

ARCHIVAL

OUTLOOK

May/June 2013

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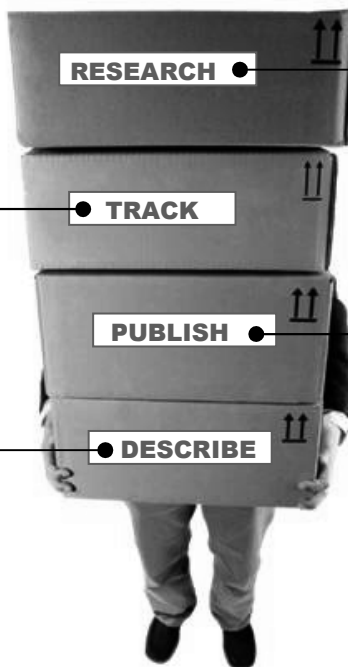
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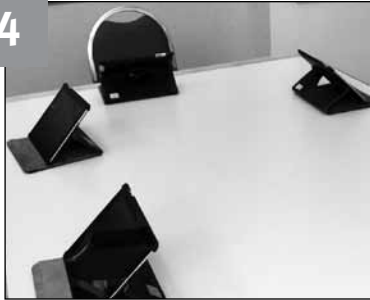
Courtesy of Jonathan Kalan.

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COVER PHOTO: Eyes on women's archives: The first issue of *Eyes* magazine, an early publication about African American life and culture, included this portrait on its cover of magazine staffer Arlene Roberts Morris posed with a bicycle in Iowa City, Iowa, in 1946. This image is courtesy of the Iowa Women's Archives, University of Iowa Libraries, Iowa City, Iowa. How the history of women's archives and the collecting of women's records reflect larger cultural and societal developments in America is the focus of eighteen essays in SAA's forthcoming book *Perspectives on Women's Archives: A Reader*, edited by Tanya Zanish-Belcher with Anke Voss. Keep your eye out for it this August.



PRESIDENT'S MESSAGE

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A Perfect Storm (Of Progress, That Is)

Three major SAA initiatives are swiftly moving toward conclusion this spring and summer: the Annual Meeting Task Force (AMTF), the Communications Task Force (CTF), and the strategic planning initiative that the Council has underway. As I write this, we are a week away from the May Council meeting in Chicago, where we'll be discussing all three.

The two task forces have worked diligently throughout the year on their charges: The AMTF is looking deeply at all manner of details relating to SAA's Annual Meeting, and the CTF will recommend new emphases in our approach to communications with SAA members and beyond. Both task forces have engaged in extensive study of not only SAA's past and ongoing approaches, but also the practices of other professional societies.

Perhaps not surprisingly, many of the groups' recommendations could be considered "no brainers" in the sense that they echo ideas we've heard loud and clear from individual members, including via the 2012 member survey.

Here are some of the issues we'll be looking at as we review the AMTF's final report and the CTF's preliminary recommendations:

- **Wi-Fi at the Annual Meeting:** Duh. We all want this. The staff has been doing everything possible in recent years to secure it at no cost to attendees and will redouble their efforts going forward, though we'll remain at the mercy of host hotels and/or convention centers. Typically, this service is expensive, but negotiating for it will be a top priority.
- **"Second-tier" cities for the Annual Meeting:** Cities of a certain size are necessary to avoid sky-high airfares and secure meeting space for 1,500-plus attendees, but we can try to minimize the largest expense: hotel costs. Staff has been working for months to determine the best possible deal that SAA can get for 2015 and forward in second-tier cities where costs may be somewhat lower.
- **Length of the Annual Meeting:** The longer the meeting, the higher the cost of lodging. Shortening the conference means dropping some content. Should we make section and roundtable meetings ninety minutes instead of two hours? Schedule their meetings against education sessions? Cut down the number of sessions? Schedule more hours each day? All hard decisions. We'll be looking for your reactions at the AMTF open forum in New Orleans in August.
- **Website improvements:** When Matt Black started work as SAA's Web and Information Systems Administrator in February, he dove right into a close analysis of the website's look and feel, structure, and functionality. You'll see incremental improvements.
- **Social media:** Six of the CTF's nine preliminary recommendations focus on SAA's use of social media, including blogs, Twitter, LinkedIn, and other channels. How does SAA combine its use of them in an effective way? We'll need the input of those of you who are savvy with these media, as are the members of the CTF.

All this feeds into our work on a new strategic plan. Making all SAA services as affordable as possible—without bankrupting the Society—is a basic tenet of our approach, as is maximizing our effective use of technology. Many issues will be addressed beyond those studied by the two task forces (diversity, education, advocacy . . .), but having the recommendations of these two groups in hand as we work toward adoption of a new plan is an enormous help.

The Annual Meeting and the Strategic Plan will be addressed in separate forums in New Orleans. Please be there and let us know what you think. ■

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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For Rebecca Corey, it was love at first listen. She first heard Tanzanian music in 2007 on a crowded public bus, squished between two women and with pecking chickens at her feet. She could only focus on the music blaring in the background, though—it was unlike anything she'd heard before.

She was volunteering at an orphanage in Tanzania at the time, and returned to the country again in 2010 to pursue a master's degree in international development. But tragedy struck when she was hit by a car; the accident shattered all the bones in her right leg and nearly killed her. She survived thanks to strangers who stopped to help.

The accident forced her to return to the United States, where she'd remain bedridden for the next eleven months. But before leaving Tanzania, a friend handed her a gift: Twelve CDs recorded at the Radio Tanzania studios from the early 1960s through the mid-1970s. During her recovery, she again fell in love with the music, enamored with the blend of dance music combined with a variety of influences, from Afro-Cuban rhythms and Congolese guitar techniques to rock 'n' roll.

"Listening to this music, I was comforted by its smooth melodies and warmth, but [I was] also excited because I got the sense I was listening to the sounds of a nation's history," Corey says. "Naturally, I wanted to get my hands on more."

But that, she learned, was a near-impossible task. Most of Tanzania's recorded music was on reel-to-reel tapes, stored at the Tanzania Broadcasting Corporation (TBC). Only a small fraction of the tapes had been digitized. The tapes at the TBC were, for the most part, well-organized and labeled, and there was sufficient metadata. But there was dust, mold and insect damage, inadequate shelving and space, and no humidity or temperature regulation save for an unreliable air-conditioning unit.

The Tanzania Heritage Project

Corey emailed Benson Rukantabula, a Tanzanian student she befriended, with an idea. She wanted to find a way to digitize and preserve the tapes. Together, they hatched the plan for the Tanzania Heritage Project (THP).

THE BEAT goes ON

Saving Tanzania's Forgotten Archives

Anne Hartman, SAA Editorial and Production Coordinator

It wasn't just about her love for the music. Well-versed in Tanzanian history, Corey knew these tapes were some of the few records in existence that documented Tanzanian cultural identity. The country wasn't introduced to television until the mid-1990s, so for many years, radio was the primary form of entertainment. Radio Tanzania was the nation's only station from its birth until the mid-1990s.

Tanzania's first president, Julius Nyerere, created Radio Tanzania and a Ministry of Culture to encourage musical expression and conjure a sense of national pride. Nyerere's tactics for controlling cultural expression weren't admirable—he banned private broadcasting, censored artists' lyrics, and restricted the playing of foreign music—but from this approach came music undeniably unique to Tanzania.

"After privatization, the airwaves were flooded with Western pop hits, the strength of the uniquely Tanzanian musical sound was diluted, and the archive was mostly forgotten, left to molder under lock and key in a few small back rooms of the [TBC]," Corey says.

To save the archive, Corey learned everything she could about preservation and digitization in the United States.



Images, starting from top:

The Tanzania Broadcasting Corporation archives.
Courtesy of Jonathan Kalan.

Rebecca Corey and Tanzanian Broadcasting Corporation's chief librarian, Bruno Nanguka.
Courtesy of Jonathan Kalan.

The Tanzania Broadcasting Corporation archives. *Courtesy of Jonathan Kalan.*

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USING iPADS ^{IN THE} READING ROOM

Jim Duran, Cheryl Oestreicher, Kent Randell, and Julia Stringfellow, Albertsons Library Special Collections and Archives, Boise State University

In 2010, Boise State University began integrating mobile technology into teaching and learning environments on campus. Albertsons Library Special Collections and Archives (ALSCA) at the university soon followed; as an experiment in November 2012, we gave patrons access to four iPads in our reading room. We asked researchers to use them and share their experiences. Although the iPads were available for only six weeks, we quickly realized the benefits of making iPads a permanent addition to our reading room.

Immediate Access

ALSCA has about 7,000 linear feet of manuscript material, available in a reading room with four tables generally limited to one researcher per table. The only public access computer is outside the reading room, but with iPads available, patrons had immediate access to online content. One experienced researcher shared that this was his first time seeing iPads in an archives reading room.

Online content for special collections and archives material includes finding aids through the Northwest Digital Archives (NWDA), photo collections in CONTENTdm, historic university publications in ScholarWorks, and the library catalog and resources. The researchers used the iPads to:

- Look up the author of a book.
- Access photos and the student newspaper for a kinesiology course assignment on the university's history of athletics, recreation, and student activities.
- Reference a finding aid while taking notes on a laptop.
- Find historic university and Boise photographs during a community workshop.
- Demonstrate resources to a history class while students simultaneously did hands-on research.

Photo Op

The iPads not only were used for viewing but also for creating documentation. The iPad's five-megapixel camera provided an excellent alternative to photocopying. We preloaded each device with a photo app and provided researchers with instructions. Copies produced from the iPads were lower quality than scans produced with our flatbed scanners, which actually was an advantage because researchers were unable to produce publication-ready copies of archival material. Nevertheless, the cameras fulfilled the researchers' needs. In one case, a patron took photos of negatives on a light table. Using Photoshop, staff was able to invert the photo and create a low-resolution positive copy for his notes.



