

OUTLOOK

March/April 2019

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4 The Greatest Theft in the Archives

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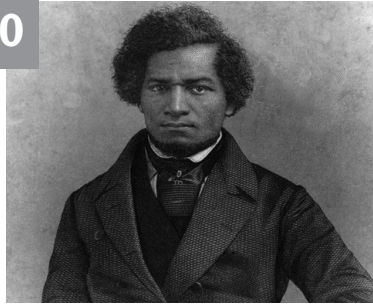


Who Was in the Room Where It Happened?

Answering a unique research request about an infamous subject led to unmasking the WWII radio messenger behind “The World Wonders.”

Chris McDougal

10

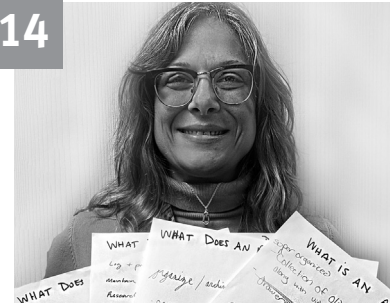


Turning Data into People in Maryland’s Slave Records

The Legacy of Slavery project seeks to uncover stories of enslaved individuals and communities in the Maryland State Archives.

Chris Haley, Maya Davis, Ryan Cox, and Michael Kurtz

14



The “Big Paper” Approach

An interactive lesson plan challenges students to answer the questions, “What is an archives?” and “What does an archivist do?”

Megan Atkinson

FEATURES

4 The Greatest Theft in the Archives

Recalling the Book Bandit 30 Years Later
Tim Pyatt

6 “It’s Not You, It’s Me”

Managing Donor Relations
Ray Barker and Calvin Rydbom

7 Copyright and the Music Modernization Act

Eric Harbeson

8 Transparency in Appraisal and Retention Schedules

Cliff Hight, Nate Jones, and Meg Phillips

12 Facing the Music

How a Near Loss Reenergized Collections Policy
Kristina Wilson

15 All Hands on Deck in the Archives

Kathy M. Gaynor

AROUND SAA

- 16 **A Transformative Experience!**
- 16 **2019 Conference Travel Awards**
- 17 **SAA Education**
- 22 **MayDay 2019**
- 25 **2019 Research Forum**
- 26 **Archives in Context Podcast**

COLUMNS

- 2 **President’s Message**
Personal Reflection on Memory Work
- 18 **From the Archivist of the United States**
35 Days in the Life of the National Archives
- 24 **From the Executive Director**
The 2019 Joint Annual Meeting in Austin

DEPARTMENTS

- 19 **Kudos**

COVER PHOTO

Play it again! Anna Moffo, a world-famous leading soprano throughout the 1950s and ’60s, plays with her musical family. Years after her death, her alma mater, the Curtis Institute of Music, saved her archival materials from being discarded. Read how the near loss reenergized the Institute’s collections policy on page 12. *Photo courtesy of the Curtis Institute of Music Archives.*



PRESIDENT'S MESSAGE

Meredith Evans

president@archivists.org



Personal Reflection on Memory Work

Teaching K–12 students about archiving can be daunting, but it is necessary. I am reminded of this at the beginning of each new year. January is not just the return to school for many of us, but the beginning of a series of commemorative holidays and months. From the American federal holiday marking the birthday of Martin Luther King Jr. to Presidents' Day honoring the birthdays of George Washington, Abraham Lincoln, and other presidents, to Black History and Women's History months, these moments of remembrance bring awareness to specific groups of people, cultures, and issues and give archivists an opportunity to market and advocate in creative ways.

I had the pleasure of attending a Project STAND (<https://standarchives.com/>) symposium in Atlanta recently, at which the phrase “memory work” was shared on several occasions. Memory work implies the ability to capture thoughts, ideas, and events organically, despite the reliance on the written word. There were many student activists and archivists in attendance who leaned in and embraced this phrase. Having written about social memory in the past, I am aware of the flaws of memory, but with archivists feeling motivated by the phrase it is evident that we are challenging archival theory and traditional formats creatively and responsibly. There was less concern about an individual's legacy and

more with preserving the work, leaving a trail of breadcrumbs for those to follow, learn from, or adapt to new methods. The questions posed at this symposium brought back memories of St. Louis, the protests in Ferguson, and supporting a repository that documented related events in “real” time.

As an archivist, leader, and parent, I find that the complexities of memory work are challenging. In an attempt to avoid dwelling in a personal space while doing this work, I expose my son to as many things as possible so that he might come to his own conclusions. He was five years old when the events in Ferguson unraveled. He remembers the protests outside our home and was awed by the passion of people of all races and ages. He distinctly remembers the words “Black Lives Matter” spray painted on the plywood that protected the storefronts in our neighborhood. He is aware of the number of Black men and women who died or have been hurt at the hands of the police and others, and knows that one day as an adult he will want to see the photographs or read the records that document these events. He looks for answers as he tries to unpack the impact of these moments on his life. To the extent that I can, I answer his questions, but I also expose him to memory work in different ways. During Black History Month we went to the High Museum of Art to see the exhibit *With Drawn Arms: Glenn Kaino and Tommie Smith*, which incorporated

Tommie Smith's personal archives, and to the Carlos Museum to see *DO or DIE: Affect, Ritual, Resistance* to connect to our African ancestry and encourage healing. We also viewed an interactive timeline reflecting the many ways in which sports and race have intersected over the past 100 years at the NFL Experience, created and sponsored by the Ross Initiative in Sports for Equality (RISE). We listened to oral histories and saw the documents and photographs that tell the stories of many who are working toward social justice in their own way. Showing my son the many ways that archival material can be used and displayed made him think about ways to collect and even create his own history.

