

# OUTLOOK

March/April 2013

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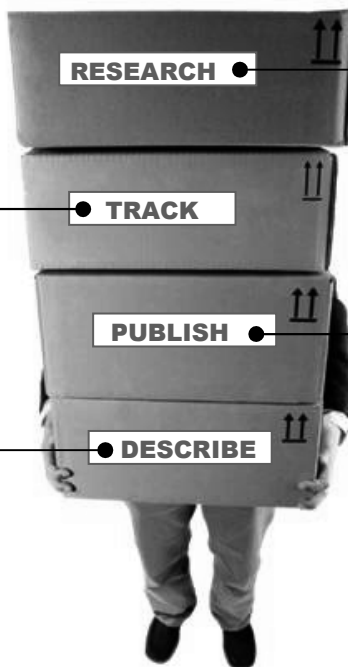
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Courtesy of Nadia Nasr.

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**Nadia Nasr**

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Photo by Michael P. Smith. © The Historic New Orleans Collection, accession no. 2007.0103.4.570.

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**COVER PHOTO: A Library of Sorts:** Workers sort books at the Offenbach Archival Depot (OAD), a U.S. Army clearinghouse established to identify and restore the millions of pieces of European Jewish cultural heritage seized by German soldiers during World War II. The workers handled thirty thousand books per day. Nadia Nasr writes about the unique steps Towson University is taking to raise awareness about books recovered from the OAD on page 10. *Courtesy of the Photo Archive of Yad Vashem, the Holocaust Martyrs' and Heroes' Remembrance Authority.*

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## PRESIDENT'S MESSAGE

**Jackie Dooley**

OC LC Research  
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# SAA Speaks Out . . . Often!

SAA's leaders regularly hear from our members about the importance of archival advocacy on societal issues that affect our profession. The past six months have offered myriad opportunities for us to speak out and lend support.

We always send out a news release when we take the actions, but I thought it might interest you to see a compiled list, which may make the sum of our efforts more obvious:

- The Congressional Records Roundtable entered a statement into the Congressional Record highlighting the importance of preserving the papers of Members of Congress, and thus the historical record of our country.
- The Joint Task Force on Advocacy for Partnership for the American Historical Record (PAHR) continues to strategize about ways to influence federal funding in this important area.
- The September announcement that the Georgia Archives would effectively close due to massive budget cuts led to an impressive outcry by local archivists and archival users that in turn led to restoration of partial funding. In January,

the State announced that the Archives would be moved administratively to the State University System of Georgia. SAA contributed letters in support of the Archives during both phases.

- The devastation caused by Hurricane Sandy in October led to widespread efforts to assist archives, libraries, and museums that sustained damage. The SAA Foundation gave grants to five New York institutions and stayed in close contact with the New York State Archives and others who provided in-depth assistance.
- SAA signed on to an OpenTheGovernment.org letter to the Senate opposing provisions in the FY 13 Intelligence Authorization bill that would reduce access to information and threaten free speech rights.
- The Intellectual Property Working Group prepared a detailed statement in response to the U.S. Copyright Office's call for comment about orphan works in preparation for a possible legislative effort to make it easier to digitize and use orphaned works.
- SAA signed on to two OpenTheGovernment.org letters

regarding the Freedom of Information Act: the first to the U.S. House Oversight and Government Reform Committee offering our thanks for their efforts to hold agencies accountable for FOIA implementation in a manner that serves the public's needs, and the second to President Obama to thank the White House for bringing renewed attention to issues that continue to plague government-wide compliance with FOIA.

- Following careful research and reflection, the Government Affairs Working Group prepared a thoughtful analysis of the circumstances surrounding the U.S. government's subpoena of oral histories located at Boston College relating to activities of the Irish Republican Army. They recommended that the profession continue dialog about the concept of "archival privilege," which has not been upheld in the courts.
- We maintained close contact with such international agencies as the International Council on Archives and the U.S. Committee of the Blue Shield as they and others worked to determine the validity of reports that an irreplaceable

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# ARCHIVAL OUTLOOK



**SOCIETY OF  
American  
Archivists**

The Society of American Archivists serves the education and information needs of its members and provides leadership to help ensure the identification, preservation, and use of the nation's historical record.

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**Elena S. Danielson (Archivist Emerita, Hoover Institution Archives) and Philip B. Eppard (University at Albany–SUNY), SAA Committee on Ethics and Professional Conduct**

The “scholar-archivist” may be a quaint idea to many—it’s certainly not as common as the “scholar-librarian.” Richard Wendorf, a former librarian of the Houghton Library at Harvard, has lamented those in the research library community who see librarians as separate from the researchers they serve, “with their own reward systems and with technological skills that many faculty members could not begin to comprehend.” Wendorf makes a strong case for the importance of librarians, though not all librarians, being engaged in scholarly research.

The same case can be made for archivists as scholars, specifically as scholars doing research in their own collections. But archivists should be aware of the ethical red flags such efforts can raise.

## The Controversy

Disputes about the role of archivists as scholarly researchers have a long lineage. Maynard Brichford has written about the differing views of Dutch archivists Samuel Muller and Robert Fruin after the publication of the famous Dutch manual on arrangement and description. Fruin gave precedence to archival description, suggesting that selecting sources and guiding research “made the archivist a true historian.” Muller, on the other hand, eventually came to argue for the importance of “writing history and publishing sources.”

Brichford also writes of Eric Ketelaar’s comment that “the archivist-turned-historian feels like an epicure who has become a confectioner, or a drunkard who has chosen the trade of liquor merchant, and then discovers ‘that public service takes precedence over the fulfillment of one’s own desires.’” Yet Ketelaar suggests that archivists who research and publish from their own collections are, in fact, performing a kind of public service because they are demonstrating the possibilities their archives hold for researchers.

## Through the Years: Archivists as Scholars

Historically, the most common form of research and publication by archivists using their own collections has been documentary editions. Although archivists have largely abandoned documentary publication to a separate group of documentary editors, digitization of archival documents could result in a revived documentary editing role for archivists if the appropriate scholarly apparatus is provided with digitized documents.

Several factors have helped to diminish the involvement of archivists in scholarly research. Fewer archivists have doctorates in history compared to thirty years ago. Most now receive their professional training in schools of library and information science. The demands of information technology and electronic records have posed new

challenges for working archivists already dealing with an avalanche of contemporary records.

Still, there is a case to be made for the scholar-archivist. The oldest code of ethics for archivists, developed by Archivist of the United States Wayne C. Grover in 1955, cautioned against archivists taking unfair advantage of their position for commercial gain or to favor one researcher over another. However, he said an archivist should “take every legitimate advantage of his situation to develop his professional interests in historical and archival research.”

## Red Flags

So, where does the would-be scholar-archivist face ethical and professional challenges? We can identify five different areas where there are potential pitfalls.

### 1. Equal Access

When publishing from one’s own collections, the first principle is to preserve equitable access for all qualified researchers. In the 1970 Loewenheim case, the American Historical Association investigated the accusation that documentation had been withheld from historians so that archivists could publish about it first. Sequestering documents in order to publish results from them first can quickly lead to resentment from scholars

*Continued on page 26 >>*

# THE NEW FACE AT CoSA

.....  
**EXECUTIVE DIRECTOR  
ANNE W. ACKERSON**

Anne W. Ackerson rang in 2013 with a new job and a new set of challenges. In January, she became the second executive director of the Council of State Archivists (CoSA), replacing Victoria Irons Walch, who retired after more than twenty years of work with the organization. Ackerson's to-do list includes everything from settling into the organization's new New York office to helping to develop CoSA's new strategic plan and tackling the next steps in the State Electronic Records Initiative, which includes providing information, tools, and training for the management and preservation of electronic records. Read what Ackerson has to say about her new position and the archives profession.

**SAA: Tell us about your background.**

**AWA:** I come from the museum field, specifically the history museum field, where I worked as director of several museums and historical societies in New York. Most recently I served as the director of the Museum Association of New York, a statewide, member-based professional development organization. I was very active in doing the kinds of things that SAA and CoSA do for their members in terms of education, advocacy, and professional development.

**SAA: What interested you about the executive director position with CoSA?**

**AWA:** The primary interest was that [the position is in] a different but related field. It's a field I know about, in part because I had been serving on the New York State Historical Records Advisory Board for ten-plus years. But it also presented a challenge for me to learn more about state archives and the kind of work they do. I'm excited about the fact that there's an opportunity to help and strengthen the government, state, and territory archives, and I was particularly excited by CoSA's tagline, "Documenting government. Promoting history. Securing rights." Those things are very important to me; it's what I'm passionate about. It seemed as though it was a great match for me.

**SAA: What, in your opinion, is one action archivists can take to help the public better understand the importance of archives?**

**AWA:** We're in the business of creating opportunity for the public to access and engage with the collections and knowledge. Archivists have to get out there and interact, particularly with the public, and send regular messages about their importance. I think it behooves

us to come up with a common message for all archives that's a broad enough umbrella, so that all kinds of archival institutions can [use that message]. We're working toward what I'm hoping is going to be a common statement of value that we can all use. When a field is fragmented, messages are fragmented, and it makes it hard for the public to lock on to any one thing. I think we owe it to ourselves to be very clear about our value and our importance and to get that message across at every opportunity.

**SAA: Like the Georgia State Archives, many archives are struggling to find sufficient funding. How can archivists take creative or innovative steps to put archives on more solid financial ground?**

**AWA:** I think we've got to become more entrepreneurial. We have to think of ourselves not as single programs trying to carry our own weight, but we have to look out to the landscape to see who we can partner with and share expertise, resources, and work. [We need to use] what I and others call an abundant theory of thinking. We need to think abundantly, and not from a position of scarcity. We need to be really inventive as we look for partners. Sometimes they'll be the traditional partners we've always had, but in other cases they'll be radically different.

**SAA: What's a time that you've been amazed by a document or artifact that you've found in a museum or archives?**

**AWA:** We're in the process of putting together an education and awareness piece, so we've been looking at a lot of photographs, and looking at those pictures has taken me back to last year when New York State's copy of the Emancipation Proclamation was touring. It's awe-inspiring to read those words. And then to see the photographs with young kids just poring over that document—they're leaning on the case, trying to get as close as they can—it's just so gratifying. Any of those touchstone documents of our history are really wonderful.

**SAA: What are you most looking forward to about the upcoming Joint Annual Meeting of CoSA and SAA?**

**AWA:** I'm most looking forward to meeting people and putting faces to all these names that I'm seeing. I want to have a chance to hear what's on their minds. And, hopefully, they can get to know a little more about me. ■



*The Academy of Certified Archivists*

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# Why Do Archivists Support Certification?