Undergraduate history students follow along on iPads while an archivist provides instruction on resources. *Courtesy of Albertsons Library Special Collections and Archives.*

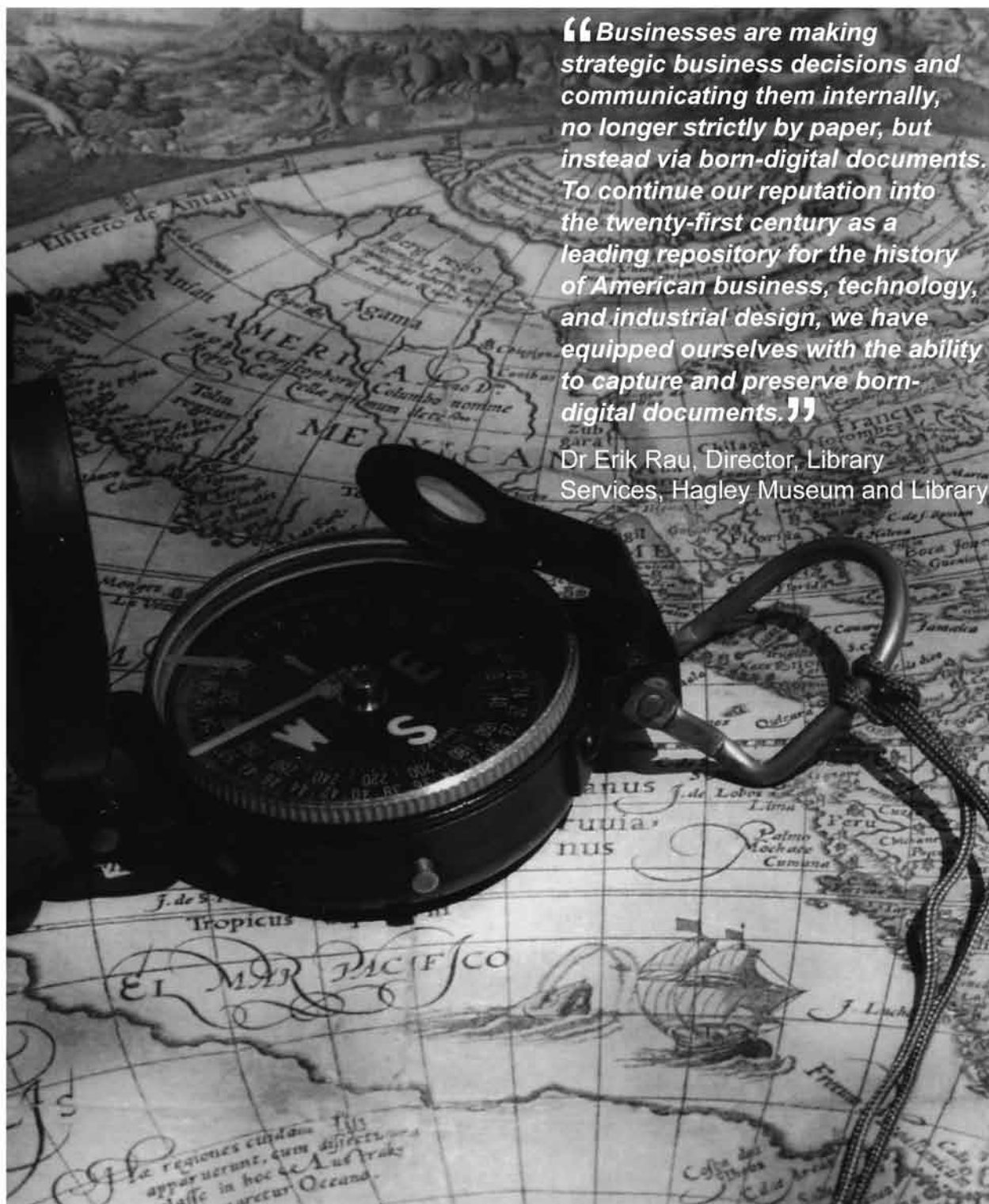
One major barrier we encountered was providing the copies to the researchers. We found that the easiest way to transfer the photos to researchers' personal storage was to have researchers email the photos to themselves. This was a tedious task if the patron took many photos, however, and the researchers had to be sure to clear their personal information from the iPad prior to leaving. In the future, we will look into improving the digital photo service by finding easier ways for patrons to transfer images to personal storage or devices. We also would like to find a way to automatically watermark or brand each copy.

Allowing patrons to take photos also created additional tasks for staff members, who had to clear each iPad's data after use. However, we may discover photos that we wish to save for our own use.

Benefits for Staff

We discovered that the iPads also helped staff. ALSCA has a staff of four, and at least one staff member has to remain at the front desk during open times. With the library administration's approval, we used the FaceTime application to allow the staff member working at the desk to "attend" meetings and presentations. This staff member would start a FaceTime session with a colleague who was at the

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Facade of the Eyebeam Art + Technology Center after Hurricane Sandy. *Courtesy of Eyebeam Art + Technology Center.*

AFTER *the* STORM

Eyebeam Finds Silver Linings in Hurricane Sandy Damage

Anne Hartman, SAA Editorial and Production Coordinator

The eerie quiet in Manhattan's Chelsea neighborhood would've been odd any other day, but on this particular Wednesday, it was expected: Hurricane Sandy's forceful winds and rain brought massive damage to the area two days before, on October 29, 2012. Roddy Schrock waded through ankle-deep water and snapped pictures of the destruction outside the Eyebeam Art + Technology Center, where he works as the director of programs and residencies. He knew what came next—surveying the damage to the facility—would take a hard toll.

Eyebeam is located in Zone A, an area hit especially hard by Sandy. Schrock expected damage to the building, but never fathomed the magnitude of destruction he would uncover. The space—and much of its archives—was flooded with three feet of a toxic mixture of saltwater, sewage, and other contaminants. Some precautions

had been taken before the storm, such as covering the workspaces with plastic and raising equipment and materials a couple feet off the ground, but these efforts weren't enough. Eyebeam lost more than \$250,000 worth of equipment, and much of the center's archives was severely damaged.

Founded in 1997, Eyebeam is a nonprofit center that exposes audiences to new technologies and media arts. Since its start, it has supported about 245 fellowships and residencies for artists and creative technologists. Its archives is comprised of artworks, documentation of events, server backups, and informal artist conversations, chronicling the majority of the work that has come out of Eyebeam during its fifteen years of existence. Stored on media formats like DVDs, hard drives, and VHS tapes, about 1,300 items in the archives were at risk of being corrupted by the salt content

and toxicity of the water that had poured into the building.

An Army of Volunteers

What happened next, Schrock says, was immediate and organic. The center put the word out that the archives was at risk, tweeting, "Eyebeam suffered significant water damage (water up to 3 ft high), cleaning out the space and salvaging valuables and works this week. Need volunteers to help save archive, all formats (VHS, CD, Mini-Disc, etc)." The call worked, and Eyebeam mobilized an army of volunteers, including students from the New York University Moving Image Archiving and Preservation program and conservators from the Museum of Modern Art, Rhizome, and Heritage Preservation. Kara Van Malssen and Chris Lacinak, media conservation professionals from AudioVisual Media Preservation Solutions,

and Anthology Film Archive's Erik Piil took the lead in organizing the recovery effort.

They gathered supplies (a taxing effort itself in post-Sandy New York City), including gloves, masks, microfiber towels, headlamps, isopropyl alcohol, and plastic bins, and kicked off the recovery process. Lacinak and Piil created media-specific cleaning plans for optimal discs, computer discs, and cassettes, documenting each process on large flip-charts. Once items were cleaned, they were taken to a designated drying room and left to dry on tables lined with brown craft paper. Each item was labeled on the paper to ensure it dried for forty-eight hours and so associated items—such as label inserts and cases—were reunited with the media item once drying was complete. With the help of forty volunteers, the cleaning was completed in three days.

Sandy's Silver Linings

Though the storm brought much devastation to the center, it also brought unexpected hard-earned lessons. Before Sandy, Eyebeam had no catalog or inventory of the holdings; there was little volunteers could do to prioritize items that needed immediate attention during cleaning. In the weeks



Items from the Eyebeam archives undergoing the recovery process following Hurricane Sandy. *Courtesy of Eyebeam Art + Technology Center.*

after the cleaning, volunteers created an inventory of the 1,300 items that were cleaned plus an additional 600 items that were not damaged by the floodwaters. Using a Google Spreadsheet, the inventory helped to prioritize items to digitize. Digitization had long been delayed due to lack of funding, but the center has reignited its efforts to digitize the collection after Sandy and is seeking funding to begin the process later this year.

Another hard-earned lesson for Eyebeam: Before Sandy, it was heavily focused

Hurricane Sandy Recovery Grants

Eyebeam Art + Technology Center received several contributions to aid in its recovery process, including a \$2,000 grant from SAA Foundation's National Disaster Recovery Fund for Archives (NDRFA), which provides grants to support recovery of archival collections from major disasters, regardless of region or repository type. In addition to Eyebeam, the Museum of Reclaimed Urban Space, Printed Matter, and the National Guard Militia Museum of New Jersey received NDRFA grants to aid in Hurricane Sandy Recovery.

on being at the cutting edge of art and technology. The storm helped the center embrace its past. "This storm forced us to...constructively and critically examine our approach to archiving the work that is developed here," Schrock wrote in a blog post. "Technological art is a very future-focused endeavor, sometimes to the detriment of retaining its history. But as this organization matures, as this field matures, it becomes more and more apparent that creating the future also means tending to the past." ■



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an Accidental Archivist

A Graduate Student Reflects on Landing in the Archives Profession

Renee Neely, Simmons College

Commuting on the 6:58 a.m. train from Providence, Rhode Island, to Boston one morning, a fellow commuter struck up a conversation with me. “What are you studying?” he asked.

“I’m studying to become an archivist.”

“Like Tom Hanks or Nicolas Cage?” he inquired, referencing the characters the actors play in *The Da Vinci Code* and the *National Treasure* films, respectively. (The actors didn’t actually portray archivists in the films, but I did like the commuter’s perception of me being a “super sleuth.”)

“Not quite . . .” I ventured, and continued to speak with the commuter about historical societies, libraries, museums, and collecting “old stuff.”

Like the commuter, I was unfamiliar with the archives field until not that long ago, but quickly learned that being an archivist means so much more than any film could convey. Today I’m a graduate student in the Archives Management Program at Simmons College. When I started the program last summer, I had never been to Boston. I remember drinking ginger ale to calm my nerves the first day. It was all very new.

Finding the Archives Profession

I stumbled into my interest in archives. I recently returned to Brown University after thirty years to complete my bachelor’s degree in English literature and cultures. While researching a play I was writing about four African American sculptors, my playwriting professor and collaborator asked if I could help initiate a digital archive for the Rites and Reason Theatre at Brown that dated back to 1969. I became the archivist for the project. There were materials in

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



THE TRAILBLAZER

New Collection Highlights Pharmacognosy Advocate
Devhra Bennett Jones, Lloyd Library and Museum

Tyler receiving an honorary doctor of science degree from the University of Connecticut in 1998. Courtesy of the Lloyd Library and Museum.

An archival collection is playing an important role in continuing to help define pharmacognosy.

In 1958, *Webster's New International Dictionary, Second Edition*, defined *pharmacognosy* as "... descriptive pharmacology dealing with characteristics of crude drugs and simples." *Dorland's Medical Dictionary* published a similar definition that year. Varro E. "Tip" Tyler refused to accept these classifications. He contacted the editors of both publications, insisting that the wording be corrected in future editions.

For much of Tyler's life, he worked tirelessly to promote the field of pharmacognosy—today known as the study of drugs that come from plants and natural products—and to clear up misconceptions of the topic, which was often an uphill battle. Others took notice of Tyler's passion and, subsequently, of the field of pharmacognosy.

