

ARCHIVAL

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COVER PHOTO

Making Workspaces Better. City Manager Neal Berlin conducts business from his wheelchair and finds that his daily routine is greatly hampered by inaccessible and unusable office facilities at the Iowa City Civic Center, circa 1979. Access to archives as well as documentation of disability culture is still often absent from conversations on diversity. Turn to page 4 to see how several archivists are thinking about accessibility for all. *Photo courtesy of the Records of Student Disability Services at the University of Iowa Archives.*

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PRESIDENT'S MESSAGE

Meredith Evans

president@archivists.org

Data-driven Participation

SAA strives to be culturally sensitive. We address cultural sensitivity in our policies. We encourage participation by individuals with different political views, religious beliefs, socio-economic status, national origin, ancestry, age, sexual orientation, gender identities, veteran status, or disability. The more engaged our members are, the more we shift the culture of our organization to ensure that everyone is heard. We listen.

Membership in SAA—or any professional association—is as meaningful as you make it. We need participation and input to move the organization forward. We need diverse voices and diverse experiences. But how do we expand participation? As we develop the strategic plan for 2019–2021 and identify ways to implement it, the SAA Council is focusing on advancing the profession with a data-driven approach. Through its work, the newly created Committee on Research, Data, and Assessment (CORDA) can offer fresh perspectives while incorporating our values for equity, diversity, and inclusion and helping members build their skill sets. The group will lead our efforts to gather evidence that supports the value of archives and archivists to society and informs the priorities and value of our association. This will be particularly useful for our advocacy and public awareness work (as when explaining what an archivist is and does). With the establishment of CORDA and the preliminary work to implement a tool to update the A*CENSUS (Archival

Census and Education Needs Survey in the United States, the 2004 survey that established a baseline of data about archivists in the US), we will have more concrete data to enhance our organization and profession.

The more engaged our members are, the more we shift the culture of our organization to ensure that everyone is heard.

In addition to creating CORDA in November 2018, the Council discussed the critical need to repeat (and build on) A*CENSUS. Let's see what is happening in our profession now to ensure that we are empowering archivists and that SAA's strategic initiatives are the right ones to support. What has happened to our workforce in the fifteen years since A*CENSUS? What is happening in our profession, beyond the borders of our association? Although SAA had fewer than 4,000 members in 2004, we were able to survey 11,000 archival practitioners. With nearly 6,000 members now, what percentage of the current universe is represented within SAA? Our goal must be to survey the entire workforce.

SAA has made great strides in creating safe spaces for dialogue, and members have accepted tough challenges of self-awareness and its impact on the profession. The A*CENSUS II will ask many of the same questions so that we can begin to establish trends. It will also include new questions that are critical to our work going forward. As we begin discussions of how to fund and implement this massive project, I hope that you will participate. ■

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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Connecting Antiquities to Modern Contexts

Kathryn Wright and Kristen Bailey, Mercer University

How do you get present-day students interested in the ancient past? It's an age-old question.

With a new collection of more than 1,000 pieces of Near Eastern and Mediterranean antiquities, Kathryn Wright and Kristen Bailey at Mercer University in Macon, Georgia, rose to the challenge of raising awareness about them. In 2017, alumna Y. Lynn Holmes donated the collection expressly for use in teaching. It consists of coins, figurines, knives, beads, mirrors, fertility idols, and other daily items made from ceramic, metal, glass, and stone. Many of the items are both small and hardy enough to be handled safely by undergraduate students in a closely supervised classroom setting.

Reaching More Than History Students

The Holmes Collection was used in a classroom setting first with an upper-level Mediterranean history course. Professor Abigail Dowling collaborated with Wright and Bailey to design instruction sessions using the newly donated collection in fall 2017. Wright and Bailey found the process

A clay Canaanite fertility goddess (1550–1250 BCE) from the Y. Lynn Holmes Collection. Courtesy of Mercer University Library.

exhilarating and wanted to adapt the assignment for a less specialized group of students. They found that group in Wright's Integrative Core Curriculum (INT) 101 course. Mercer's INT program encourages undergraduate students to think critically and write effectively, first in relation to themselves (101), then in relation to their communities (201), and finally in relation to the world (301). Instructors from varied academic disciplines are given *carte blanche* to design these interdisciplinary courses, provided they follow general program guidelines. Wright focused her class on "the self in historical context."

With this prompt in mind, Wright and Bailey again collaborated to design a writing assignment. Laura Botts, assistant dean for Archives and Digital Initiatives, offered constructive critiques that greatly improved the learning outcomes. Wright and Bailey wanted the assignment to be experiential and push students to find meaning and connection between historical worlds and the present.

In preparation for the activity, Wright and Bailey selected items based on stability, durability, size, and possibility of a modern equivalent. Items

were placed in Volara foam-lined 5" x 8" x 2" Sterilite plastic baskets along with the object identifier on a slip of paper. Each student received nitrile gloves alongside an artifact and were asked to think of a corresponding present-day object. Guiding questions helped students compare themselves to previous generations. (See the full assignment in the sidebar on page 20.)

Incorporating Protocols

The handling protocols for this collection were developed by Mercer University Library's Archives, based on input from Emory University's Carlos Museum. As a security measure, students placed their belongings in a secure location; no backpacks, purses, or other items were allowed. Students *were* encouraged to bring their cell phones, pencils, and loose-leaf paper into the classroom. Some memorable experiences in preparing students for handling antiquities included asking a student to remove his tie (which he was required to wear by fraternity policy; he was very thankful!), asking another student to pull back her hair, and asking a third to tuck the bottom of her large bell-shaped sleeves out of the way.

After the professor introduced the assignment, students set to work while instructors monitored their handling and answered questions. Students were required to take photos for the final assignment but were not allowed to hold their phones directly over the items to prevent dropping them on the artifacts.

Cultivating Curiosity

By design, the students were not apprised of the assignment in advance. Wright thought that specific historical background might be a barrier to interest, and the knowledge wasn't vital to approaching the assignment. Not knowing also leveraged the natural curiosity of eighteen- to twenty-year-old students in the design of her assignments—it piqued their interest to be told to meet in a back room of the library and that they'd find out why later. Upon entering the room, some jokingly remarked that they didn't know if everyone would emerge alive.

Afterward, students submitted their responses via the university's online course system, but for some reason, more students than expected did not upload their pictures. In the future, students will be told to insert images into the Word document before uploading, which will also streamline the evaluation process.

Continued on page 20 >

ACCESSIBILITY FOR ALL

Harrison W. Inefuku, Iowa State University

Ongoing conversations on diversity and inclusion in archives are necessary to ensure that we are serving *all* of our users and colleagues well. However, topics on disability and archives, including ensuring accessibility of archives to archival workers and researchers, managing disability-centered collections, and the documentation of disability culture, are often absent from the broader conversation. Because of this absence, SAA's Diversity Committee focused its Diversity Forum during the *ARCHIVES*RECORDS 2018* conference in Washington, DC, last August on disability and accessibility in archives in hopes of raising awareness of these issues. The forum featured three archivists—David McCartney, Anna Kresmer, and Sara White—who share their varying experiences with issues of accessibility.

The Accessibility Spectrum

**David McCartney,
University of Iowa**

A cautionary note: There is an entire spectrum of individual circumstances and needs, and it is important to acknowledge that there is not enough space to address them all. However, I can address what I have learned through personal experiences as a caregiver and professionally in the documentation of people who are disabled.

If not for my husband James, I would not be sharing on this subject. For nearly thirty-three years, he has taught me much, making me aware of barriers and how to correct them or advocate for correcting them. James was born with cerebral palsy, a condition that limits his mobility. A fundamental truth I have learned from him and others is that social barriers often cause physical barriers. I define social barriers as assumptions made by those imbued in ableism who are responsible for the design of the world around us—assumptions that do not take accessibility into account. Ultimately, their assumptions fail us.

For example, when James and I checked into our hotel room at *ARCHIVES*RECORDS 2018*, we looked for the thermostat, hoping to adjust the room temperature. It was nowhere to be found—until I pulled the armoire away from the wall. There it was, inaccessible and of no use to a disabled person who may be traveling independently.

Cultivating a Flexible Attitude

**Anna Kresmer, National
Federation of the Blind**

Opening your repository to researchers who are blind or visually impaired may seem like a daunting task. Many archivists have never had the opportunity to work with researchers who are disabled and may be unsure how to serve the needs of this community. And in the archival world where backlogs and calls for efficient processing persist, some may fear that tackling the accessibility issue is simply out of reach.

The first step toward creating an archives capable of providing equal access to its resources and reference services is simply assuming the right attitude. Flexibility is key to connecting your materials to users who need them. Your willingness to go that extra mile for your researchers and to tailor your services to their needs will lead to more meaningful collaborations and increased use.

The fantastic news is that making accessibility a standard part of your thought process lightens the task. It's always easier to build accessibility into the foundation than to retroactively modify an inaccessible system. Keep this in mind when implementing new programs or platforms, including blogs, researcher registration systems, and finding aid databases.

Recognizing Temporary and Invisible Disabilities

Sara White, Madison, Wisconsin

Do archivists serve people with temporary and invisible disabilities well? In 2010, SAA's Joint Archives Management/Records Management Roundtables Working Group on Diversity in Archives and Records Management compiled the *Best Practices for Working with Archives Researchers with Physical Disabilities* and the *Best Practices for Working with Archives Employees with Physical Disabilities*. Since that time it has become clear that not all disabilities are physical, nor apparent to others. How should we address accessibility for all? Answering this question required further review.

SAA's 2017–2018 President Tanya Zanish-Belcher and I share an interest in the improvement of the accessibility of archives for people with disabilities. Tanya experienced a temporary seven-week wrist and ankle injury last year that caused her to use a wheelchair and then scooter at work. She learned how people with disabilities who have wonderful knowledge and skills to contribute may encounter challenges because of inaccessible physical spaces at work. Tanya is not the only archivist who has experienced a temporary disability during life. I worked with her to gain the Council's approval of the Task Force to Revise the *Best Practices on Accessibility*.

The task force was charged with reviewing the current *Best Practices* documents and expanding them to include “neuro-disability, temporary physical disabilities, and any other topics that should be considered within the scope of the document.” Members divided into three separate research sections: Physical Access, Hidden and Invisible Disabilities, and Electronic Information in the Archives. Our draft is currently under review.

In another example, my institution's accessibility statement refers to providing "access to reasonable accommodations." However, this is not consistently enforced. Following a historic flood in 2008, a former big-box store was temporarily converted to house the School of Art and Art History for several years. During that time, there was no automated entrance and exit, despite my repeated requests for one to be installed, a potential barrier for many users.

