about the inkblots and judging whose poem is best. (Because it is not okay to paint in the Reading Room or Museum Gallery, this event was held in the break room. The CHP staff never turns away an opportunity to teach visitors about the proper handling and care of historical materials!) To learn more about Gobolinks, read a CHP blog about the game at <http://centerhistorypsychology.wordpress.com/2012/10/05/its-friday-who-wants-to-play-gobolinks/>.

Reading Emotions

At the third station, the girls read about a 1942 leadership program designed by the National Council of Women Psychologists.

It's likely that these leadership courses helped shape modern Girl Scout programming. From this seventy-year-old program, the girls learned that to be an effective leader, one must become proficient at noticing, analyzing, and facing emotional reactions.

The girls then used our interactive "How Easy Is it to Read a Face?" exhibit to take turns acting out emotional reactions for each other. They also learned about the proper handling of photographs while investigating *Feelings and Emotions: Judgments of Mental State from Pictures*, a 1914 test by Antoinette M. Feleky that presents twenty-four photographs (that are now nearly one hundred years old) depicting various mental states, including "interest in a child," "agreeable surprise," and "faint suspicion."



Maeve, a Junior Girl Scout, explores emotional reactions. *Courtesy of the Center for the History of Psychology.*

Girls of a Different Time

For the fourth station in the gallery, the girls used a 1939 Handwriting Scale to compare their own handwriting against the



Sara, a graduate student, shows Camryn, a Junior Girl Scout, a handwriting analysis test in the CHP Museum of Psychology. *Courtesy of the Center for the History of Psychology.*

scale to see how their vocational aptitudes and personalities might have been assessed in the 1930s. They also had the chance to compete with each other in Henry Goddard's 1917 form board puzzle for the quickest time, and to examine a 1930s home economics test for fifth-grade girls designed by Edna M. Engle and John L. Stenquist.

The test assessed girls' knowledge of clothing and textiles, foods and cookery,

and household management. The girls seemed amused by questions that are now seemingly irrelevant in their lives eighty years after the test was published. Take these fill-in-the-blank entries, for example:

- After doilies are ironed, they should never be _____.
- A spot of tar on a crepe de chine dress may be removed by _____.
- The best steak to buy for Hamburg steak is _____.
- A girl's party dress should be protected in the wardrobe with a _____.

Taking a Stand

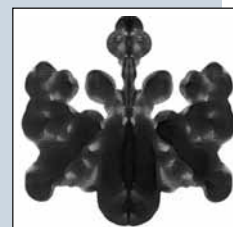
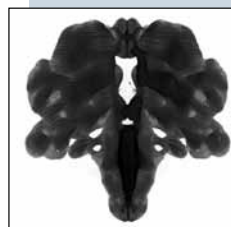
In the Reading Room, the fifth station gave Girl Scouts the chance to learn about the education opportunities for nineteenth-century girls while handling and reading from antique and rare books. One book the girls handled was *Elements of Mental and Moral Philosophy* by Catharine E. Beecher, which historians consider to be the first book of psychology written by an American woman. The book as

The Inkblot Poems

Homemade inkblots aren't the most traditional muse, but the Girl Scouts managed to be quite creative in their poems. Here are two selected poems about these inkblots. Can you decide which blot goes with which poem?

*"The elephant just sits there, mocking me.
It gets fed so much that I can't bear!
Let's hope I leave the zoo so we can see
If this elephant mocks you!"*

*"My butterfly queen has unique wings.
Its pattern astounds many other things.
Its eyes stick out when it flutters about.
Its antennas are chic and her movements are sleek."*



Continued on page 25 >>



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Outreach in Oregon

Tribal Archives Institute Breaks New Ground

Anne Hartman, SAA Editorial and Production Coordinator

Oregon State University Libraries was no stranger to the nine federally recognized Native American tribes in Oregon. Larry Landis, director of OSU Libraries' Special Collections & Archives Research Center (SCARC), and the school's university archives had worked with the tribes over the course of ten years on various projects to help build up their archives and record management programs.

But even Landis admits these efforts were scattered and not as extensive as they needed to be. There was no denying the need for in-depth archives and records management training for all of Oregon's tribes. Although all the tribes were managing their records with varying degrees of success, not all tribal governments had developed an archives program. There were few (if any) opportunities for comprehensive yet budget-friendly archival training or professional development opportunities. Plus, most tribes faced challenges traditional archives couldn't relate to.

Then, in 2009, OSU signed a memorandum of understanding with the Confederated

Tribes of Warm Springs. A key part of that document called for OSU to provide assistance with archives and records management issues. Landis jumped on board with the idea, but also knew that the need for such training existed across the state. He'd long been in contact with David Lewis, manager of the Cultural Resources Department for the Confederated Tribes of Grand Ronde, who indicated that "if the training were offered in Oregon, I would make every attempt to get our archives and cultural staff to attend in force."

It was then that the idea for the Oregon Tribal Archives Institute (TAI) was born. Rather than single out tribes to work with, Landis and the team at OSU reasoned the best way of addressing the issue was to bring the tribes together for extensive, customized sessions on a variety of archives and records management topics. Landis submitted

a proposal for—and received—a two-year grant from the Oregon State Library's Library Services and Technology Act (LSTA) program to cover the costs of the institute. The idea received immediate encouragement from many.

"It is through collaboration of this kind that long-term productive

relationships between tribal and non-tribal stakeholders will flourish, enriching our shared communities," Allison B. Krebs, the 2010–2011 chair of SAA's Native American Archives Roundtable, wrote in a letter of support.

Out of Office

Still, the team at OSU knew they had a long road ahead of them. Landis worked with Oregon Multicultural Librarian Natalia Fernández, SCARC's Instruction and Public Services Archivist Tiah Edmunson-Morton, and TAI intern Laura Cray to tackle the project. Not only did they have to ensure that as many tribes as possible would participate, they also had to design an engaging weeklong institute that would feature key topics.

But they decided it wasn't up to them to select those topics, and that effective planning would take place outside the confines of OSU. The heart of the grant's first year became site visits with each of the nine tribes not only to discuss their needs but also to build stronger ties between OSU and the tribal communities.

Fernández, who completed the site visits with Landis and Cray, noted that the visits "were a time to explain the project in more detail and to talk to the tribes about what their needs were. We needed to build a curriculum, but we also wanted to make sure that we tailored it to what people needed rather than assuming what topics they'd need covered."

The visits lasted from a few hours to a day, each revealing more about the archives and records management programs that existed and the communities themselves. At the Confederated Tribes of Grand Ronde, they met with members of the cultural resources



Facilities planning session at the Siletz Tribal Community led by tribal archivists. Courtesy of Oregon State University Libraries.



Elizabeth Nielsen, OSU Special Collections & Archives Research Center staff member, demonstrating best practices for audio/visual materials. *Courtesy of Oregon State University Libraries.*

and tribal records departments. They toured the Coquille Indian Tribe's facilities and discussed plans for a new document management database.

"We wanted them to get to know us both for the practical side of curriculum building . . . but also to make those personal connections so that they'd be more invested in attending the Institute," Fernández said.