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



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

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

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

# GO BIG

## Launching a Statewide Collections Education and Advocacy Initiative

**Dyani Feige and Katherine Magaziner, Conservation Center for Art and Historic Artifacts**

The treasures that live in archives, museums, libraries, and historic sites across Pennsylvania cover every field of interest. Some shed light on the writing of the Declaration of Independence and the U.S. Constitution. Many bear testimony to the struggles of the Revolutionary and Civil wars. Others preserve the stories of the Underground Railroad and the westward migration, record cutting-edge scientific research, and celebrate great artists. These artifacts tell us who we are and where we come from—and may even suggest new directions for our future.

And yet, as in so many other states, the future of these items is at risk. With important preservation resources cut back in recent years, inadequate storage and lack of emergency planning have left many collections in urgent need of conservation. Budget restrictions also mean that the archivists, collections care staff members, and volunteers responsible for the care of these treasures do not always have access to ongoing training or to opportunities to connect with colleagues. In Pennsylvania, a state that contains many cultural institutions within its 46,056 square miles, it can be challenging for these individuals to reach each other, spread the

word about their collections, and access expert resources. In response to this need in Pennsylvania and other states, the Institute of Museum and Library Services (IMLS) launched its Connecting to Collections initiative in 2007 with grants for statewide preservation planning. The Conservation Center for Art and Historic Artifacts (CCAHA), a nonprofit conservation laboratory and educational organization, led Pennsylvania's preservation planning initiative. In 2011, CCAHA received follow-up funding from IMLS to lead Save Pennsylvania's Past (SPP) alongside project partners PA Museums, the Pennsylvania Historical and Museum Commission, and LYRASIS. The SPP program of education, training, and cultural promotion sets Pennsylvania's preservation plan in motion, and CCAHA and its partners believe it will have an impact on archives' and other institutions' collections across the state.

### Training

Over its thirty-five-year history, CCAHA has dedicated itself to the preservation of our nation's artistic and documentary heritage. It serves museums, historical societies, historic sites, libraries, archives, and research



CCAHA Paper Conservator Samantha Sheesley reducing adhesive on a leaf of the Pennsylvania Constitution of 1776. *From the holdings of the Pennsylvania State Archives.*

and educational institutions. Typically, the training programs and conferences CCAHA presents in Pennsylvania are offered in its largest eastern and western border cities, Philadelphia and Pittsburgh. SPP brings affordable workshops to collections care staff and volunteers from small and mid-sized organizations located in underserved regions of the state.

Often, “the first line item reduced or cut from [library and archive] budgets during a financial crisis is travel and training,” says Scott Thomas, head of information technologies and technical services at Scranton’s Albright Memorial Library. SPP “addresses this challenge by providing low-cost but high-quality training right in our own neighborhood. While the library makes great use of webinars and other distance learning technologies, these experiences cannot match the interaction you get from a live instructor in a classroom setting.”





By the end of July 2013, preservation professionals from CCAHA, LYRASIS, and other institutions will have taught a total of sixty training programs in eight regions of the state, as well as two statewide conferences in Harrisburg. The course and conference topics, designed to give staff and volunteers a foundation in collections care and management best practices, were developed based

on data gathered during formation of the preservation plan.

One of the training sessions focused on archival concepts. "Understanding Archives: An Introduction to Archival Basics" provided an overview of the best practices that are fundamental knowledge for

archivists, touching on archival appraisal, acquisition, and access; policy development for archival repositories; storage materials; and common preservation problems associated with paper-based collections.

"Understanding Archives" also sought to empower nonarchivists through training that would allow them to apply more professional standards. Jim Adams, reference librarian at the Eastern Monroe Public Library in Stroudsburg, was confronted with archival materials when he was put in charge of the Library's local history collection. As a librarian, Adams was accustomed to considering books and documents on the item level, but he had to adjust his approach when it came to describing materials in terms of record groups. After attending the SPP program, he could care for Eastern Monroe's local history collections in a manner more consistent with archival practice.

Smaller repositories often have limited staff, and many rely on volunteers, who—although enthusiastic about working with collections—may not have professional training. SPP provides access to needed instruction, and participants further circulate the information covered in the programs. For instance, Rita Graef, curator at Pennsylvania State University's Pasto

Agricultural Museum, found herself taking on the role of unofficial educator and advocate for small collections in rural areas after attending several SPP programs.

## Building Community Support

One of the SPP training programs, "Fundraising for Preservation and Conservation," explores new avenues for collections-related fundraising—including crowd funding, defined by the digital news site Mashable as "the collective effort of individuals who network and pool their resources, usually via the Internet, to support efforts initiated by other people or organizations." CCAHA has long been interested in bringing public attention to conservation and preservation, which are so often invisible, "behind-the-scenes" activities. Crowd funding seems an ideal method of building community support, as it invites individuals to take an active role in addressing collection needs.

To test ways of using this approach for fundraising and awareness building, CCAHA has opened a statewide call to libraries, museums, historic sites, and archives to participate in a program called Pennsylvania's Top 10 Endangered

**Continued on page 25 >>**

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# New Political Thriller Has Archivists in its Sites

**Teresa Brinati, SAA Director of Publishing**

Brad Meltzer has a thing for archivists.

Meltzer is the number-one *New York Times* bestselling author of the 2011 political thriller *The Inner Circle*, where he first introduced the brainy action hero Beecher White, who happens to be an archivist at the National Archives.

The thirty-something, blonde-haired Beecher is back for more in *The Fifth Assassin* (the second book in a projected trilogy), which was published in January and has been scooting up the bestseller lists. Here's what our hero says when he is introduced to the reader in Chapter 2: "There are stories no one knows. Hidden stories. I love those stories. And since I work in the National Archives, I find those stories for a living." Later on, Beecher confesses: "... why else would I work in the Archives, reminding people every day of the power that comes from exploring their past." This guy, even though he is fictional, could be a spokesman for American Archives Month!

Beecher's mentor and sidekick is Aristotle "Tot" Westman, a wise seventy-two-year-old who has longish grey hair and "a wizard's beard" (cue John Fleckner!). Tot's the one who taught Beecher that "the best archivists are the ones who never stop searching," and he continues to offer his protégé dollops of encouragement: "I know that brain of yours never lets anything go—it's what makes you a great archivist." That kind of sentiment surely brings to mind Fleckner's

memorable 1990 SAA presidential address, "Dear Mary Jane: Some Reflections on Being an Archivist."

In the book, there's a plot to assassinate the president of the United States. Beecher discovers a killer who's meticulously re-creating the assassinations of Lincoln, Garfield, McKinley, and Kennedy through the ritualistic killings of several church pastors in Washington, DC. Beecher and Tot speculate that the four presidential assassins had a secret connection. Thanks to archival documents, which play a pivotal role

throughout in advancing the action, they must divine the assassins' larger purpose and for whom they really work, and then figure out why the current president is being targeted.

The plot has more twists than the Potomac, along with the requisite conspiracy theories, secret societies, decoding, creepy characters, and enough seesawing across time and history to keep the reader riveted. All of it is wrapped in archival details: gloved hands handling documents, file folders, record groups, automatic lighting in the stacks, document preservation, and special collections exhibits. Quotidian? Yes, but it's

the type of information about archives and archivists that can inform the public and raise awareness about the profession, even in a book of fiction.

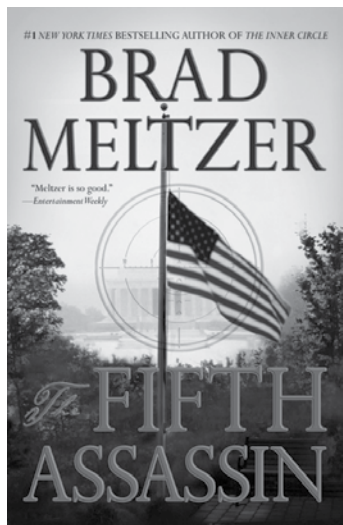
Oh sure, there are a few hiccups, like when Meltzer has Tot and Beecher summarize the dating scene: "In the world of Archives . . . nerdy librarian love was far more common than people thought (*You like old books? I like old books! Let's date!*)."

Besides the "nerdy" sobriquet, the reference makes archivists and librarians synonymous.

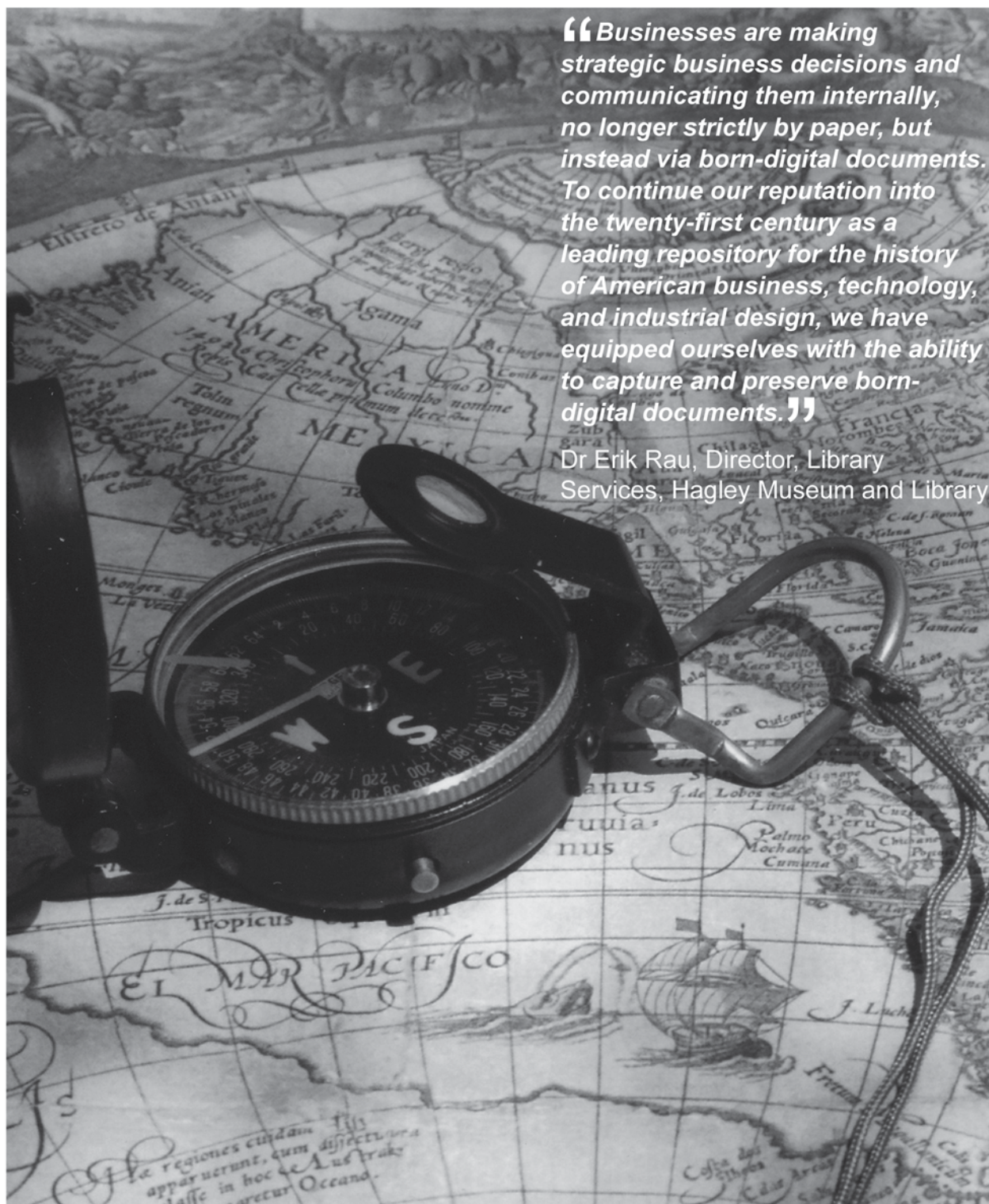
That quibble aside, Meltzer has done his homework. The National Archives gets the biggest shout-out not only in the storyline, but also in the book's acknowledgments. At the end of the book, the author's note addresses what's real in the story, with Meltzer signing off, "See you in the Archives."