To document the university's disabled community, we maintain newspaper clippings in our vertical files with cross-referencing to the subject of accessibility. We also maintain the records of Student Disability Services and the Council of Disability Awareness, a charter committee that reports to the Office of the President. We must make a better effort, however, to document the experiences of those in our community who are disabled. One repository that is exemplary in such documentation is the University of Toledo, led by archivist Barbara Floyd, who has done extensive advocacy in this area. It's worth checking out! ■

For the majority of patrons, the first connection between archivist and researcher will be facilitated by the web. Ensuring that materials and information presented online are accessible via screen-reading software is critical.

Accessibility has a part to play in all archival activities, but perhaps the most important among them is reference services, beginning with the all-important interview. This process will be more in-depth than it usually is for other users, as you will need to evaluate the requested materials and determine the best way to present them to your researcher—but it is well worth the time spent. Most people are happy to tell you what they need, so ask questions. Be willing to tailor your services but be honest about what you can do.

Flexibility and open communication will help balance researchers' needs with the level of service you can realistically provide. ■

Task force member Krystal Appiah and I focused on hidden and invisible disabilities. While reviewing the *Best Practices* and exploring ways to include both invisible and visible disabilities, we emphasized the importance of effective communication. For example, how do we communicate with people who choose not to reveal their disabilities? Offering a welcoming and respectful environment is the first step to effective communication. How to offer help is an issue we address in the draft.

After presenting at *ARCHIVES*RECORDS 2018*, a graduate student approached me to thank me for speaking on behalf of people with invisible disabilities. She shared that she was recently diagnosed with rheumatoid arthritis. When occasionally suffering pain and in need of physical assistance, she wants to be able to ask for accommodation and continue to complete her work effectively without discrimination. The goal of the *Guidelines for Accessible Archives for People with Disabilities* is to create a document that points archivists toward resources for improving accessibility for all in our archives.

View the draft of the revised *Guidelines for Accessible Archives for People with Disabilities* at <https://www2.archivists.org/news/2018/call-for-member-comment-guidelines-for-accessible-archives-for-people-with-disabilities>. ■

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Linking Collections through Authority Work

The John Saltar Letter at Brigham Young University

Cory Nimer and Lyn Clayton, Brigham Young University

While archival practice traditionally centers on provenance, manuscript collecting repositories may prioritize content over context when considering acquisitions. Archival authority control provides the means of reconnecting dispersed personal or family papers while contextualizing individual items.

Ongoing developments within the archives community promise to further expand the possibilities for reconstructing personal and family papers collections using graph technologies, described as “multidimensional description” in the 2016 *Records in Contexts* consultation draft.¹ Supporting this functionality may require additional resources for descriptive programs, but it provides an important means of improving the accessibility of archival materials.

The Saltar Family and the Battle of Nauvoo

Early in 2017, Brigham Young University’s curator for nineteenth-century Mormon and Western manuscripts purchased an 1846 holograph letter written by a non-Mormon with a firsthand account of the Battle of Nauvoo. This conflict between the Mormon population of Nauvoo, Illinois, and their non-Mormon neighbors in Hancock County had intensified in the fall of 1846, and in September residents of local towns and villages joined together to besiege the city. After a week of fighting, Daniel H. Wells, leader of the Mormon forces, surrendered the city and agreed to the evacuation of the remaining residents from Nauvoo across the river to Iowa.² Although the fighting has been well documented, this newly discovered letter provides insight into the thinking of the non-Mormon combatants as well as documents the number of people killed and injured during the conflict.

However, most of the letter does not focus on the Battle of Nauvoo, but instead relates

to the activities of the John Saltar family in La Harpe, Illinois, twenty-five miles east of Nauvoo. Written by an R. H. Smith to his uncle, John Saltar of New Jersey, the letter describes how Saltar’s son John had left to join the battle as a pretext for abandoning his wife, Ellen, and infant son in La Harpe. The letter tells of the consequences of this decision and details the current situation of those involved.

As our processing unit began to describe the letter, we immediately ran into authority control issues. Who were the individuals involved and described in the letter? What resources could be used for creating an agent record and biographical history in ArchivesSpace? Although understanding the connections between those described in the document was not critical to the letter’s anticipated use as documentation of the Battle of Nauvoo—the reason for acquiring the letter—they were important both for authenticating the item’s content and to seeing the broader context of these family events.

Finding the Bigger Picture

Gathering documentation on these minor historical figures initially focused on genealogical resources to establish identities and existence dates. Using Ancestry.com, which searches digitized archival records as well as contributed family tree data, we were able to assemble basic information. Based on census and vital records, R. H. Smith turned into Richard Howell Smith (1806–1882), a Quaker merchant and postmaster in Illinois. Born in Philadelphia, Pennsylvania, to Richard Rodean Smith and Anne Howell, he had moved west to Illinois during the 1830s and eventually settled in the town of Harrison. His uncle, John Saltar Sr. (1781–1858), was a Quaker gentleman in Pemberton, New Jersey. According to Saltar Sr.’s will, found in the Allegheny County, Pennsylvania, register of wills, his son John Saltar Jr. had a mortgage recorded in Harrison.



John Saltar Jr., 1895. Photo ©Steilacoom Historical Museum Society.

Searching Ancestry.com again for John Saltar Jr. (1814–1899) and his wife Ellen (b. 1823), we found that he became a tanner and court clerk in Steilacoom, Washington, and that he remarried and had a daughter. After his departure from La Harpe, Ellen remained in town and married a local wheelwright. We then confirmed this information in FamilySearch, a collaborative genealogical platform that includes digitized records and a shared Family Tree. Traversing these relationships, we found that R. H. Smith was related to John Saltar Sr. by marriage, with Smith’s mother being the sister of Saltar’s wife, Margaret Howell Saltar.

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Celebrating Interwoven Cultural Identities



Image created by oral history participant Emma Noyes.

Fred Poyner IV, Nordic Museum

What does it mean to be Nordic?

Expanding on that question is an ongoing goal of the Nordic Museum in Seattle. The most recent result is an exciting oral history project titled *Interwoven: The Blended Heritage of Nordics and Native Peoples*. The project features twelve interviews from individuals with blended Nordic, Nordic-American, and Indigenous cultural identities in Washington, Alaska, and Canada. Led by collections manager Fred Poyner IV and program manager Jonathan Sajda, the project began in 2016 with the goals of building on the museum's existing archives of oral history interviews and creating new opportunities for the public to access them.

The two-year project reaches beyond traditional Nordic subject matter. *Interwoven* examines shared experiences between Nordic-American immigrants and Native peoples and serves to strengthen the connection between these two communities, fostering dialogue, cooperation, understanding, and respect.

The Interviewees

In their interview approach, the project leads wanted to keep the process informal, asking few questions beyond names and heritage so that people could share their stories without being led. The interviewees represented a range of occupations, ages, and heritage affiliations, and spoke about customs and celebrations, food, music, family relationships, language, details of their family origins, the effect of society on different identities over time, and social values experienced by different heritage groups and individuals.

Several interviewees were practicing artists. Susan Emery, of Inupiat and Norwegian descent, discussed her contemporary art—which ranges from cave-art-inspired mixed-media work to graphite on paper—and how her practice has been shaped by both sides of her heritage. Other artists and artisans interviewed included Odin Lonning, a painter, carver, and drum maker of Tlingit and Norwegian descent; Earl Davis, a carver from the Shoalwater Bay Tribe; Steve Madison, a carver from the Tulalip Tribes with Swedish ancestry; and Emma Noyes, whose Dala-horse motif beadwork necklace inspired by her Confederated Tribes of the Colville and Danish heritage became a signature image for the *Interwoven* project.

The discussion of tribal identity with Nordic identity served as a common thread through the interviews. Dr. Sven Haakanson, curator of North American Anthropology at the Burke Museum, discussed how his Danish-American and Alutiiq heritage has been realized in his native boat designs. The project also captured generational identities and tribal recognition with the story of Ceclie Hansen, an elder of the Duwamish Tribe, and shared cultural experiences by different members of the same family with the story of Ingrid Hansen and her daughters Aleesha Towns-Bain and Jessica Towns.

Recording Details and Building the Collection

Each interview was recorded one-on-one either onsite at the museum or at the interviewee's location using a portable Panasonic digital video camera and clip-on microphone. Videographer Alison DeRiemer assisted with the project, along with several museum volunteers trained in oral history interviews. The 20- to 30-minute interviews were archived as high-resolution AVCHD video media in MTS format. Completed interviews are displayed online with full transcriptions in PDF format and video files in MP4 format.

The Nordic Museum's oral history collection holds about 900 oral histories in its permanent collection; 683 of these have been collected since 2009 as part of the Nordic American Voices (NAV) oral history program, and the museum will continue to add to the collection interviews with people of mixed heritage.

Getting the Word Out

Once the process of collecting these oral histories was completed, we had to find a way to share them with participants, project partners, and the public. The Nordic Museum's website portal (<https://nordicmuseum.pastperfectonline.com/>) offered a host to share the interviews online, and a kiosk terminal in the museum's Cultural Resource Center allowed visitors to watch the videos and read the transcriptions on site.

Since 2015, the museum has used the Content Management System by Past Perfect, Inc., for both its oral history record metadata and media hosting with its website portal for online collections. Although

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BUILDING BRIDGES



The Coeducation of Archivists and Architects on Renovation Projects

Karen Trivette, Fashion Institute of Technology

A major renovation project can be a major learning experience instead of a major headache. With a wealth of instruction flowing in all directions, architects can learn from archivists while archivists can learn from architects. Here is advice worth considering from collaborations between archivists and architects on four renovation projects.

Determining Proper Care of Collections

When the Special Collections and College Archives at the Fashion Institute of Technology (FIT), which is part of the State University of New York, underwent major renovations, I worked with the architect Samuel Anderson, AIA, of the firm Samuel Anderson Architects or, coincidentally, SAA (no doubt a good omen, given the task!).

Sam's and my story starts in a distant 2012 when we first met at an unrelated event. By 2017, when the project was completed, we had collaborated much with each other and coeducated other team members across both FIT and SAA. One of the most profound realizations made on the way toward renovation was from my supervisor and FIT library director NJ Bradeen, who said, "If we aren't going to care for the special collections properly, then we should not care for them at all." This statement shook stakeholders to their core and was a true impetus to moving the project forward.

What resulted was an almost doubling of our overall footprint, a much-improved reading room, and greater comfort and satisfaction for both staff and researchers. The reading room

alone was greatly enhanced in its functionality, and we've been able to host many more researchers and classes. In the 2017–2018 academic year, we hosted a total of 790 visitors—more than double our usual count!

Finding Balance

When Yale University's Beinecke Rare Book and Manuscript Library set out to create a new, purpose-built workspace for its Technical Services Department, Ellen Doon, head of the Manuscript Unit, worked with J. Bunton, a partner at Apicella + Bunton Architects, in a move that merged staff and operations from four previously separate locations.