A Customized Curriculum

With the site visits wrapped up, Fernández, Landis, and Edmunson-Morton next looked to build the Institute's program. Although the visits helped identify which topics would benefit each tribe, the topics varied, and the three faced the daunting challenge of fitting sessions into the program without overwhelming attendees with information. They began jotting topics onto large sheets

of paper—everything from grant writing and disaster planning to digitization—and, over the course of six months, whittled down the list to those topics that would satisfy the most needs. They paired sessions covering complimentary topics and sought to balance lectures with hands-on activities. They decided against holding concurrent sessions, and instead opted to keep attendees together throughout the week.

"We wanted there to be an opportunity for everyone to be together for discussion so that records managers, archivists, cultural resources specialists, and museum curators were all in one room, talking about their challenges and successes," Fernández said.

Another challenge: Identifying instructors who could expertly address the topic at hand while also customizing content to address the specific challenges the tribal archivists and records managers faced. In addition to Landis, Edmunson-Morton, and Fernández facilitating a number of the sessions, staff of the University of Oregon Libraries provided their expertise on a variety of topics. The three reviewed the site visits with each of the invited facilitators to familiarize them with the attendees and to

Continued on page 26 >>

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PRINCIPLES OF ACCESS TO ARCHIVES

The International Council on Archives Debuts New Guidelines

**Trudy Huskamp Peterson, Archival Consultant and Chair, International Council on Archives
Working Group on Access, Committee on Best Practices and Standards**

“One can resist the invasion of armies, but one cannot resist the invasion of ideas whose time has come,” declared Victor Hugo in his novel *Historie d’un crime*. In August 2012, the time had come for the *Principles of Access to Archives*, which were adopted as a best practice guideline by the International Council on Archives (ICA).

The *Principles* did not magically appear: They are the culmination of a process that began in 1996 with the adoption of the ICA Code of Ethics, which states that individual archivists have a responsibility to implement access policies. This was followed by the “Outline of a Standard European Policy on Access to Archives,” which was adopted as an ICA best practice in 1997 and focused almost exclusively on government archives. In 2010, ICA adopted the *Universal Declaration on Archives* (endorsed by UNESCO in 2011), which also included statements on access. Each of these documents made valuable contributions, but none was specific to the issue of access in every archives, governmental or non-governmental. The *Principles of Access to Archives* fills that gap.

The ten *Principles* begin with an overarching principle stating the importance of access to archives, are followed by seven principles on the relationship between the user and the archives, and conclude with two principles on the role of the archivist in the process of determining access. Each principle is accompanied by one or more explanatory paragraphs, and the headline statement plus the explanatory paragraphs together define the principle. Each month ICA’s *Human Rights Working Group News* is featuring one of the principles, providing examples of the need for the principle and its importance.

Back issues of the *News* can be found at <http://www.ica.org/?lid=12315&bid=1082>.

Here are the next steps that ICA is pursuing:

Translation

At the time of writing, the *Principles* document is available on the ICA website in English and French at <http://www.ica.org/13619/toolkits-guides-manuals-and-guidelines/draft-principles-of-access-to-archives.html>. Translations in Italian, Portuguese, and Spanish are underway, and an Arabic version should soon follow, along with Chinese and Russian. Translations into other languages are encouraged; all versions should be sent to Margaret Turner (turnermargaret@hotmail.com), who manages ICA’s translation program.

Application

A technical report that suggests ways to implement the *Principles* in an archival institution should be available in early 2013. Drafted in English, it, too, will be translated into as many languages as possible.

Discussion

The working group that prepared the *Principles* hopes that each archival institution will measure its practices against these guidelines, and we encourage staff members to start discussions with their managers about the *Principles*.

Programs

Each ICA regional body is asked to include a session on the *Principles* at its next regional meeting. The working group hopes that archival associations will also incorporate sessions on the *Principles* into their annual meeting programs. And we encourage

archivists to suggest to user groups—academic, genealogical, veterans—that they feature discussions about the *Principles* at their association’s events.

Sharing

The working group believes it is important to share the *Principles* with researchers. We encourage archival institutions to display a copy of the *Principles* in their reading rooms for researchers to use as well as a link to the guidelines on their websites. We also are hoping to develop a “seal of approval” for archival institutions to place on their websites, informing that the institution’s policies are in line with those of the *Principles*.

Other

Other suggested promotional efforts, such as video clips of individuals explaining why access to archives is important to them, are under discussion. The working group earnestly seeks ideas from anyone on promotional efforts that might be helpful to the profession.

The aim of all archival efforts, as discussed in the *Principles*, is to provide access to archives under conditions that satisfy the legitimate needs of both the institutions and the individuals that created them and the research public. Most archival institutions have a long history of managing access. The *Principles* permit archivists to measure their institutional practices against an external benchmark and then to strengthen them where appropriate. The *Principles* are a robust floor under practice, and they provide an authoritative basis for archivists and researchers to have a thoughtful discussion of the conditions for access to any extant body of records in the archives. ■

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Archives record decisions, actions, and memories. Archives are a unique and irreplaceable heritage passed from one generation to another. Archives are managed from creation to preserve their value and meaning. They are authoritative sources of information underpinning accountable and transparent administrative actions. They play an essential role in the development of societies by safeguarding and contributing to individual and community memory. Open access to archives enriches our knowledge of human society, promotes democracy, protects citizens' rights, and enhances quality of life.

Spread the Word—and Support for—the Universal Declaration on Archives

Kim Eberhard and Colleen McEwen, International Council on Archives Universal Declaration on Archives Working Group

The concepts expressed in this tightly worded preamble to the *Universal Declaration on Archives* (UDA) were officially recognized by UNESCO. For the first time, a statement specifically about the importance of archives and the role of archivists in caring for them has been included among UNESCO's standard-setting instruments as part of its role as a global guardian of culture and heritage.

Inspired by the *Déclaration Québécoise Sur Les Archives*, the *Universal Declaration on Archives* was developed by a multilingual and multicultural working group of the International Council on Archives (ICA) between 2007 and 2010, when it was unanimously adopted by the ICA Annual General Meeting.

In a momentous event for the archives profession, the UDA was officially adopted by the 36th Session of the General Conference of UNESCO on November 10, 2011. The UNESCO vote was the culmination of intense efforts led by Papa Momar Diop, the UNESCO Ambassador of Senegal and former national archivist of Senegal, supported by Jens Boel, the head archivist at UNESCO. In adopting the UDA, UNESCO cited it among other powerful statements concerning knowledge and information, including UNESCO's own constitution, which stresses the desire of member states to help "maintain, increase, and diffuse knowledge" as well as the Universal Declaration of Human Rights, which provides that "everyone has the right to seek, receive, and impart information

and ideas through any media regardless of frontiers."

Together with the principles expressed in the Charter on the Preservation of Digital Heritage and the Memory of the World Programme, the UDA strives to ensure the preservation and universal accessibility of the world's documentary heritage. UNESCO's endorsement enhances the UDA's purpose as a powerful advocacy and promotional tool informing the world about the importance of archives.

To date, the UDA has been officially translated into twenty-five languages, and there are plans to produce more as volunteers offer their services. These translations are available on the ICA website at <http://www.ica.org/13343/universal-declaration-on-archives/universal-declaration-on-archives.html>.