As many of us produce programs to support and engage the K–12 community, let's remember all the ways that archivists and archival material can be seen outside of a reading room to enhance learning and promote understanding. Whether you work in special collections or a stand-alone facility, you can have an impact. Let's continue to partner with other cultural institutions and private entities to introduce the public to their history—and to be even better memory workers. ■

ARCHIVAL OUTLOOK



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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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WHO WAS IN THE ROOM WHERE IT HAPPENED?



Classroom training for US Navy radio operators in San Diego, ca. 1941. Courtesy of the National Museum of the Pacific War.

Unmasking the WWII Radio Messenger of “The World Wonders”

Chris McDougal, CA, National Museum of the Pacific War

When a unique research request with an infamous subject made its way to the National Museum of the Pacific War (NMPW), it was my genealogical research skills honed over years that played a vital role in making a historical discovery.

The request came from historian Richard Frank, who concluded research at the NMPW during September 2018. He'd spent time studying one of our unpublished memoirs, which appeared to give new information on a well-known incident. Two of the most recognizable names from the Pacific War were involved and, according to the memoirist, so was a hapless officer that sent a notorious message from one to the other. The messenger was identified by name and Frank asked if that name could be verified in our archives.

Mixed Signals

First, a bit of background. During World War II, US landings at Leyte Island on October 20, 1944, threatened Japan's access to oil and raw materials in the region. To counter, the Imperial Japanese Navy sent three large groups of fighting ships to the area. The series of encounters between the US and Japanese navies that followed is considered the largest naval battle in history and resulted in nearly 13 percent of all US Navy Cross medals awarded for bravery during WWII.

Admiral William F. Halsey and Task Force 34 protected the landings at Leyte. The Japanese navy's plan was simple. One group of ships would attract Halsey's attention and draw him and a large portion of his task force away from their protective mission while the other two groups attacked the landing area.

The gambit worked, and three days later an urgent message requesting assistance arrived at the headquarters of Commander in Chief Pacific (CINCPAC) Admiral Chester W. Nimitz. In response, Nimitz radioed a message to Halsey requesting his location. When sent, it read:

TURKEY TROTS TO WATER GG
FROM CINCPAC ACTION COM
THIRD FLEET INFO COMINCH CTF
SEVENTY-SEVEN X WHERE IS RPT
WHERE IS TASK FORCE THIRTY
FOUR RR THE WORLD WONDERS

The radio officer sending messages like this would normally place a string of nonsensical words, called “padding,” at both beginning and end so that, if intercepted, any attempt to understand it would be frustrated. The officer receiving

Continued on page 20 >>

THE Greatest Theft IN THE Archives

Recalling the Book Bandit 30 Years Later

Tim Pyatt, ZSR Library, Wake Forest University

It's a lesson I won't forget. Ever.

On a chilly December day thirty-one years ago, I received a crash course on archives and the legal system. I didn't know it at the time, but the University of Oregon had become one of the many victims of Stephen Carrie Blumberg, aka the Book Bandit. What started as an investigation by the local police would later involve the FBI. An account of Blumberg's trial in 1991, by Oregon's then curator of Special Collections, was published in the *SAA Newsletter*.¹ Additional accounts of Blumberg's thefts would be published in newspapers across the country, in popular magazine such as *Harper's*'s² and *Reader's Digest*,³ and, most famously, in a book by Nicholas A. Basbanes, *A Gentle Madness*.⁴

Since that experience in Oregon in 1987, my career has taken me through Maryland, Pennsylvania, and North Carolina. Throughout the years I have transported to my offices a growing box of newspaper clippings, journal articles, correspondence, conference talks, and notes—all pertaining to the greatest library and archives thief of all time. These documents piece together the story of Blumberg's pilfering of more than 23,000 books and manuscripts valued at millions of dollars from forty-five states, two Canadian provinces, and the District of Columbia.⁵ At one point I naively thought I would write the history of his exploits, but the stories in *Harper's* and by Basbanes give more thorough and emotionally removed accounts.

The Heists

Purely coincidental, Blumberg robbed two of the schools for which I worked: Duke University and the University of

Oregon—although I would not learn of the Duke theft until after his trial in 1991. I actually think I met Blumberg while working at Duke as an assistant in the Rare Book Collection in the mid-1980s. One of the disguises he would use to gain access to restricted collections was to dress as a visiting faculty member from another school.

Eerily enough, I recall an encounter in the Rare Book Reading Room with an eccentric man in a worn tweed jacket who had disheveled hair and was slightly smelly (Blumberg was known for poor hygiene). We didn't ask for photo IDs then, so I took him at his word that he was a visiting faculty member. I've since wondered if it was indeed Blumberg and if he was casing our security. At the time, Duke experienced a number of "false" alarms, most of them occurring between 11:00 p.m. and 1:00 a.m. Blumberg later told Duke curator John Sharpe he was testing our response time while stealing more than 300 volumes from the Rare Book Collection.⁶

The mistake we made is that we did not look further to see if anything else was missing.

Blumberg struck a second time when I worked as the rare book librarian in Special Collections at the University of Oregon. This was my first job after graduate school and I shared an office with the manuscripts curator, Hilary Cummings. On December 7, 1987, I discovered several items missing from our processing room: early Oregon almanacs as well as a custom-bound and autographed copy of Noel Loomis' novel *Wells Fargo*.