The current president of the American Society of Pharmacognosy (ASP), Dr. David Newman, recently remarked, "It is due to scientists like Tip Tyler that the information relevant to the use of plants in medicine was systematized and used." Today, researchers can discover Tyler's work at the Lloyd Library and Museum in Cincinnati, Ohio. The collection, which consists of 50 linear feet in 98 boxes, was donated by Tyler's wife after his death in 2001 and was fully processed in January 2013.

Tyler's Life and Work

Tyler was born in 1926 in Auburn, Nebraska. At 12, he took his first job at a local corner drug store. He went on to earn a BS in pharmacy and a PhD in

pharmacognosy. In 1959, he became the first president of ASP and used this position to raise awareness about the field that many misunderstood or did not take seriously. At ASP's 1960 conference, he urged members to inspire graduate students to specialize in pharmacognosy and to promote the discipline to administrators to garner increased funding for pharmacognosy departments.

"Pharmacognosy is pharmacy's unique contribution to science and...is the area of greatest potential for discovery, not only of new medicinals, but also for the discovery of principles of basic biochemical and physiological significance," Tyler noted.

He deemed it essential for pharmacognosists to have a venue to publish findings. Tyler was the author or coauthor of more than 270 publications, including *A Short History of the American Society of Pharmacognosy*, which he widely distributed among leaders and chemists in pharmaceutical manufacturing to educate them about the field.

Tyler was named the Lilly Distinguished Professor of Pharmacognosy at Purdue University in 1991, and worked there until his retirement in 1996. When he passed away in 2001, his admirable legacy was touted in the *New York Times*, and his accomplishments after a life of impassioned advocacy for the field he loved were undeniable. "[Tyler's] biggest contribution was that he had the best sense of balance in trying to moderate not only the appropriate use of botanical supplements but to also try to hold the industry's feet to a warm fire," John Cordaro, president and chief executive of the Council for Responsible Nutrition, noted in the obituary.

Tyler's Legacy

Although Tyler faced skeptics in his lifetime, researchers now refer to his work

for valuable information and findings. The collection features his bibliographies, clippings, memorabilia, publications, and materials related to his conferences and speaking engagements and includes his master information files on plant products and their use in the practice of pharmacognosy over the ages.

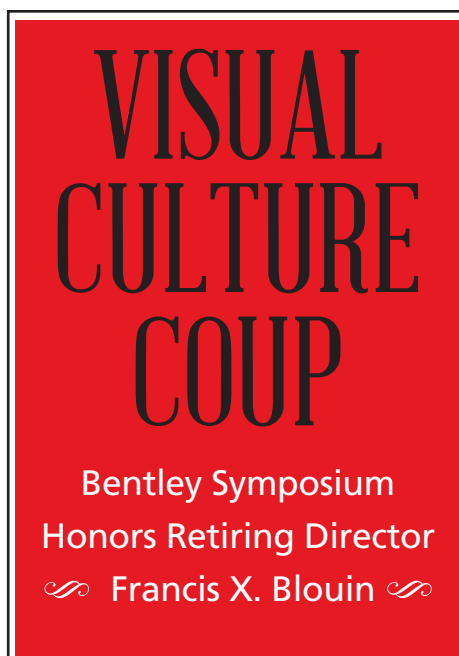
Today, the *Tyler Papers* are among the most highly utilized collections in the Lloyd Library archives. They demonstrate his staunch advocacy that knowledge about herbs and their medicinal uses should be accessible to the general public. This is evidenced by his monthly column in *Prevention* magazine (1997–2001), where he advised and warned readers about herbal medicine use on topics ranging from Ayurvedic medicine to sexual virility. Tyler's collection holds reprints of his column, providing researchers with a unified embodiment of popular herb issues during the late-twentieth century.

Students enrolled in poison control courses from the James L. Winkle College of Pharmacy at the University of Cincinnati are required to investigate herbs and their chemical interaction with pharmaceutical drugs. Tyler's collected works on herbs and natural products total more than one thousand files. Although the Lloyd Library holds a significant selection of herb resources, often the *Tyler Papers* have the only documentation regarding obscure herbs (such as Horny Goat Weed).

The *Tyler Papers* are the legacy of a true trailblazer, who forged ahead despite doubt and criticism to advocate for the field he loved. The finding aid to the Varro E. "Tip" Tyler Papers is available on the Lloyd Library website, www.lloydlibrary.org. ■

Symposia “in honor of . . .” generally tend toward the reflective as colleagues and protégés outline the guest of honor’s legacy. It’s indicative of Francis X. Blouin’s thirty-two years of pioneering leadership as director of the University of Michigan’s (U-M) Bentley Historical Library that the Visual Culture and Archives Symposium on April 4–5, 2013, marking his retirement was a forward-thinking event. Thirty-three speakers across twelve panels demonstrated Blouin’s influence in their own visual culture work. The presentations also illustrated his impact on how archivists and researchers encounter visual culture in the archives.

A commonality among the papers was how archival practice neither begins nor ends in the archive. Instead, archival practice travels across formats, time, geographies, ideologies, and institutions. This archival mobility means that our practice toward the visual has to adapt continually. In his remarks, Blouin offered a hat-tip to his colleagues at the Bentley who pushed him to recognize the importance of photography in the archives. It was in this spirit that Joan Schwartz (Queen’s University) offered a series of provocations on whether we value and preserve digital photography with the same methods applied to print



**VISUAL
CULTURE
COUP**

**Bentley Symposium
Honors Retiring Director**

∞ **Francis X. Blouin** ∞

**Kimberly Springer,
MSI 2014, School of Information,
University of Michigan**

photography. Early in the proceedings, she alluded to a theme across several papers: What can we learn about preserving born-digital materials from our experiences with analog? Notably digital photography was accepted reluctantly as archive-worthy, with

both Schwartz and Krzysztof Pijarski (Film School, Łódź, Poland) questioning both what we choose to archive and how this is done.

Archivists, researchers, and practitioners took the audience on a wide-ranging journey into the following: digital reunification for Filipinos’ collective memory; the intimacies of mourning and gendered implications of archiving Poland’s photographers for the Archaeology of Photography Foundation; finding evidence of Robert Rauschenberg’s artistic practice in the *New York Times* and *Life* magazine digital archives; U-M’s late 1800s–early 1900s zoology expeditions; and the heart of digital representations of Big Data in the archives. Paul Conway, U-M professor in the School of Information, nicely encapsulated the symposium’s implicit theme in his presentation on users’ decision-making around photographic archives. He observed—applicable to his presentation, but extrapolated to other panels—that the most interesting and innovative archival work “lives at the intersection of discovering, storytelling, and landscape.”

One presentation I found emblematic of the high level of scholarly and affective investment in the meaning of archives was

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“Aeon provides a chain of custody and the patron information we need to make data-driven decisions.”

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The Beat Goes On continued from page 3

Rukantabula began visiting TBC to speak with its chief librarian, Bruno Nanguka, to forge a partnership. Nanguka knew firsthand the challenge they faced but was open to the idea. He'd slowly been digitizing the tapes himself, but for him to copy all of the 100,000 hours of material in the archive was estimated to take 15 years—if he worked nonstop.

Rukantabula and Corey, who later returned to Tanzania to see the project through, partnered with other key groups, including Tanzania's Ministry of Information and Culture, the Copyright Society of Tanzania, and the National Arts Council. To establish THP as a trusted organization, they registered it as an NGO with the Tanzanian government.

Using Kickstarter

Corey and Rukantabula put in countless hours of work, but they wanted others to feel as connected to the project as they did. They envisioned a collaborative project that encouraged engagement as much as preservation. To raise funds, Corey turned to Kickstarter, an online fundraising platform, and spread the word about the project through updates on Kickstarter, Facebook, Twitter, and emails and phone calls to family and friends.

They launched the project on Kickstarter in December 2011 with a \$13,000 goal. Donations came in from around the globe.

One backer had visited Tanzania on his honeymoon. Another had served in the Peace Corps there. Others simply had a passion for music. They also were embraced by the Tanzanian community, who craved reminders of home or a way to reconnect with their past. By February 2012, THP had 235 backers and had raised \$17,040.

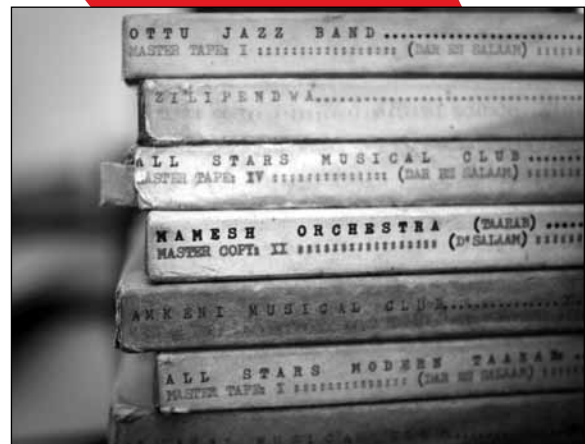
For Corey, the money was icing on the cake. The real reward, she says, was finding the supporters and forming personal connections with them.

"Some people pointed out to me that with all the time we spent running the Kickstarter campaign, we could have made the same amount [of money] if we just worked full-time jobs," Corey says. "But I think doing that would be missing the point. Kickstarter is about much more than just the money—it's about involving people in a project you care about and want to share with the world."

Digitizing the Tapes

The funds are being used to provide TBC with equipment needed to digitize the tapes, cover a Radio Tanzania digitization workshop to train locals on the digitization process, and pay royalty fees to Tanzanian musicians and the government. They also plan to release a "Best of Radio Tanzania" CD with liner notes and photographs.

THP has teamed up with UNESCO to complete digitization of the reel-to-reel tapes, with TBC taking the lead in managing the project. Digitization is expected to begin this year and will take between three and



Holdings at the Tanzania Broadcasting Corporation archives. *Courtesy of Jonathan Kalan.*

four years. As the music is digitized, THP will make it accessible online to bring the music to audiences who already love it and those who have yet to discover it.

THP has grown from a lofty idea that Corey thought up to a full-fledged operation, complete with a "business guy," "social media guru," and other team members. The heart of the operation, though, remains giving Tanzanians—and the world—a way to learn about the country's cultural identity.

"The initial vision Benson and I shared was that the Tanzania Heritage Project would be about much more than preservation for preservation's sake," Corey says. "Rather, [it was about] preservation as a means to an end—to ownership and pride in Tanzanian culture; economic development; community access to the archives; and an invaluable historical resource for scholars, educators, and researchers." ■

Visual Culture Coup continued from page 11

choreographer and dancer Peter Sparling's "Body Poetics in the Time of Digital Babel: The Screendancer as Poet/Archivist." Timing his recitation with his own archival footage of dance (now housed in the Bentley), as well as new digitally captured material, Sparling offered the audience a masterful critique of his own subjectivity as an object within the archives and as a user coming from outside the archive to use his own materials. In the context of the other presentations, Sparling's approach to inside/outside worked for his exploration of embodiment but also reached to other presentations, such as Kilian Klug (Plural, Berlin) and his discussion of representing

archival data via development of an Interactive Research Table, which provides an intuitive access to digital archives and cross-media storytelling. Boundaries were necessarily blurred in pushing the audience to think beyond disciplinary lines.