In some ways, Meltzer's fictional archivists are channeling *New York Times* columnist's Maureen Dowd's 2007 characterization of real-life archivists as "the new macho heroes of Washington." At that time, the National Archives fired off an appeal to the Justice Department when Vice President Cheney refused to comply with Executive Order 12958 reporting requirements and denied the Information Security Oversight Office access to his records. As it turns out several years later, archivists are not only "macho heroes" in life, but also in fiction!

With more than a half million copies sold of both *The Fifth Assassin* and its predecessor *The Inner Circle*, now even the broader public may be developing a thing for archivists. ■







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## Towson University Raises Awareness about Unique Collection

**Nadia Nasr, with a contribution from Joyce Garczynski (Towson University)**

Imagine this: You're two years into your first job as an archivist and just as you're moving into your institution's recently renovated facilities, you receive a gem of a collection: nearly three thousand volumes of rare Judaica books dating from the fifteenth through twentieth centuries. Only half the collection is cataloged and most of the material is printed in languages other than English, including Hebrew, German, Russian, Polish, French, Latin, and Yiddish. Much of it is in need of conservation work, but you don't have an in-house lab and would need funding to outsource the work. You immediately recognize the value of the collection, along with the monumental task of ensuring it's put to good use.

The scenario described is the situation I found myself in during the summer of 2009. Baltimore Hebrew University (BHU), a small, independent Jewish university, integrated its Judaic Studies programs into the academic offerings at Towson University (TU) and became the Baltimore Hebrew Institute (BHI) at TU. This merger brought in tow the Joseph Meyerhoff Library, which is now housed at TU's Albert S. Cook Library and consists of more than seventy thousand

volumes, including the rare Judaica books. Since the arrival of the collection, staff members in TU's Special Collections and Archives (SCA) have been working on physically stabilizing the collection, continuing the cataloging work, and engaging in outreach activities to increase the visibility and use of the collections. One step we've taken to boost awareness about the collection—and potentially pinpoint donors to support it—is hosting White Gloves Sessions.

### **If the Glove Fits . . .**

The idea for the White Gloves Sessions came from our communications and development librarian, Joyce Garczynski. Garczynski recalled that the University of Georgia Libraries conduct white glove dinners, when attendees—who are usually potential donors—don white archival gloves and are permitted to handle some of the most prized treasures in special collections. Garczynski and I worked to adapt this program to fit with our collections and potential donor populations and have taken it on the road.

We decided to pilot the sessions by repurposing a 2011 Holocaust Remembrance Day exhibit, which focused on the Jewish Cultural Reconstruction (JCR) books, a subset of books contained within the BHI rare books collection. The exhibit includes thirteen JCR volumes accompanied by enlarged photographs mounted on foam core and acquired from Yad Vashem, the Holocaust Martyrs' and Heroes' Remembrance Authority in Israel.

The books, their display equipment, the labels, and copies of the exhibit handout all pack neatly into one record storage box and four 12-by-18 inch clamshell boxes. All these materials fit into a rolling crate, with the record storage box sitting on top. To ensure the safety of the books, one SCA staff member records a loan of the materials on the day of the session, and at the conclusion of the session, I bring everything directly back to campus to document their return before going home.

With the help of Garczynski, I scheduled two White Gloves Sessions last fall with local Jewish community groups. I started





Courtesy of Nadia Nasr.

each session with an overview of the collection's history and how it came to TU. I displayed and spoke about each of the ten photographs and then talked about the books and their exhibit labels. Finally, I concluded by inviting participants to don a pair of white gloves so they could closely examine the books for themselves and ask questions.

## Three Keys to Success

### 1. An Engaging Story

To run a successful White Gloves Session, entertaining participants with a relevant story was key, and the story of the JCR books takes center stage. At the conclusion of World War II, millions of pieces of European Jewish cultural heritage seized by German soldiers from archives, libraries, schools, synagogues, community centers, and private individuals were discovered by Allied forces in thousands of storehouses across Europe. Much of it passed through the Offenbach Archival Depot (OAD), a U. S. Army clearinghouse established to identify and restore the material to its rightful owners. An obituary honoring our recently departed colleague and first director of the OAD, Colonel Seymour J. Pomrenze (a Fellow and longtime member of SAA), described

this material as "... the literary remains of a decimated Jewish civilization. And if a collection of stolen books could properly be

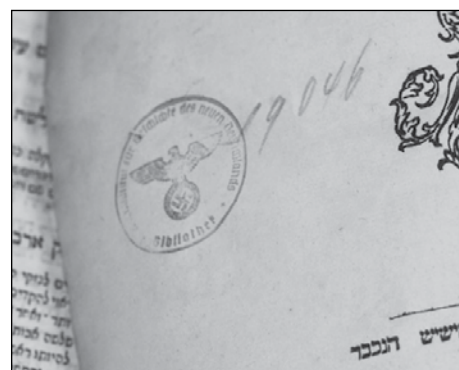
called a library, then at the time it was the largest Jewish library ever assembled."

The OAD restituted approximately three million items to their original owners. Unfortunately, because of massive loss of life or lack of marks of ownership, half a million unidentifiable items remained heirless. The U. S. Army transferred custodianship of these to Jewish Cultural Reconstruction Inc., the cultural arm of the Jewish Restitution Successor Organization. In turn, JCR distributed them to religious, cultural, and educational institutions in the United States, including BHU.

### 2. Artifacts

A second key attribute of a successful White Gloves Session is to provide tangible artifacts to illustrate the story being told. The books from the exhibit were arranged to illustrate the following:

- The JCR bookplate and OAD stamp.
- The stamp of the Reichsinstitut fur Geschichte des Neuen Deutschland, a German research institute established to study the "Jewish Question." (Courtesy of Nadia Nasr). .....



Continued on page 24 >>



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## Lloyd Library and Museum Debuts New Collection

The Lloyd Library and Museum has completed processing the Varro E. "Tip" Tyler Papers. The collection consists of the manuscript records of Tyler (1926–2001) and is approximately fifty linear feet and ninety-eight boxes. Tyler, who served as the dean of the School of Pharmacy and Pharmacal Sciences at Purdue University, studied medicinal and toxic constituents of higher fungi, phytochemical analysis, alkaloid biosynthesis, drug plant cultivation, and herbal medicine. Tyler also developed an interest in the study of forgeries—particularly forged stamps—and contributed substantial literature on the subject. For more information, visit <http://www.lloydlibrary.org/archivescollections.html>.

## Riverwalk Jazz Streaming from Stanford Website

The Stanford University Archive of Recorded Sound began continuous web streaming of the *Riverwalk Jazz* program, a weekly radio series that has traced the evolution of the jazz and blues genres during the first half of the twentieth century. Listeners can tune in to more than 350 hours of historic radio broadcasts covering such topics as women in jazz, spirituals, hymns and the blues, and civil rights. Audio programs are supplemented with program notes, photo galleries, and additional audio content. Visit <http://riverwalkjazz.stanford.edu> to listen to the broadcasts.

## UNLV: The Search Is On

Faculty, students, and staff can now research the history of the University of Nevada, Las Vegas, through the newly enhanced search box on the university archives homepage. This search function provides access to all records and historical material housed in the university archives, including UNLV publications, presidents' papers, college and department records, oral history interviews, and faculty papers. Visit [http://www.library.unlv.edu/speccol/university\\_archives/index.html](http://www.library.unlv.edu/speccol/university_archives/index.html) to search the site.

## Bentley Historical Library Appoints New Director

Terrence J. McDonald, dean of the College of Literature, Science, and the Arts (LSA) at the University of Michigan (U-M), will become the sixth director of the Bentley Historical Library. McDonald joined the U-M faculty shortly after earning his doctorate from Stanford University in 1980 and has served as LSA dean since 2003. McDonald succeeds SAA member Francis X. Blouin Jr., who has served as director since 1981 and will return to his duties as professor in the Department of History and School of Information.

## Gottlieb Named to NHPRC

Peter Gottlieb, who served as SAA president in 2009–2010, has been named SAA's representative to the National Historical Publications and Records Commission. Gottlieb joins two other appointees; George Miles, curator of the Western Americana Collection at the Beinecke Rare Book and Manuscript Library, will represent the Organization of American Historians, and Nicole Saylor will represent the Librarian of Congress. Saylor is the newly appointed head of the American Folklife Center Archive at the Library.



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## FROM THE ARCHIVIST OF THE UNITED STATES

**David S. Ferriero**

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

# NARA Opens a New Presidential Library

This spring, the National Archives and Records Administration will open its thirteenth presidential library—the George W. Bush Presidential Library and Museum—on the campus of Southern Methodist University (SMU) in Dallas.

The library and museum for the forty-third president will be different from our other twelve libraries (Hoover through Clinton) in several ways. Its holdings chronicle one of the most important periods in recent U.S. history—a time when America was at war with terrorists. The Bush Library holds all the presidential papers relating to the first eight years of the war on terrorism, from the first attacks on September 11, 2001, through the wars in Iraq and Afghanistan. Eventually, historians, researchers, and the public will learn of the internal debates that occurred at the highest levels of government during the attacks and the subsequent deployment of U.S. troops to the Mideast.

The Bush Library also will be the first presidential library to fully reflect the growth of government's use of electronic records. A comparison with another two-term president's library illustrates this growth. While the Clinton Library holds only four terabytes of electronic records, the Bush Library houses eighty terabytes. And all eighty terabytes are stored in our Electronic Records Archives, which had been under development for years and went operational in the last year. To look at it another way, the Bush Library will preserve more than two hundred million emails, compared to the twenty million preserved at the Clinton Library.

## What's In Store for the Space

The 225,000-square-foot Bush Library on the SMU campus has been designed and built by the George W. Bush Foundation to blend in with the rest of the campus and to be energy efficient—it's expected to achieve Leadership in Energy and Environmental Design (LEED) platinum status. The foundation will turn over about half the structure to NARA this spring. In this space, we will operate the George W. Bush Presidential Library and Museum, led by NARA's Alan Lowe and staffed by professionals hired through federal Civil Service.