The head of Special Collections, Ken Duckett, was on sabbatical, so Hilary and

I called the university librarian's office for help. The campus police arrived and, later that day, a detective from the Eugene Police Department, Richard Hansen, who was assigned to the case and inspected the site. December 7 was a Monday and Sgt. Hansen hypothesized that the theft had occurred over the weekend when we were mostly closed except for a few hours on Sunday. Although we alerted area book dealers and shared information about the missing books as best we could, we figured our materials were long gone.

Delayed Discoveries

The mistake we made on December 7 is that we did not look further than the processing room to see if anything else was missing. On December 29, Special Collections was open with a skeleton staff of two during the holiday break. A visiting researcher requested to see the papers of an early Oregon pioneer family, the Applegates. When my colleague could not locate them, she asked me to

look. I also couldn't find them and called Hilary, who knew of

no reason for the papers to be off the shelf. In the meantime, my colleague discovered several other boxes out of place in the stacks.

Upon further investigation, our worst fears were realized. A number of collections, mostly documenting Oregon pioneers, were missing. This time we knew what to do and Sgt. Hansen came back to investigate. Because the pioneer accounts were used relatively often, we were able to determine a window of time when the theft might have happened. November 10 was the last time one of the missing collections had been used.





Unresolved Questions

Newspaper clippings from *The Register-Guard* and *The Denver Post* in 1988.

We continued inventorying collections and discovered that more than 9,000 letters, diaries, and other early Oregon documents were missing as well as 13 early Oregon imprints. We were lucky in one sense—all of the manuscript collections had been processed at the item level and several of the collections had been microfilmed. Later, this would prove to be extremely valuable to the FBI when they raided Blumberg's storehouse in Ottumwa, Iowa. While there can be more than one copy of a rare book, manuscripts are unique, and our list was evidence of theft for the search warrant.

Aside from notifying rare book and manuscript dealers, the theft was kept quiet for a few weeks as Sgt. Hansen set a trap in hopes our thief would return. When it became clear he would not, Sgt. Hansen urged the library to go public. On January 21, 1988, we held a press conference in the reading room with local media present; shortly afterward we were contacted by Washington State University, which had experienced a similar theft. The officer in charge of its investigation, Steven Huntsberry,⁷ played a key role in helping the FBI find Blumberg. It would be Huntsberry who would make the connection that an individual caught breaking into the University of California–Riverside's Special Collections was Stephen Blumberg and tie him to the Washington State and other regional thefts. His capture finally happened after one of Blumberg's associates, Kenny Rhodes, turned him in. Blumberg's house in Ottumwa, Iowa, was raided on March 20, 1990.⁸

The Blumberg theft had profound effect on both Hilary Cummings and me. In 1988 I left Oregon for a job in Maryland and shortly afterward Hilary left the profession altogether. While Hilary and I were never official suspects, we were at one point asked if we would be willing to take a lie detector test. We both left the university with unresolved questions and a feeling of failure. In August 1990, Hilary interviewed Sgt. Hansen as a port-mortem to the theft, and he confirmed we were never suspects.

I contacted Special Agent W. Dennis Aiken who oversaw the FBI raid and helped with the return of the stolen books and manuscripts. That conversation led to Aiken giving a talk at the 1991 spring meeting of the Mid-Atlantic Regional Archives Conference (MARAC), in which he told the audience that Blumberg was a determined thief and that maybe to dig "a fifty-foot hole in the ground and encase everything in concrete" might stop him.⁹ That I was not at fault provided a modicum of comfort but also made me realize how vulnerable our collections are. Blumberg would not be

Continued on page 21 >>



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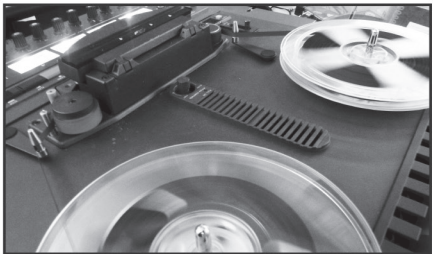
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MANAGING DONOR RELATIONS

**Ray Barker,
DC Public Library,
and Calvin Rydbom,
Archival Consultant**

Donor relations and collection development are a uniquely valuable and significant function of archivists’ work. State, university, and government archives, special collections, historical societies, and similar institutions, large and small, all depend on individual donors, the donor community as a whole, and the materials donated. Active, careful, and honest engagement with the donor community is essential for institutions to sustain themselves as key resources and repositories for researchers using primary sources.

However, as important as this aspect of our duties is, the archives profession doesn’t approach it with the level of education, planning, and foresight that we should. There’s a surprising lack of training, workshops, graduate coursework, or publications addressing this topic. Aaron Purcell’s *Donors and Archives: A Guidebook for Successful Programs* remains the single monograph with an in-depth focus on this core function of archives. While we hope the profession develops more resources on this topic, here are a few insights we’ve gleaned in fifteen years of working with donors.

Always Follow Up

Coming into a new position as one of three archivists who worked with donors at the DC Public Library, there were few, if any, protocols in place for managing donor relations. However, there was one new tool implemented upon our arrival in the department—a simple, but effective donor spreadsheet that included the donor name, contact information, collection information, date of last contact, collection subject area, and additional information. This was essential in tracking information regarding the status of various donors—active and inactive—in the city.

In the first days on the job, this perspective provided a snapshot of the more recent, albeit abbreviated, departmental history regarding its acquisitions and hoped-for collections. One of the organizations had donated a portion of its collection earlier in the year and had been flagged to “follow up.” We scheduled one meeting to reconnect with the donor and another one to retrieve the remaining materials. As the groundwork had already been laid months before, it was an easy and neat transaction.