Register Online to Show Your Support

Since July 2012, it's been possible to show personal or institutional support for the UDA and what it represents by signing the virtual register of support. This is available at <https://icarchives.wufoo.com/forms/register-your-support-for-the-uda/>. To date, the UDA has gathered support from individuals and organizations in the United States, Italy, Canada, France, Mexico, Spain, Switzerland, Australia, China, Austria, and 152 other nations.

ICA has set a goal of reaching one million signatures by 2016 to indicate global

awareness of the UDA. Archivists and allied professionals are encouraged to spread the word about the UDA among their local professional community and beyond, ideally to reach those with a vague understanding about what archives are and what archivists do.

Promoting the UDA

Plans to promote the UDA have been developed; they include a range of activities that use the UDA to advocate for archives or the profession. Ideas include holding signing ceremonies, hosting seminars to discuss different aspects of the UDA, or developing a campaign featuring the UDA graphic.

A promotional poster also was developed and was recently updated to incorporate the UNESCO logo. It's available for download from the ICA website in English, French, Spanish, and Chinese. In addition, a template with the UNESCO and ICA logos is also available from the ICA office for producing posters in other languages.

What's Next?

During the past eighteen months, workshops were held in the United Kingdom and Pacific region to stimulate thinking about the uses of the UDA. The ideas that came out of the workshops were astounding; they include: lobbying for a global "Year of Archives," developing localized campaigns using public relations experts, incorporating

Continued on page 25 >>

UNIVERSAL DECLARATION ON ARCHIVES



Declaration adopted
by the 36th session of
the General Conference
of UNESCO



Archives record decisions, actions and memories. Archives are a **unique** and **irreplaceable** heritage passed from one **generation** to another. Archives are managed from creation to **preserve** their value and meaning. They are **authoritative** sources of information underpinning **accountable** and **transparent** administrative actions. They play an **essential** role in the development of societies by **safeguarding** and **contributing** to individual and community **memory**. Open access to archives enriches our **knowledge** of human society, promotes **democracy**, protects citizens' **rights** and enhances the **quality** of life.

To this effect, we recognize

- **the unique quality** of archives as authentic evidence of administrative, cultural and intellectual activities and as a reflection of the evolution of societies;
- **the vital necessity** of archives for supporting business efficiency, accountability and transparency, for protecting citizens rights, for establishing individual and collective memory, for understanding the past, and for documenting the present to guide future actions;
- **the diversity** of archives in recording every area of human activity;
- **the multiplicity of formats** in which archives are created including paper, electronic, audio visual and other types;
- **the role of archivists** as trained professionals with initial and continuing education, serving their societies by supporting the creation of records and by selecting, maintaining and making these records available for use;
- **the collective responsibility** of all – citizens, public administrators and decision-makers, owners or holders of public or private archives, and archivists and other information specialists – in the management of archives.

We therefore undertake to work together in order that

- appropriate national archival policies and laws are adopted and enforced;
- the management of archives is valued and carried out competently by all bodies, private or public, which create and use archives in the course of conducting their business;
- adequate resources are allocated to support the proper management of archives, including the employment of trained professionals;
- archives are managed and preserved in ways that ensure their authenticity, reliability, integrity and usability;
- archives are made accessible to everyone, while respecting the pertinent laws and the rights of individuals, creators, owners and users;
- archives are used to contribute to the promotion of responsible citizenship.

Adopted at the General Assembly of the International Council on Archives Oslo, September 2010. Endorsed by 36th Session of the General Conference of UNESCO Paris, November 2011.



Do you know of an individual or organization that has made an outstanding contribution to the archives profession? Or promoted greater public awareness of archives? Have you published a groundbreaking book, written an outstanding article, or developed an innovative finding aid? Do you need financial assistance to attend graduate school or a professional conference?

SAA offers a variety of opportunities for professional recognition and financial assistance through the naming of Fellows, an awards competition, and scholarships. Nominate a deserving colleague—or yourself!

Contributions to the Archives Profession

- Fellows
- Distinguished Service Award
- Sister M. Claude Lane, O.P., Memorial Award
- Spotlight Award
- Diversity Award
- Archival Innovator Award
- Emerging Leader Award

Advocacy/Public Awareness

- J. Franklin Jameson Archival Advocacy Award
- Philip M. Hamer and Elizabeth Hamer Kegan Award

Writing/Publishing

- C.F.W. Coker Award
- Fellows' Ernst Posner Award
- Preservation Publication Award
- Theodore Calvin Pease Award
- Waldo Gifford Leland Award

Scholarships

- F. Gerald Ham Scholarship
- Mosaic Scholarship
- Josephine Forman Scholarship

Travel Assistance

- Harold T. Pinkett Minority Student Award
- Oliver Wendell Holmes Travel Award
- Donald Peterson Student Award



For more information, go to: www.archivists.org/recognition. Deadline for nominations: Feb. 28, 2013.

BECOMING AN ARCHIVIST *of* INFLUENCE



What the Mosaic Scholarship Means to Me

LaNesha Gale DeBardelaben, Charles H. Wright Museum of African American History

When I learned that I was a recipient of the Society of American Archivists' Mosaic Scholarship, I was beyond ecstatic. The award was one of the most meaningful I have received, and it confirmed my space in the archives field as an African American woman. Earning it felt like an auspicious welcome into an exciting profession that would allow me to integrate my lifelong passion with my skill set.

Since receiving the award in 2010, I have made strides to live up to its ideals. The award is given to applicants who demonstrate excellent potential for scholastic and personal achievement and who manifest a commitment both to the archives profession and to advancing diversity concerns within it. I graduated from the Indiana University School of Library and Information Science program and serve as director of archives and libraries for the Charles H. Wright Museum of African American History in Detroit, Michigan. I have attended all subsequent SAA conferences in 2010, 2011, and 2012 and have enjoyed my experiences as a member of the SAA Mosaic Selection Committee.

I have gleaned many lessons from my time as a new archivist and recent Mosaic Scholarship recipient. The first is that enthusiasm is an essential component to being an archivist who imparts influence. Enthusiasm is an attractive quality. We as archivists are in the business of attracting donors to entrust their collections to us, attracting users to take advantage of our repository's holdings, and attracting grant monies and collaborative partners to broaden our reach. Genuine enthusiasm is necessary to be effective in any of these areas. When archivists are enthusiastic about their work and their collections, they draw in others and are more likely to produce successful outcomes.

Secondly, to be an archivist of influence, one must cultivate a passion for advocacy. Enthusiasm naturally leads to advocacy. When archivists are enthusiastic, they are more likely to be passionate about advancing the mission of their work and their collections. It is the duty of the archivist to articulate the importance of archives not only to the general public, but also to internal and external stakeholders within larger organizational structures. Archivists must be advocates both for preserving the past and for enabling greater access to informational research sources that can elevate humanity.

Lastly, archivists must continually refine their technical skills to expand their influence. As web 2.0 and social media outlets

proliferate, archivists must remain as skilled as possible in information-based technologies. It enhances our abilities to connect with users, and it validates our relevancy to meeting their needs.