Doon and Bunton described their project as a "three-legged stool" in which the owner/user, the architect, and the contractor each shared equal yet very different and interdependent responsibilities. The owner/user determines the program based on their needs and sets the budget and schedule; the architect interprets the program, creates the vision, generates options, and facilitates decisions; and the contractor interprets the drawings, coordinates the work, manages the renovation, and troubleshoots with the design team along the way.

"If everyone plays their roles correctly by communicating, supporting one another, and

respecting what each participant brings to the project, true collaboration can occur and the project will succeed," said Bunton.

Doon and Bunton educated each other over the course of their project, focusing on workflow-centered design, archivists' work areas, and lighting. While the architect wanted to create

Design for the new library at Phillips Exeter Academy.

a modern, light-filled, and pleasant work environment, the archivist valued the comfort and safety of the materials being stewarded as highly as the comfort and safety of staff. Natural light had to be well managed and work areas needed to be sized appropriately for the collections as well as the people. When the best design for efficient workflow placed work areas in direct sunlight, dense window shades made compromise possible. As a result, the goals of both archivist and architect were achieved.

Thinking Sustainably

Beth Myers, director of Smith College Special Collections, and Janette Blackburn, architect at Shepley Bulfinch, worked together to tackle a most ambitious renovation project. Myers and Blackburn wanted to strike a balance between contextual matters (the physical merger of three collections at Smith College) while incorporating principles of a twenty-first century special collections:

- adaptive service models;
- dynamic public and staff spaces;
- highly functioning tech staff spaces;
- environmental care;
- access; and
- future flexibility.

Myers and Blackburn envisioned spaces that facilitate multiple types of learning and interaction with staff and physical and digital materials.

Renovation exploration started almost a decade ago; a key driving force behind the design was sustainable solutions. While Myers and Blackburn wanted the special collections to "become the most sustainable special collections library in the nation," they knew

If we aren't going to care for the special collections properly, then we should not care for them at all.

they must temper this ambition with realities of budget and preservation requirements. They engaged in many frank conversations, and the end result is a “high-performance building that is very energy efficient without compromise to the stringent environmental needs of special collections.”

This result did not happen all at once—in fact, it was an iterative and evolutionary process. It all started with the location of Special Collections and Archives and considering the unit in relation to other library functions. The interdisciplinary team used a detailed tracking sheet to chart the renovation progress, which also allowed the many stakeholders to stay informed.

Historic Headaches

Most renovation projects are difficult enough. But Peter Nelson, former archivist at Phillips Exeter Academy, and Thomas Hotaling of Ann Beha Architects had the added challenge of renovating an historic property from a world-renowned architect—Louis Kahn.

Founded in 1781, Phillips Exeter Academy is home to the celebrated Class of 1945 Louis Kahn Library, within which is the Special Collections and Archives Center. Renovating the center was Phase 4 of a larger, multiphase library renovation project. Nelson and

Hotaling faced the particular challenges of the center’s basement location and its low ceilings. A most daunting aspect of the project was that the renovation had to be undertaken within an architectural landmark building, whose design and fame presented rather unforgiving conditions within which to work.

In addition to respecting the existing structure, the renovation project sought to plan for the collections’ growth and to provide a welcoming, transparent, flexible, and secure environment for researchers and staff. Another design goal combined the special collections and archives areas. The inclusion of compact shelving meant that the footprint could be maximized while combining these functional areas.

New Space, New Perspectives

When it comes to planning, managing, and executing major renovation projects, archivists greatly depend on architects, and architects greatly depend on archivists. Each participant has distinct responsibilities and insights to impart. What results is newly-found knowledge for all and a deeper understanding of each other’s sphere of professional expertise.



FIT’s new reading room, which nearly doubled in size after renovations.

As a participant in a renovation project, I’d execute 99% of my project at FIT exactly as it was completed. Only minor cosmetic elements have proven to be worth revisiting, and those are relatively easy to live with. This success results from constant and effective communication.

For all the challenges and difficulties associated with major renovations, the benefits far outweigh the liabilities. An added benefit concerning my project has been a much greater understanding of my workspace and how it functions not only for collections but for staff and researchers as well. Less expected, and most appreciated, is a renewed sense of mission and a refreshed perspective on my work and the larger profession. ■

*This article originated as a session, “Building Bridges: The Co-Education of Archivists and Architects on Major Renovation Projects,” at ARCHIVES*RECORDS 2018, the Joint Annual Meeting of CoSA, NAGARA, and SAA in Washington, DC, August 12–18, 2018.*



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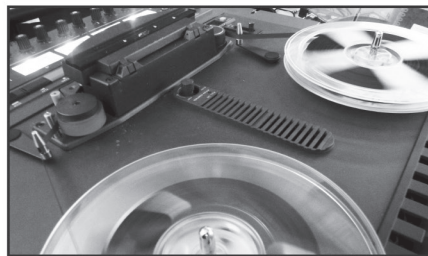
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PROMOTING ARCHIVES THROUGH THE MEDIA

Geof Huth, New York State Unified Court System

This is a story about working through the media to tell the public a story about archives. Although the focus here is on one big story, my tale encapsulates what I have learned by working with the media over the course of my career.

When I started work at the New York State Unified Court System in 2015, I was asked to address about 12,000 cubic feet of archival court records stored in Manhattan and dating from 1674 to 1910—records in disarray, falling apart, and mesmerizingly interesting, even after resting in poor storage conditions for more than a century.

I proposed we increase the use and ensure the preservation of these records by donating the smaller portion of them to the New York State Archives. Within a year, we had completed the inventory and were ready to transfer 1,500 cubic feet of records of the courts with statewide jurisdiction to the State Archives. (We plan to transfer the records of local courts to the New York City Municipal Archives once that larger phase of the inventory concludes.)

The Spiel

We needed to do more than simply transfer the records. We wanted to garner attention for our project, because this was a positive story about our branch of government and because we wanted people to learn about the records and then use them.

We began as an organization usually does when looking for media attention: we wrote a press release explaining what we were doing and describing the importance of these records. I wrote the first draft, which the public relations department improved. We had the benefit of contacts in the press and sent the press release first to the *New York Times*, expecting to gain the most attention from that source.

Importantly, our spiel in the press release came in two parts. The first part I call “Tell the Story They Want to Hear.” In this section, we mentioned records relating to Alexander Hamilton and Aaron Burr, not because they were famous Americans with interesting and sometimes lurid histories. We mentioned them because everyone was listening to *Hamilton: An American Musical*. We gave journalists these stories because we knew they would want something to attract the attention of their readers. These included the tale of Burr’s divorce from his

second wife, Eliza Jumel, which captures the grain of that time in early America. We also recounted the story of *The King vs. Peter Zenger*, an epochal early freedom of the press case central to the entire project of American journalism.

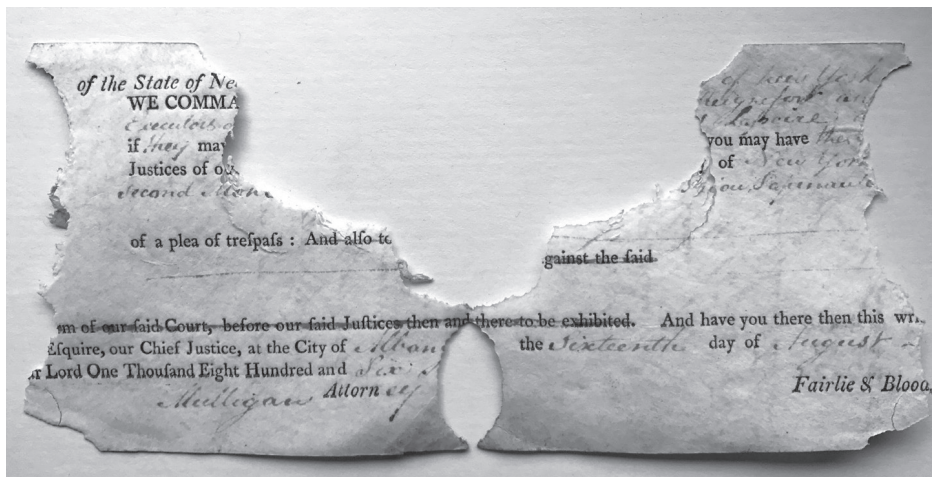
The second part of the spiel I call “Tell the Story You Need to Tell.” This story was a richer and deeper one, a story few people imagine. We wanted people to understand how these records document the lives of ordinary people. They evidence the means and mores of a vanished society, and they allow us to understand New York’s past as a congregated whole. These records allow us to see a culture that no longer exists, to peek into an entire vanished world.

Attention Is Necessary

We must promote our work because it won’t promote itself. To gain support for the work we do, we must make sure people hear about our successes and our records. In this case, our success was making important archives usable and known. Sometimes archivists believe bringing attention to our work is merely a way to point the spotlight on ourselves—and we may try to avoid this type of attention. We cannot do this. Because the records cannot speak themselves, we must demand attention on their behalf. We must speak.

One way to ask for attention is through pictures. We tell our stories with words, but we show our stories through photographs. The first words in the sub-headline to the *New York Times* story were

Continued on page 23 >>



Damage to an 1806 New York Supreme Court Judicature Writ. Courtesy of the New York State Unified Court System.

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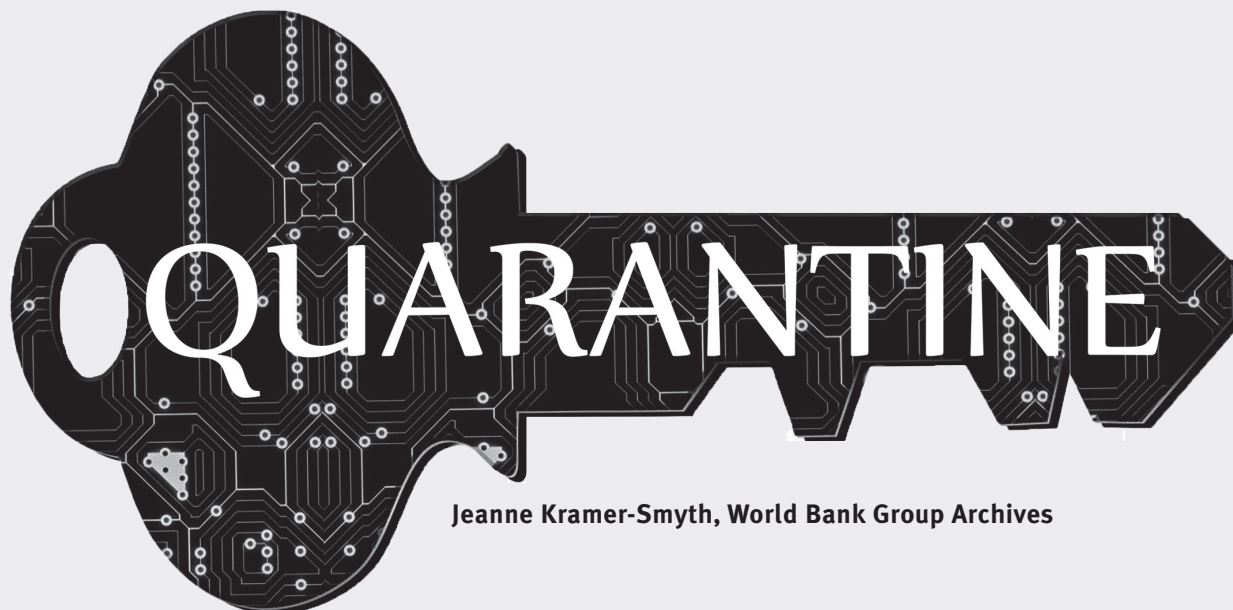
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QUARANTINE

Jeanne Kramer-Smyth, World Bank Group Archives

Winner of the 2018 SAA Archives Short Fiction Contest

“It isn’t stealing if no one cares about it anymore,” Eleanor announced to the room cluttered with old tech. “And talking to yourself isn’t a sign that you’re a crazy old lady.”