The symposium, which was organized by the Bentley's Acting Associate Director Nancy Bartlett, wrapped up with Blouin's enthusiastic assessment that intellectual synergy was achieved; boundaries were pushed and connections made to archives and other communities. He noted that his retirement from the Bentley this August will be in the nick of time: Born-digital presents new challenges in appraisal. "In the spirit of where I am, good luck! Tell me how it turns out!" Blouin quipped.

Based on the packed house of colleagues, students, archives users, and other guests who crowded into the Rackham Amphitheater for a concluding tribute, it's a safe bet that Blouin won't get away from the archives community that easily nor any time soon. He'll continue to influence archival practice in innovative ways beginning next fall as professor in U-M's Department of History and School of Information.

A publication of the symposium presentations, to be coproduced by the Bentley and SAA, is in the offing. In the meantime, video for the symposium and the tribute to Blouin are at <http://bentley.umich.edu/general/symposiumvideo.php>. If you'd like to catch up on the panels through tweets, U-M's SAA chapter (@mich_archives) covered most, if not all, of the panels with #bhlvisual. ■

Kathleen Roe Elected Vice President



Kathleen Roe, director of archives and records management operations at New York State Archives, has been elected SAA vice president/president-elect for 2013–2014. She begins her one-year term this August following the Annual Meeting and will serve as SAA's seventieth president in 2014–2015. Current Vice President Danna Bell-Russel assumes the 2013–2014 presidency in August.

"The president must be the advocate-in-chief for our profession."

A Fellow of SAA, Roe sees the role of vice president/president-elect as the advocate-in-chief for the archives profession. "We must focus on ensuring that we can articulate [archivists'] contributions and are able to use and in fact create opportunities to stress the essential nature of our profession to resource allocators and key stakeholders, a plethora of users, government and business leaders, and to the American public in general."

To stress the value of archives, Roe plans to work with various SAA groups, leadership, and individual members to "target the most critical audiences and find opportunities and options for raising awareness and demonstrating the importance of archives."

VOTER PARTICIPATION TRENDS



Year	Eligible Voters	Ballots Cast	Percentage of Voters
2013	5,900	1,008	17.1%
2012	5,675	1,337	23.5%
2011	5,618	1,472	26.2%
2010	5,157	1,279	24.8%
2009	4,932	1,062	21%

WHO WOULD YOU SUGGEST?

The newly elected Nominating Committee members are already on the lookout for prospective candidates for the 2014 SAA election. Suggestions are anonymous and confidential. Submit the prospective candidate's name, institutional affiliation, brief bio, and why you think this person should be considered via a form at <http://www2.archivists.org/governance/election/2014/Nomination-Form>.

Lisa Mangiafico, Timothy Pyatt, and Helen Wong Smith to Join the SAA Council

Lisa Mangiafico (Sorroptimist International of the Americas), **Timothy Pyatt** (The Pennsylvania State University), and **Helen Wong Smith** (University of Hawai'i—College of Pharmacy) have been elected to Council for three-year terms (2013–2016). Here's what the newly elected had to say in their respective candidate statements about addressing the challenges SAA faces.



Lisa Mangiafico

"[SAA's] greatest challenge is the need for a critical reevaluation of what the organization does (or doesn't do) . . . to meet the changing needs and demands of the membership. My overarching concerns as a Council member will be twofold. First, I will work to put that reevaluation process in place, and encourage an attitude of innovation, openness, and risk-taking if necessary as we undertake that process. . . . My second concern will be the professional needs of archivists. There has been a great deal of talk about social justice in SAA. In my view, social justice in the context of SAA must be focused on

"Social justice in the context of SAA must be focused on promoting—to the public and resources allocators—the importance of the documentary record in all its diversity."

promoting—to the public and resources allocators—the importance of the documentary record in all its diversity, and why professional archivists, in all our diversity, need to be caring for these records."

Timothy Pyatt

"[SAA's] intermediate size taxes resources, as we no longer have the nimbleness of a small organization but haven't quite gained the efficiencies and economies of a larger professional society. . . . Our larger size makes it more difficult to foster more individual connections within the membership. We need to emphasize the value and importance of smaller groups within SAA, such as roundtables, as well as consider additional options for engaging members. . . . SAA must also strive to stay relevant to an increasingly diverse membership. Programs, workshops, and other forms of communication need to reflect the needs of our changing and growing membership."



"SAA must strive to stay relevant to an increasingly diverse membership."



Helen Wong Smith

"I believe technology is not an end but (one of) the means to address the challenges SAA faces, coupled with a willingness to empathize with the issues raised by constituents as we embrace a wider range of members and the issues facing them. The ability to listen

and empathize with those one may not share experiences with is required to be an effective council member. The diversity of my professional experience and service has provided exposure to the specific needs of a variety of professionals (and nonprofessionals thrust in the role of archivist), patrons, and policy makers.

SAA Nominating Committee Welcomes Jennifer Johnson, Lori Lindberg, and Amy Schindler

The 2014 Nominating Committee will comprise **Jennifer Johnson** (Cargill Incorporated Corporate Archives), **Lori Lindberg** (San Jose State University School of Library and Information Science), **Amy Schindler** (The College of William and Mary, Special Collections Research Center, Earl Gregg Swem Library), and two third-year Council members selected by the Council at its May 2013 meeting. Schindler will serve as chair of the Nominating Committee. The committee begins its service immediately and works through the fall in preparing a slate of candidates for the 2014 election. The new members of the Nominating Committee shared their strategies for identifying qualified candidates in their respective candidate statements.

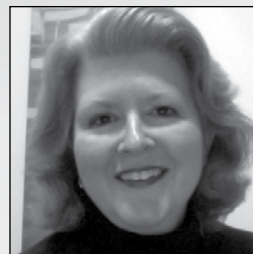
Jennifer Johnson

"Members of the Nominating Committee have numerous avenues for identifying talented, qualified, and passionate individuals. The first place to look is within SAA itself. Sections and Roundtables have active participants who should be connected with the opportunity to serve SAA in new roles. . . . Those who are willing to serve and to advance the profession are also found within local and regional organizations. As SAA and the regional associations seek to build stronger



"Those who are responsive, insightful, and willing to innovate deserve the opportunity to grow."

bonds, we need to recognize that leadership occurs at all levels of the profession. Those who are responsive, insightful, and willing to innovate deserve the opportunity to grow and share their ideas in a new venue."



Lori Lindberg

"My strategy for identifying qualified candidates to run for leadership offices in SAA is multifaceted. First, I would examine my immediate peer group. Being active in SAA and my regional organizations for years has given me the opportunity to meet and work

with many great people. . . . Secondly, I would tap my network of Archives Leadership Institute alumni, who represent a variety of institutions, philosophies, education/training backgrounds, and demographic groups. . . . Thirdly, I would review regional and affiliated associations for their leaders. Lastly, I would examine the present and recent past SAA leadership along with information from recent annual meetings, look for topics and names, note who is already involved, and inquire with people I see 'waiting in the wings.'"

Amy Schindler

"As the profession evolves, SAA will benefit from seeking and valuing its members who embrace, have experienced, or led change, wherever their place within the profession. We have the benefit of a professional association that offers opportunities for its members—from students to experienced professionals—to be involved in roundtables, sections, committees, governance, and other activities as our inclination, skills, and personal circumstances allow. While the organization could easily continue to perpetuate itself taking only from its most obvious sources, it is important to remember that there is no shortage of possibilities outside of the SAA mainstream, from burgeoning informal groups of archivists to the engaged or re-engaging member or cohort."



"While the organization could easily continue to perpetuate itself taking only from its most obvious sources, it is important to remember that there is no shortage of possibilities outside of the SAA mainstream."

YOUR FIRST ANNUAL MEETING: HOW TO ARRIVE—AND THRIVE

Your first SAA conference experience doesn't have to be daunting. With the right planning—and a good pair of walking shoes!—you can conquer it like a pro. We asked three members for tips on navigating the CoSA/SAA Joint Annual Meeting this August in New Orleans.



Jarrett Drake

Student, University of Michigan School of Information



Ardys Kozbial

Collections and Outreach Librarian, Harvard University Graduate School of Design



Sasha Griffin

Digital Archivist, Luther College

How many SAA meetings have you attended?	One	Eleven	Two
How can first-timers successfully network at the meeting?	"Attend an event or session that's outside your comfort zone. The natural inclination is to hang tight to what one knows or is familiar with, but the moments to have a genuine conversation with someone often arise in different settings. These can come in the form of a social gathering or a roundtable meeting."	"Networking by starting up random conversations at social events works well for some, but not for me. I find the structure of sessions and roundtables to work better. For example, I started in the Architectural Records Roundtable and discovered friendly people who were dealing with the same issues that I was. Easy, helpful networking followed and still goes on."	"If you're a Twitter user, tweeting is a great way to jump into conversations and meet other archivists. Also think about signing up for a Navigator to show you the ropes, and if you're lucky, he or she may personally introduce you to other professionals who may be a good fit for your own interests."
What events should first-timers attend?	"Attend one of the tours arranged by the Host Committee, because it can be a chance to strike up a conversation with a peer, future co-worker, or colleague in a more relaxed setting. I met Annie Ross (of Archivists Toolkit fame) while learning about San Diego's Chicano Park, and it set me up to have a great conference. She then introduced me to other archivists, who introduced me to more archivists, and so on. I don't think I would have had that experience had I not signed up for a tour."	"The Awards Ceremony. I didn't start going to the Awards Ceremony until about 2006. I was amazed at the broad range of work that constitutes archival excellence, and now I love hearing about the successes of my colleagues."	"Attending roundtable meetings is a great way to get to know other professionals who match your interests. It is also a prime opportunity for you to become more familiar and involved with SAA and could even start you on a leadership path."
What one tip do you have to help first-timers plan their schedules for the meeting?	"Refrain from cramming your schedule full. The opportunity will present itself to do something every second, but because there's so much to do, it's easy to get worn out. Feel free to leave thirty minutes here and there unscheduled just to catch your breath."	"Familiarize yourself with the schedule before you arrive, but don't get too caught up in your plans. Every year I plan my week with the SAA schedule, circling the sessions I will attend. Then the Annual Meeting happens and I run into someone who says, 'Session 42 has a great speaker.' Or maybe I just don't feel like thinking about metadata on Wednesday and attend a session about oral histories instead. Some of those random choices have led me to the best sessions."	"Use a calendar app like Google Calendar to plan your SAA schedule. Just beware of time zone changes (a lesson I learned the hard way)!"
Name three items every Annual Meeting attendee should pack in her/his suitcase.	"1) A good book because, let's face it, reading while traveling is amazing; 2) comfortable shoes, because you will be on your feet a great deal; and 3) an updated résumé, especially if you expect to be job hunting in the next year or so."	"1) Good walking shoes because you're not going to spend much time in your hotel room; 2) business cards (or the hip equivalent that lets you share your contact info); and 3) an open mind, because you never know who you might meet or what ideas will strike a chord."	"1) A reusable water bottle to fill up at water stations; 2) a pair of comfy shoes that won't kill your feet if you have to walk a mile to get to that restaurant you found on Yelp; and 3) a swimsuit for hotel pool parties with your new archivist friends!"