Be Proactive and Creative

A follow-up spreadsheet can only go so far. We also needed to cultivate new connections. Without a guidebook in place, we

starting working on several areas of interest. We began conducting oral histories, contributing to the library’s podcast, and hosting several public programs to engage the broader community.

During this process, we stumbled across the Facebook page of Michael O’Harro, an 80-year-old “Disco King of Georgetown.” O’Harro may well be the founder of the nation’s first singles bar, Tramps (named after the Charlie Chaplin character), and its first sports bar, Champions. Through these bars, O’Harro received a lot of attention locally and nationally. His Facebook page contains his massive collection of photographs, and he takes great care in organizing and describing detailed images and news clippings covering his fifty-year career in the entertainment business.

As archivists we were naturally impressed and hoped to add O’Harro’s collection to the library. A phone call later, we made plans to conduct an oral history interview with him. And while the collection hasn’t been donated (the eighty-year-old bachelor has no interest now), at least O’Harro is aware of us as a possibility for a future donation. In the meantime, the three-hour oral history interview will suffice for research needs. Consistent follow up and maintaining a relationship with O’Harro may bear fruit later.

A few months after that, we came across the Bayou Facebook Group, which has become home for sharing historical photographs, ephemera, and memories of a popular live music venue in Georgetown. Appreciating the enthusiastic interest in the venue’s

**Consistent follow
up and maintaining
relationships may
bear fruit later.**

Continued on page 23 >



Pearl Bailey with her husband John Pinkett Jr. in Washington, DC, 1947. Courtesy of the Edward Fletcher Collection and the DC Public Library Special Collections.

OPYRIGHT and the MUSIC MODERNIZATION ACT

Eric Harbeson, American Music Research Center, University of Colorado Boulder

Congress recently enacted one of its most significant changes to the Copyright Act in decades. The Orrin G. Hatch–Bob Goodlatte Music Modernization Act (MMA),¹ which was enacted October 11, 2018, aims to rework the complicated music licensing regime into something that is more compatible with modern music distribution models. The law presents a number of opportunities for archivists seeking to make use of sound recordings in ways that previously had been unavailable or legally ambiguous.

The new law is in three parts: Title I of the act is devoted to the statutory music licensing regime found mostly in sections 114 and 115 of the Copyright Act, and Title III concerns royalties for producers of sound recordings. The most important change for archivists is contained in Title II—the “Classics Protection and Access Act”—which creates a new federal law governing recordings fixed prior to February 15, 1972.

Previously, use of “pre-1972 recordings” was governed entirely by state laws, and those varied widely. As a result, none of the principles that archivists apply when making copyright analyses—including the term of copyright, available exceptions or limitations, potential damages, and even the nature of exclusive rights—could be applied to pre-1972 recordings. The new law, while still leaving in place some of the problematic aspects of the state laws, substantially improves the situation by bringing certain key elements of the recordings copyright under a more uniform federal law.

The Public Domain

One important way in which the new law benefits archivists is in its creation—for the first time—of a substantial public domain for sound recordings. Though post-1972 recordings have always had limited copyright terms, protection for pre-1972 recordings was perpetual, protecting even the earliest nineteenth-century cylinder recordings and possibly even piano rolls. The MMA creates a phased-entry public domain for recordings, granting all recordings at least 95 years from publication, with later recordings getting additional protection. The result is the following schedule of protection²:

Date of publication	Term of federal protection
Pre-1923:	Through December 31, 2021
1923–46:	100 years from publication
1947–56:	110 years from publication
1957–72:	Through February 15, 2067

Additionally, all federal protection for pre-1972 sound recordings ends after February 15, 2067. Because the expiration of protection is based on publication date, rather than fixation date, unpublished recordings appear to be unaffected by this schedule, and so this latter provision ensures that all recordings eventually enter the public domain.

Existing Limitations and Exceptions

The primary motivation for Title II of the MMA was the creation of a new royalty right for digital public performances of pre-1972 sound recordings, following the failure of recent litigation to secure those rights at the state level. Though the new right is housed within the Copyright Act, it is not technically a copyright and so is outside the copyright system, including the normal federal suite of limitations and exceptions, except as specifically provided in the text of the new law. The fact that MMA includes provisions for limitations and exceptions is therefore of critical importance for archivists.

Prior to the passage of the MMA, the state of limitations and exceptions for pre-1972 recordings was impossibly vague and inconsistent. Among the various state laws, some provide exceptions for library uses and some provide exceptions for nonprofit use. A small number of states provide neither, and none of the states’ exceptions is consistent across state lines.³ The result is that making any Internet-based or other interstate use of pre-1972 recordings required knowledge of and compliance with multiple state laws. In addition, though it’s widely presumed that the US Constitution demands some form of fair rights use as a matter of First Amendment law,⁴ the extent to which fair use is applied at the state level is unknown.

The new law makes useful changes to this. The MMA carves out exceptions to the new royalty right for four exceptions most important to archivists:

1. fair use (Sec. 107)
2. library and archives exceptions (Sec. 108)
3. the first sale doctrine (Sec. 109)
4. limitations on public performance, including classroom teaching (Sec. 110)

Importantly, these exceptions apply to *all* uses of pre-1972 recordings. When initially introduced, the royalty right and its exceptions applied only to digital public performances of recordings. Near the end of the legislative process, the bill was amended so that the exceptions applied also to reproduction, distribution, etc., creating a much stronger bill and one that is more useful to archivists. Under the new law, archivists may take advantage of any of these four exceptions when making use of pre-1972 sound recordings.⁵

It is important to note that other provisions in the law that archivists sometimes employ—notably the registration requirement in Sec. 412, or the safe harbor for online material in Sec. 512—are not carved out in the new law and should be assumed not to apply to pre-1972 sound recordings.