We as archivists can spark and sustain transformation if we hone our abilities, tools, and resources effectively. We must, however, be creative problem solvers, as issues will demand innovative

strategies and novel approaches. Through digitization and descriptive metadata efforts, archives will become even more accessible as resources that serve the foundation promote rich, vibrant, and well-founded scholarship. It is, indeed, an exciting time to be an archivist, to be a responsible steward who collects, organizes, preserves, and makes accessible valuable treasures that shape memory and identity. I am more prepared for the journey ahead as a result of receiving the SAA Mosaic Scholarship. ■

It is, indeed, an exciting time to be an archivist, to be a responsible steward who collects, organizes, preserves, and makes accessible valuable treasures that shape memory and identity. I am more prepared for the journey ahead as a result of receiving the SAA Mosaic Scholarship.



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FROM THE ARCHIVIST OF THE UNITED STATES

David S. Ferriero

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

Volunteers Help NARA Do Its Job, Support Professional Archivists

One of the things that has most impressed me since I came to the National Archives three years ago is the work of our corps of dedicated, knowledgeable volunteers. What they do for us—and for the American people—is amazing.

They write hundreds of item-level descriptions, annotate thousands of photo captions, and assist with digitization projects so the past that is recorded on paper isn't left behind in the digital era. They index tens of thousands of records; answer researchers' questions; write articles about the records for our magazine, *Prologue*, and posts for our blogs; and present lectures to the public.

That's some of what they do as volunteers. These volunteers are essentially what we now refer to as "citizen archivists," individuals who volunteer their services to help us fulfill our duties as the nation's record keeper.

At a senior staff meeting on his first day in office in 2009, setting the stage for his Open Government Initiative, President Obama said: "Our commitment to openness means more than simply informing the American people about how decisions are made. It means recognizing that the Government does not have all the answers, and that public officials need to draw on what citizens know. And that's why, as of today, I'm directing members of my administration to find new ways of tapping the knowledge and experience of ordinary Americans. . . ."

At the National Archives, we carry out this mandate with the help of our citizen archivists. In our Washington-area facilities

alone, we have nearly 300 individuals who work as volunteers who contributed more than 42,000 hours of their personal time to various projects during the past year. Nationwide, we have about 1,600 volunteers.

The National Archives has had a volunteer program for thirty-five years. Now we're sharing some of our experiences so other archives—public and private, large and small—can learn how to tap the knowledge, skills, and abilities of people in their own cities and towns, cultural institutions, and college and university campuses.

Volunteers can never take the place of professionally trained archivists. It's preposterous to think so.

A new publication produced jointly by SAA and NARA, *Resources for Volunteer Programs in Archives*, serves this purpose. It provides details on how volunteers have been deployed in projects at several of our locations and at other archives around the country. For example, it describes how two volunteers at our Fort Worth archives are helping to process Confederate court records. It details how the project is managed, the training required, the equipment needed, the schedule, and many other aspects.

The publication was compiled, written, and edited by NARA staff members, with additional editing by SAA, which was in charge of production. We're proud to have partnered with SAA to produce this fabulous and helpful guide. It's free and

online at http://www2.archivists.org/sites/all/files/Resources-for-Volunteers_Final.pdf.

While volunteers are vital to our programs at NARA, their makeup has changed quite a bit in the last few years. We are now welcoming retired baby boomers who bring high-level skills and broad experience and want to give back. We get students who need experience in a professional environment. We get career changers and job seekers who want to gain archival experience as well as be occupied. And we get a lot of retired NARA staff archivists. We're pleased and honored that they come to us to stay engaged, learn, and share what they know.

However, they cannot take the place of well-educated professional archivists, who are schooled in modern archival practices, including (and especially) information technology, so they'll be able to do their jobs effectively and efficiently when *all* the records coming to them are electronic. Volunteers—some of our citizen archivists—can never take the place of these professionally trained archivists. It's preposterous to think so.

The budget picture for the federal government will remain austere for some time, so we won't be able to hire as many professional archivists as we would like. Meanwhile, volunteers are lightening the professional archivists' workloads. This frees up those professionals to ensure that the most important records are identified and preserved properly for future generations.

This is important work, and we will always need help, and we will always welcome it. ■

NKU Receives NEH Planning Grant

Northern Kentucky University received a \$50,000 National Endowment for the Humanities Sustaining Cultural Heritage Collections planning grant to evaluate the environmental climate in which W. Frank Steely Library's Eva G. Farris Special Collections and Schlachter University Archives stores its historical collections and permanent university records. This planning grant will fund the next phase of work to create a state-of-the-art research archives for NKU and the Greater Cincinnati/Northern Kentucky community.

Update on Threatened Closure of Georgia Archives

Georgia Governor Nathan Deal and Secretary of State Brian Kemp announced in October that the state will restore funding to keep the Georgia State Archives open until the end of the state's fiscal year on June 30, 2013. For updates on this constantly changing issue, keep an eye on the Friends of Georgia Archives and History website at <http://www.fogah.org/>.

New Study on Today's Scholars Available

Ithaka S+R recently released "Supporting the Changing Research Practices of Historians," the first in a series of new studies that reveal the needs of today's scholars and provide guidance for how research support providers can better serve them. The study focuses mostly on changing research practices and has implications for discovery, the use of the archives, and digitization. The study is available at <http://www.sr.ithaka.org/research-publications/supporting-changing-research-practices-historians>.

A Wicked Acquisition for the University at Albany

The University at Albany Libraries acquired the papers of alumnus and Albany native Gregory Maguire, the bestselling author of *Wicked: The Life and Times of the Wicked Witch of the West*, which spawned the Broadway musical *Wicked*. Maguire's personal and professional papers, manuscripts, documents, diaries, and memorabilia—a collection spanning more than fifty years to date—will be stored in the University at Albany Libraries' M.E. Grenander Department of Special Collections and Archives to serve as a resource for scholarly research on his literary career and on the subjects of his many works.

Collections Shed Light on New York Students

The Syracuse University Archives recently completed processing the Genesee College and Genesee Wesleyan Seminary Collections—a project made possible through a grant from The Gladys Krieble Delmas Foundation. These collections offer insight into the lives of students in New York State in the mid- to late-nineteenth century and early twentieth century. The records document early co-educational secondary and higher education in New York State and provide information concerning courses, tuition, discipline, students, and faculty. Much of the collections comprise bound volumes of student and departmental accounts, along with indexes of students, scrapbooks, student society programs, and catalogues.



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CALL FOR PARTICIPANTS / CALL FOR PRESENTATIONS

SOCIETY OF AMERICAN ARCHIVISTS 2013 RESEARCH FORUM “FOUNDATIONS AND INNOVATIONS” TUESDAY, AUGUST 13, 9 A.M.–5 P.M. HILTON NEW ORLEANS RIVERSIDE NEW ORLEANS, LOUISIANA

Participants' enthusiastic response to the past six Research Forums confirms that the full spectrum of research activities—from “pure” research to applied research to innovative practice—is of interest and value to the archives community. The 2013 Research Forum will build on previous success by continuing with a full day of presentations.