Eleanor hitched a bag bursting with arcane wires and metal equipment onto her shoulder and wove her way through the close-set shelves of the Academy’s tech recycling warehouse. At the door, she took a deep breath and peered out. For now, the campus was still empty of quarantine enforcement.

The familiar path back to the Academy Archives felt long and lonely tonight, the heavy bag pulling on her shoulder and pointy bits of metal poking her side. She missed the bustle of a campus full of students. Her cheeks tingled and her fingers ached in the cold air.

Back inside, she shuffled through the dark into the windowless processing room before turning on the lights and switching on the radio. The warm air enveloped her and she longed for hot tea. Instead, she dumped her haul on the table and began sorting. Wires to the left, other hardware to the right.

The radio provided a steady stream of official Ushuaia announcements. Alternating male and female voices solemnly listed city

quarantine zones. She tried to tune out the latest mortality numbers—sky high and climbing. The voices kept her company, even as their statistics of the deadly disease, now spread far beyond its original outbreak in southern Argentina, urged her to work faster.

When she joined the Academy Archives twenty-seven years ago, a dozen staff helped new researchers weekly. Professors relied on archival materials. Public researchers, both local and from around the world, were frequent visitors.

Now the Academy held no classes; only the Archives remained open. Clients were few and far between.

It was a miracle Abena had donated her grandmother’s data drives. Most would have thrown them away. Dr. Esi Aidoo had taught at the Academy for thirty years before retiring, their leading epidemiological statistician. Abena had donated four data drives found in her grandmother’s attic last month. Dr. Aidoo’s research remained, albeit trapped on obsolete media in a neat row on the processing room’s back shelf.

“I set up the remote cameras.” Grace’s voice startled Eleanor, making her drop a cable. “Where are you?” An Academy Archives “frequent flyer,” Grace had realized only that morning how valuable the contents

of Dr. Aidoo’s drives might be to her research into the causes of the epidemic.

“Back here.” Eleanor called.

“Did you find what you need?” Grace set up a portable monitor near Eleanor’s tidy piles on the table.

“Some combination of these should work.” Eleanor put the last cable into the correct stack and picked up a rag to wipe grease from her fingers.

“We can watch for the quarantine patrols.” Grace switched on the display, showing four live feeds from across campus.

“Did you have trouble getting here?” Eleanor looked behind Grace. “Where’s the machine?”

“Yes, I had trouble. Quarantine patrols equal a lot of sneaking and no way to move a machine through the streets.”

“So why am I doing this? There isn’t any hardware to connect those to.” Eleanor waved toward the drives.

“The Hall of Science should have a machine from the right era. We can get there underground without being seen.”

Eleanor sat, leaning forward to rest her head on the table’s cool surface between her

careful piles. Her voice was muffled as she spoke. "You're sure you need the data now?"

"I'm sure." Grace put her hand on Eleanor's shoulder. "Her data might be the last link we need to document a connection between preventative cataract gene therapy and the population's high vulnerability to Ushuaia. The body count is already so high. . . ."

"Okay." Eleanor sat up and ran her hands through her short gray hair. Staying busy pushed the news reports of head-to-toe rashes and clouded eyes out of her mind. "Lead on."

Eleanor perched the small cylindrical radio in the center of an empty cart that Grace grabbed from the corner. She slung her satchel on her shoulder.

"I wish we could do this all remotely." Grace guided the rattling cart into the service elevator that led down to a level with tunnel access.

"We need the hardware to talk to those drives *and* the processing software in our onsite data enclave. Then we can push them anywhere you need."

The elevator cheerily announced level B1. A few quick turns and they were walking through the first shadowy tunnel. Musty stale air closed in around them. The announcers' voices echoed as the cart's wheels rattled and squeaked. Grace navigated them to a slightly dented gray metal door that wasn't locked.

They left the cart behind as they stepped through the narrow doorway into the basement of the Hall of Science. At the last moment, Eleanor grabbed the radio and tucked it into her bag. The muffled voices kept right on making officious announcements through the fabric.

"No overhead lights." Grace pulled a small flashlight from her pocket. "This should be enough."

"What else do you have in that pocket?" Eleanor laughed.

"A flamethrower." Grace lead Eleanor up two flights of stairs. "And a universal translator."

"Good to know you're so prepared, but I'm not sure what you're expecting to face tonight if you think we need those specific objects." Eleanor followed, stepping carefully and holding tightly to the railing in

the dark. "I haven't been in here in ages."

"I remember when they were trying to sell the old machines—they weren't even worth reclaiming for scrap, so they just abandoned most of them. There should be one in here." Grace pushed open an unlocked door on the second floor.

A large desk dominated the otherwise unfurnished office. "Hold this." Grace handed Eleanor the flashlight as she got down on the floor and shimmied under the desk. She pulled wires from the floor outlets and fed them back up to Eleanor. The monitor, processor, and keyboard were integrated into the desk. When Grace pulled out a multi-tool with just the right screwdriver, Eleanor pointed accusingly.

"See, you did have something else in your pocket."

"It was in a different pocket." Grace opened up the side panel of the desk to get at the machine's main processing unit. "Should we grab the keyboard and monitor?"

"Yes." A light from outside the building swept across the ceiling. "Get down! Turn off the flashlight!" Eleanor whispered.

"They can't hear us." Grace whispered back. "Besides, your radio is louder than we are."

Eleanor fumbled with the radio, making it momentarily louder before she found the switch to silence it. They sat behind the desk, watching until the lights stopped. Then they waited a little longer, listening for footsteps.

"I think we're safe," Grace spoke at a normal volume. "Let's get this out and back to the Archives."

They worked quickly. Eleanor didn't turn the radio back on until they were in the processing room. The list of quarantine zones droned on.

Eleanor pulled one of Dr. Aidoo's drives off the shelf and found the cables she needed to connect it to the computer they had scavenged. She breathed a sigh of relief when the machine booted up and recognized the first drive. She let Grace take over after that, navigating the screens smoothly. In moments, Grace cursed.

"What?" Eleanor asked.

"No. No. No. No." Grace moaned, banging the keyboard.

"What?"

"It's all encrypted. Dr. Aidoo's granddaughter didn't give you a decoding key, did she?"

"No." Eleanor shook her head, but walked to the box of papers that Abena had donated at the same time she had given the Archives the data drives. "It wouldn't be on paper, right?"

"No." Grace shook her head, coming to look over Eleanor's shoulder. "It's got to be a hardware-based key. Can we call her?"

"It's the middle of the night."

"It's an emergency."

"You really think she has it?"

"She might not even know she does. The keys often look like something else."

"So we don't need just a key—we need a key that doesn't look like a key?"

"Exactly. Call."

When Abena finally answered the video call, the screen revealed a sleepy face and a pink fuzzy bathrobe against a backdrop of quarantine supplies.

"Up late, Eleanor?" Abena rubbed her eyes. "I didn't think the Academy Archives had such late hours."

"Oh no, we woke you!" Eleanor said as Grace spoke over her.

"Do you have anything else from your grandmother from the Academy?"

"Of course you woke me. It's four in the morning. Who is your friend, Eleanor?"

"This is Grace." Eleanor pointed to the researcher, who waved, "She needs access to your grandmother's data for her research into susceptibility to Ushuaia. I must extract the data here in the Archives before the quarantine shuts us out of here for at least the next month. We need a decryption key we hope you have."

"Nice to meet you, Grace." Abena smiled, her eyes brighter. "What exactly am I looking for?"

"Something that a cable could plug into? Or could plug into a computer. It might be hidden. It's probably marked with the Academy logo." Grace said.

Abena stood up, tightened her bathrobe and stepped outside the camera's range. They could hear her moving things, shifting boxes. Her torso came back into view as she pulled a box onto the desk and dumped it out.

"This is all I have left from my grandmother's Academy stuff." Abena shifted the camera so Grace and Eleanor could see the jumble of objects. She sorted and lined things up. Pens and paper clips. Some postcards. Dr. Aidoo's Academy ID, her smiling face frozen in time. Dark skin, bright smile, braids pulled up into an elegant bun on top of her head.

"I don't see anything. Do you Grace?"

"The big green pen. Can you see if it opens?" Abena's nimble fingers pushed and pulled at the pen.

"Oh!" Abena gasped as the pen came apart, revealing a port for a cable to connect to. "This could be it, couldn't it? I'm glad I didn't throw it out."

"Yes!" Grace clapped her hands. "Yes. That has to be it."

"But we need it here—right?" Eleanor asked Grace.

"Right." Grace smiled until she saw the look on Eleanor's face. "Oh no. Abena, are you already under quarantine?"

"Our zone has until morning. I have about three hours. How badly do you need this?"

"Badly." Grace took a deep breath.

"How much do you know about your grandmother's research?"

"She researched the risks of the gene modifications designed to eliminate age-related cataracts. She refused the treatment. No one took her seriously. She couldn't get funding or Academy backing to continue her work. Eventually she gave up and switched her focus. She counted herself lucky that they didn't fire her."

"Abena, I think your grandmother was right." Grace spoke fast, excitedly. "I think that the gene therapy eliminated an old defense that would have protected people from Ushuaia. We might be able to use her data to help prevent Ushuaia from killing and blinding hundreds of thousands."

"Would someone who still had the unmodified genes—would they be protected? Immune?"

"Maybe." Grace shrugged.