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EXPLORING NEW ORLEANS

John Magill (Historic New Orleans Collection), 2013 Host Committee

New Orleans landmarks like the French Quarter and Bourbon Street may be the best-known spots in the city, but many neighborhoods worth exploring are nestled within city limits. While the city's hotspots certainly merit a visit, the neighborhoods are also steeped in history and rife with the quintessential sights of the Crescent City. Much of the city's late-nineteenth-century architecture is included in its historic districts, and the city boasts one of the largest percentages of intact pre-World War II buildings of any American city.

Here are a few areas to discover when you can venture away from the conference hotel at the CoSA/SAA Joint Annual Meeting this August.

The French Quarter

Founded in 1718 by the French on the site of today's French Quarter, *La Nouvelle Orléans* (New Orleans) protected the southern tip of Louisiana from other European powers and was situated near Lake Pontchartrain and Bayou St. John, which provided a shorter, safer route to the Gulf of Mexico than the Mississippi River.

The former Ursuline Convent is the only French colonial building still standing in the Quarter. Completed in 1753, the building was used as a convent, bishopric, school, meeting place for the Louisiana legislature, archives, and now a museum. Louisiana fell under Spanish rule in 1762, and when New Orleans was reconstructed after fires leveled the city in 1788 and 1794, it took on a distinctive Spanish appearance. New buildings featured horizontal lines, arches, plastered brick and timber walls, slate or tile roofs, courtyards, and hand-wrought iron.

The bulk of French Quarter buildings, however, were built after the United States bought Louisiana in 1803. Beginning in the 1830s, buildings featured mass-produced cast iron. By 1900, the area had become ramshackle—considered by many to be a slum—and was threatened with demolition, but a strong preservation movement helped save it from destruction.

Exploring the Neighborhoods

In 1788, Faubourg St. Mary—now the Central Business District—was established, followed by Faubourg Marigny downriver from the French Quarter in 1806 and Faubourg Tremé north of the Quarter in 1810 (*faubourg* is French for *suburb*). Marigny extends downriver to Press Street, commemorating a long-gone cotton press on the riverfront. While some houses in the neighborhood date back to the 1810s, today Marigny's Frenchman Street features thriving restaurants and music clubs. Early on, nearby Tremé had a sizable

population of free people of color and is regarded as the United States' earliest distinctly African American neighborhood.

Uptown

The Crescent City's main growth area throughout most of the nineteenth century was upriver from Canal Street. Called Uptown (as opposed to Downtown, which is downriver from Canal Street), it's a sprawling area that was once composed of plantations along the river, which were subdivided by owners to accommodate the city's rapid growth in the first decades of the nineteenth century.

Historically, Uptown near the river was a modest, working-class area. The most affluent areas were between Magazine Street and just beyond St. Charles Avenue; the less-affluent area was the low-lying area once called "Back O' Town" that was home to many German and Irish immigrants.

Now divided into smaller neighborhoods, Uptown is less flood-prone than Downtown, with land above sea level to safely accommodate housing. Home to some of the loveliest residential architecture in the city, Uptown houses are set back in large gardens.

The term *garden district* once referred to the tree-lined Uptown streets; today the Garden District is an area within Uptown between Magazine Street and St. Charles, Jackson, and Louisiana avenues. Here, houses range from 1830s raised cottages to Greek revival and Queen Anne mansions. The earliest neighborhood—although not named until the early 1960s—is the Lower Garden District, just upriver from the business district. Subdivided between 1807 and 1810, its streets were named for classical deities and muses.

St. Charles Avenue, with its miles of live oaks, mansions, houses of worship, schools, and universities, has been the site of the St. Charles Streetcar line since 1835. Originally more of a railroad, the line connected the Uptown neighborhood Carrollton to Canal Street, helping to tie Uptown neighborhoods together.

Magazine Street, which parallels St. Charles for a few blocks toward the river, was once said to separate working class neighborhoods near the river from wealthier ones near St. Charles Avenue. Nineteenth-century Magazine Street had several public markets and business areas. Today, it's Uptown's chief shopping street, where numerous Victorian houses have been converted to upscale shops.

New Orleans's rich history is on display at many turns. This August, tour one—or more—of the scenic neighborhoods to immerse yourself in the diversity and culture that make New Orleans a city like no other. ■



1

1. Photoprint between 1900 and 1908 of St. Peter Street in New Orleans's French Quarter. Published by F.F. Hansell & Brother, Limited. *Courtesy of the Historic New Orleans Collection.*



2

2. St. Charles Avenue from 6000 block. Photoprint by Charles L. Franck Photographers, circa 1924. *Courtesy of the Charles L. Franck Studio Collection at the Historic New Orleans Collection.*



3

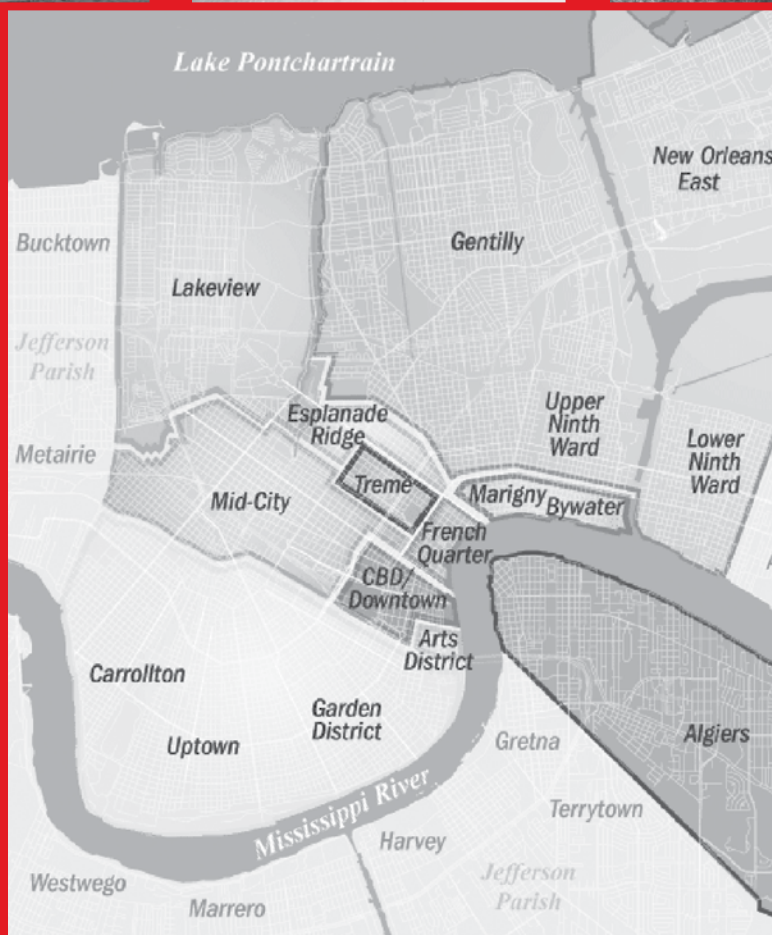
3. Moss Street at Bayou St. John. Photoprint by John Tibule Mendes, circa. 1921. Gift of Waldemar S. Nelson. *Courtesy of the Historic New Orleans Collection.*

4. St. Augustine Church, 1210 Governor Nicholls Street, Tremé. Photoprint by George François Mugnier after original, circa 1885. *Courtesy of the Historic New Orleans Collection.*

5. Desire Streetcar on Bourbon Street, 1940s. *Courtesy of the Charles L. Franck Studio Collection at The Historic New Orleans Collection.*

6. Algiers Ferry Boat. Photoprint by Charles L. Franck Photographers, 1949. *Courtesy of the Charles L. Franck Studio Collection at The Historic New Orleans Collection.*

7. Up Magazine at Valance [sic.] Street. Photoprint by Charles L. Franck Photographers, September 30, 1955. *Courtesy of the Charles L. Franck Studio Collection at The Historic New Orleans Collection.*



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FROM THE ARCHIVIST OF THE UNITED STATES

David S. Ferriero

National Archives and Records Administration
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Classification and Declassification Overhaul

When President Barack Obama took office in 2009, one of his first orders to staff was to create a more open government.

"Openness will strengthen our democracy and promote efficiency and effectiveness in government," he said. "Transparency promotes accountability and provides information for citizens about what their government is doing."

A key component of his openness initiative involves access to government records, including national security information. In December 2009, the president issued an executive order that made the National Archives and Records Administration the lead agency in carrying out his reforms.

First, he asked that the nearly 400-million-page backlog of classified documents be reviewed by December 31 of this year and that as many documents as possible be declassified. To accomplish this, the president ordered the creation of the National Declassification Center (NDC) within NARA. The NDC is on pace to complete much of its work. As of April 6, the center had completed final quality assurance review and processing for national security information on 254 million of 358 million pages. Of the 254 million pages, all processing had been completed on 109 million, 64 million of which are declassified and open to the public.

Recommendations from the Public Interest Declassification Board

The president also ordered an overhaul of the way we classify and declassify government documents. Currently there is no standard way that agencies and departments across the government classify and declassify materials. Last year, the president asked the Public Interest Declassification Board to investigate this and make recommendations. The Board is an advisory committee established to promote an accurate and thorough record

of major U.S. national security decisions and activities by making recommendations to the president and executive branch agencies for improving classification and declassification policies and practices.

The Board's first report, *Improving Declassification* (2008) identified fifteen issues and provided forty-nine recommendations designed to make declassification reviews more uniform, effective, and efficient. Many of the Board's recommendations were included in Executive Order 13526, *Classified National Security Information*, including the recommendation to create the NDC. The Board advocated for prioritizing the review of historically significant records and requiring that all classified information be subject to declassification review, including artifacts. Its recommendations led to greater interagency cooperation and more uniform, effective, and efficient declassification reviews.

The latest report goes a step further, and it is on these recommendations that we can now expect some responses. Here are some of its recommendations:

- Appointment by the president of a White House–led Security Classification Reform Steering Committee to oversee implementation of the Board's recommendations to modernize the current system of classification and declassification.
- Classification policies that limit and reduce overclassification.
- A classification system streamlined into two levels to align with current access and safeguarding practices in government and to make the threshold for classifying align levels of protection with anticipated levels of harm.
- A systematic declassification review process of formerly restricted data.
- Strengthening the authority of the NDC, organizing and integrating declassification programs across

government, and requiring better risk management during reviews.