If you're engaged in research...seeking to identify research-based solutions for your institution...willing to participate in the research cycle by serving as a beta site for research trials . . . or simply interested in what's happening in research and innovation . . .

Join us for the 7th Annual SAA Research Forum: “Foundations and Innovations”!

Researchers, practitioners, educators, students, and the curious across all sectors of archives and records management are invited to participate. Use the Forum to discuss, debate, plan, organize, evaluate, or motivate research projects and initiatives. The event seeks to facilitate collaboration and help inform researchers about what questions and problems need to be tackled.

As archivists from around the country and the world convene at *ARCHIVES / New Orleans 2013*, the Research Forum will provide a platform to acknowledge current—and encourage future—research and innovation from across the broad archives community and for the benefit of the archives profession.

Research Forum Events at *ARCHIVES / New Orleans 2013*

The following events are planned for 2013:

- **Research Presentations and Posters** (Tuesday, August 13, 9:00 am–5:00 pm): Here's your chance to present, discuss, listen to, or view research reports and results on a variety of topics. The final thirty minutes of this session will seek input for SAA's 2014 Research Forum.
- **“Office Hours” in the Exhibit Hall** (Thursday, August 15, and Friday, August 16): Research Forum organizers will be on hand to hear your ideas about the Forum and for ad hoc discussions about specific research projects.
- **Poster Sessions:** Be sure to make time to visit the poster sessions, which will include practice innovation and research topics.

Call for Platform and Poster Presentations

SAA invites submission of abstracts (of 250 words or fewer) for either 10-minute platform presentations or poster presentations. Topics may address research on, or innovations in, any aspect of archives practice or records management in government, corporate, academic, scientific, or other setting. Presentations on research results that may have emerged since the 2013 Annual Meeting Call for Proposals deadline in October 2012 are welcome, as are reports on research completed within the past three years that you think is relevant and valuable for discussion. Please indicate whether you intend a platform or poster presentation.

Abstracts will be evaluated by a review committee co-chaired by Nancy McGovern (Massachusetts Institute of Technology) and Helen Tibbo (University of North Carolina, Chapel Hill).

Deadline for submission of abstracts: May 1, 2013. You will be notified of the review committee's decision by July 1 (in advance of the early-bird registration deadline).

Submit your 250-word abstract no later than May 1 via email to researchforum@archivists.org. Please be sure to include a title and your name, affiliation, email address, and whether your proposal is for a platform or poster presentation.





Boosters Social Club annual parade. Photo by Michael P. Smith.
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ARCHIVES FEVER RETURNS TO THE BIG EASY

New Orleans Hosts the CoSA/SAA 2013 Joint Annual Meeting

**Robin Chandler (University of California, Santa Cruz) and Nancy Lenoil (California State Archives),
2013 Program Committee Co-chairs**

Found on the banks of the Mississippi River near the Gulf of Mexico, New Orleans is one of America's most culturally rich, diverse, and resilient cities. "NOLA" is synonymous with good food, good music, and some of the earliest roots of our nation's story. Naturally, it's a place where archives are central to the recovery and preservation of this city's epic history. So when Julia Marks Young, president of the Council of State Archivists (CoSA), and SAA President Jackie Dooley asked us to serve as co-chairs for the Joint Annual Meeting, there was only one answer: *Yes, of course!* This gives us a special way to reconnect with the beloved city SAA last visited just days before the Katrina disaster.

Theme Free!

Recent SAA annual meetings have featured themes such as "ARCHIVES 360" for the 75th Anniversary (Chicago, 2011) and "Beyond Borders" (San Diego, 2012), but Jackie suggested that 2013 be theme-free—and thus free-ranging and all inclusive in its aspirations! So the Program Committee sought proposals covering all aspects of archives practice and appealing to a broad range of archivists from both CoSA and SAA. Our 11-member committee met in Chicago over the Veterans Day weekend to review and discuss 137 session proposals and 22 poster proposals for the 2013 program. It

was an exciting weekend as we dug deeply into the interesting and innovative ideas proposed by archivists from around the country and the world. Selecting proposals is rewarding and fun because we have the chance to meet and work closely with new colleagues and open fresh windows to our profession. It's also very challenging to weigh the merits of proposals and make the hard choices, understanding that not every proposal can become a session.

ARCHIVES 2013 will feature seventy sessions and a variety of special events covering such technical topics as digital preservation, electronic records,

open-source tools, web access, digitization, and descriptive standards as well as skill building in areas such as advocacy, fundraising, ethics, management, and leadership. Building on innovations of the 2012 Program Committee and inspired by some of the preliminary ideas submitted by members to the SAA Annual Meeting Task Force, we have added more lightning talks and scheduled more sixty-minute tracks, and we are experimenting with a model for providing virtual sessions. (In 2013, this will mean that one complete track will be audio-recorded and made available [with slides] after the conference.) ■

To Laura . . .

When we launched this year's Program Committee, there were three chairs guiding the development of the 2013 Annual Meeting. Sadly, our dear friend, "tri-chair," and colleague Laura Tatum passed away in the fall. Laura was a superb archivist who specialized



in architectural records and broke new ground engaging architects in arrangement and description of their archival collections. She brought her wit and enthusiasm to the planning stages of the program and her joyous presence to our first face-to-face committee meeting in San Diego. Thank you, Laura, for all your gifts and the time we were able to spend together.

New Publication Modules on Archival Arrangement and Description

Set to launch at the end of January are the first three modules in the new series, *Trends in Archives Practice*. These modules, which have been edited with an introduction by Christopher J. Prom and Thomas J. Frusciano, address archival description and include:

- *Module 1: Standards for Archival Description* by Sibyl Schaefer and Janet M. Bunde. Untangles the history of standards development and provides an overview of descriptive standards that an archives might wish to use. (90pp.)
- *Module 2: Processing Digital Records and Manuscripts* by J. Gordon Daines III. 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.)
- *Module 3: Designing Descriptive and Access Systems* by Daniel A. Santamaria. 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. (88pp.)

All three modules are designed to complement Kathleen D. Roe's *Arranging and Describing Archives and Manuscripts* (SAA, 2005) by providing the profession with timely and essential new information. The three modules bundled together will be available at the end of January in print and electronically. Each module also will be available separately (electronic format only) in February. For details, see page 27 of this issue of *Archival Outlook*.

Slate Set for 2013 Election

SAA's 2013 ballot features fourteen candidates vying for three different offices: vice president/president-elect, Council, and Nominating Committee. The individual elected vice president will serve a one-year term beginning in August 2013 and will become SAA's 70th president in 2014–2015. Those elected to the three available seats on Council will serve three-year terms beginning in August 2013, and the three candidates elected to the 2014 Nominating Committee will serve one-year terms beginning immediately. 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 by February 10, 2013. The candidates' bios—as well as responses to questions posed by the Nominating Committee—are available online at www2.archivists.org/governance/election/2013. SAA members who are eligible to vote can cast their votes online between March 15 and April 15, 2013.