"My mother never got the treatment. I never got the treatment. If you're right, then I don't need the quarantine. I'm probably one of the only people in the whole city who doesn't! I'll bring it to you."

"Are you sure?" Eleanor asked.

"Yes." Abena nodded, wiping away tears as she smiled. "Yes. My grandmother was right and you are going to make sure the world knows!"

"Abena," Grace stopped her from ending the call, "Right now, this is just a theory. I could be wrong. The epidemic could have nothing to do with the cataract gene therapy. You might be risking infection if you come out tonight."

"I understand." Abena nodded. "I do. But I'll be careful and move fast. If there's a chance this could help—how could I do anything else? Am I coming to the Academy Archives?"

"Yes," Eleanor confirmed, "The same building where you dropped off the drives last month. Ring the bell when you get here."

The next hour crawled by as Grace transferred the encrypted data off the first two drives into the machine from the Hall of Science. Finally Abena rang the bell and Eleanor led her back to the processing room.

"Here it is." Abena pulled the pen out of an inside pocket of her jacket with a flourish.

Grace took the pen from her reverently, pulling it apart gently to reveal the port Abena had found. She handed it to Eleanor who worked methodically, testing a row of connection cables. Rescuing digital materials from the last century was her specialty; she was in her element now. Five A.M. and she had been up all night for the first time in years, but her hands didn't shake and her eyes maintained their focus.

"Ah ha." Eleanor sighed as the seventh cable connected neatly with a satisfying click. Eleanor looked up to see Abena and Grace watching her with grins. She connected

the other end of the cable to the old Hall of Science computer.

Eleanor's fingers flew across the keyboard. Grace pointed out where she had transferred the files. Eleanor's first try to open the files just gave them gibberish. "Don't worry." She reassured them before she left the room at a run.

She returned in a few minutes with a box in one hand and a handful of new cables in the other. Eleanor sorted through the cables at the back of the processor until she found a match. Snaking the cable back around to the front of the machine, she came back to sit with Abena and Grace.

"The Academy's science department provided staff with a few different encryption tools in the era that Dr. Aidoo worked here." Eleanor opened the box, tipping it forward for the women to see inside. "Each of these mini-drives has a convenience copy of the decryption engine for one of them. We just need to find the right one."

The sky was growing light when Eleanor found the right combination of decryption engine and Archives data enclave. She'd had to do some fancy leapfrogging from program to program and one virtual environment to the next within the processing machine to get everything working. But it did work.

Abena refused to leave. Seven A.M. saw Grace reviewing her first sample of Dr. Aidoo's research data, unencrypted at last. And even then, Grace and Eleanor had to push Abena out of the processing room.

"Remember that we don't know that you're immune. You still have to be careful." Grace repeated for the tenth time.

"I know," Abena smiled, "I promise. Do you promise to keep me posted and to make sure my grandmother is given credit?"

"Absolutely." Grace hugged Abena one last time, then pushed her out the door into the warm early morning sunlight.

"Your turn," said Eleanor when the door closed behind Abena. "You need to get yourself home. I need a little more time with the Archives onsite enclaves to process the rest of the drives. I swear I will send you the pointers and passwords for the full copy

of Dr. Aidoo's files as soon as I can. But you have to be safe at home to do your part."

"Yes ma'am."

"Don't you 'ma'am' me." Eleanor redirected Grace toward the door.

"Thank you." Grace turned back taking Eleanor's hands in her own. "Thank you for making this happen. You could have been asleep in your bed last night."

"No." Eleanor shook her head. "There is no way I could have gone into quarantine knowing that something that might help people was trapped on those drives. I have a duty to provide access to these records—just as you have a duty to follow the threads of your research."

"Be careful. Watch the monitor. Get yourself home." Grace pulled her into a long hug. "See you on the other side of all this."

Eleanor locked the door behind Grace. One drive extracted and unencrypted, three to go. The radio announced a full quarantine sweep of the Academy zone at 9 A.M. She had to work fast and stay lucky. She rolled up her sleeves and got typing.

She kicked off the final transfer of the third drive's data as Grace's cameras showed hulking quarantine buses rolling through the front gates. She turned off the radio and hooked up the final drive in the resulting quiet. The connections were easy. Eleanor didn't have to experiment—she knew all the steps, but the transfer and decryption could go no faster.

Quarantine enforcement, in their bulky protective gear, entered the first building on campus just inside the gate. If they were going to search every building between her and the main gate, she had a little more time. The encrypted message to Grace with her access information went next.

Eleanor cycled her attention among the camera feeds, the data being first transferred off the drive and then decrypted and processed, and an old gym bag she filled with supplies.

They overrode the lock on the Academy Archives door easily. There was a lot of shouting when they found her. She pressed enter on the last upload command before stepping back to put her hands up in surrender.

"I'm the only one here. I will come with you—just please lock the door behind us."

Quarantine enforcement hurried her along, securing the Archives at her insistence on their way out. Eleanor imagined the two screens beside one another—one showing her being taken away and the other sending Grace her final batch of data. ■

2018 SAA Archives Short Fiction Contest Honorable Mentions

"Risk Versus Benefit"

by Nancy Freeman

"Ester Jones Diaz"

by Rebekah McFarland

יצחק דזשאַעק, אַ חשבון Yitzchak Jaeck, An Account)

by Michelle Sayers

To read the honorable mentions and for more information about the contest, go to <http://www2.archivists.org/2018-winner-of-the-archives-short-fiction-contest>.

About the Author

Archivists wear many hats, but Jeanne Kramer-Smyth seems to have donned many outfits. In addition to being an electronic records archivist with the World Bank Group Archives, she is a writer, photographer, graphic designer (she created the artwork for this story!), and creative spirit. After a twenty-year career as a software developer, Jeanne transitioned into the archives profession, earning her masters of library science from the Archives, Records, and Information Management Program at the University of Maryland iSchool.

Since then, she's published dozens of essays exploring the intersection of technology and archives, with a special focus on electronic records, digitization, and access, on the *Spellbound Blog* (spellboundblog.com) and has created the board game Freeze Tag that uses Looney Pyramids (tinyurl.com/gamebyjeanne). A fan of many types of fiction, she has a special place in her heart (and large home library) for fantasy, science

fiction, young adult, and historical fiction. SAA talked with Jeanne to hear what else she's been up to.

SAA: What inspired the idea behind "Quarantine"?

JKS: I wanted to write a story tied to archival work that featured smart women figuring out puzzles. One of the biggest challenges was finding an urgent enough reason to push for an archival challenge to be solved fast. I have a dear friend who is a doctor—and also a fiction author. She and I brainstormed medically realistic reasons that could drive the story.

SAA: Do you have other writing projects in the works?

JKS: I have published seven other speculative fiction short stories in anthologies over the past four years (jeannekramersmyth.com/fiction). I also have a stack of novels-in-progress and unpublished short stories.



Jeanne Kramer-Smyth

And I've been focusing on my photography over the past year, which I post on *instagram.com/serendipity9000*. To stay up to date on all my creative pursuits, sign up for my email newsletter at *tinyletter.com/jeannekramersmyth* and find me on Twitter at *@spellboundblog*.

SAA: What's on your reading shelf now?

JKS: I'm currently working my way through the novellas in the Penric and Desdemona series by Lois McMaster Bujold, read as audiobooks by Grover Gardner. ■

BOSTON-AREA ARCHIVES COLLABORATE to TELL the FULL STORY of SCHOOL DESEGREGATION

Michael Hope, *Preservica*, based on an interview
with Marta Crilly, Boston City Archives



The history of Boston's public school desegregation in the 1970s is part of a complex web of connected issues and concerns relating not only to education but to housing, policing, urban renewal, and city politics as well. Within the collections of the Boston City Archives, which holds the permanent historical and administrative records of the city's government, various municipal records help untangle the web for better understanding.

On their own, however, the Boston City Archives' collections doesn't give the whole picture, so the archives collaborated with other organizations to create The Boston Public Schools Desegregation Collection. This multi-institutional collaboration, spearheaded by Northeastern University and Special Collections, includes more than 3,900 digital records from a diverse group of Boston repositories that provide researchers and the public access to a more comprehensive picture of this turbulent period in the city's history.

A Nuanced and Complicated History

Although the state of Massachusetts outlawed "de jure" segregated schools in 1855, "de facto" segregation persisted into the 1960s and 1970s because of housing segregation and economic circumstances. In addition, the Boston School Committee's school districting policies sustained de facto school segregation.

In 1965, the state legislature passed the Racial Imbalance Act, which concluded that racial imbalance represented a serious conflict with the American creed of equal opportunity, and a report called *Because it is Right, Educationally* revealed that half of the city's black students attended only 28 schools. The predominantly black schools often were overcrowded and underfunded with fewer teachers and supplies. Black students were not benefiting from equal opportunity.

In 1972, the National Association for the Advancement of Colored People filed a class action lawsuit against the Boston School Committee to address this racial imbalance, and a decision was reached in 1974. Judge William Arthur Garrity told the School Committee to design a permanent school integration plan. However,

when the committee failed to design a plan that Garrity deemed adequate, he ordered that schools be integrated by busing 18,000 school children outside of their neighborhoods. This led to extreme and startling violence, beginning on the opening day of classes in 1974. School buses were pelted with eggs, bricks, and bottles, and police in combat gear fought to control angry protesters besieging the schools, especially in South Boston, a heavily Irish Catholic neighborhood. At South Boston High, police outnumbered students. Protests continued for months, and many parents, both white and black, kept their children at home. In October, the National Guard was mobilized to enforce the federal desegregation order and would remain on duty in South Boston for three years.

Enabling New Perspectives

In looking through records from various municipal collections in the Boston City Archives, the story of its residents begin to emerge. Daily police blotters report on police activity and document violence such as rock throwing, attacks on students, and bomb threats. Yet there are also notes that "12 grandmothers appeared at Greenwood School with big welcoming signs, baskets of fruit and candy" on September 13, 1974. On another day, a Ku Klux Klan rally was held at City Hall, while three miles away 7,000 people marched in protest. Essays written by students at an integrated middle school reflect on their experiences of being bused.

With digital preservation and access technology, this picture expands. One of the collections at the Boston City Archives includes the records of Mayor Kevin White, the mayor during this period of school integration. These records were accessioned and processed in 2013. Prior to that, they weren't available to the public, even in analog

[Continued on page 21 >](#)



Students at a Boston elementary school during a visit by Mayor Kevin White in 1973. Courtesy of Boston City Archives.

How Does That Work?

Remote and “Post-Custodial” Archives

Veronica Martzahl, Massachusetts Archives; Jeni Spamer, Virginia Mason Health System; Ja-Zette Marshburn, National Museum of African American History and Culture; and Paul Lasewicz, McKinsey & Company

As new means of communication and ways to stay connected increase, there is an emerging trend in the archives profession: archivists who are not physically located in the same place as the collections they manage.