- New policies that support records management modernization and early identification of historically important records.
- Encouragement by the steering committee of collaboration to employ existing technologies and develop and pilot new methods to modernize classification and declassification.

In the report, Chair Nancy Soderberg, noting that the current classification system is seventy years old, said a redesign of the system is needed to deal with the enormous volume of information the government generates while protecting the nation's important secrets.

"We believe the current classification and declassification systems are outdated and do not provide the right balance between the need to protect government secrets and the public's right to know what government is doing."

The Board also emphasized in its recommendations that the new policies are even more important because new records will be in digital format, and the current system for paper records won't be appropriate for digital documents.

To carry out these recommendations, the president should now assemble a White House–led senior-level steering committee, as the November report recommended, to lead the reform effort. It should be made up of senior officials who will be in a position of authority to implement government-wide recommendations.

We look forward to this reform initiative and believe it will provide the public with more access to records that document the rights of our citizens, the actions of our federal officials, and the story of our country so that future generations may learn from our experience. ■

NOW AVAILABLE

New Edition of DACS

J. Gordon Daines III, Brigham Young University, and Chair of TS-DACS



The second edition of *Describing Archives: A Content Standard* (DACS) is now available as a free PDF download, and the print edition will be available for purchase in June.

The SAA Council requested that a DACS revision be initiated in 2010 with the release of *Resource Description and Access* (RDA).

The Technical Subcommittee on Describing Archives: A Content Standard (TS-DACS) began the review process in fall 2010 by soliciting feedback from the U.S. archival community on how DACS could be enhanced. Subcommittee members carefully reviewed and prioritized the community feedback.

It quickly became apparent that one of the most important issues the subcommittee should consider was the growing convergence among archival, museum, and library descriptive standards—particularly as evidenced by the promulgation and adoption of RDA. Another significant issue was the need to ensure that DACS remains aligned with the descriptive standards developed and supported by the International Council on Archives. A final issue was the adoption of Encoded Archival Context as an encoding standard by SAA and the need to provide guidance on the creation of archival authority records.

Standards of the International Council on Archives

Part I of DACS was initially developed to mirror the components of the General International Standard Archival Description (ISAD[G]) developed by the International Council on Archives (ICA). Part II was designed to mirror the International Standard Archival Authority Record For Corporate Bodies, Persons, and Families (ISAAR[CPF]). This structure and concordance is maintained in the revised version of DACS.

ICA also has developed standards for describing functions (International Standard for Describing Functions [ISDF]) and archival institutions (International Standard for Describing Institutions with Archival Holdings [ISDIAH]).

These standards are not currently addressed by DACS.

Encoded Archival Context and the Need for a Content Standard for Archival Authority Records

The review of the ICA descriptive standards and the development and SAA's adoption of the Encoded Archival Context encoding standard led TS-DACS to make significant revisions in Part II of DACS. This section has been reworked to contain rules for the creation of archival authority records. Part II is broken into six chapters to align with ISAAR(CPF).

Continued on page 27 >>



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Mike Kohl has retired after serving as head of special collections at Clemson University since 1982. A major focus of unit operations during his time at Clemson was the processing of the Senator Strom Thurmond Collection. Kohl also secured a number of grants, including one from NHPRC

that fostered the creation of the University Archives and Records Management programs.



Steven Mandeville-Gamble is now the university librarian at the University of California, Riverside. He previously worked as the associate university librarian at George Washington University, where he helped bring in more than \$23 million in contributions and endowments.



Audrey McKanna Coleman recently was named senior archivist at the Robert J. Dole Institute of Politics, University of Kansas. Coleman will work to further the development of a robust digital, physical, and interactive community presence for the Dole Archive collections and will

participate in the strategic development of Institute programming and resources.



Erik Nordberg has been named executive director of the Michigan Humanities Council. He previously worked as the university archivist and head of the Copper Country Historical Collections at Michigan Technological University.



Gabriela Redwine was appointed digital archivist at the Beinecke Rare Book and Manuscript Library, Yale University. As digital archivist, Redwine will support Beinecke staff in their work to collect, manage, and make available born-digital materials. She also will collaborate with

colleagues in the Yale University Library to develop and sustain a program for stewardship of born-digital collections.



Ted Ryan has been named director of Heritage Communications for the Coca-Cola Company. Ryan, who joined the company in 1997, most recently served as Heritage Communications' director of communications. In this position, Ryan managed the effort to restore, digitize, and

access fifty years' worth of historical television advertising created by the Coca-Cola Company.



Nathan Sowry has joined the Smithsonian Institution's National Museum of African Art as an archivist in the Eliot Elisofon Photographic Archives. Sowry is a recent graduate of the University of Wisconsin-Madison, where he received a master of library and information science degree.



Gregor Trinkaus-Randall received the New England Archivists' (NEA) 2013 Distinguished Service Award for his accomplishments in preservation outreach, disaster planning and response, and archives security. Trinkaus-Randall is the preservation specialist at the Massachusetts

Board of Library Commissioners and was SAA's 2011-2012 president.

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IN MEMORIAM

John L. LeDoux, 58, passed away February 7, 2013. LeDoux, who graduated from St. Cloud State University and moved to Wisconsin in 1989, had been working as the archivist of the Diocese of Green Bay since 2000. He was a member of several SAA groups, including the Archivists of Religious Collections Section, Archives Management Roundtable, and Visual Materials Section. He is survived by his wife, Margaret, and three children.

Dara Baker

Dara Baker didn't intend to become an archivist, but life had other plans. Baker, the archivist and legislative researcher at the Export-Import Bank of the U.S. and chair of SAA's Communications Task Force (CTF), shares her thoughts on starting a career, the CTF's recommendations, and traveling back in time.

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

DB: I didn't know I wanted to be an archivist until the first internship I did while pursuing my master of library science (MLS) degree. Prior to that, I had spent a decade as a researcher and counted a number of archivists as good friends. I trained as a historian and was working as an assistant historian for the federal judiciary on a term appointment. When it came time to find a new job, all the jobs that interested me were library and archives jobs. That led me to apply to an MLS program with an archives concentration. It was the classes and the professors at University of Maryland–College Park that nurtured my half-formed ideas about what archivists do.

SAA: What was your first job in the field?

DB: My current job is my first job in the field. I work as the archivist and legislative researcher at the Export-Import Bank of the U.S., working under contract for Library Systems and Services, LLC. I have been in the position since May 2011 and was hired a week before I graduated with my MLS. I also had a number of fantastic internships, including at the Royal College of Physicians, London; the Center for Legislative Archives; and the office of Congresswoman Gabrielle Giffords. Before becoming an archivist, I taught history at Harvard (as a graduate student), at Princeton (as a lecturer), and as an adjunct at Dowling College.

SAA: What advice would you give to new archivists entering the field?

DB: Keep an open mind. I never intended to work with twentieth- and twenty-first-century sources, and I didn't expect to be a lone arranger. Take every technology class you can, even though it might negatively affect your GPA. (I still remember having to be

shown how to open Notepad in my introduction to HTML class.) Do research in archival collections. I think it makes me a much better archivist to know what it's like to use and analyze historical materials. In my job, every day is different, technology is intrinsic to everything I do, and every research project makes me a better archivist. I've grown into my job and absolutely love it—even if I seldom get to use my paleography skills.

SAA: As chair of SAA's Communications Task Force, what's the most important idea in the recommendations?

DB: We're still finalizing our recommendations, but I hope you've seen (and responded to) the call for feedback on our preliminary recommendations that came out in April. Although the CTF has some great short- and long-term recommendations for SAA, I think our most important idea is to reinforce that each communication channel has a different purpose and different audience. SAA should take the time to consider whether its needs are well matched to their communication channels. Being on the bleeding edge of communication

technology only works when the organization maximizes the effectiveness and user-friendly nature of any communication format.

SAA: If you had to sum up the importance of archives in one sentence, what would it be?

DB: This is what the future sees—make it the best representation of the present that you can.

SAA: If you could witness any moment in history, what would it be and why?

DB: I've spent days thinking about this, bouncing back and forth between wanting to witness the Gettysburg Address to being with Marco Polo as he traveled the Silk Road to China. But as a nineteenth-century political historian at heart, I would want to witness the Constitutional Convention at Philadelphia in 1787, because the convention was secret and the record shows us only tantalizing hints as to interactions, personalities, and conversations. The Constitution and our incomplete knowledge of what went on that summer have led us to where we are now. On a much less serious note, can you imagine being the first person to watch TV? ■



Maryland's iSchool Announces Kurtz-Endowed Professorship

Michael Kurtz has committed to creating the first endowed professorship at University of Maryland's College of Information Studies, Maryland's iSchool. The professorship, which will be named in Kurtz's honor, will support the recruitment of a distinguished scholar to fill a faculty position in the area of archives and records management. Kurtz currently serves as visiting professor at Maryland's iSchool.

Pardon Finds New Life

Some say a picture is worth a thousand words, but what value can be assigned to a simple piece of paper? In the case of James B. Daniels, a piece of paper should have meant the difference between life and death. Unfortunately, Daniels was hanged in Helena, Montana, with the pardon in his pocket.

Archivist Kim Allen Scott recently confirmed the authenticity of the Daniels pardon held in the Merrill G. Burlingame Special Collections at Montana State University's Renne Library. Though the original pardon was thought to be part of Montana Historical Society's collections, Scott determined that the pardon was purchased by the Merrill G. Burlingame Special Collections from Mrs. Alexandar Leggat of Butte, Montana, in 1966. The well-worn and unofficial-looking pardon sat in relative obscurity in the collections until this discovery, which instilled it with new life.

—Heather C. Hultman, Montana State University Library

JDC Boasts Extensive Digital Collections

The Archives of the American Jewish Joint Distribution Committee (JDC) has digitized 220,000 pages of its New York headquarters' post-World War II records. The records document the organization's major role in mobilizing aid to support and resettle survivors and to help reconstruct the remnant Jewish communities of Europe. JDC provided food, clothing, vocational training, educational and religious materials, legal representation, and emigration assistance to survivors in displaced person camps.

JDC's digitization work is supported by lead funding from Dr. Georgette Bennett and Dr. Leonard Polonsky, Trustees, Polonsky Foundation, London. This generous funding has allowed the JDC Archives to digitize many of its historic collections en masse and make them available for online research. Digital collections can be searched at <http://search.archives.jdc.org>.



Children waiting to move into their new homes in the Bindermichl Project apartments—a displaced persons camp in Linz, Austria, 1945. Courtesy of the American Jewish Joint Distribution Committee.

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NEW LOOK FOR *THE AMERICAN ARCHIVIST*

Teresa Brinati, SAA Director of Publishing

Spring is a season of change, and one of those changes is a bold new look to *The American Archivist* featuring larger fonts for the print edition and flexibility for transitioning to digital publication.