Continued on page 21 >>

TRANSPARENCY

IN APPRAISAL AND RETENTION SCHEDULES

Ensuring transparency and access to records—as well as archivists' appraisal and retention decisions about them—is a critical function in archival work. How best to achieve it?



Cliff Hight

The following Q&A, led by **Cliff Hight (CH)**, university archivist at Kansas State University Libraries, continues this discussion begun at a joint presentation by SAA's Acquisitions and Appraisal and Records Management sections during *ARCHIVES*RECORDS 2018* in Washington, DC, last August.

Guest speaker **Nate Jones (NJ)**, director of the FOIA Project at the National Security Archive, addressed challenges in accessing federal records held in various locations, and the resulting confusion while pursuing them.¹ During questions afterward,

Meg Phillips (MP), external affairs liaison with the National Archives and Records Administration, noted that the mix-up could be an indicator of how communication methods should adapt and improve. Read on to learn more about what else they have to say on this important topic.



Nate Jones



Meg Phillips

CH: Why does transparency matter to you?

NJ: As a historian, it's hard to write history without access to historical documents. A lot of historians tend to give up and say, "The information is classified, we can't write the story yet." But I like fighting for it and using the tools available to us, including the Freedom of Information Act (FOIA). I view access to historical documents as a moral issue.

MP: Under Archivist of the United States David Ferriero, NARA has really internalized the ideals of the open government movement—transparency, public participation, and collaboration. The idea is not merely to show what you are doing as a federal agency but also to invite the public to help improve processes and make better decisions in the public interest. NARA has a double role in transparency since we are part of government ourselves and we also provide a window into the workings of the rest of the government through access to historical records. Our focus is on our mission—preserving and providing access to historically valuable records of the US government—but we try to be transparent about our own processes, too.

CH: What role does transparency play regarding archival appraisal and records retention scheduling?

NJ: I think NARA is increasingly improving its transparency to customers in that regard. It realizes the public must have a say in what documents have priority to be preserved. Without transparency, issues such as the destruction of records on the US role in the 1953 Iranian revolution by the Central Intelligence Agency and NARA will continue to occur.² Transparency and public input are an important check to ensure historically important records are not purposefully or inadvertently destroyed.

MP: Reviewing agency records schedules and appraising agency records are among the most important processes at NARA. We are actively trying to make it easier for

the public to understand how it works and to participate. NARA must post a notice in the *Federal Register* about any records schedule proposed by agencies that includes requests to destroy records. Any member of the public can sign up for alerts about this type of *Federal Register* notice, request a copy of the schedule, and submit comments to NARA about the appropriateness of the schedule. Generally, not enough people are paying attention to these schedules despite their importance in shaping what comes to the archives. However, occasionally an important proposed schedule receives attention from the public, and public comments can influence the appraisal of the records. This happened most recently in the case of a proposed Immigration and Customs Enforcement schedule.³ Currently, NARA is working to streamline the *Federal Register* process so full schedules are available online as soon as the *Federal Register* notice goes up. Instead of the multi-step process of requesting schedules in response to a Federal Register notice, commenters can read full schedules and comment in <https://www.regulations.gov/>.

CH: What barriers have you experienced in trying to understand appraisal and retention decisions?

NJ: Lack of clarity from NARA and federal agencies about how the public can access records transferred, but not accessioned, to the Washington National Records Center (WNRC). It seems like neither agencies, which have official responsibility, nor NARA has a desire to make the documents at the WNRC available to the public. The records transmittal and receipt form NARA uses—Standard Form 135 (SF-135)—is a terrific research tool. I have suggested that these forms, some segment of them, or all new ones be posted online so researchers can pinpoint their requests for documents at the WNRC.

MP: This question raises the issue I think is most interesting for archivists because it highlights the difference in perspective between archivists and records managers and researchers.

NARA publishes a lot of information about federal records management, and the Federal Records Center Program (which is part of NARA) provides a number of resources about the services it provides for agencies.⁴ However, it is all written for NARA's federal agency customers. Even NARA's customer-centric organization divides us into a researcher-facing side (Research Services, the archival side of NARA) and a government-facing side (Agency Services, the records management side). Up to now, we have *not* highlighted for researchers information about records management and the 18 NARA Federal Records Centers (FRCs) where records are in the physical custody of NARA but remain the legal responsibility of other agencies.

On the suggestion to put the agencies' request to transfer records to the FRC (SF-135) online, we are working to assess how we can provide better access, including the possibility of access without an onsite visit. We will need to communicate our expectations for future transfers to agencies and also decide how to address the existing forms for the nearly 30 million cubic feet of records currently stored in NARA's FRCs.

Our government customers are very important to us, and services we provide to agencies through the FRC program are critical to ensuring that many agency-owned records are well managed. Part of the goal of good FRC services is making sure records are available and searchable by agencies for their FOIA requests. NARA's Office of Government Information Services did a blog post to help educate agencies and requesters about this very issue, and we can continue to educate agencies about their FOIA responsibilities.⁵

CH: How can archivists and records managers reduce those barriers to access and to understanding appraisal and retention decisions?