*Research conducted at the libraries forms the foundation of countless books and articles that expand our understanding of the presidency and American history.*

The foundation will use the rest of the facility for a variety of purposes, including the George W. Bush Institute, a policy center that focuses on the former president's concerns in areas such as education and freedom. In addition, there will be public programming space and an auditorium. The Institute has already launched a number of programs: "Middle School Matters" seeks to improve the quality of middle school instruction, and "Circles of Excellence" seeks to find new ways to support members of our military.

We expect the NARA staff to be active in education activities as well. And the library's two classrooms will be central to the education program. One is a large,

open classroom that can accommodate many students. The other is the actual conference room from the now-renovated White House Situation Room. Both have been reconstructed—the Situation Room's conference area at the Bush Library and the other one, the so-called Command Room, at the Reagan Library. The hope is that students at both libraries can work together on simulations of actual crises.

President and Mrs. Bush were involved in the building, museum, and landscape design, and the former president's office has been working with our staff on access issues. The Bushes also have suggested topics, artifacts, and records for museum exhibits.

Under the Presidential Records Act of 1978, a president's records are not available to the public under the Freedom of Information Act until five years after he leaves office, or in this case January 20, 2014. In preparation for that date, the library staff is hard at work arranging, describing, and reviewing records and artifacts.

\*\*\*

The presidential libraries are an important part of the National Archives. Last year, nearly two million people visited them in person and nearly sixteen million visited their websites. Research conducted at the libraries forms the foundation of countless books and articles that expand our understanding of the presidency and American history. We are pleased that this new library in Dallas will continue the tradition of serving the best interests of the public and history itself. ■



# Formulating an Expert Literature

*Christopher J. Prom, assistant university archivist and associate professor of library administration at University of Illinois, Urbana-Champaign, talks about his new role as SAA Publications Editor.*

My own history demonstrates the incomparable value that SAA publications bring to our profession.

Full confession: I became an archivist more by happenstance than by forethought. In 1998, I had serious need of a steady income, having recently received the happy news that my wife Linda and I were expecting a baby (Andy, now 14). I applied for the first job opportunity that presented itself: visiting assistant archivist at the University of Illinois. It seemed natural, since I had just spent nine months digging through documents left behind by British mutual aid societies, while researching a doctoral dissertation. How difficult, this green graduate student reasoned, could it be to take care of documents like that?

In retrospect, I didn't understand that the skills I was using to interpret the historical record were very different from—though complementary to—those used to appraise, acquire, arrange, describe, preserve, and provide access to that same record.

With no formal training to rely upon, I turned to SAA publications. They constituted one of the primary means that I used to acquire the specialized knowledge and skills that allowed me to succeed in my new profession.

For this reason and many others, I feel both humbled and proud to begin a three-year term as publications editor on March 1. I have big shoes to fill. Under the leadership of former Publications Editor Peter Wosh, the Publications Board and the Director of Publishing Teresa Brinati helped authors publish no less than twenty well-reviewed books—not to mention top-notch (and free) Internet resources—during the past six years. Their success leaves SAA in an enviable position, one ripe for additional growth.

Four key values will guide the work that the Publications Board undertakes during the next three years:

**1. Excellence.** Above all, SAA will provide publications of the highest quality, reviewed by your peers and edited and designed to top standards, resulting in a substantive and attractive product. We will make authors proud of the Society's efforts to enhance their work, and we will provide readers with a product they feel honored to own.

**2. Practicality.** SAA's publications will push archival theory and practice forward, in the light of new needs and techniques. SAA will help you develop your full potential as an archivist, inspiring you with essential knowledge, new ideas, and fresh thinking.

**3. Flexibility.** Our literature will be current and agile, responding to new needs and supporting your professional development. We will strive to present information in the form you want, when you want it, and at a price you can afford.

**4. Collegiality.** We will reflect and shape boundary-stretching conversations currently taking place in the library, archives, and museum community. We welcome ideas and perspectives from new authors, from those in related professions, and from our international colleagues. We will collaborate deeply with all comers.

The principles of excellence, practicality, flexibility, and collegiality are reflected clearly in the Publications Board's newest initiative: the Trends in Archives Practice series. The series features brief, authoritative treatments that fill significant gaps in the archival literature. The works, written and edited by top-level professionals, are available in both print and electronic (PDF and EPUB) formats. Many modules are planned, and you will be able to mix, match, and combine modules to best satisfy your needs and interests.

Three outstanding modules launch the series:

• **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.

• **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.

• **Module 3: Designing Descriptive and Access Systems** by Daniel A. Santamaria. Provides 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 on the Internet.

The modules are an excellent value, at a member price of \$9.99 each, or \$24.99 for all three modules bundled in the 230-page *Archival Arrangement and Description*.

It was my good fortune to coedit *Archival Arrangement and Description* with Tom Frusciano. I learned much from each author and am already using the modules to train new students and staff members, with excellent results. It is my firm conviction that *Archival Arrangement and Description* should sit on the physical or digital bookshelf of every professional who manages archives.

Since the early 1970s, SAA has supplied archivists with an essential professional service, providing an expert literature, including handbooks, research studies, essays, books, and now modules. Through these works—many of which resulted directly or indirectly from activities undertaken within our association—SAA emerged as the premier publishing outlet for archivists in the United States. Over the next three years, I look forward to continuing that tradition by helping SAA, the Publications Board, and authors to develop more modules and books of outstanding quality and value. ■





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# THE Sweet Sounds OF New Orleans

## Musical Roots Run Deep in the Crescent City

Charles Chamberlain, *Historia*

Attendees of the CoSA/SAA Joint Annual Meeting in New Orleans will be singing a happy tune this August. Known as the birthplace of jazz, New Orleans has long inspired innovations in music, from rock 'n' roll to the emergence of the modern brass band scene and contemporary rap. Music continues to be central to the fabric of the neighborhoods; just as live music in clubs thrives throughout the city, music is also an important part of life on the vivacious streets. Brass bands lead second line parades through the backstreets almost every weekend of the year, and outdoor performances of jazz, funk, and blues entertain crowds at neighborhood festivals.

New Orleans' music reflects a diverse blend of cultures. A port city since its inception in 1718, New Orleans received individuals—some who came willingly and others who were coerced and enslaved—from Europe, Africa, the Caribbean, Latin America, and Asia. These individuals brought their musical traditions with them, and over time, the traditions blended into the distinct music forms that make up the city's unique rhythms, melodies, and genres.

### Singing the Blues

New Orleans is known foremost as the birthplace of jazz, a genre first captured in 1917 when the Original Dixieland Jazz Band recorded “Livery Stable Blues.” Early jazz recordings reveal elements of ragtime song structure, blues melodies, African-inspired call-and-response melodies, rhythms of the black Pentecostal church, European symphonic-inspired interplay between and among instruments, marching band-inspired songs and solos, and



(Large photo) Emile Victor Clay Funeral. Photo by Michael P. Smith. Copyright The Historic New Orleans Collection, accession no. 2007.0103.4-570.  
(Poster inset) Courtesy of the New Orleans Jazz & Heritage Foundation Archive.





Afro-Caribbean/Latin rhythms. The genre's popularity spread across the world with the invention of the gramophone, and early local artists like King Oliver, Sydney Bechet, and Jelly Roll Morton propelled the style further. Louis Armstrong emerged as jazz's first true solo star in the mid-1920s with his charm, scatting vocals, and powerful trumpet solos.

## Fusion of Sounds

Also noteworthy is the city's impressive piano heritage, which reflects European classical and African influences. In the years before the Civil War, native son Louis Moreau Gottschalk emerged as one of the most dynamic and popular composers and pianists in the world. Raised in the French Quarter, Gottschalk absorbed the city's European and African musical sounds. His groundbreaking composition, *Bamboula: Dance des Negres* (1844–1846), infused the African rhythm (*habanera*) of the bamboula dance from the city's Congo Square with European melodic theme and variation. It qualifies as the first classical music composition to be based on African rhythms. Many are familiar with this rhythm today as the basis for Latin music, from the tango to modern reggaeton.

A legion of local ragtime and blues pianists, known as “professors,” emerged by the turn of the century. When Jelly Roll Morton learned piano in the brothels and clubs of New Orleans' red-light district in the early 1900s, the New Orleans–style blues infused a habanera bass in the left hand with a blues form—like a blues tango. By the post–World War II rhythm-and-blues period, pianist Henry Byrd, known as Professor Longhair, defined his style by infusing this same habanera rhythm into his left-hand bass, influencing a new generation of baby-boomer pianists like Dr. John and Harry Connick Jr.

## Congo Square Inspirations

This use of the African-based habanera rhythm demonstrates the influence of historic Congo Square. Established in the colonial period as a gathering place for enslaved Africans to perform music, dance, and trade on Sundays, Congo Square (located at St. Peter and Rampart streets) is central to the city's musical identity because it enabled the survival of African music traditions. These rhythms and dances permeate the musical culture to this day.

Congo Square ceased to exist as a gathering place after the 1840s, but the music and dancing traditions remained. Africans and their descendants in New Orleans demonstrated these rich traditions through processions, which became a staple in the city. In the 1800s, African Americans and Irish and Italian immigrants performed musical processions at funerals and eventually

incorporated brass band instruments. Today, New Orleans is known internationally for its “jazz funeral” tradition, in which a brass band accompanies the deceased to the cemetery with a slow, solemn dirge and then, after the burial service, breaks into a joyous swinging spiritual, encouraging others to dance and celebrate.

The city's famed Mardi Gras celebration also incorporates African traditions. In one tradition, African Americans honor their historic ties to Native Americans by masking and playing a repertoire of specific songs on Mardi Gras day. In the 1970s, the electrification of the historic Mardi Gras Indian repertoire helped to expose and educate music lovers internationally about a practice that was largely unknown until then. Some forty Indian gangs remain a vibrant part of the city's culture and parade every year on Mardi Gras day and St. Joseph's night (March 19).

## Artists of New Orleans

Since World War II, New Orleans has continued to produce internationally renowned artists revered for their distinct style. In the 1950s, Antoine “Fats” Domino sold the second-most records after Elvis. His hits “Blueberry Hill” and “I’m Walkin’” were recorded at the J&M studios across from Congo Square. In the 1970s, the Neville Brothers and Dr. John led a renaissance of New Orleans' groovy funk style. The Marasalis family has become a first family of modern jazz, while also encouraging respect for New Orleans' jazz heritage. Rapper Lil' Wayne is an international hip-hop star with a cartoonish voice and rich vocabulary. The New Orleans bounce style of hip-hop maintains a distinct and immediately recognizable sound with an upbeat dance tempo and call-and-response chants.