Archivist Paul Lasewicz has proposed the term “post-custodial” to conceptualize the topic. An existing archival term, post-custodial archiving for this purpose describes an alternative approach to archiving in which an archivist manages an archives remotely, i.e., they are geographically distant from the physical archives space itself. (It’s important to note that this is not yet an approved SAA definition.)

So what makes post-custodial archiving a viable option for archivists?

The Realities of Today’s Workplace

Several evolving trends have shaped—and are shaping—today’s workplaces. The first reality is the benefit of digital holdings. Archivists tend to think of digital holdings in terms of intimidating preservation needs and user expectations. But digital holdings represent first a medium of unparalleled access. That feature is critical to successfully managing archives remotely.

Next is the highly networked workplace. Evolving communications and shared workspace technologies make distantly distributed work teams not just feasible but practical. Organizational cultures increasingly accept the reality of distributed teams as flexible workspaces become the norm.

Becoming a remote employee gave the push needed to truly prioritize digitization of the archives’ most-used collections.

From corporate to government to university archives, institutions frequently rely on temporary or contract workers. This reality creates unstable organizational knowledge bases that are subject to high personnel turnover.

Perhaps the most important reality is that successful organizations are talent-driven. Archivists don’t talk a lot about attracting and retaining talent, but we should. You can’t succeed without talented people. The ability to work from home—or even from another state—can widen your pool of applicants and be a compelling benefit that attracts the best talent.

If these realities don’t represent your workplace yet, they may soon. And a post-custodial archives will become a more realistic workplace option.

What Does a Remote Archives Look Like?

Take the case of Jeni Spamer. An archivist for Virginia Mason Health System, Spamer had submitted her resignation upon learning she’d be relocating for her spouse’s job. After two successful years of building the program, supervisors were sorry to see her leave and offered her the chance to continue as a part-time remote employee. The first year served as an experiment for both parties, because no one was sure how well it would work.

Spamer started categorizing her work into onsite versus remote-access projects to justify that she’d have plenty to fill her time. Becoming a remote employee gave her the push needed to truly prioritize digitization of the archives’ most-used collections that would facilitate digital research and reference. Collaborating with Virginia Mason’s Medical Library team gave her onsite partners to assist users, receive donations, and pull and scan materials on demand.

Time brought incremental improvements, new technologies, and even the opportunity to reorganize the personnel budget to allow for an archives technician to assist with onsite projects. While reference service already relied on email, digital outreach initiatives were limited until the company streamlined its intranet platform and adopted an internal social network for staff. Meetings on an ancient iPad were replaced by a new webcam and shared meeting room. The department budget was adjusted to allow for quarterly onsite visits, crucial for in-person outreach, exhibit installations, appraisal, processing of physical backlog, and staff training.

The longer the arrangement persisted, the more Spamer developed organizational memory and established relationships with important

company figures, and the less sense it made to terminate her position. Indeed, her hours increased from the initial part-time reduction and, as any archivist could predict, she never lacked work.

Adapting Workflow to Workspace

Archivist Ja-Zette Marshburn has recognized the necessity to work remotely in a number of positions and has become successful in fulfilling objectives and manager expectations throughout her career. While still a graduate student, Marshburn served as the archivist for the AFRO American Newspaper Archives and Research Center (AANARC). The *AFRO American Newspaper* is one of the oldest family-owned African American newspapers in the country.

Continued on page 21 >>



FROM THE ARCHIVIST OF THE UNITED STATES

David S. Ferriero

National Archives and Records Administration
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Insight into NARA's Records Scheduling Process

In fall 2018, staff at the National Archives and Records Administration fielded a number of inquiries from parties concerned that valuable records were at risk of destruction. The concerns stemmed from a routine notice in the *Federal Register* about the Department of the Interior's proposed records schedule. The proposed schedule was the result of a normal revision of old, complex retention schedules and did not result in imminent destruction or loss of access to historically valuable records.

Given the misunderstanding, it is worthwhile to describe records schedules and the process NARA and federal agencies go through under the Federal Records Act to manage records for the agencies' business needs and the public's long-term needs.

As head of NARA, one of my most important responsibilities is overseeing records management across the federal government. Two laws govern records created by the US government: the Federal Records Act (FRA) (<https://www.archives.gov/about/laws>) and the Presidential Records Act (PRA) (<https://www.archives.gov/about/laws#presrec>). The FRA gives NARA oversight authority over federal agencies; the PRA directs NARA to provide advice and assistance to the White House on records management practices.

Our records management responsibility under the FRA is most visible through NARA's process of approving requests for records disposition—or records schedules—from federal agencies. As in all other areas of our work, my staff and I are committed to carrying out this responsibility as transparently as possible. We also work to ensure that the records are accessible throughout their lifecycle.

Accessibility means that people can find what they need. Both saving too little and saving too much hinder researchers' ability to find

records. Effective records management is critical to ensure that our nation's historical records are preserved and accessible.

A records schedule identifies records as either temporary or permanent. As standard practice and to adhere to statutory and regulatory requirements, all federal agencies are required to manage their records under approved records disposition schedules, using either the General Records Schedule (GRS) or agency-specific records schedules that I review and approve.

Agencies work with NARA to create records schedules. During our review of the proposed schedules, NARA staff determine if records have sufficient historical or other research value to warrant preservation in the National Archives (permanent retention). Records that do not meet the appraisal policy's standard for long-term value are scheduled for disposal after an appropriate period of time (temporary retention).

We also review the retention periods proposed for temporary records to make sure they are retained long enough to protect the interests and legal rights of the government, the American public, and other private parties. Agencies are not permitted to destroy federal records without an approved records schedule. Even with an approved records schedule in place, agency actions are limited. Permanent records must be preserved until they are ready for transfer to NARA, and temporary records cannot be disposed of before they reach the end of the NARA-approved retention period. Records needed for litigation, or in response to pending Freedom of Information Act requests, cannot be destroyed regardless of the approved retention period.

We are required to publish a notice in the *Federal Register* about any proposed disposal of temporary federal records and offer an opportunity for public comment. The opportunity for public input is integral to the scheduling and appraisal process. Recently, we received thousands of comments from the public on proposed records schedules from the Department of the Interior and Immigrations and Customs Enforcement. In some cases, we have used these comments to work with the agencies to extend the proposed retention period or even to identify a records series as permanent. It is our practice to provide a response to all comments received during the *Federal Register* process.

The opportunity for public input is integral to the scheduling and appraisal process.

The Office of the Chief Records Officer continually works to make this process even easier for the public and interested stakeholders. We currently are mod-

ernizing these processes by developing more interactive and intuitive systems for posting all proposed schedules and their related appraisal memoranda on the web for public review and comment. These new systems will simplify the current process in which interested individuals must formally request schedules after reviewing the notice published in the *Federal Register*. Our hope is that this will increase transparency and promote greater engagement by the public and interested stakeholders in this important process.

More information about the Department of the Interior records schedule can be found by visiting the blog of the Office of the Chief Records Officer, *Records Express* (<https://records-express.blogs.archives.gov/>). Several posts address the specific issues raised by this proposed schedule and the public comment period. ■



Deborah Yun Caldwell is the 2018–2020 Diversity Resident for the University of North Carolina Greensboro's University Libraries. She holds a bachelor of arts in anthropology from the University of Colorado at Boulder and received her master of

information science from the University of North Texas. As the diversity resident librarian, Caldwell will be collaborating with university libraries and other divisions across campus in developing programs related to diversity.



Dr. Trudy Huskamp Peterson, SAA Fellow and Past President (1990–1991), is the 2018 recipient of the Emmett Leahy Award. The award annually honors a pioneer in the field of records and information management. Peterson was lauded for her sustained interna-

tional leadership over the past several decades on issues involving the creation and preservation of, and access to, records worldwide. She has founded the Open Society Archives in Budapest; worked for the UN High Commissioner for Refugees and the UN Department of Peacekeeping; and assisted in the work of a variety of other international tribunals.



SAA Fellow **Helen Wong Smith** is the new archivist for University Records at the University of Hawai'i at Mānoa. Previously, Wong Smith has held positions as librarian/archivist at the Hawaii State Historic Preservation Division, librarian of the Hawaiian Collection

at the University of Hawai'i Hilo, lead archivist for the Pacific Island Network of the National Park Service, and executive director of the Kaua'i Historical Society. She has served as president of the Hawaiian Library Association, Hawaiian Historical Society, and Association of Hawaiian Archivists; and has served SAA on the Council as well as on education and nominating committees. She was recently awarded the Lei Lau Kukui in recognition of her efforts to significantly support archival education, mentoring, and leadership in Hawai'i by the SAA student chapter at the University of Hawai'i at Mānoa.



Sister Jane Aucoin (formerly Sister Mary Aloysius), 91, passed away on November 2, 2018. She entered the order of the Sisters of St. Joseph in New Orleans after graduating from St. Joseph's Academy in Baton Rouge in 1944. She professed first vows in

1946 and made her final profession in 1949. Sr. Jane earned a bachelor's degree in education from Loyola University New Orleans and a master's in theology from the University of Notre Dame. In the following decades, Sr. Jane served as teacher, administrator, and minister in a number of parochial schools. From 1968 to 1976, she served the congregation as the American assistant to the superior general in France, and then in various capacities in religious education and pastoral ministry at Our Lady of Divine Providence in Metairie and the Archdiocese of San Antonio. In 1999, Sr. Jane became the archivist for the congregational archives in New Orleans and then in Baton Rouge when the archives relocated. Sr. Jane received SAA's Sister M. Claude Lane, O.P., Memorial Award in 2010.



Richard Charles Berner, 87, passed away November 3, 2018. A longtime resident of Seattle, Berner received his bachelor's in economics from the University of Washington, served in the Army's 10th Mountain Division during World War II, and went on to receive his

master's in history and in library science from the University of California, Berkeley. Afterward, Berner became the founder and head of the University of Washington Archives and Manuscripts Division from 1958 to his retirement in 1984. He established innovative systems for organizing records, manuscripts, and finding aids to make materials accessible to scholars and students. He not only built an outstanding research collection for the University of Washington but was instrumental in saving a significant amount of historical records, both public and private. His influential book *Archival Theory and Practice in the United States: A Historical Analysis* was published by the University of Washington Press in 1983 and was awarded SAA's Waldo Gifford Leland Prize. An SAA Fellow, Berner served on the Council (1972–1976).

SAA Content Is on an Award-Winning Roll!