NJ: In my situation, an immediate solution would be for NARA to make more information available online about how to access records stored at the WNRC, post SF-135 forms online, and take an active role ensuring that agencies are actually searching the documents held there in response to FOIAs.

A more comprehensive solution would be for NARA to end its policy of warehousing other agencies' records without having the authority to release them. This policy change also would benefit NARA, the

Presidential Libraries, and the National Declassification Center. This would require proper funding of the Archives, a change to NARA's regulations on records transfers (36 CFR Part 1235), and possibly a legislative tweak (possibly 44 U.S Code § 2107 and/or § 2108).⁶ Yet, as seen by recent legislation strengthening the independence of the Office of Government Information Services and improving the Presidential Records Act, there are certainly bipartisan allies on Capitol Hill who would support common-sense reforms that would allow citizens to access their historical records more easily.⁷

MP: NARA continues to believe that the records management services we provide to agencies through FRCs are valuable for ensuring well-managed records, and that agencies must continue to be responsible for FOIA requests for records in their legal custody. However, providing more information to researchers and the public about our agency-facing services, why they exist, and how they work is something that could be valuable to Nate and other researchers like him. NARA is also examining the feasibility of putting the SF-135s online. As NARA recognizes, however, NARA does not have the resources or the authority to respond to public requests for most agency records physically stored in an FRC.

This may also be a good place to point out that this whole discussion has been focused on the existing world of FRCs full of paper records. In the future, we expect agencies to maintain their records electronically. By the end of 2022, agencies will transfer their records to NARA electronically to the greatest extent possible. Although agencies may still need to use offsite records storage for their non-current records, the new storage options are likely to involve cloud storage vendors rather than physical records centers.

CH: Nate, at ARCHIVES*RECORDS 2018 you noted that records professionals need to recognize organizational power structures and save records aligned with such structures. Could you please elaborate on that point?

NJ: I think I was getting at my opinion on the issue of prioritization. With limited resources, there has been much discussion about which records to release, with lots of it focused on subject areas (Cuban Missile Crisis, Vietnam, Katyn Massacre, etc.). I don't think these are bad ideas, per se, but I do think a better general principle

is to comprehensively declassify and/or process the records of agency leaders as soon as possible before moving to other subjects. Most topical areas of interest will be covered by the files of the Secretary of Defense, Secretary of State, or Secretary of Commerce. Because I believe in this principle, I remain pretty shocked and upset by the glacial pace of document processing/declassification at the Presidential Libraries. I think the firepower should be concentrated at the top-line decision makers first (secretaries and presidents) and emphasized elsewhere after that work is done.

CH: Meg, based on Nate's views as a user of records, how can records professionals implement some of his ideas in our efforts to better serve researchers?

MP: I think archivists can do a better job explaining for the public how records management processes work and why they matter, and always work for more transparency—and participation—in the scheduling and appraisal process. This would strengthen the archives and help us serve our researchers better. Incidentally, collecting institutions that don't rely on records management to build their collections can do this, too, by sharing more information with researchers about their collecting scope and any special priorities, and inviting input from their communities.

CH: Any final points you would like to make?

NJ: Just to say that the National Archives does tremendous work preserving and providing access to America's documents. I do realize that "recent" still-classified documents are a tiny fraction of NARA's holdings. But, there is a large base of customers that want to see these documents, and I think there is room for improvement in 1) being more transparent about what the holdings are—even if they are not yet available to researchers, 2) improving the system of telling researchers how they can request access, and 3) actually allowing the public to access "recent historical" documents. I think 1 and 2 can be fixed fairly easily. I think 3 is the hardest one to fix. To do that there has to be a policy change to move agencies out of the way and allow NARA to do its job to "provide public access to Federal Government records in our custody and control."

Continued on page 19 >>

It's a somewhat ironic endeavor to talk about transparency when studying records of slavery. Native Africans sold into slavery were subjected to brutal dehumanization of their tribal, cultural, and individual identities. In effect, their enslavers wanted to make them "transparent" vessels—stripping away past affiliations so that their indoctrination to docile servitude would be complete and permanent. Black servants were meant to be barely seen, rarely heard, and only superficially recognized. Africans were forced to renounce everything they'd known and accept an unknown future. Punishment for refusing to acquiesce could result in whippings, family separation, and death.

Nevertheless, through documentation intended to legally consign these involuntary immigrants to a lesser world order, a collaboration between the Maryland State Archives (MSA) Legacy of Slavery project and the University of Maryland Digital Curation Innovation Center at College Park has used original local and federal government records to once again recognize these citizens as people—mothers, fathers, sons, and daughters—who lived as best they could under extremely inhumane circumstances.

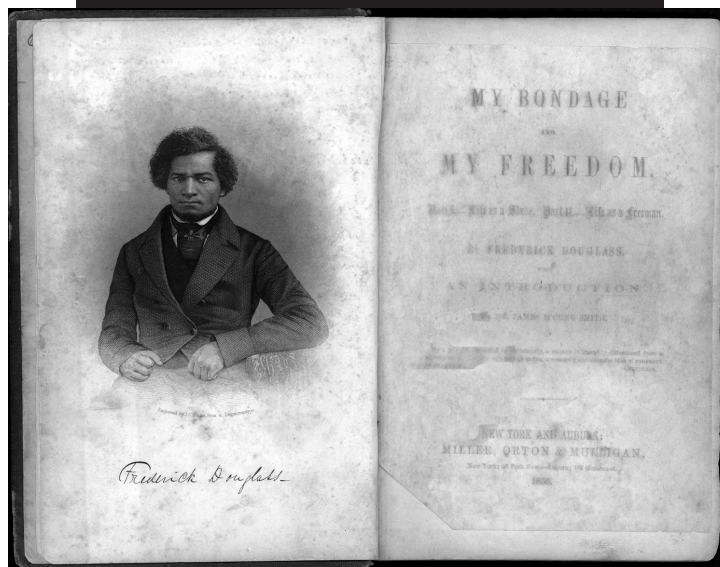
Establishing a Legacy of Slavery Project