## What to See and Do

Those who visit New Orleans this August will encounter a music scene that continues to thrive and infuses a respect for tradition with modern styles. The French Quarter's Preservation Hall remains popular among tourists who want to check out authentic New Orleans–style jazz. But for local music lovers, it's the vibrant blocks of lower Frenchmen Street just outside the French Quarter that call. Numerous clubs on the street feature jazz, modern brass band music, funk, and other styles.

If you're interested in finding live club music, *Offbeat Magazine* ([offbeat.com](http://offbeat.com)) and its mobile app have the most complete listings organized by venue, date, or genre. To catch an authentic brass band second line parade, the Backstreet Cultural Museum ([backstreetmuseum.org](http://backstreetmuseum.org)) in the Tremé neighborhood provides notices of the weekly parades during the second line season from Labor Day to Memorial Day.

With New Orleans' diverse musical offerings, you're sure to find something that strikes a chord with you in the Crescent City.

*Historia is a New Orleans–based company that provides history consulting and museum services.* ■

## Reminder: Vote in SAA's 2013 Election!

Cast your vote in SAA's 2013 election between March 15 and April 15, 2013. This year's ballot features fourteen candidates vying for three different offices: vice president/president-elect, Council, and Nominating Committee. All individual members, student members, and primary contacts of institutional members who were in good standing on February 28, 2013, are eligible to vote. View the candidate statements and vote today at <http://www2.archivists.org/governance/election/2013>.

## I Found It In The Archives! National Contest to Kick Off In April

Now in its third year, SAA's *I Found It In The Archives!* contest encourages archives users to share their stories of discovery. SAA members held local competitions throughout the fall and winter to choose entries for the national contest. The next step is up to all of us. Visit the SAA website between April 1 and May 15 to cast your vote for the best video or essay—but don't stop there. The *I Found It!* campaign is all about using social media to spread the word about the contest, and, in the process, exposing as many people as possible to the wonderful stories of discovery. Use your Facebook and Twitter accounts to encourage others to check out the entries and vote (use #FoundArch). The winner of the national competition will be announced in June.

## The American Archivist Online Supplement—New Content

Several of the seventy-fifth anniversary sessions from the 2011 SAA Annual Meeting have been included in a supplement to Volume 74 of *The American Archivist*. The latest additions include:

- **"75 Years of International Women's Collecting: Legacies, Successes, Obstacles, and New Directions"** (Session 506), Rachel Miller, Danelle Moon, and Anke Voss
- **"E Pluribus Unum? SAA and the Regionals"** (Session 606), Danna C. Bell-Russel, Teresa Brinati, Brenda S. Gunn, Dennis E. Meissner, Michael J. Paulus Jr., and Tanya Zanish-Belcher
- **"Thirty Years On: SAA and Descriptive Standards"** (Session 706), Steven L. Hensen, Bill Landis, Kathleen D. Roe, Michael Rush, and William Stocking.

This supplement, guest edited by Bill Landis, currently contains content from six sessions. It's available at [www2.archivists.org/american-archivist/supplement/aaos74](http://www2.archivists.org/american-archivist/supplement/aaos74) and also at *American Archivist* Online under Vol. 74 Supplement.

## Student Chapter Established at University of Alabama

In addition to a 2013 BCS National Championship, the University of Alabama can now boast having a SAA student chapter! The Alabama chapter became official in February and is the thirty-fifth SAA student chapter to be established in North America since 1993.

## SAA Foundation Board Welcomes Three New Members

At its January meeting, the SAA Council elected three new "Class B" members to the Foundation Board of Directors: **Ann Russell** (retired executive director, Northeast Document Conservation Center) will serve a one-year term; **Becky Haglund-Tousey** (associate director of archives and information resources for Mondelez International) will serve a two-year term; and **Carla Summers** (executive director of the Alachua County Historic Trust of Gainesville, Florida) will serve a three-year term. The complete roster of Board members is below.

### 2013 Foundation Board

Fynnette Eaton, <i>President</i>	Donna McCrear
Ben Primer, <i>Vice President</i>	Ann Russell
Mark Duffy, <i>Treasurer</i>	Carla Summers
Danna Bell-Russel	Becky Haglund Tousey
Jackie Dooley	Gregor Trinkaus-Randall
Charles Martin	

## MayDay: Saving Our Archives

The Denver Public Library celebrated MayDay 2012 by distributing Pocket Emergency Contact Lists and Emergency Quick Reference Guides to each of the library's twenty-five branches. The Illinois State Archives invited Michael Grim, chief of emergency operations for the Illinois Secretary of State's office, to discuss emergency preparedness at both work and home. And many other institutions took measures in 2012 to commemorate MayDay, a time when archivists and other cultural heritage professionals do something simple that will make a difference when and if an emergency occurs. This May 1, re-read key policy documents, just to keep the information fresh. Quickly survey collections areas to ensure that nothing is stored directly on the floor. Make time for that task you haven't had time to complete that would help your repository in an emergency. For more information and ideas, see [www2.archivists.org/initiatives/mayday](http://www2.archivists.org/initiatives/mayday).

## Now Available: The First in the SAA Sampler Series!

The SAA Sampler Series features collections of select chapters from authoritative books on archives published by SAA. *SAA Sampler: Law & Ethics*, compiled by Lisa A. Mix, includes a chapter each from *Navigating Legal Issues in Archives* (Menzi L. Behrnd-Klodt), *The Ethical Archivist* (Elena S. Danielson), and *Privacy and Confidentiality Perspectives: Archivists and Archival Records* (edited by Menzi L. Behrnd-Klodt and Peter Wosh). The chapters from these three books equip archivists to handle legal and ethical dilemmas as they arise by presenting practical information drawn from archivists' real-life experiences. *SAA Sampler: Law & Ethics* is available for \$9.99 for members (\$14.99 list) in the PDF format; visit [www2.archivists.org/bookstore](http://www2.archivists.org/bookstore) to order your copy.





**Ben Bromley** has joined the Library of Virginia as the state records archivist. Bromley, who previously worked as the public services archives specialist at the College of William and Mary, earned an MSIS degree from the University of North Carolina at Chapel Hill.



**Amy Cooper Cary** is the head of Special Collections and University Archives at Marquette University's Raynor Memorial Libraries. Cooper Cary, who also serves as the reviews editor of *The American Archivist*, previously worked as the director of the Archival Studies Program at the University of Wisconsin-Milwaukee.



**Phil Mooney** retired in March after working in the archives department at the Coca-Cola Company for thirty-five years. Mooney joined the company in 1977 as the corporate archives manager and most recently served as vice president of heritage communications. A Fellow of SAA, Mooney

was instrumental in the creation of the World of Coca-Cola attractions and the centennial and 125th anniversary celebrations. He's also appeared in company documentaries that have aired on CNBC, the Food Channel, and the History Channel.



**Genya O'Gara** recently began serving as director of collections at James Madison University Libraries and Educational Technologies. In this position, O'Gara provides leadership for the development, management, promotion, and preservation of library collections and scholarly content.

She previously worked in the Special Collections Research Center at the North Carolina State University Libraries.

# WANTED


## ARCHIVAL OUTLOOK CONTENT

Has your repository successfully implemented a new practice? Did you take part in an interesting project? Do you have an eye-catching photo to share? Or perhaps you'd like to get the word out about a program you participated in. We'd like to hear from you! Send your content ideas to Anne Hartman, [ahartman@archivists.org](mailto:ahartman@archivists.org).

**Allison "Ally" Krebs** passed away in January after battling cancer. A strong leader in the indigenous archive community, Krebs was working to earn her PhD in indigenous information ecology at the University of Washington and was a founding member of the Indigenous Information Research Group. Krebs also served as chair of SAA's Native American Archives Roundtable. In pursuing her doctoral studies, Krebs made valuable research contributions to the literature and debate surrounding the rights of Native Americans to maintain control and have access to their own information, giving voice to the needs and concerns of communities who might otherwise be voiceless in scholarly circles.

**Audrey Newcomer** passed away in December 2012. Newcomer began her career in the medical library field at the Washington University School of Medicine, and she moved to her most recent position as the director of the Archdiocese of St. Louis Archives in 2001. Newcomer was active in both the archives and records management communities; she was a member of SAA, the Association of Records Managers and Administrators, the Association of Catholic Diocesan Archivists, and the Midwest Archives Conference, among other groups. Newcomer served on the Archivists of Religious Collections and Business Archives sections' steering committees.

**Sister Elaine Wheeler** passed away in January 2013. Wheeler spent more than twenty-six years organizing the history of the Northeast Province of the Daughters of Charity, and assisted other provinces in the United States, England, Ireland, and Australia to help set up their archives. Wheeler most recently worked as a certified archivist at the DePaul Provincial House in Albany, New York.



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# Sister Paula Diann Marlin

Sister Paula Diann Marlin, archivist for the Sisters of Mercy, may have fallen into the profession by a stroke of fate, but it has quickly evolved into her passion. Read on to see what Marlin has to say about working as the lone arranger of a religious collection.

## SAA: How did you become involved with the archives at the Sisters of Mercy?

**PDM:** I worked at Mercy International Centre in Dublin, Ireland, from October 1998 through October 2000. The house was started by Mother Catherine McAuley in 1829 as a shelter for homeless women and children. She founded the Sisters of Mercy there in 1831. In 1994, it became a retreat and heritage center full of wonderful artifacts dating back to the organization's founding. My favorite assignment as a team member was to give heritage tours to visitors from around the world. A visiting community leader from the States asked if I would be interested in becoming an archivist. I said yes, and a month later I was interviewed and offered the archives position at the central office of the Sisters of Mercy of the Americas in Silver Spring, Maryland. I attended the Modern Archives Institute at the National Archives in Washington, DC, for basic training. After that, Sr. Mary Felicitas Powers, a retired archivist, spent time showing me how

to translate theory into practice. She was an excellent and encouraging mentor.

## SAA: What's the best piece of advice you've received for working as a lone arranger?

**PDM:** Sr. Mary Felicitas told me to follow my instincts. She saw me as a person who loved our community's history and who had good instincts about what was needed to help preserve our heritage.

## SAA: What's the most interesting piece you've come across during your time at the Sisters of Mercy?

**PDM:** There are many interesting items in our archives, but my favorite is probably the Trinidad collection from 1944 to 1955. Our sisters managed a hospital, infirmary, and clinics at a leper colony in Trinidad, British West Indies. On three occasions, I have done major research for someone seeking information about the leper colony. The last request was from Amy Moran, who was writing a children's book and wanted to know about everyday life in the colony. Her essay was one of eight finalists in last year's *I Found It In The Archives!* contest.