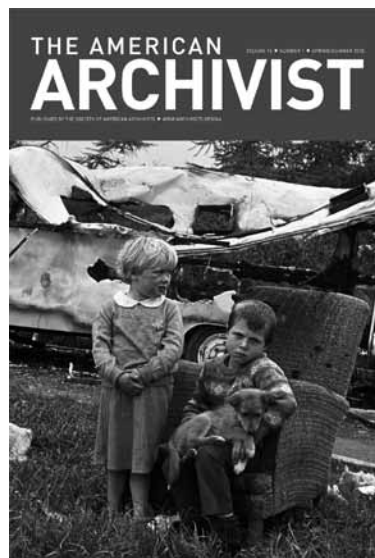
The Spring/Summer 2013 issue introduces a redesign of the journal that has been in process for a couple of years. The redesign had three goals, according to Gregory S. Hunter, the journal's editor.

"First, we sought a cleaner, more contemporary look. To this end, you'll notice a new typeface and more white space in the graphic design. Second, we wanted each article to be able to stand on its own when accessed in the future. Therefore, the footer of each article contains enhanced citation information so an individual article can be associated more easily with the journal. Also, instead of a separate Gallery of Contributors at the start of the issue, you'll find author biographies and photos at the end of each article, thus making each contribution a self-contained entity," explained Hunter, who is a professor at the Palmer School of Library and Information Science at Long Island University.

"Third, we wanted to prepare the journal for delivery as an e-publication. . . . We are moving toward the day when you will be able to download the latest issue of the journal to your e-reader," Hunter added.

The new-look *American Archivist* is the final piece in a three-pronged makeover begun by Dufek Design in 2011 to achieve greater graphic unity among SAA's three periodicals. First up was *Archival Outlook* followed by *In the Loop* with the journal to be completed in 2012. That implementation was put on hold a year ago to accommodate the transition in the editor post.

"The focus of the journal redesign was to create a crisp, clean layout with readability as paramount," said graphic designer Matt Dufek. "As a former textbook designer, I relished the time spent searching publications for examples of simple,



readable fonts." Sans serif fonts were used for the masthead (DIN) and the running heads (PMN Caecilia), and a serif font was used for the body text (Swift).

Dufek worked with *The American Archivist* Editorial Board on the redesign. Other enhancements include a bold nameplate on the cover, a reorganization of information in the masthead on the inside

front cover, and the elimination of article categories in the table of contents. Each article now includes key words (to enhance search functionality in the online version) and the Creative Commons icon on the title page, and notes at the end of each article instead of footnotes (for more responsive transitioning to digital production).

For the journal, this is a step toward greater efficiency in the production process and eventually digital publication.

Invasion of the E-Book!

For pushers of the paperless, the addition of e-books to the SAA Bookstore has got to be, well, electrifying!

SAA began selling PDF and EPUB files of select publications this winter. Nine titles are currently available electronically: *Archival Arrangement and Description; Module 1: Standards for Archival Description; Module 2: Processing Digital Records and Manuscripts; Module 3: Designing Descriptive and Access Systems; Arranging and Describing Archives and Manuscripts; Law & Ethics Sampler; I, Digital: Personal Collections in the Digital Era; and The Ethical Archivist.*

For the uninitiated, PDFs can be read on PCs, Macs, and some tablets and e-readers, including the Apple iPad and some versions of Barnes & Noble Nook, Google, Sony, Kobo, and Samsung devices. Most tablets and e-readers can support EPUB files, including the Apple iPad and Barnes & Noble Nook, Google, Sony, Kobo, and Samsung devices. You can also read EPUB files on your PC or Mac by downloading the free software Adobe Digital Editions. Please note that the Amazon Kindle cannot currently support EPUB files.

What's the difference between PDFs and EPUBs? PDFs replicate the layout of a printed page, but do not reflow to adjust

to different screen sizes. Although you cannot change the text size in a PDF, you can zoom in or out to see text or images clearly. The EPUB format was specifically designed to be read on tablets and e-readers. Files in the EPUB format do not have "pages" like a traditional publication, and these files are more fluid than PDF files. Text in EPUB files can reflow to accommodate different devices, sizes, and orientations, and the reader can often alter the font or size of the text in these files.

In case you're wondering, SAA hasn't abandoned paper. You can still buy most books in print!

—Teresa Brinati, SAA Director of Publishing

The Beat Goes On continued from page 3

Rukantabula began visiting TBC to speak with its chief librarian, Bruno Nanguka, to forge a partnership. Nanguka knew firsthand the challenge they faced but was open to the idea. He'd slowly been digitizing the tapes himself, but for him to copy all of the 100,000 hours of material in the archive was estimated to take 15 years—if he worked nonstop.

Rukantabula and Corey, who later returned to Tanzania to see the project through, partnered with other key groups, including Tanzania's Ministry of Information and Culture, the Copyright Society of Tanzania, and the National Arts Council. To establish THP as a trusted organization, they registered it as an NGO with the Tanzanian government.

Using Kickstarter

Corey and Rukantabula put in countless hours of work, but they wanted others to feel as connected to the project as they did. They envisioned a collaborative project that encouraged engagement as much as preservation. To raise funds, Corey turned to Kickstarter, an online fundraising platform, and spread the word about the project through updates on Kickstarter, Facebook, Twitter, and emails and phone calls to family and friends.

They launched the project on Kickstarter in December 2011 with a \$13,000 goal. Donations came in from around the globe.

One backer had visited Tanzania on his honeymoon. Another had served in the Peace Corps there. Others simply had a passion for music. They also were embraced by the Tanzanian community, who craved reminders of home or a way to reconnect with their past. By February 2012, THP had 235 backers and had raised \$17,040.

For Corey, the money was icing on the cake. The real reward, she says, was finding the supporters and forming personal connections with them.

"Some people pointed out to me that with all the time we spent running the Kickstarter campaign, we could have made the same amount [of money] if we just worked full-time jobs," Corey says. "But I think doing that would be missing the point. Kickstarter is about much more than just the money—it's about involving people in a project you care about and want to share with the world."

Digitizing the Tapes

The funds are being used to provide TBC with equipment needed to digitize the tapes, cover a Radio Tanzania digitization workshop to train locals on the digitization process, and pay royalty fees to Tanzanian musicians and the government. They also plan to release a "Best of Radio Tanzania" CD with liner notes and photographs.

THP has teamed up with UNESCO to complete digitization of the reel-to-reel tapes, with TBC taking the lead in managing the project. Digitization is expected to begin this year and will take between three and



Holdings at the Tanzania Broadcasting Corporation archives. *Courtesy of Jonathan Kalan.*

four years. As the music is digitized, THP will make it accessible online to bring the music to audiences who already love it and those who have yet to discover it.

THP has grown from a lofty idea that Corey thought up to a full-fledged operation, complete with a "business guy," "social media guru," and other team members. The heart of the operation, though, remains giving Tanzanians—and the world—a way to learn about the country's cultural identity.

"The initial vision Benson and I shared was that the Tanzania Heritage Project would be about much more than preservation for preservation's sake," Corey says. "Rather, [it was about] preservation as a means to an end—to ownership and pride in Tanzanian culture; economic development; community access to the archives; and an invaluable historical resource for scholars, educators, and researchers." ■

Visual Culture Coup continued from page 11

choreographer and dancer Peter Sparling's "Body Poetics in the Time of Digital Babel: The Screendancer as Poet/Archivist." Timing his recitation with his own archival footage of dance (now housed in the Bentley), as well as new digitally captured material, Sparling offered the audience a masterful critique of his own subjectivity as an object within the archives and as a user coming from outside the archive to use his own materials. In the context of the other presentations, Sparling's approach to inside/outside worked for his exploration of embodiment but also reached to other presentations, such as Kilian Klug (Plural, Berlin) and his discussion of representing

archival data via development of an Interactive Research Table, which provides an intuitive access to digital archives and cross-media storytelling. Boundaries were necessarily blurred in pushing the audience to think beyond disciplinary lines.

The symposium, which was organized by the Bentley's Acting Associate Director Nancy Bartlett, wrapped up with Blouin's enthusiastic assessment that intellectual synergy was achieved; boundaries were pushed and connections made to archives and other communities. He noted that his retirement from the Bentley this August will be in the nick of time: Born-digital presents new challenges in appraisal. "In the spirit of where I am, good luck! Tell me how it turns out!" Blouin quipped.

Based on the packed house of colleagues, students, archives users, and other guests who crowded into the Rackham Amphitheater for a concluding tribute, it's a safe bet that Blouin won't get away from the archives community that easily nor any time soon. He'll continue to influence archival practice in innovative ways beginning next fall as professor in U-M's Department of History and School of Information.

A publication of the symposium presentations, to be coproduced by the Bentley and SAA, is in the offing. In the meantime, video for the symposium and the tribute to Blouin are at <http://bentley.umich.edu/general/symposiumvideo.php>. If you'd like to catch up on the panels through tweets, U-M's SAA chapter (@mich_archives) covered most, if not all, of the panels with #bhlvisual. ■

Using iPads in the Reading Room continued from page 4

meeting. For a small unit with fixed hours of operation, it was helpful to use this tool to create flexibility.

We also used the iPad to take pictures during presentations. The same was done when a group of kindergartners visited to look at the archives' historic maps. For the latter, photos were immediately uploaded to the library's Facebook page and were later added to a blog post about the visit. Having the iPad available meant that no one had to say, "I wish I had a camera."

"There were [outcomes] we did not predict, such as being able to use [iPads] during a community workshop or using the photo app to turn negatives into positive images."

SAA's "Best Practices for Working with Archives Researchers with Physical Disabilities"¹ suggests providing pencil and paper to hearing-impaired users. An iPad also would facilitate this communication. Additionally, visually impaired users could benefit from the ability to increase the size of text or photos.

Security

A great thing about iPads is their mobility, but that's also their largest security risk. We follow standard security procedures by prohibiting backpacks, coats, purses, and other items in the reading room, but there are a few times every semester when we have up to thirty students in the space. One option we considered was to ask for patrons' IDs before handing over iPads, but that made their availability less obvious to researchers. We liked featuring them on the tables to encourage use (and our interim dean commented on how sharp they looked). After speaking with library IT staff, we considered the option of securing them to the table with a cord that allowed for

mobility on the table itself. We have since decided against that option, as it would inhibit patrons and staff from taking full advantage of the iPad's mobility.

Plans for the Future

Our goal is to have iPads permanently available in our reading room. We plan to institute practices and policies to accommodate this technology, including:

- Create permanent icons for the library homepage, special collections website, NWDA, ScholarWorks, and CONTENTdm.
- Develop online forms for patron registration, photocopy and scan requests, book requests, and digital camera use policy.
- Permanently install apps for scanning, taking photographs, light enhancement, and magnifying view.
- Develop procedures for charging and updating (i.e., app or iOS updates).
- Possibly install an app to print to a network printer.

Further, we are working to develop a better process for adding and updating apps. Our library IT staff has an iTunes account and regularly updates and reimages iPads used for circulation and instruction. We could

participate in these regular updates, but we may have additional apps for our researchers that would be lost through reimaging to general library standards. We could maintain our own updates and use personal accounts to download free apps, but that poses a security issue. After continued discussion with library IT staff, we are experimenting with having a separate image designated for our iPads only with web links and certain free apps to benefit our patrons.