Frederick Douglass wrote in *My Bondage and My Freedom*, "It is generally supposed that slavery, in the state of Maryland, exists in its mildest form, and that it is totally divested of those harsh and terrible peculiarities, which mark and characterize the slave system, in the southern and southwestern states of the American union." The Study of the Legacy of Slavery in Maryland Project, established in 2001 at MSA, seeks to uncover and document the untold stories of numerous enslaved individuals and communities throughout the state.

Early efforts to document African American communities began when then reference archivist Phebe Jacobsen worked to assist underrepresented communities in identifying their families in the public record. In 1969, Jacobsen helped an up-and-coming writer, Alex Haley, in researching his family. That research led to Haley's acclaimed book *Roots: The Saga of an American Family*. In 1984, Jacobsen published MSA's first guide on conducting research

Turning Data into People in Maryland's Slave Records

Chris Haley, Maya Davis,
Ryan Cox, and Michael Kurtz,
Maryland State Archives



Frederick Douglass's *My Bondage and My Freedom*, published in 1855.
Courtesy of Maryland State Archives.

on African Americans, *Researching African American Families in Maryland*.

Following Jacobsen's retirement in 1990, much of the research leading up to the creation of the legacy project was conducted by a dedicated group of volunteers. Many of them were genealogists trying to reconstruct their family history, while others were passionate about uncovering African American history. One volunteer, the late Jerry Hynson, approached staff regarding research he'd found on an individual who had been charged with assisting an enslaved man to escape. MSA archivists encouraged his effort, which expanded into searching primary sources such as advertisements for runaways in our vast collection of newspapers. Following Hynson's recommendation, MSA applied for its first grant to expand and make public research on stories of flight among enslaved communities.

Over the years, the project has grown to include a website with a searchable database, mapping functionality, and biographical case studies, as well as increasing cross-departmental support for digitization and migration of information into a digital platform. The project has remained sustainable through the work of staff, interns, and volunteers; successful applications for both federal and local grant funding; and community engagement.

Moving from Analog Records to Relational Databases

MSA has a number of unique record series that document the functionality of a slaveholding state. The Census of Negroes, tallied in 1832, was the result of slaveholders' fears after revolts led by Nat Turner in Virginia. Manumissions and Certificates of Freedom were granted to formerly enslaved and free Black citizens.

There are also a number of records that didn't intend to document enslaved individuals, such as slaveholders' tax records or bills of sale. They may not seem an obvious resource at first, but in reviewing the notations and nature of the transactions, we can

Continued on page 22 >>

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The Certified Archivist exam is held in locations across the United States and beyond. The 2019 exam application is online and the exam will take place at selected test locations on **August 2**. Please check the ACA website for updates. The 2019 exam locations include:

**Austin, TX (in conjunction with
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For more information about the Certified Archivist examination and to submit the 2019 application, go to our website (www.certifiedarchivists.org/get-certified) or contact the ACA office.



FACING *the* MUSIC



HOW A NEAR LOSS REENERGIZED COLLECTIONS POLICY

Kristina Wilson, Curtis Institute of Music

Among the many collections in the archives of the Curtis Institute of Music, it is the manuscript collection of which the institution is most proud. Largely comprised of alumni materials, these discrete collections represent the Curtis experience as seen through the eyes of its students, offering unique personal perspectives which both complement and humanize the Institute's history.

When one such collection—that of famed soprano Anna Moffo—nearly slipped out of Curtis's hands, it highlighted the need for staff to adopt more proactive approaches in educating the Curtis community about the archives—both as a resource and as a potential means of preserving their professional legacies.

The Soprano

The Curtis Institute of Music, founded in 1924, is a merit-based, tuition-free music conservatory located in the heart of Philadelphia, Pennsylvania. Among its graduates are many famous names including Leonard Bernstein, Samuel Barber, Ned Rorem, Yuja Wang, Hilary Hahn, and Anna Moffo, who in her heyday was an opera singer on par with contemporaries Maria Callas and Beverly Sills.

Moffo studied voice at Curtis in the early 1950s, then traveled to Italy on a Fulbright Scholarship. Her operatic career soon took off after a televised appearance as Cio-Cio-San in *Madame Butterfly*. By the early 1960s, Moffo had cemented her reputation as a leading lyric-coloratura soprano, performing

Opera singer Anna Moffo. *Courtesy of the Curtis Institute of Music Archives.*

at the Vienna State Opera, Teatro di San Carlo, The Metropolitan Opera, Lyric Opera of Chicago, and the Royal Opera House.

Celebrated as much for her voice as for her beauty (she was christened "La Bellissima"), Moffo dominated the operatic stage for nearly a decade, particularly in her signature role as Violetta in *La Traviata*. However, a grueling schedule coupled with weekly appearances on her namesake variety show led to serious injury to her voice from which she never fully recovered. After formally retiring from singing in 1983, Moffo served as a board member on the Metropolitan Opera Guild and taught master classes around the world until her death in 2006.