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

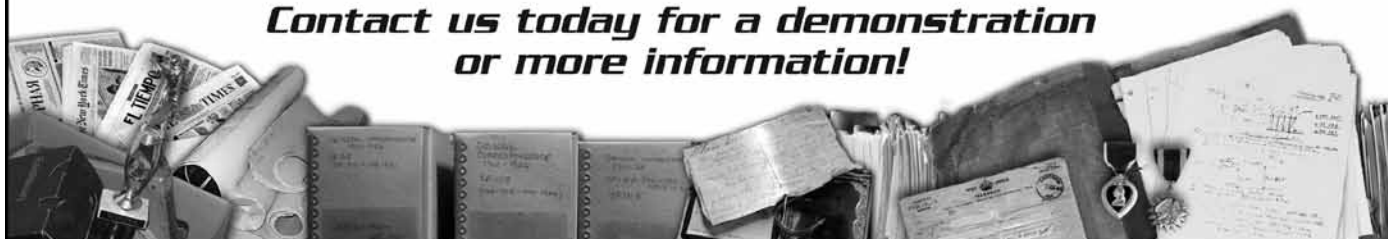
**PDM:** I am fascinated with Mother Teresa Austin Carroll (1835–1909), who was a woman ahead of her times. She was an excellent teacher and musician. She founded more than thirty schools, consoled wounded soldiers during the Civil War, and nursed yellow fever victims in several epidemics. During the little spare time she had, she wrote a biography of McAuley (1866), based on worldwide correspondence with Sisters who had known the foundress personally. She compiled stories of Mercy foundations throughout the world in four volumes of the *Annals of the Sisters of Mercy* (1881–1895), also based on correspondence. Through these writings, she helped to keep alive the same spirit and traditions among Sisters scattered across four continents. Projects to help the poor were financed by proceeds from her articles in journals and periodicals and other books she wrote, edited, or translated from French. Obituaries praised her life of charity and compassion, her efforts for schools and justice for all, and her distinguished scholarship. ■



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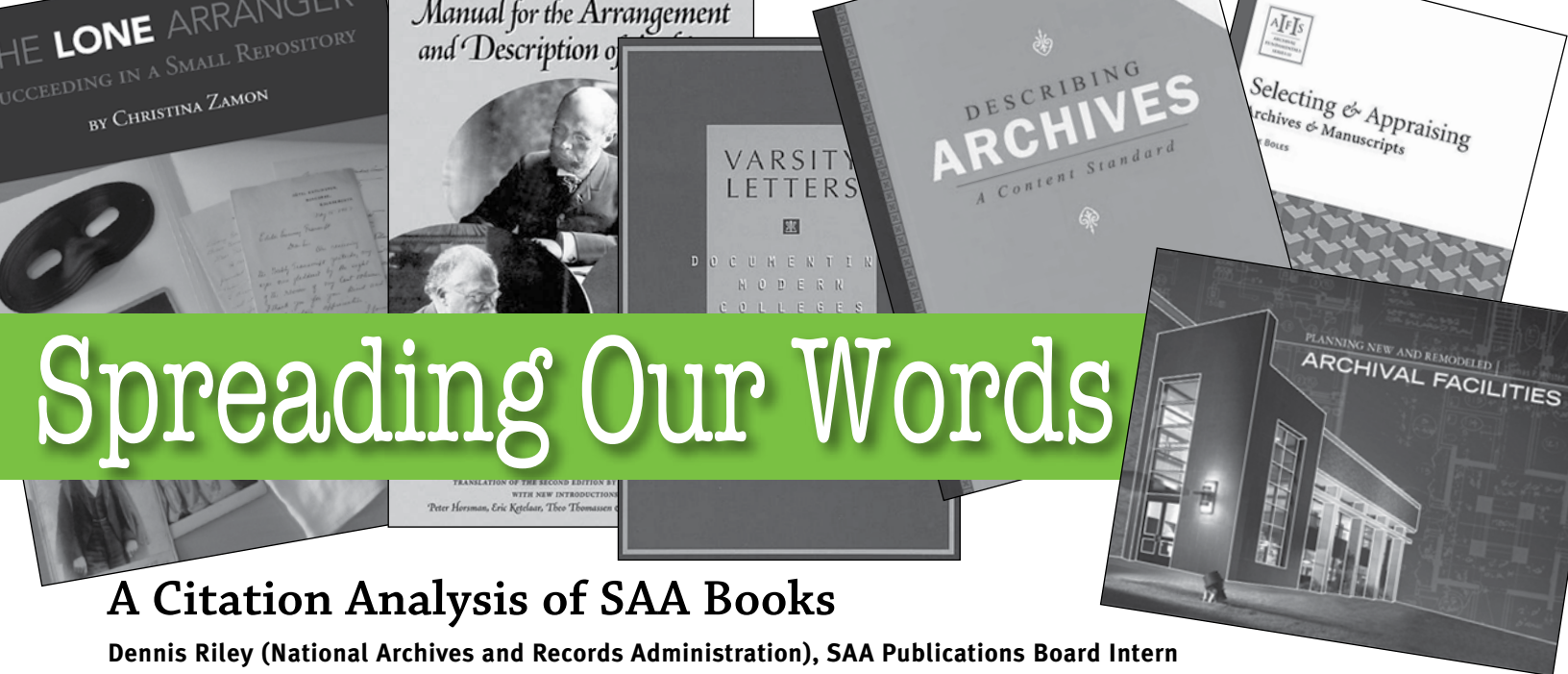
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# Spreading Our Words

## A Citation Analysis of SAA Books

Dennis Riley (National Archives and Records Administration), SAA Publications Board Intern

Raise your hand if you have *not* read a book produced by SAA. Dozens of titles have been published in the past two decades, and many of these are staples in graduate and continuing education programs and form the basis for best practice. SAA books spread the word by contributing to professional discourse.

As an intern on the SAA Publications Board, I have witnessed first-hand how seriously the board members take their responsibility to ensure that the literature SAA produces meets the needs of the profession. In fact, in an effort to gauge the impact that existing books have had, the board recently asked me to conduct a citation analysis of current SAA titles. The following is based on search results for 68 titles published by SAA retrieved from the Scopus citation database in November 2012. Scopus is the world's largest abstract and citation database of peer-reviewed literature.

### Some Things to Note

A few caveats apply: SAA titles may have been cited in publications not indexed by Scopus, such as *Archivaria*, or they were cited in a way that they did not come up in a basic title search. Furthermore, I did not differentiate between citations that used editions of titles published by entities other than SAA. For example, *Manual for the Arrangement and Description of Archives* was cited 29 times for all editions, but the 2003 SAA edition was cited only 9 times. Nevertheless, the following analysis still reflects each title's relevancy to the field.

### Titles Cited

All but 10 of the 68 SAA titles were cited in articles, conference proceedings, or other publications as indexed by Scopus, which means that 85 percent of SAA publications have been cited at least once. Of the 10 titles that have not been cited, 4 are brochures (2 in Spanish) and 1 is a thesaurus. Another 3 titles were published in 2011 or 2012, which may be too current to have been used as a source by another author.

Of the 58 titles that have been cited, 11 have been cited once and another 19 have been cited between 2 and 9 times, which accounts

for 52 percent of titles that have been cited. Conversely, 28 (48 percent) of the titles have been cited more than 10 times.

The top 5 titles to be cited, 3 of which are out of print but are available electronically, are:

Title	Author	Year	Citations
<i>Modern Archives: Principles &amp; Techniques</i>	Maygene Daniels and Timothy Walch	1984	71
<i>Glossary of Archival and Records Terminology</i>	Richard Pearce-Moses	2005	67
<i>Describing Archives: A Content Standard</i>		2007	52
<i>Archives in the Ancient World</i>	Ernst Posner	2004	39
<i>Selecting and Appraising Archives and Manuscripts</i>	Frank Boles	2005	31

The top 5 titles cited that remain in print are:

Title	Author / Editor	Year	Citations
<i>Selecting and Appraising Archives and Manuscripts</i>	Frank Boles	2005	31
<i>Manual for the Arrangement and Description of Archives</i>	S. Muller, J.A. Feith, R. Fruin, Vereniging van Archivarissen in Nederland	2003	29
<i>Varsity Letters: Documenting Modern Colleges and Universities</i>	Helen W. Samuels	1992	29
<i>Political Pressure and the Archival Record</i>	Margaret Procter, Michael G. Cook, Caroline Williams, Eds.	2005	26
<i>Understanding Archives and Manuscripts</i>	James M. O'Toole and Richard J. Cox	2006	25

All 7 titles in the Archival Fundamental Series II (AFS II) and titles designated as Archival Classics have been cited at least once, with most of them cited 16 times or more. These titles account for 48

Continued on page 25 >>



# SAA Education

## helping students become new professionals

**Ellen D. Swain (University of Illinois at Urbana-Champaign), SAA Committee on Education**

In her 1983 SAA presidential address, “Shaping the Future: SAA Leadership in a Changing World,” Anne R. Kenney noted that “SAA must place special emphasis on identifying future leaders through such means as student chapters of the Society; a mentoring program; [and] the continuation of internships on committees, task forces, and boards.” For many years, SAA has touted these opportunities to students and new professionals to welcome, orient, and encourage their involvement in the organization. In addition, its student membership rate has allowed students to “try out” SAA without a significant financial burden.

Today, students and new professionals can better voice their opinions and have strong representation and opportunities within the organization thanks to the new Students and New Archives Professionals Roundtable (SNAP). SNAP’s goals include advocating for new archivists within SAA, providing a space for discussion of issues affecting new archivists, and allowing new archivists to gain leadership experience through roundtable service. The roundtable certainly has the attention and admiration of SAA leaders and members alike.

The SAA Committee on Education applauds and supports all these efforts and has built a program that offers helpful resources to students to further assist in their development as new archives professionals. These resources include:

### Webinars and Workshops

The mission of the Committee on Education is to “develop and offer high-quality continuing education that is relevant and accessible to professional archivists via a

variety of delivery methods,” and we take this mission very seriously. SAA workshops and webinars are a beneficial resource for student chapters and graduate programs. SAA works to bring educational offerings to a variety of locations, from big cities to small towns. It also tries to keep costs as low as possible. Offerings are called a “go” as soon as SAA breaks even on direct costs for that offering. Direct costs include travel, lodging, honoraria, and per diem for the instructors and printing and shipping of materials, name badges, and handouts. However, we also have to be sure that indirect costs (the Education Program’s share of staff salaries, office space, and other allocations) are recovered from education revenues.

SAA offers approximately eighty courses and workshops each year that address an array of topics, including digital content management, outreach and advocacy, confidentiality and other legal issues, preservation, reference, and arrangement and description practices. For a complete listing of offerings, check out the continuing education catalog at <http://www2.archivists.org/prof-education/course-catalog>.

These webinars and workshops have been used by several groups over the past few years, including students at the University of Wisconsin–Milwaukee and Indiana University (IU). Danielle Emerling, past president of the SAA student chapter at IU and currently affiliate assistant librarian at the University of Delaware, explains:

The IU SAA Student Chapter began working with SAA’s educational programs in 2011. The chapter wanted to offer attendees of its annual graduate student conference a chance to gain skills and build their resumes through the course “Visual Literacy for

Photograph Collections.” It was popular not only with students, but also with professionals in the region. The following year the chapter worked with SAA to offer the “Project Management for Archivists” workshop, which was heavily attended. Preparing for the workshops required little time and was a matter of reserving space at the university library and purchasing refreshments with chapter funds. Students also were able to register at significantly lower costs than full members. The chapter has seen these events as opportunities for students to fill gaps in education or experience, and as ways to make important professional connections.