The Mobile Way

When the idea to have iPads in the reading room was first suggested, we were enthusiastic. Certain aspects, such as researchers having easy access to finding aids, were expected. However, there were other uses we did not predict, such as being able to use them during a community workshop or using the photo app to turn negatives into positive images.

Overall, we were very pleased with how much the iPads proved to be an asset to ALSCA. We look forward to the day when we have iPads permanently in the reading room and are exploring more ways in which they can enhance the research experience. ■

¹ http://www2.archivists.org/sites/all/files/BestPract-Disabilities_Researchers_0.pdf, accessed December 20, 2012.



ALSCA iPads and additional iPads from the library set up for an undergraduate history class. *Courtesy of Albertsons Library Special Collections and Archives.*

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An Accidental Archivist continued from page 8

various formats: photographs, scripts, playbills, VHS, and DVD. I created a database of twenty-seven descriptors (which I now know as “metadata”). The archive was accepted into a digital repository at the University of Southern California in January 2012. My work provided essential data, but I knew I was winging it. *How much would I have contributed to the project with professional training?* I wondered. I needed answers.

While expressing post-graduation anxieties over coffee with my American civilization professor, she suggested I consider the School of Library and Information Science at Simmons. It seemed daunting, but I accepted the rigor it would entail. I was infinitely excited.

Learning to Think Like an Archivist

Whether passionately debating MPLP with classmates; lamenting nights plowing through MARC, FRBR, LCSH, or EAD assignments; or posting to forums about digital stewardship, I am constantly in awe of the vibrant and determined community I’ve joined.

Last fall, I completed my first internship at the Women’s Feminist Theory Archive at Brown. I surveyed, developed a processing plan, foldered, and wrote a scope note and abstracts for two oral histories. I met the university’s manuscript processing archivist, who helped me survey my collection, and the preservation archivist, who invited me to her lab. I sat in on a presentation of university librarians and archivists discussing their recent conference experiences.

These hands-on opportunities have been vital to my development. As I posed observations to my professor each week, I realized that I had been using classroom theories in the “real world” through my internship and other experiences. Out of the foldering and rusty staples came a consciousness that I was learning how to think as an archives professional.

When I receive confirmation of my scholarship and abilities, I feel invigorated. A fellow classmate and I recently presented at our first graduate symposium; our topic, *The Post-Colonial Archive: Accountability, Memory, and Activist—The Knowledge Shift* was well received. After many hours on Skype discussing our PowerPoint and wardrobe choices, we felt relieved and happy.

With every opportunity, I talk about preservation and knowledge facilitation (much to the wonderment of some of my friends!). I have been asked to attend meetings of the Rhode Island Black and Latino Caucus. A community theater asked me for help in developing literacy plans.

I’m proud to say, “I’m studying to be an archivist.” ■

Now Available: New Edition of DACS

continued from page 19

The decision to make Part II into rules for archival authority records also necessitated moving chapters 9 (Identifying Creators) and 10 (Administrative/Biographical History) into Part I as elements 2.6 and 2.7. Element 2.7 has been refocused on information necessary for understanding the collection in hand.

Resource Description and Access (RDA)

A careful review of RDA's descriptive rules and comparison with DACS's descriptive rules quickly demonstrated that many rules in Part III of DACS had been superseded by RDA and that important archival rules (particularly those related to the creation of family names) had been included in RDA. This led to the most obvious change from DACS 2004—the removal of Part III.

RDA rules for titles provided by archivists ("devised titles") were in closer agreement with archival practices. DACS had used the term *supplied* for these titles, in alignment with ISAD(G). Recognizing the growing convergence among library, museum, and archival descriptive standards, the predominant use of the term *devised* by companion archival standards, and the greater clarity of the term, the subcommittee chose to change the term *supplied* to *devised* throughout the second edition of DACS.

Digital Records

No single area received more comments from community members than the need to make DACS more relevant to modern records, which increasingly include or consist exclusively of born-digital formats. Community members were particularly interested in the rule prescribing *papers*, *records*, and *collections* as the collective terms describing the nature of the archival unit.

Commenters felt that these terms did not adequately convey the increasingly digital format of the records. However, there was no community consensus as to what terms should be used instead. We considered this issue in depth and decided to revise the corresponding rule in DACS to permit local

practices for new collective terms (such as *personal archives* or *personal records*). This is an important issue that will be readdressed during the next revision of DACS.

More Examples Included

Another recurring theme in the community feedback was the desire for DACS to include more examples. Although we agreed that extensive and varied examples would be valuable in using DACS, several factors pushed our response in a different direction: The DACS revision cycle is coinciding with that for EAD; MARC is undergoing revisions as a result of RDA implementation and will eventually be replaced; and EAC-CPF examples are just now becoming widely available.

We decided that the best way to respond to the desire for more examples would be to look for another way for community members to submit examples and best practices—such as a companion website

to DACS. This will allow TS-DACS to respond more rapidly to changes in encoding standards and to keep these examples current. The print edition of DACS retains text examples illustrating specific rules, and additional examples have been supplied as needed.

How to Get a Copy

The second edition of DACS will be released in several ways. It will be available as a free PDF download from the SAA website, and we're currently working with the SAA staff to determine if it is possible to convert DACS into a website on which both the official content of DACS and the community-contributed examples can be made available. In addition, a print copy will be available for purchase through the SAA Bookstore.

We hope that the second edition of DACS will prove useful to the community, and we encourage you to take it for a test drive! ■

Summary of the Major Changes to DACS

DACS 2013	DACS 2004
Minimum, Optimum, Added Value indicated with each element.	Minimum, Optimum, Added Value indicated in Chapter 1.
Encoding examples not embedded in text.	Encoding examples embedded in text.
<i>Devised</i> used to indicate titles created by an archivist.	<i>Supplied</i> used to indicate titles created by an archivist.
Acronyms should be spelled out at least once.	No guidance on acronyms.
Abbreviations discouraged.	No guidance on abbreviations.
Square brackets not prescribed.	No guidance on square brackets.
<i>Papers, records, collection</i> not prescribed for titles.	<i>Papers, records, collection</i> prescribed for titles.
Part II covers Archival Authority Records.	Part II covers Describing Creators.
Chapter 2.6 discusses Identifying Creators.	Chapter 9 discusses Identifying Creators.
Information about maintenance/reconstitution of original order, arrangement by the archivist, or previous arrangements or reorganization(s) by the creator if known and important to the understanding of the materials should be recorded in Processing Note.	System of Arrangement element includes information about maintenance/reconstitution of original order, arrangement by the archivist, or previous arrangements or reorganization(s) by the creator if known and important to the understanding of the materials.
Chapter 2.7 discusses Administrative/Biographical History.	Chapter 10 discusses Administrative/Biographical History.
Part III eliminated.	Part III discusses Forms of Names.
Preface to 2004 edition included as Appendix A.	Preface to 2004 edition.
Relies on the SAA Glossary at http://www2.archivists.org/glossary .	Glossary included as Appendix A.
Number of crosswalks in Appendix C have been reduced.	Crosswalks in Appendix C.
Appendix D removed in favor of expanded examples on the companion website.	Appendix D included full encoding examples.



FROM THE EXECUTIVE DIRECTOR

Nancy P. Beaumont

nbeaumont@archivists.org

Tire Ads

My friend Chuck has lots of theories, one of which I agree with: You never see the tire ads in the sports pages until you're shopping for tires—and then you realize how many ads there are.

I've been shopping for good news lately.

We've always paid attention to what members have to say. I receive between two hundred and four hundred emails a day (not *all* of them from Council members!), and it's common for me to speak or correspond with three to five members I've never met during the course of a week. Our Service Center staff speak with dozens of members each day. Teresa and Solveig and their staff engage with members daily to assist them in finding information and contributing ideas. We're all following our Twitter and Facebook accounts. And Jackie and several other Council members are very active on social media and are expanding our database of anecdotal input.

But in the past year SAA has been, well, consumed with asking you what you want and need and think about things. More than 2,100 members completed the 2012 Member Needs Survey, and that feedback has informed pretty much everything we do or are considering. The Annual Meeting and Communications task forces have continuously sought your input as they have crafted their recommendations to the Council. And most recently we have fielded for member comment the draft Strategic Plan 2013–2018—and received twenty-four (compiled) pages of comments that the Council is combing through as it continues its work on the plan. (You can find the

compilation of comments on the SAA website at: <http://www2.archivists.org/sites/all/files/0513-II-C-2-StratPlanComments.pdf>.)

The vast majority of comments—whether positive or negative about the ideas presented in the draft plan—were constructive. (Thank you!) And then there's this (from Anonymous) in response to a strategy about “fostering a culture of creativity and experimentation”: “SAA leadership has always come across as conservative. Short of adding either lobotomies or *coup d'état* to the list, I'm not sure there's any way to really bring about those changes.” I get it. This person is disenchanted. (Lobotomies? Really?) But how about offering up an idea that might address the concern?

I got a little depressed after reading that comment. And so I've been shopping for good news.

- As of April-end, SAA has 6,157 members—a new all-time high! This is an increase of 44 members since March-end (a new month-to-month record) and an increase of 140 members since April 2012.
- Joint Annual Meeting registrations are looking strong: At thirteen weeks out, we have double the number of registrants as at the same time last year. We'll have free wireless and a new app to help attendees navigate the meeting and New Orleans. We've just expanded the floor plan for the Expo Hall because the original is sold out. And you're going to love the all-attendee reception site. *Laissez les bon temps roulez!*

- More than six hundred individuals are now pursuing a Digital Archives Specialist certificate, and fifteen members already have qualified to sit for the first comprehensive examination in August (i.e., they have completed the requisite nine courses/webinars). We'll be offering ninety courses and webinars—on digital archives and an array of other subjects—in FY 2014.
- The Publications Board is cranking! In the works are three new “clusters” of modules on Digital Preservation Essentials, Rights in the Digital Era, and Implementing Descriptive Standards. *Describing Archives: A Content Standard, Second Edition* by TS-DACS is freely available via the Standards Portal and a print version will be available in June. Just in time for the Joint Annual Meeting in August: *Perspectives on Women's Archives: A Reader* edited by Tanya Zanish-Belcher with Anke Voss; *Exhibits in Special Collections, Libraries, and Archives* by Jessica Lacher-Feldman; and revised versions of the donor brochures. And to be released this fall: *Conceptualizing 21st Century Archives* by Anne Gilliland and *Through the Archival Looking Glass: A Reader on Diversity and Inclusion* edited by Mary Caldera and Kathryn Neal.

SAA's vast cadre of volunteers—section and roundtable leaders and committee chairs and task force members and Council—and paid staff are doing some thing(s) right. And, with your input, we're setting a new course to ensure that we continuously improve in meeting your needs. ■

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