Participate in *I Found It In The Archives!*

For the third consecutive year, SAA is launching our *I Found It In The Archives!* contest, a special effort to involve those who have uncovered unique or meaningful finds in the archives. Ask individuals who have found their records, families, heritage, or treasures through your collections to share their stories through a four hundred-word essay or a video recording of no more than two minutes. For rules and guidelines on this contest, visit www2.archivists.org/initiatives/i-found-it-in-the-archives. **Act fast: Entries must be submitted to saahq@archivists.org by March 1, 2013, and stay tuned for details on how you can vote for your favorite entries on our website.**

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Beyond the Text Literary Archives in the 21st Century

April 26–27, 2013

Free and open to the public. Registration required.

Details and registration: www.library.yale.edu/beinecke/beyondtext

The two-day symposium will bring together literary and information science scholars, historians, curators, archivists, writers, and publishers. Panelists will explore the collaborations between library professionals and scholars around use of manuscript material in teaching and research, the intersections between archival and literary theory, and the impact of the changing shape of archives on institutional stewardship and scholarship.

PANELS & PANELISTS

Born Digital • Literary Sound Archives • Publishers' Archives •
Literary Theory Meets Archival Theory • Romance of the
Archive • Teaching with Literary Archives • Mining the Archive

Hazel Carby, *Yale University* • Lori Emerson, *University of Colorado, Boulder* • Steve Evans, *University of Maine* • Al Filreis, *University of Pennsylvania* • Jacqueline Goldsby, *Yale University* • Catherine Hobbs, *Library and Archives Canada* • Kathryn James, *Beinecke Library, Yale University* • Alice Kaplan, *Yale University* • Matthew Kirschenbaum, *University of Maryland* • Beth Luey • Heather MacNeil, *University of Toronto* • Jennifer Meehan, *Beinecke Library, Yale University* • Laura Millar • Michael O'Driscoll, *University of Alberta* • Jessica Pressman, *University of California, San Diego* • David Sutton, *University of Reading* • Heather Vermeulen, *Yale University*

Yale University, New Haven, Connecticut



David Lemieux

David Lemieux has taken the stage at the Rock and Roll Hall of Fame and has been interviewed by *Rolling Stone*, but don't expect to hear him belting out tunes any time soon. Lemieux proudly calls himself an archivist, and has worked as the Grateful Dead's audiovisual archivist since 1999. Read on to see what Lemieux has to say about his rockin' career.

What drew you to the archives profession?

As a teenage collector of Grateful Dead tapes, it occurred to me that they needed to be backed up and stored properly. I was always concerned with the longevity of my cassette collection, knowing these analog tapes wouldn't last forever. In the 1990s, I completed a BA in history and a BFA in film studies, focusing on film history. I began to take note of all the older films that no longer existed, and I learned a fair amount about the process of preservation. Upon completion of my history and film degrees, I decided to combine these two interests into what had become my passion, film archiving, and moved to England to attend the University of East Anglia's film archiving master's degree program. While I was interning at the British Columbia Archives in Victoria, I was contacted by the Grateful Dead's archivist, Dick Latvala. Grateful Dead Productions soon offered me a contract to catalog the video and film collection. A few months later, in August 1999, Dick passed away, and I was asked to stay. Needless to say, I did.

What's been your favorite find in the archives since becoming the band's audiovisual archivist?

A batch of 1/2" analog reels from February 1968 recorded at a small venue in Lake Tahoe, California, called Kings Beach Bowl (formerly a bowling alley). These tapes were poorly labeled, but after some research we determined what they were. Not only were they rare and unheard, they were terrific shows. We produced a CD release shortly after we discovered these tapes, *Dick's Picks*

Vol. 22, which is still one of my favorite releases I've worked on.

Another major discovery occurred in 2005, when a batch of 1/4" analog reels were found in the bottom of a band member's parents' houseboat in Oakland, California, where they'd been stored since 1971. This turned out to be a major find, consisting of five or six complete shows from the summer of 1971, featuring shows we had no idea existed on tape.

We released a CD from these shows called *Dick's Picks Vol. 35: The Houseboat Tapes*.

Clearly the Grateful Dead has secured a loyal band of followers (called "Dead Heads"). How do you engage with these fans?

It's not too difficult to be directly engaged with the fans. Many of my colleagues and I are Dead Heads, so it's like we're communicating with our friends. We do occasional live video chats that draw thousands of people, and I answer fan questions in real time. My email address, vault@dead.net, is very public and allows fans to communicate directly with me with suggestions, questions, comments, criticism, or anything else on their minds, and I respond to all queries. The best way to engage, though, is through the Grateful Dead's web site, www.dead.net, run by our partner Rhino Entertainment. It is a very active web site, with frequent updates and announcements, both on our archival activities and the band members' activities. Additionally, our official Facebook page has more than 1.3 million fans.



What's a piece of little-known Grateful Dead trivia?

One bit of trivia I always find interesting because of the Grateful Dead's history at the Saratoga Performing Arts Center (SPAC) in Saratoga Springs, New York (they played there in 1983, 1984, 1985, and 1988), was that in 1972, the band was scheduled to perform at SPAC on September 15 and 16, but the shows were cancelled shortly before they were to take place because the town was worried about the huge rock crowd. The band played the Boston Music Hall those dates instead.

If you could be a rock star for a night, what's the song you'd most want to perform and why?

The Grateful Dead's tapes are stored in the Los Angeles area, in a fortress within a fortress within a fortress behind a chain-link fence, which we call the cage. As a good friend at the archive recently said, "I'd rather be in the cage than on the stage." That pretty much sums up my aspirations to appear on stage. ■



Michelle Light is the new director of the Division of Special Collections at the University of Nevada, Las Vegas, and will join the staff in March. Since 2007, she has worked at the University of California, Irvine Libraries, most recently as head of Special Collections, Archives, and Digital Scholarship.

Light is also currently serving on the SAA Council.



Timothy G. Nutt has been appointed head of special collections at the University of Arkansas Libraries. Nutt has served as assistant head of special collections since 2009 and as manuscripts and rare books librarian since 2005. He is president of the Arkansas Historical Association, a board

member of the Arkansas History Education Coalition, an executive board member of the Society of Southwest Archivists, and a member of the Arkansas Civil War Sesquicentennial Commission.



Graham Stinnett has joined the University of Connecticut Libraries as the new curator of Human Rights Collections in university archives, special collections, and digital curation. Stinnett holds a master's degree in archival studies from the University of Manitoba. Prior to joining UConn Libraries,

Stinnett completed an internship in the archives at the University of Colorado at Boulder, where he assisted in preparing proposals to create a documentation center for a human rights non-governmental organization in San Salvador.



Tanya Zanish-Belcher is the new director of Special Collections at Wake Forest University and will join the staff in March. She has served Iowa State University since 1995, most recently as associate professor and head of special collections and university archives. Zanish-Belcher is also currently

serving on the SAA Council.

IN MEMORIAM

Susan von Salis passed away on December 4, 2012, following a long battle with cancer. Von Salis served as the curator of archives at the Harvard Art Museums since 2003, responsible for donor relations and acquisitions and cataloging, among other responsibilities. As curator, von Salis was particularly interested in archival education, and she developed and taught dozens of training workshops for the archival community since 1998. The author of numerous writings on archives and history, von Salis served in a wide variety of positions for SAA, the New England Archivists, and the New England Museum Association.