SAA is committed to working with students and new archival professionals to provide access to professional programming.

### Discounts on Workshops

SAA student members receive a 50 percent discount on member workshop registration fees, and nonmember students get a 50 percent discount on the nonmember fee. Because there are different seat allocations per workshop based on the size of room, students should be sure to ask for the discount if they don’t see it listed. (At this time, there are no student discounts for DAS courses.) When needed and appropriate, SAA also gives a free seat to a student in exchange for his or her assistance to the instructor and during registration.

### Directory of Archival Education ([www2.archivists.org/dae](http://www2.archivists.org/dae))

One of SAA’s greatest services for current and prospective students is the availability

**Continued on page 24 >>**

## SAA Speaks Out . . . Often!

continued from page 2

library of early manuscripts in Timbuktu had been destroyed. Thankfully the reports were exaggerated: local citizens and archivists had saved most of the manuscripts.

- I visited the Washington, DC, office of the American Library Association (ALA), which is headquarters for the organization's extensive advocacy efforts, and confirmed that their standing agenda in the area of access to government information very much parallels SAA's own. It's clear that we can learn a lot by staying in touch with ALA's skilled and highly experienced staff in this area.
- Finally, SAA participated in a meeting with colleagues representing CoSA, NAGARA, and the National Archives to explore ways in which we might collaborate to make our advocacy efforts more powerful.

I hope you agree that this is important work. You'll see more evidence of SAA's aim to increase the impact of our advocacy for archivists, archives, and freedom of information issues when our revised strategic priorities are presented to the membership this spring. ■

## SAA Education: Helping Students Become New Professionals

continued from page 23

of its online *Directory of Archival Education*, which allows students to compare archival educational programs using characteristics such as number of faculty, nature of programs available, and internships offered. SAA's goal is to make the directory the single most comprehensive compilation of archival education providers available.

### Accessibility: Please Contact Us

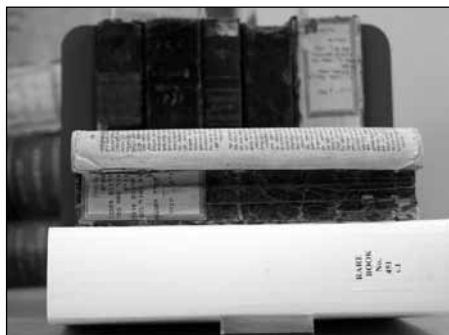
The Committee on Education members are available to answer any and all questions that students and others have about educational offerings throughout the year or in the Career Center at SAA annual meetings. You can also feel free to contact Director of Education Solveig De Sutter ([sdesutter@archivists.org](mailto:sdesutter@archivists.org)) for more information about educational programming and initiatives. Your suggestions are welcome for how SAA educational programming and services can support your needs. ■

## White Gloves Sessions

continued from page 11

- The deteriorating condition of some of the books due to age or poor storage conditions (Courtesy of Nadia Nasr). .....
- An incomplete multivolume set that represents not only those lost but also those who survived.
- A surprising non-Jewish text: a 1700 edition of Martin Luther's Bible (Courtesy of Nadia Nasr). .....
- And finally—and perhaps most poignantly—a volume temporarily borrowed by the American Joint Distribution Committee to restore daily life for refugees in post-war displaced persons camps (Courtesy of Nadia Nasr). .....

The photographs from Yad Vashem show scenes of the seizure and cataloging of books by German soldiers and the OAD processes to receive, sort, preserve, pack, and ship the materials back to their countries of origin and original owners. One photograph shows the unidentified



materials neatly stacked in a warehouse awaiting decisions about their disposition. The books and the photographs pair nicely to document their special history and the effects of war on cultural heritage materials.

### 3. Hands-On Experience

Based on information collected in evaluations following the sessions, the response has been enthusiastically positive. Participants generally reported that they enjoyed all aspects of the event, especially the opportunity to see and handle the books in person. Although it is too early to say what the long-term impact of these outreach sessions will be, I think it is safe to say that we have achieved some increased visibility for the collection. Anecdotal comments from participants indicate that there is some interest in the donation of funds to support the general collection, and we hope to launch an adopt-a-book program to allow donors to support the conservation of a book of their choice.

With such enthusiasm, we look forward to continuing with the JCR exhibit and other exhibits of similar size as White Gloves Sessions and also intend to adapt them for use in the classroom. ■

## Thinking Big continued from page 7

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Artifacts. Supported by The Pew Center for Arts and Heritage, this initiative to save Pennsylvania's most significant artifacts seeks nominations of items that illuminate important stories of our past. Institutions are encouraged to nominate items from their collections that are in need of conservation, and the top ten objects will be selected by an independent review panel. The public will have the opportunity to vote for and donate to their favorite objects from the group of ten on a new microfundraising site. CCAHA staff will work with the owners of the top ten to assist them in building support through marketing and social media campaigns. Pennsylvania's Top 10 Endangered Artifacts will end this fall with the announcement of a People's Choice Winner. Funds raised online, along with \$250 matching grants provided by the Beneficial Foundation, will be used to conserve the top ten artifacts.

### Related Initiatives

SPP is not Pennsylvania's only educational and cultural promotion initiative. The Hidden Collections Initiative for Small Pennsylvania Archival Repositories, funded by the Andrew W. Mellon Foundation, is surveying collections in small repositories throughout the greater Philadelphia area. Additionally, the Pennsylvania State Archives, in partnership with the Pennsylvania Heritage Foundation and with funding from the National Historical Publications and Records Commission, offers a two-day educational program, Archives Without Tears, at sites across Pennsylvania.

### Next Steps

CCAHA hopes to sustain many features of SPP after the program ends this fall. Its Preservation Services staff is currently building an online Pennsylvania preservation resource clearinghouse. This

searchable database will include continuously updated information on further education programs and resources for preservation planning, disaster planning, and fundraising.

An online marketing toolkit developed through SPP will provide archives and other institutions with ongoing support in promoting awareness of their collection care needs. Tools will include templates for op-ed pieces, press releases, and newsletter articles; preservation-related messages that organizations can use for websites, special appeal letters, and lobbying; and ideas for making preservation a focus of special events and exhibitions.

In the future, CCAHA hopes to offer use of the online fundraising platform developed through Pennsylvania's Top 10 Endangered Artifacts as a service to clients seeking to crowd fund conservation projects. Staff will continue to present additional training programs in locations large and small throughout Pennsylvania, and are investigating ways to create official statewide networks that solidify the more informal connections that participants make during SPP programs.

### How to Get Involved

Registration is still open for several SPP training programs as well as the statewide conference *Environmental Management: Stewardship and Sustainability* (to be held in Harrisburg on June 18). Visit [www.ccaha.org/education/program-calendar](http://www.ccaha.org/education/program-calendar) for details.

Readers who work or volunteer for Pennsylvania institutions are encouraged to nominate an object for Pennsylvania's Top 10 Endangered Artifacts at [www.patop10artifacts.org](http://www.patop10artifacts.org) by April 15. Receive updates at [www.facebook.com/SavePAsPast](https://www.facebook.com/SavePAsPast) and [twitter.com/SavePAsPast](https://twitter.com/SavePAsPast). And look for the preservation resource clearinghouse and marketing toolkit at [www.ccaha.org/save-pennsylvania-s-past](http://www.ccaha.org/save-pennsylvania-s-past) later this year. ■

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## Spreading Our Words continued from page 22

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percent (13 titles) of the 28 most cited titles. Only 2—1 AFS II (*Managing Archival and Manuscript Repositories* [Michael J. Kurtz, 2004]) and 1 classic (*Lester J. Cappon and the Relationship of History, Archives and Scholarship* [Richard J. Cox, Ed., 2004])—have been cited only once.

Not surprisingly, of the 795 citations, SAA titles were most frequently cited in *The American Archivist*, with 232 instances (29 percent). Other journals in which SAA titles were cited 10 or more times include:

- *Archival Science*: 91 instances
- *Journal of Archival Organization*: 76 instances
- *Journal of the Society of Archivists*: 47 instances
- *Libraries and the Cultural Record*: 16 instances
- *Library Resources and Technical Services*: 14 instances
- *Journal of Information Ethics*: 13 instances
- *Records Management Journal*: 13 instances

An assortment of other information services–related journals (for example, those covering libraries, computer science, museums, or records management) account for an additional 200 instances. Overall, information management–related journals account for 88 percent of citations. Conversely, this means that 12 percent of citations are from journals outside the general audience of SAA publications.

Finally, a number of articles contain multiple citations for SAA publications. In total, 168 different articles account for 450 citations, and thus about a third of the articles account for 57 percent of all citations.

### Drawing Conclusions

So what does all this mean? Probably as much or as little as anyone wants to make of it. It is obvious, however, that SAA publications contribute to a vital professional dialogue. The Publications Board hopes that the new modular approach to publications, as reflected in the recently launched *Trends in Archives Practice* series, will continue to meet the needs of the profession and add to this robust discourse. ■



## The Archivist as Scholar

continued from page 3

who are denied access. Generally speaking, open and equal access is the most effective policy. Let all researchers, including scholar-archivists, see the same documents and draw their own conclusions. Technological advances such as scanning have facilitated this principle, so that more than one reader can examine a document at the same time. The scholarly process thrives when different researchers draw different conclusions from the same documentation. If researchers are confident that the repository and its employees promote equal access, a lot of resentment and contention can be avoided. And the work of the scholar-archivist becomes a welcome contribution.

### 2. A Trusted Relationship with Management

No employer wants to pay staff only to find out that they are exploiting the paid work time for personal benefit. It is self-evident that no responsible archivist should be working on a personal publication while neglecting official duties for which he or she is being paid. (The exception to this rule is the few archives in which staff publications are considered a professional contribution worth supporting with paid time.) Transparency is the best policy in this situation—as it is in so many. It is best to provide full disclosure to management in advance, even for work done after hours. Fair or not, without the supervisor's formal consent as well as informal support, publishing out of the archives could jeopardize job security.

### 3. A Trusted Relationship with Colleagues

No archivist wants to work extra hours to compensate for a colleague who is distracted by his or her own private research and publishing work. With colleagues, perception is just as important as reality. To maintain a good working relationship, not only should the scholar-archivist be carrying his or her own weight on the job, but it should be obvious that the job is not being slighted for the glory of personal publication.

### 4. Weaknesses and Strengths

Over time, archivists can develop a fine sense of detail. They often spot errors in names, dates, footnotes, and details that even Pulitzer Prize-winning historians can easily miss. This is a strength that needs to

be recognized, fostered, and utilized. On the other hand, sometimes attention to detail creates a “forest and trees” problem for archivists in that the details distract from the broad context. Often traditional historians have a better handle on the big picture than do the archivists laboring in the trenches. Achieving self-awareness is perhaps the most difficult challenge that the scholar-archivist

needs to negotiate. In an ideal situation, archivists and professional historians review and comment on each other's work in the research and writing process, aware of both the trees and the forest.