Moving Image and Sound Collections for Archivists by Anthony Cocciolo and *"Pinkett's Charges: Recruiting, Maintaining, and Mentoring Archivists of Color in the Twenty-First Century"* by Alex H. Poole received the 2018 Arline Custer Memorial Award from the Mid-Atlantic Regional Archives Conference for, respectively, best book and best article written or compiled by individuals and institutions in the MARAC region (District of Columbia, Delaware, Maryland, New Jersey, New York, Pennsylvania, Virginia and West Virginia). Cocciolo is dean of the School of Information at Pratt Institute in New York City. His book, published in summer 2017 by SAA, also received the 2018 Waldo Gifford Leland Award for writing of superior excellence. The article by Poole, who is assistant professor at Drexel University's Department of Information Science, was published in *American Archivist* (Spring/Summer 2017). Congratulations to Cocciolo and Poole!

MARAC ARLINE CUSTER
MEMORIAL AWARD

2018

SAA WALDO GIFFORD
LELAND AWARD

2018

Embracing the Profession and Legacy GIVING

**Waverly B. Lowell, SAA Foundation Board Member
Archivist Emeritus, University of California, Berkeley**

Being an archivist is my calling, and history is my passion. If MLIS students have to ask me whether they should be an archivist or a librarian, it always seems that they should be librarians. Archivists never need to ask; they, too, recognize that it is a calling—more than a profession.

My career has been long and successful, working in museums, historical societies, government, and academia. Through nearly forty years of rewarding challenges, I have benefited from the Society of American Archivists, which has provided me with leadership, collegiality, community, and support. As a board member and officer of my regional association, I greatly appreciated all of SAA’s national activities that regionals just don’t have the bandwidth to accomplish. SAA offered me comprehensive annual meetings, an amazing array of publications and educational opportunities, a forum for

archivists with shared interests nationally and internationally, awards and grants, and a proactive presence with allied professional organizations and political situations.

How do I say thank you to SAA for giving me so much—and good friends, too? The response to this question has always been part of my engagement with SAA. To acknowledge my appreciation for all SAA has done for my calling and passion, I’ve served on the Council and various committees, developed and taught courses, served on the SAA Foundation Board, and even published a manual on architectural records! As my partner and I were sitting in our lawyer’s office writing our family trust—this is going to sound really corny—I realized that archivists are my professional family and I wanted to leave them something, too. Archivists recognize mortality and understand that the passage of time “comes with the job,” so it felt right to include SAA (via its Foundation) as a

beneficiary in my will, knowing that whatever funds I bequeath (hopefully not in the immediate future) would be wisely used by the SAA Foundation to continue to support archives and archivists—just as SAA did for me.

* * *

Legacy or planned giving allows you to support the archival profession as it faces the future. Bequests to the Society of American Archivists Foundation (SAAF) by members and friends are critical sources of dependable support. If you have questions about legacy giving or designating a bequest for a specific purpose, please work with your financial or legal advisor. Request information on planned giving or let us know that you’ve remembered the Foundation in your will by contacting SAA Foundation Executive Director Nancy Beaumont at nbeaumont@archivists.org.

Connecting Antiquities to Modern Contexts continued from page 3

Overall, we enjoyed reading student responses. Because of the mystery element, students approached the assignment creatively and honestly. Because they weren’t given any information on the objects beforehand, their imaginations had free rein. Some of the more thoughtful and interesting responses included:



- Equating an ancient hand mirror to a front facing camera on a modern cell phone;
- Personally relating to the use of an ancient Egyptian idol because their grandmother was a practicing Hindu who also used statues in prayer;
- Articulating an argument that the modern equivalent of a fertility goddess is a bag of fertilizer; and
- Wondering if the 3,200-year-old bronze knife they examined was used to murder anyone.

This “antiquity-as-object” approach worked very well in helping students connect the past to the present. We would use this method again—and we encourage you to try it, too! ■

HOLMES ANTIQUITIES COLLECTION SELF AND OBJECT ASSIGNMENT

In front of you is an object and its metadata information sheet, which will give you the item’s identification, use, age, etc. On your own time, find a corresponding item used today—a recently manufactured item with a similar or same use. Take a picture of both items to upload to Canvas with your assignment.

Formulate a paragraph (or several paragraphs) that address the following:

- Explain why you selected your modern item.**
- Physically describe and compare/contrast the objects.**
 - What are they made of?
 - Describe any components.
 - How do they feel?
 - What do they weigh?
 - Describe their size.
 - How old are they?
- Address their use.**
 - What is the item’s role as the item relates to its surroundings?
 - What is required to use the item, if anything?
 - How easy or hard is it to use?
 - Describe the user’s experience for each and compare/contrast these experiences.
- Relate objects to self/selves.**
 - Which object do you think you would prefer to use and why?
 - What sense of the past experience of others does the older object evoke?
 - Based on the above considerations, how do you compare/contrast your “self” (life, experience, thoughts, feelings, etc.) with those of the user of your artifact?

Boston-area Archives Collaborate to Tell the Full Story of School Desegregation

continued from page 16

form, so anything written about school integration and busing in Boston lacked significant insights from the mayor's papers. After digitizing these records, new inside information about the desegregation initiatives became available.

A Multi-Institutional Collaborative Collection

Records do have a perspective. Most of Boston City's records were created by either municipal government or anti-busing activists. In a collaborative project with Boston-area repositories, these collections were placed in context with collections from pro-integration activists and other creators that provide a much broader perspective. While these collections are important, they also are created by very specific entities. A larger cross-institutional collection gives a more comprehensive look at a complex historical period.

Sharing records between multiple institutions is a major benefit of digital preservation and access. The Boston Public Schools Desegregation Collection has made more than 3,900 primary sources available online. This combined collection documents the experiences of politicians, parents, students, community members, and school staff and provides context for the city's struggle to integrate Boston Public Schools and the court-ordered busing effort.

Researchers can access these items, along with contextualizing timelines and exhibits, via an online portal (<https://bpsdesegregation.library.northeastern.edu/>) created by project lead Northeastern University Archives and Special Collections. The items are available nationally via the Digital Public Library of America (DPLA), and Massachusetts' partner hub, Digital Commonwealth. The collection will continue to grow as archival material from participating institutions is digitized.

Behind the scenes at the Boston City Archives, Preservica's standards-based APIs are used, which allow metadata to

On its own, our repository's story doesn't give the whole picture.

be harvested and made searchable on state and national aggregation sites. With standardized metadata, Boston

City Archives records can easily be found by researchers and the public using the DPLA or Digital Commonwealth sites.

Ongoing Repercussions

Historical events have serious and present consequences. In the 1970s during the first five years of desegregation, primarily middle-class parents took 30,000 children out of the city school system by either moving to the suburbs or enrolling them in private schools, thus disrupting the balance that integration intended to promote. Today, the city still feels the effects of desegregation—half of the city population of Boston is white, but only 14 percent of public-school students are white. By digitally preserving and providing wider access to these desegregation records, we are providing scholars, researchers, and the public access to information that helps us better understand the present and shape future decisions. ■

How Does That Work?

continued from page 17

Early in her tenure, with a heavy class load and living a fair distance from the office, it became clear that there was a need to work remotely, at least part-time. Her core responsibilities included archival research, processing and rehousing, digitization, permission licensing, and policy work. For onsite requests like digitization and pulling archival folders, she relied upon an archives technician and interns. She scheduled remote workdays in advance in order to meet the needs of the newspaper's deadlines and the publisher's requests.

Marshburn began her professional career as a fellow for the Banneker Douglass Museum

(BDM), where she was sent on a fact-finding mission in an offsite storage facility where the museum housed its historical records. The storage unit had no electricity outlets or environmental control, and the records lacked intellectual control. Working three days a week, Marshburn created a workflow dividing her time between the museum and the storage unit. At the storage unit, she took inventory of the collection via notes and photos; at the museum, she captured her notes digitally and arranged her findings into narratives and timelines.

To gather information about remote archiving and archivists, we've launched a survey which can be accessed at <https://www.surveymonkey.com/r/RBKQQVV>.

Inadvertently, Marshburn's time spent at BDM and AANARC laid the groundwork for working remotely at her present position at the National Museum of African American

History and Culture. Working in three workspaces, Marshburn immediately adapted to her new position and created workflows that enabled her to access the museum's archival collection.

Surveying Remote Archivists

The question now is what's next for post-custodial archives?

First, we want to gather statistics about the prevalence of remote archiving along with qualitative information about how archivists are supporting these arrangements. To that end, we've launched a survey which can be accessed at <https://www.surveymonkey.com/r/RBKQQVV>. Please take a few minutes to fill it out and share with your colleagues. We look forward to furthering the conversation based on its results! ■

*This article originated as a panel session at ARCHIVES*RECORDS 2018, the Joint Annual Meeting of CoSA, NAGARA, and SAA in Washington, DC, August 12–18, 2018.*

Linking Collections through Authority Work

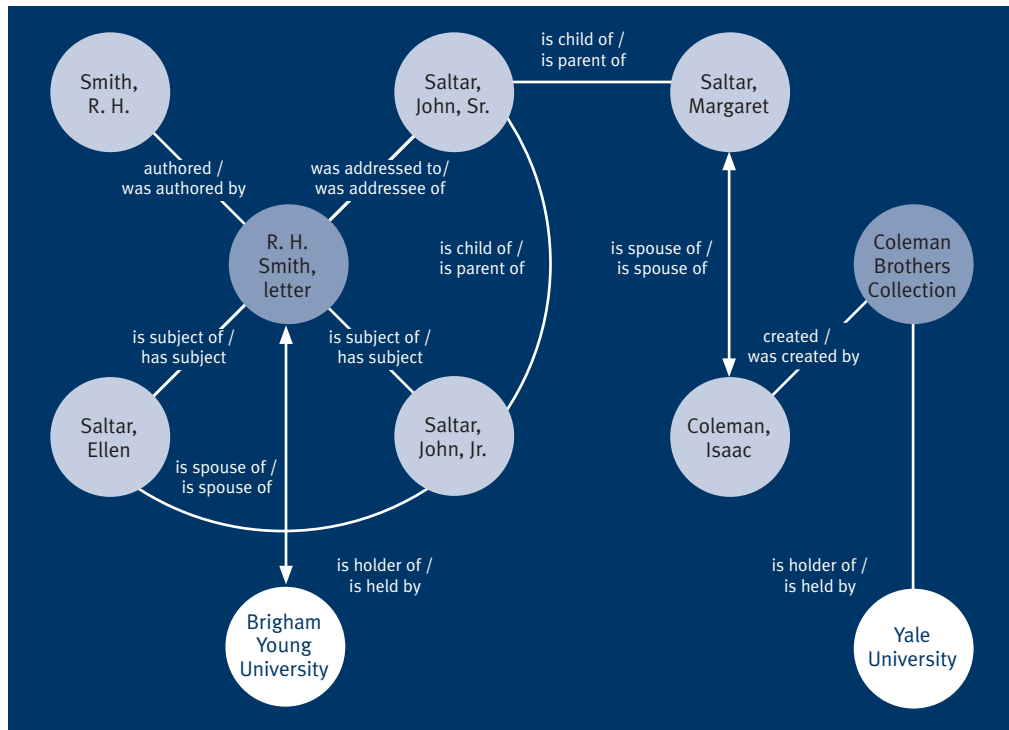
continued from page 6

Although genealogical data provided the basic information needed to meet the minimum requirements for an archival authority record and to generate a simple biographical statement in a finding aid, we also consulted online resources to supplement the description. Looking in digitized county histories for Winnebago County, Illinois, and Burlington County, New Jersey, we found a little more information for Smith and Saltar Sr.