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A Spot in History

continued from page 3

Center of Southeast Wisconsin in Racine. McKenna, who identifies as transsexual, speaks about the isolation those in the trans community often feel. “It’s when we internalize that isolation, we ourselves are the ones that are complacent in continuing isolation. And we can decide to break that,” McKenna says.

Gretchen Fincke, a retired certified sex therapist, speaks about the lackluster medical services transgender individuals had access to in the mid- to late-twentieth century. “There really was no body of treatment, no body of research, nothing for people to go on,” she said, adding that doctors were frightened of working with transgender individuals and took an intensely medical approach, creating strict criteria that patients had to fulfill to be considered transgender to the medical world.

Sharing as a Basis for Understanding

“What surprised me most was how much these individuals shared, how open they were in sharing things, and how willing they were to

do this to help others really better understand what it means to be transgender,” Smith says.

The recordings and transcripts are available at the UWM Archives and online at <http://www4.uwm.edu/libraries/digilib/transhist>. By making the interviews available to a broad audience, Smith hopes they’ll help “not only people who are studying transgender or LGBT history, but also people who identify as transgender themselves or are questioning whether they are.”

Smith also hopes this project will inspire other archivists to take on similar initiatives. His advice: Forge relationships with the transgender community to build a richer, more authentic collection.

“It’s important to keep in mind that members of the transgender community have been told or denied who they are for a significant portion of their lives, so it’s that much more important not to deny their proper place in history,” Smith says. “Collecting these materials will help transgender people see themselves in history, but will also help people in general have a better understanding of humanity and the great diversity that naturally exists.” ■

Ten Steps to Control Vinegar Syndrome

continued from page 4

hundreds of years, most films aren’t handled that way. In typical real-world storage conditions, vinegar syndrome can start after only a few years. Although it can’t be stopped, it can be slowed down. Here are ten steps you can take to minimize its effects:



1 **Open the can and look at the condition of the film.**

Film in rusted cans should be repackaged in clean archival packaging.



2 Remove films from metal reels with spokes. Over time, vinegar syndrome will cause metal reels to rust and film to shrink and twist. This will make it more difficult to remove from “spoked” reels without edge damage.



3 Rewind film on plastic cores (www.kodak.com/motion). A lab core with a 3-inch diameter helps to “relax” the film. Machine-winding—with proper alignment and even tension—is recommended.



4 Put an A-D strip (www.imagepermanenceinstitute.org) in the can, even if you don’t smell vinegar. The strip absorbs acetic acid and its color scale quantifies the level of film degradation from blue (minimal) to bright yellow (advanced decomposition).



5 Put desiccants—such as molecular sieves (www.kodak.com/motion)—in the can. They absorb moisture and help to contain vapors. The Kodak site provides guidance for the number of sieves to be used, based on the size of the reel.



6 Lay the film cans flat—never on their vertical edge—and no more than twelve inches high.



7 Store the film in a cold, dry environment. Storage in an environment with a temperature of 45° to 50°F (7° to 10°C) and no more than 20 to 30 percent relative humidity can significantly improve film’s stability. Films with advancing vinegar syndrome can be stabilized and decay can be postponed when they are stored in subfreezing temperatures.



8 Inspect the films at least every few years. Look for physical changes in condition, check the A-D strip for color changes, and replace the desiccants, which don’t last indefinitely. Increase the inspection frequency if any vinegar odor or film deterioration is observed.



9 Wear white cotton gloves when inspecting archival films. Wearing gloves protects hands and prevents skin oils or any other contaminants from transferring to the film.



10 If possible, separate the films in different stages of decay. Keep as much physical distance as possible between cans with vinegar syndrome and those without. The syndrome is contagious; cans stored together can advance degradation in all.

The bad news: Most archival film is on acetate base, which means that most archives are affected by vinegar syndrome. But there’s also good news: By taking a few basic steps and maintaining proper storage conditions, archivists can extend the life of acetate films—even those starting to deteriorate—for many years to come. ■

A Night at the Archives

continued from page 7

an artifact has a fascinating history: It was printed in 1831, and Beecher etched her name and identifying information out of the book before its distribution. Beecher is thought to be the founder of home economics, an area of study that, until recently, was reserved for girls.

After learning about the discrimination girls have gone through, the *Night at the Archives!* participants wrote letters to the all-male U.S. Congress of 1895, protesting this unfair treatment and demanding the same privileges and advantages as their male counterparts regarding education and public programs.

Assessment and Looking Ahead

The *Night at the Archives!* event came to a close with a healthy snack and presentation of the earned program badge to each girl. By all accounts, the event was a success. This first program had a waitlist, and additional troops in the region expressed interest in attending a future program. The CHP is considering hosting the program twice annually: Once in October as an American Archives Month event, and once in March as a special event to celebrate National Girl Scout Week.

CHP strongly encourages other archivists to partner with younger audiences. Our advice is to keep groups small (about five individuals), keep sessions short (no more than twenty minutes), engage in interactive activities as much as possible, and teach relevant content while including lessons about properly handling materials and archival organization.



Lizette, the CHP reference archivist, takes Junior Girl Scouts into the stacks to read a letter written by Lou Henry Hoover. *Courtesy of the Center for the History of Psychology.*

Molly Bagatto, a guest CHP blogger and a fifth-grade Junior Girl Scout, best captured the event when she wrote: “I learned so much about how similar I am to strong women of the past who fought for education and programs for girls.” You can read more about the *Night at the Archives!* from a girl’s perspective on the CHP blog at <http://centerhistorypsychology.wordpress.com/>. ■

Spread the Word—and Support for—the Universal Declaration on Archives

continued from page 12

the UDA into archival teaching programs, and requiring newly sworn public officials to express their commitment to the UDA’s principles.

An ICA working group was created to continue raising awareness of the UDA. To gauge the reach and effectiveness of the UDA, the working group aims to list where the UDA has been promoted (such as on the SAA website). A suite of case studies is being collated that detail how and where the UDA has been used to advocate on behalf of archives—including those under threat of closure or amalgamation and those facing budget or staffing cuts. On a more upbeat note, the working group also will be seeking positive news stories that detail when the UDA has been used successfully to enhance the reputation or standing of an existing archives facility.

It’s also hoped that further outreach into non-English-speaking cultures will occur; translation of the UDA into different languages, usually spearheaded by the local professional association, is seen as a key activity in this regard.

The working group will only be able to do so much to inspire and promote. It’s then up to individual archivists, a workplace, or an organization to embrace what the UDA represents and make their own contributions. Envisioned as a tool that would work well at a grassroots level, the UDA has the potential to engage and excite the profession, creating a groundswell of enthusiasm that is irresistible to those who are unexposed to the joy of working with and using archives. That’s the dream, and together we can make it happen. We encourage you to read the text and think about what it really says—and what archives really say—about democracy, accountability, cultures, and communities.