### 5. Costs and Benefits

Publication confers a form of prestige. And prestige can breed competition and envy.

## Ethics in Practice

Sara S. Hodson, The Huntington Library

We archivists love our jobs, and we can become deeply interested in the collections we administer. So it should come as no surprise when archivists seek to do their own research and publish based on their own collections. I myself decided to pursue this very aspiration, knowing I had to carefully adhere to the ethical tenets for archivists.

I decided to go forward with publishing a volume of the photographic work of author Jack London, covering his journalistic assignments in Korea for the Russo-Japanese War (1904), in the East End of London documenting the poor (1902), in San Francisco following the 1906 earthquake and fire, and other documentary work.

### The Issues

I directly oversee the London Papers and ordinarily administer all aspects of their use. I would have to behave with the utmost rectitude to avoid violating ethics. Beyond the most basic and obvious matters—such as notifying my administration and reserving personal time to work on the project—I also knew I had to tread carefully with the many London scholars who come to The Huntington Library to use the London Papers.

As SAA's 2012 Code of Ethics advises, archivists must not take unfair advantage of their privileged access to material. In my case, the London photographs had been available and used by researchers for more than forty years, so I was not gaining special access that others weren't privy to.

Beyond that, I was sensitive to the possibility that researchers might seek

to undertake projects similar or identical to my own. In fact, I was contacted by a researcher considering working on a book that was exactly like the book I had already launched. In reply, I told her about my project, outlined its progress, and assured her I had no exclusive rights or access. I informed her that my associate would assist her to avoid any conflicts of interest.

Other issues included expenses, which included paying for photographic work and research trips from my own pocket. The most challenging issue, however, involved permissions. In order to avoid a conflict of interest, one of my curatorial colleagues handled all the permissions related to the book and a series of traveling exhibitions based on the publication, as well as a French translation. There are still times when the distinction between my own publishing work and my curatorial work is fuzzy, but the process seems to work.

### Advantages

There are definite advantages to publishing work based on our own collections. One is an increased empathy for, and understanding of, the researchers we help every day. Another is an enhanced, deeper knowledge of our collections and their subject fields, enabling us to better assist researchers as they approach the collections. A third advantage is the personal enrichment we can gain when we undertake a project that interests us intellectually and fulfills us personally.

In all these ways, repositories also can benefit from allowing or enabling archivists to do their own scholarly research and publishing. It is indeed possible for archivists to undertake such projects while still hewing to the ethics of our profession.

Competition can also be healthy. Over time, both the archival and historical professions have much to contribute to and benefit from each other's work. As technology provides new tools for effective collaboration, the give and take of the scholarly process becomes more productive.

Although these five elements are not always easy to negotiate, they are not impossible to manage either. The scholar-archivist is certainly not a role that every archivist need aspire to. It is perhaps more important in certain types of institutions—the Houghton Library, the Huntington, and the Hoover Institution being good examples. As Sara S. Hodson's work on Jack London demonstrates (at the Huntington Library), for those who have the time and talent for research and writing, the benefits are immense.

The SAA Code of Ethics (January 2012) states: **“Trust.** Archivists should not take unfair advantage of their privileged access to and control of historical records and documentary materials. . . . Archivists should demonstrate professional integrity and avoid potential conflicts of interest.”

An earlier Code, from 1992, is more explicit, stating: “Research by Archivists. As members of a community of scholars, archivists may engage in research, publication, and review of the writings of other scholars. If archivists use their institutions' holdings for personal research and publication, such practices should be approved by their employers and made known to others using the same holdings.”

Through scholarly research, archivists can become more fully engaged with many of the key users of archives. Research stimulates their minds, and such stimulation inevitably spills over to their more traditional archival tasks. Researching in one's own collections is not the only option for archivists to pursue, of course, but it is surely the most convenient one. It offers the greatest benefit to the institution by increasing the archivist's knowledge of his or her collection and by publicizing the work of the institution's scholar-archivist to the larger research community. Although there are ethical pitfalls, they are recognizable and can be avoided. The digital revolution has opened up fresh opportunities for the scholar-archivist. It would be unfortunate to allow ethical concerns to shut down what can be an important and invigorating activity for archivists to pursue.

*This article is based on Session 709, “Mining Our Own Archives: The Ethics of Archivists Publishing about Collections They Oversee,” presented during Beyond Borders: San Diego 2012, the 76th Annual Meeting of the Society of American Archivists.* ■



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## FROM THE EXECUTIVE DIRECTOR

**Nancy P. Beaumont**

nbeaumont@archivists.org

# Reading the Tea Leaves

Strategic planning is hard. It's difficult to balance our own hard-won biases with the larger responsibility of leading an organization, to think big when there's comfort in small tasks. It's scary to be the people at the table who are responsible for reading the tea leaves . . .

The SAA Council has been at the table, and soon will release for member comment the "high-level" elements of the draft *Strategic Plan 2013–2018*—that is, the goals and strategies. As we seek member comment in the coming weeks and months, the Council will continue its work to develop tactics that support the proposed strategies.

SAA's previous strategic plan led to development of the Digital Archives Specialist Curriculum and Certificate Program, the Trends in Archives Practice publication modules, American Archives Month and *I Found It In The Archives!*, an Advocacy Agenda, the Mosaic Scholarship Program, SAA's Standards Portal, a Statement on Diversity, and so much more.

This time around the strategic planning process has been informed by a wealth of resources, including the 2012 Member Needs Survey; the research being done by the Annual Meeting Task Force and the Communications Task Force; input about advocating for archives and archivists from the Government Affairs Working Group, the Issues and Advocacy Roundtable Steering Committee, and the Joint CoSA/NAGARA/SAA working group on issues and awareness; and comments by and

about archivists in SAA's social media and elsewhere.

The challenge for the SAA Council is to use that rich—and sometimes contradictory—input to determine what the environment is likely to be for archives and archivists in the next five years and to position SAA to meet the needs that will exist then. For example:

- What can SAA do to make "archives" a household word, to associate with archives the fact that there are well-educated professionals who make them happen, and to stress the critical need for resources to sustain both?
- How will SAA meet members' needs for education when their employers won't fund travel? Will the rates for web conferencing decline significantly enough that SAA could afford to provide virtual workshops and conferences? What's the risk of *not* investing \$150,000 or \$200,000 to provide a virtual annual meeting experience?
- Can SAA have any impact on the class sizes in archives management programs, when new professionals are finding that there aren't enough jobs in archives?

What are the risks in speaking out about such issues?

What do *you* think will be the major issues that archivists will face in 2016? 2017? 2018? What can or should SAA (as a collective) be doing now to prepare for that imagined future?

We can't know or anticipate all. But if we're to advance the public perception of archives, provide the resources and tools

to help archivists succeed, advance the archives field, and enhance member services within SAA—including fostering a culture of creativity and experimentation—we're going to have to focus on what's *really* important and be willing to take some risks. (Hint:

You'll be seeing many of these words again soon. . . .)

Keep an eye on the website and *In the Loop* for announcements about the draft plan and invitations to comment. If you're able to attend the 2013 Joint Annual Meeting in New Orleans, you'll have another chance to comment at a forum on Thursday, August 15, noon to 1:15 pm. The Council hopes to adopt a new strategic plan in August or September. We hope that plan reflects your thoughts. ■

**The challenge for the SAA Council is to use rich—and sometimes contradictory—input to determine what the environment is likely to be for archives and archivists in the next five years and to position SAA to meet the needs that will exist then.**



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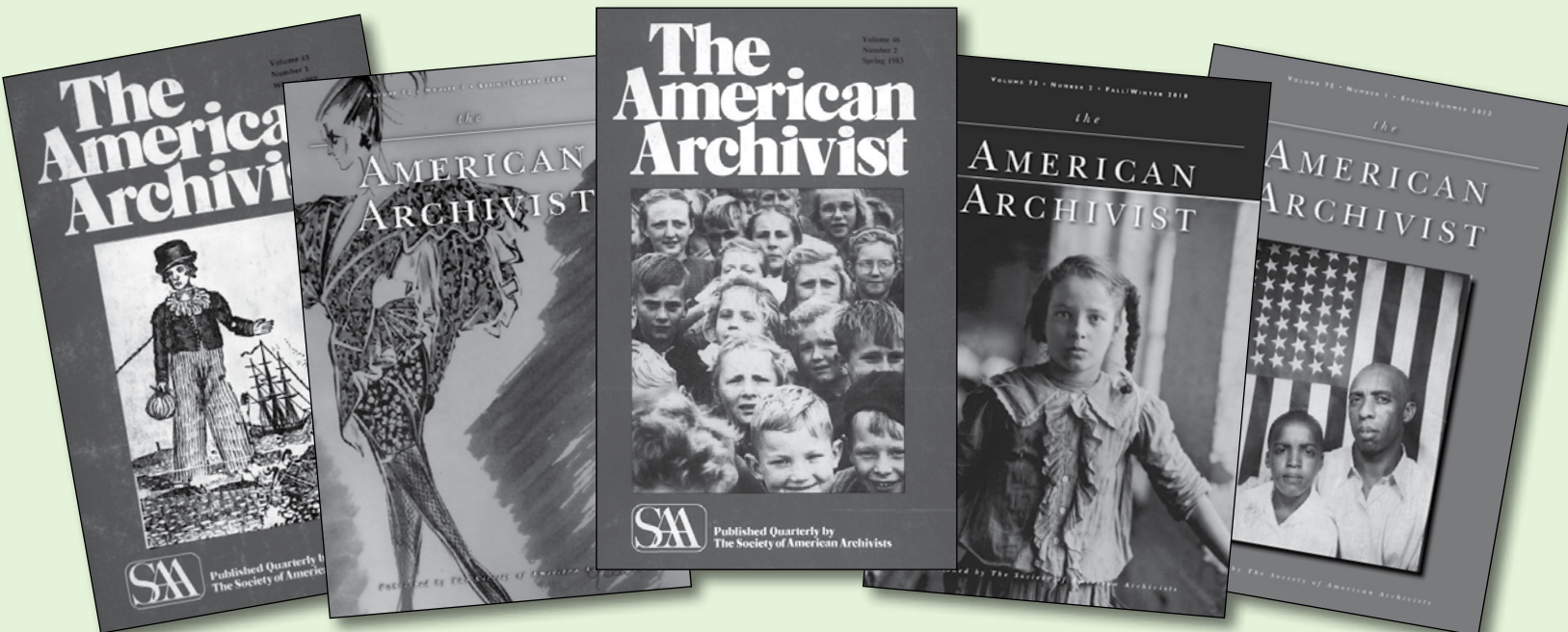
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