However, for John Saltar Jr., a Google Books search revealed a number of articles and publications with details of his life. Gleaning information from *Steilacoom Historical Museum Quarterly*, *The Washington Historian*, an illustrated history of Steilacoom, and other sources, we learned the broader context of Saltar Jr.'s life as he reinvented himself traveling the American West—working as a lumberman, trading along the Mississippi and Ohio Rivers, and becoming a sea captain before settling down as a community leader on the shores of Puget Sound.

Increasing Connectivity

Conducting the research necessary for effective authority work also brought a few related archival collections to our attention. These



The relationship network associated with the R. H. Smith letter to John Saltar Sr. (MSS 8995, L. Tom Perry Special Collections, Brigham Young University).

collections, including the Saltar Family Correspondence (RL.10063, David M. Rubenstein Rare Book and Manuscript Library, Duke University), the Coleman Brothers Collection (Ms Coll 36, Medical Historical Library, Harvey Cushing/John Hay Whitney Medical Library, Yale University), and the portrait of “Capt. John Saltar” (Washington State Historical Society), are connected to the Saltar family either through provenance or subject and provide further context for the R. H. Smith letter held at Brigham Young University (MSS 8995, L. Tom Perry Special Collections, Brigham Young University).

Although the letter had been acquired to document one event, authority work provides the means for processing archivists to add value to collections by linking them to other records. When a user searches across broad collections of descriptive records, such as those aggregated by OCLC’s ArchiveGrid³ or contributed to WorldCat, discovery is enhanced when archivists use standardized access points documented in authority records.

Archival authority records can also serve as a discovery platform for linked records, as demonstrated by the SNAC Cooperative project.⁴ Future graph-based approaches to archival description will further advance this connectivity, bringing together dispersed collections through multi-dimensional links. As our processing of the letter demonstrates, however, archival authority work may require additional time and effort on the part of processing archivists to document these connections. ■

Notes

- International Council on Archives, Experts Group on Archival Description, “Records in Contexts: A Conceptual Model for Archival Description,” <https://www.ica.org/sites/default/files/RiC-CM-0.1.pdf>.
- For a history of the conflict, see Kenneth W. Godfrey, “The Battle of Nauvoo Revisited,” *John Whitmer Historical Association Journal* 5 (2002): 133–46, and Annette P. Hampshire, “The Triumph of Mobocracy in Hancock County, 1844–46,” *Western Illinois Regional Studies* 5 (1982): 17–37.
- OCLC’s ArchiveGrid, <https://www.oclc.org/research/themes/research-collections/archivegrid.html>
- Social Networks and Archival Context, “About SNAC,” <http://portal.snaccooperative.org/about>.

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Celebrating Interwoven Cultural Identities continued from page 7

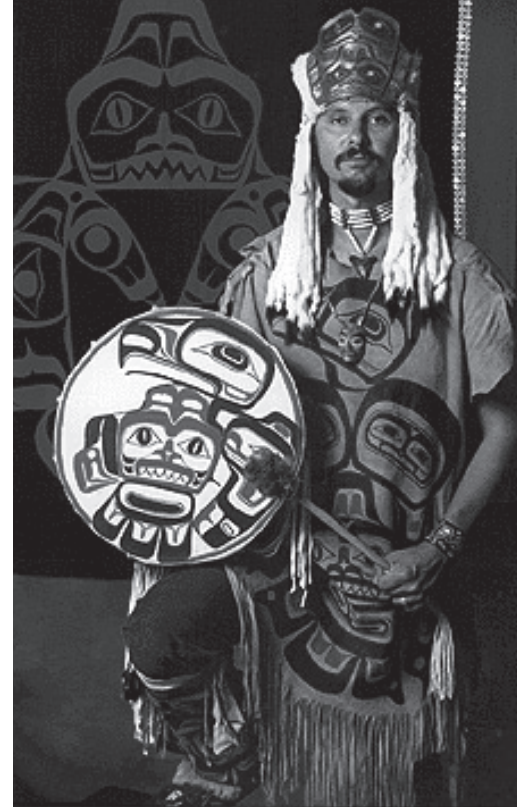
the Nordic Museum is not unique in using the platform, it is currently the only one doing so with both video and full transcription media, which may serve as a model for other cultural heritage institutions.

On September 15, 2018, the museum held its first public symposium celebrating the project. The hour-long event featured a panel of four guest speakers: Tessa Campbell, lead curator at the Hibulb Cultural Center; Jennifer Ott with HistoryLink.org in Seattle; Alison DeRiemer; and Susan Emery. More than 75 people attended the event, including project participants and many members from local Indigenous tribes. A second symposium, scheduled for March 2, 2019, will be held at the Hibulb Cultural Center and will feature Gwen Whiting, lead curator at the Washington State Historical Society; artist Odin Lonning; and Richard Hanks, president of the Floyd Norgaard Cultural Center.

The Work of Many

The success of the project is the result of many regional advocates providing timely assistance to the project, including the Hibulb Cultural Center with the Tulalip Tribes located in Snohomish County, Washington; the Muckleshoot Tribe in King and Pierce Counties; the Suquamish Tribe at Port Madison; and the Makah Cultural Resource Center in Washington State. Their advocacy has helped the Nordic Museum to identify individuals for interviews, and members have helped in planning the symposia and panelist discussions. Other project partners—such as Professors Andrew Nestingen and Amanda Doxtater with the Scandinavian Studies Department at the University of Washington and Professor Gísli Sigurdsson with the University of Iceland—contributed to the project’s advisory group. 4Culture.org of King County and Humanities Washington provided funding for the project.

We’re grateful for *Interwoven’s* oral history participants, who gave us their time, energy, and stories. It’s their appreciation of crosscultural connections that make the project unique and a benefit for generations to come. ■



Interwoven oral history project participant Odin Lonning, a painter, carver, and drum maker.
Photo courtesy of Odin Lonning.

Let Me Tell You about Aaron Burr’s Divorce continued from page 10

“caked in dust,” because some archives are dusty and ours was one of them. More than a century’s accumulation of dust lay upon some of these records, and I embraced the dust. Not because I wanted to support the common misconception that all archives are dusty, but because this dust and decay, the disarray of the records we had yet to arrange, and even the volumes shot through with lead pellets gave these records an ancient and otherworldly visual appeal. The process of decay created images that caught the eye of the *New York Times’* photographer, and we turned a negative (dust) into a positive (visual allure making readers stop and look and read).

We keep people’s attention by telling compelling stories, and they learn through those stories. Narrative provides meaning, depth, and substance to an idea and can convey a message that captures people’s imaginations. When talking with the *New York Times*, I told a few stories, all of them brief. One was about Louis Napoleon, a man usually described as half-black and

half-Jewish. An illiterate man with a passion for justice, he scoured the docks for slaves being transported through New York at a time when the state had finally banned slavery. He did this to help move slaves to the courts and gain them their freedom. Yet I could tell only the outline of this heroic story of freedom because journalists work on a deadline. We need to tell stories that condense a message to its essence.

When I spoke to journalists, I did so with passion about my work, the records, the stories they tell, and the past they reveal. Passion is important because it demonstrates our belief in what we are doing and a concern for doing it right. And it has another benefit: Passion is contagious. When we reveal our own dedication to our work, we can allow others to recognize the value of what we do.

Use Your Momentum

When we help fashion a big story through the media, it replicates itself. The *New York Times* story, “Centuries of New York History

Prepare for a Move,” was published January 5, 2017 (<https://www.nytimes.com/2017/01/05/nyregion/new-york-documents-archives-records.html>). It led to others: two pieces on local New York City broadcast stations,

Because the records cannot speak themselves, we must demand attention on their behalf.

a long visual essay on an online site that documents places of interest in the city, and a lengthy news segment on Globo, the Brazilian national television network. In that last case, we focused on the descendants of Brazilian Jews who moved to New York City in the 1600s, because that was a story of particular interest to Brazilians.

After creating interest in the story we helped mold, we took advantage of our momentum to ensure others saw and helped disseminate that story. We did this by writing articles for various archives and history publications and by giving talks about the records. People across the country and around the world heard about our project after the first story appeared, but we had to do more. We had to reach as many potential users and supporters as possible before the story died away. Because a record demonstrates its value only when someone uses it. ■



FROM THE EXECUTIVE DIRECTOR

Nancy P. Beaumont
nbeaumont@archivists.org

The 2018 Donors to the SAA Foundation

We're especially proud of the Foundation's work in 2018! Due to the generosity of more than 450 individuals who gave to the Foundation, it helped advance the profession in the following ways:

- Awarded more than \$31,000 in grants from the Strategic Growth Fund to support eight important archives projects;
- Provided more than \$37,000 from the National Disaster Recovery Fund for Archives to support institutions in Puerto Rico and the US Virgin Islands in recovering from Hurricanes Maria and Irma;
- Helped 10 individuals attend the 2018 Joint Annual Meeting by providing each with \$1,000 in financial support; and
- Continued to fund the Ham and Mosaic Scholarships; the Holmes, Pinkett, and Banks Travel Awards; and SAA's very active awards program.

Our thanks to those who contributed to another record-setting year—with a (very) grand total of \$96,441 in contributions (an increase of 26% over 2017)—and whose generosity makes it possible for the Foundation to continue to provide funding to benefit archives and archivists!

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★★ Ballot Set for 2019 SAA Election ★★

Vice President/President-Elect

- Margery Sly
- Rachel Vagts

Council

- Janet Bishop
- Eric Chin
- Talya Cooper
- Andrea Jackson
- Jessica Lacher-Feldman
- Mario Ramirez

Nominating Committee

- Lae'l Hughes-Watkins
- Daria Labinsky
- Nicole Laflamme
- Deborah Richards
- Ashley Stevens
- Joshua Youngblood

Online Ballot Available February 19–March 9.

Any eligible member of SAA may also be placed on the ballot by submitting a petition signed by fifty individual members; petitions must be received in the SAA office by February 10, 2019.

The online ballot will be administered via email by VoteNet Solutions in February.