For further inquiries, please contact Kim Eberhard, chair of the ICA UDA Working Group at keberhard66@gmail.com. ■

Outreach in Oregon continued from page 9

help ensure important topic points would be covered. In some cases, the facilitators incorporated examples of projects that tribes were undertaking into their curriculum. In other cases, the facilitators had first-hand experience working as tribal archivists. Jennifer O'Neal, a member of the Confederated Tribes of Grand Ronde who was the head archivist for the Smithsonian Institution's National Museum of the American Indian Archive Center, served as a facilitator for several sessions, including "Archives 101" and "Collection Management Systems." O'Neal, who now works as the University of Oregon's university historian and archivist and serves as the chair of SAA's Native American Archives Roundtable, also delivered the keynote address.

Running the Institute

The Institute was held in August 2012 on OSU's campus. The event drew eighteen attendees, including at least one individual from each of Oregon's nine tribes. Sessions ran the gamut, from "Funding Opportunities" and "Facilities Planning" to "Digitization Practices" and "Born-Digital Records." Participants went off campus on two days to tour facilities at the Siletz and Grand Ronde communities as well as the Benton County Museum.



The TAI Team: Laura Cray, Tiah Edmunson-Morton, Natalia Fernández and Larry Landis, OSU Special Collections and Archives Research Center staff members. *Courtesy of Oregon State University Libraries.*

With the Institute's small setting, attendees had the chance to get to know each other—a major goal of the Institute. They bounced ideas off one another, shared their stories of success or frustration, and asked for input.

"The Institute would not have worked if we had just developed something and invited people to attend...It was essential for us to meet with each of the tribes in person."

"Tribes are so scattered over Oregon, so I didn't know who was working in the same field that I am," Lewis said. "It was good to have met these people so that we all have a better understanding of where we are in terms of [archival and records management programs]."

as for lodging, meals, and travel expenses. "That was one of the big pushes behind the grant," Fernández said. "Not only did we want to provide the opportunity for professional development and networking, but we wanted to make sure it was not a financial burden, because that would defeat the purpose of assisting them."

"To have participants from all nine tribes in Oregon really tells me that there [was] a need," Lewis said, adding that the training could help the Grand Ronde community to "increase the skills of the staff and help them do their work better and more efficiently."

Looking Back, and Ahead

There's still work to be done. Fernández, Landis, and Edmunson-Morton gathered initial feedback on the final day of the Institute, and they'll conduct interviews in early 2013 for additional feedback. They've also set up a Facebook page and listserv to keep the conversation going among attendees. Although no plans are set for another Institute, they haven't ruled out that possibility—or the possibility of hosting shorter, focused sessions for the group again.

Looking back, Fernández says their best move was going on the site visits and getting to know the attendees on a personal level. "The Institute would not have worked if we had just developed something and invited people to attend," she notes. "It was essential for us to meet with each of the tribes in person. We got to know them, and we were able to build trust and show them we were committed." ■

For more on this project, visit <http://scarc.library.oregonstate.edu/oma/tai/index.html>.



David Lewis, Larry Landis, and Jennifer O'Neal at the opening dinner. *Courtesy of Oregon State University Libraries.*



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FROM THE EXECUTIVE DIRECTOR

Nancy P. Beaumont

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An Old Saw

There's an old saw in association management that, in times of trouble, individuals turn to their professional organizations for information, education, advocacy, and networking—the practical tools that help them work smarter, the collective voice that represents them as professionals, and the opportunities to connect with others facing the same challenges. That seems to be happening at SAA.

SAA membership reached a new high of 6,102 at the end of December 2012.

Although student membership has declined a bit since its high of nearly 1,500 in June 2011, we've seen a nice uptick in most other membership categories—perhaps reflecting a loosening of the job market. (November 2012 saw our highest-ever job count on SAA's *Online Career Center* at <http://www2.archivists.org/groups/saa-online-career-center>.)

With twenty-six SAA workshops already scheduled between January and early June in locations around the country, this is a good time to **consider investing in your professional development**. Scan the full Education Calendar (<http://saa.archivists.org/Scripts/4Disapi.dll/4DCGL/events/ConferenceList.html?Action=GetEvents>) for a workshop coming to a town near you. . . . If you don't see a topic of interest or you're not able to travel for continuing education, take a look at SAA's nineteen online, on-demand courses that you can schedule at your convenience (see <http://saa.archivists.org/events/ConferenceListOLOD.html?Action=GetEvents&>).

Publications Editor Peter Wosh noted in the November/December issue of *Archival Outlook* (page 32) that the Publications Board and its Fundamental Change Working Group have taken on a **new publishing initiative geared to providing better and timelier access to basic professional information**. Beginning this month, you'll have access to three new modules—in both print and electronic versions—that complement Kathleen Roe's bestselling *Arranging and Describing Archives and Manuscripts* (Chicago: SAA, 2005): "Standards for Archival Description" by Sibyl Schaefer and Janet Bunde, "Processing Digital Records and Manuscripts" by J. Gordon Daines III, and "Designing Descriptive and Access Systems" by Dan Santamaria. With this new publishing model, SAA seeks to shorten production times, reduce costs, and give voice to a new generation of authors—all of which is geared to helping you "work smarter."

As we look at these new resources and new directions, **I'd like to thank Peter Wosh for his remarkable six-year run as publications editor**. Peter retires as editor in February (to be succeeded by Chris Prom). During his tenure, Peter has led a dynamic team, including the Publications Board(s) and Publishing Director Teresa Brinati, to an amazing publishing record for an organization of SAA's size and capacity. They've been willing to take risks. They've been creative. And they've cranked out a lot of good reading. Thanks, Peter!

Peter would be among the first to tell you that **volunteering within SAA is a great**

way to connect with colleagues who share your interests. I've been keeping an eye on the volunteer applications for 2013 and am gratified to note the unusually high percentage of volunteers whose names I don't know. Of 129 applicants to date (before the January 14 deadline), 76 have been members for less than 5 years and 53 have belonged to SAA for 6 or more years. Of the first cohort, 55 haven't served in a volunteer position within SAA; of the second, 17 haven't served before. I think this reflects a really good balance between recruitment of fresh blood into leadership and retention of those who have worked on behalf of the organization in the past—and presumably feel sufficiently good about the experience that they're willing to re-up. Vice President Danna Bell-Russel and her Appointments Committee have their work cut out for them, as there are just 62 positions to fill. . . . If you're interested in serving your professional association, keep in mind that you can get your feet wet—and make good connections—by volunteering to assist your favorite SAA section or roundtable committee or project group.

The SAA Council meets January 23–26 to take on its typically far-ranging agenda and to **take a fresh look at the Society's strategic plan** (<http://www2.archivists.org/governance/strategic-priorities>) to ensure that it's positioning the organization to address your needs and interests into the future. You'll have several opportunities in the coming months to react to the new draft plan—and I hope you will! ■

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SPREAD THE WORD

Each *I Found It In the Archives!* entry will be posted on SAA's website. Peruse the submissions and vote for your favorite—but don't stop there! Use social media platforms like Facebook and Twitter (and mention #foundarch) to encourage others to vote for their favorites as well. Each person who reads the entries will discover more about the power of archives.

For more information about the *I Found It In The Archives!* contest, visit <http://www2.archivists.org/initiatives/i-found-it-in-the-archives>.