Fast forward ten years to 2016 when Barbara Benedett, digital archivist at Curtis, received an unexpected, frantic phone call from an attorney. Representing the estate of Anna's younger brother, Nick Moffo, the attorney told Benedett that Nick's home contained a large pile of boxes filled with material belonging to Anna. Recognizing the name of Curtis among the items, the attorney made an impromptu call to the archives and asked—did we want the boxes? If so, they had to be picked up immediately or they would be tossed, as the house was being sold. Benedett accepted the collection sight unseen and set out the next day in a rented U-Haul truck.

The collection was unwieldy, haphazardly stored, and interspersed with mold and broken glass. However, after a careful transition to the archives and an initial appraisal, it became clear that the collection was remarkable. Comprised of correspondence, posters, recordings, scrapbooks, and hundreds of photographs, the materials rendered a portrait of Moffo's life and career from childhood to retirement with a scope unmatched by any other alumni collection at Curtis. Needless to say, we were thrilled!

A Plan in Place

Our initial enthusiasm was soon undercut by a recurring thought: *this irreplaceable collection was one day away from being destroyed*. If the estate attorney hadn't taken the initiative to contact Curtis, Moffo's carefully curated legacy not only would have been lost but, more troublingly, we wouldn't have even known about it to stop its destruction. Moffo's collection was possibly an indicator of at-risk alumni collections. How could we change this—and quickly?

Motivated by this near miss, the archives staff created an alumni engagement program focused on two main demographics:

existing students and alumni. Staff began by raising awareness about the archives among existing students. Although geographically a captive audience, students are often so immersed in their studies that it can be difficult to divert their attention to other opportunities. We began by displaying rotating historical exhibits in Curtis' main building, providing context for current performances, events, or commemorations.

We also contributed news of recent collections, fun facts, or important events in the school's history to a weekly student e-blast; publish biweekly *Notes from the Archives* blog posts that highlight alums and collection artifacts; and contribute to Curtis's weekly "Throwback Thursday" Twitter feed, usually in the form of a photograph and accompanying blurb. We are hopeful that this variety of approaches will increase student awareness of Curtis's history and—perhaps—instill the notion of contributing to it themselves.

Reaching Alumni

Once our student awareness program was underway, archives staff turned their focus to alumni—a tougher challenge in that alumni varied greatly in age and locations. It was immediately apparent that we'd need the expertise of other Curtis departments. We reached out to two departments to develop an effective plan of action.

Partnering with the Advancement department, archives staff began contributing articles and photographs to Curtis's internationally distributed print and online publication *Overtones*. In addition, the archive's *Notes from the Archive* blog series is often written in support of a Curtis-wide

event or celebration, with topics planned in conjunction with the Advancement editorial team. Finally, we are seeking to initiate an Adopt-a-Collection program which, once launched, will aid in the preservation of existing collections while

Continued on page 23 >>



Anna Moffo performed around the world before her retirement in 1983. Courtesy of the Curtis Institute of Music Archives.

The “Big Paper” Approach

Megan Atkinson,
Tennessee Technological University

“What does an archivist do?”

In response to this question, SAA encourages us to craft and have at-the-ready our “elevator speech.” While I’m prepared for that, I’m not prepared to be stuck in the proverbial elevator addressing this same question with students for ninety minutes. However, this challenge was exactly what a faculty member invited me to do for history students at the Tennessee Technological University, where I teach a variety of one-off classes about archives.

Fortunately, I had just attended the Teaching Undergraduates with Archives Conference in November at the Bentley Historical Library in Ann Arbor, Michigan, and I was armed with new pedagogical tactics and ideas—including, most intriguingly, the “big paper” approach.

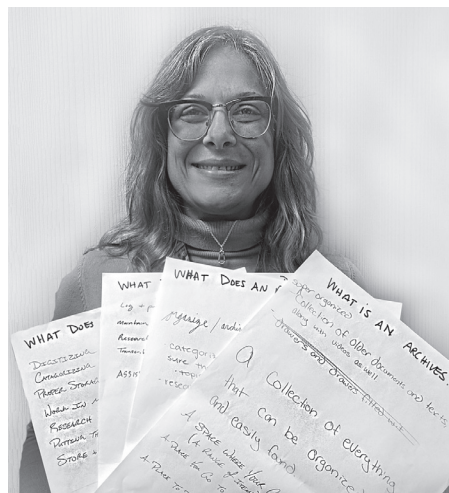
Big Paper Brainstorming

Developed by Kate Hutchens at the University of Michigan’s Special Collections, the big paper approach is based on carousel brainstorming. Hutchens divides students into groups to answer one question in as many ways possible—all written on “big paper.” Each group addresses different questions that relate to content or a format discussed in class, such as zines or art books.

For instance, when discussing zines, one big paper question asks, “Why might you choose to produce a zine rather than another type of media?” Briefly, the group writes down their answers and then swaps papers with another group that has addressed a different question. The process

repeats, then each group discusses what is on their final big papers with the class.

As the faculty member at Tennessee Technological University did not specify a focus for the archives session, I modeled my “what it’s like to be an archivist” discussion on Hutchens’s big paper idea. Although this was an invested group of history students, I wanted something to assist with discussion so as not to bore students or find myself standing in front of a nonparticipating group. In my experience, most students don’t ask questions without a conversation starter or something to invite them into discussion.



Megan Atkinson and students’ responses.

I created two of my own big paper questions, asking students: “What is an archives?” and “What does an archivist do?” I assumed students had a general idea, but perhaps not specific details and probably some incorrect details. I also assumed that many students confused the profession with museum curators and librarians, and I wanted these differences discernable at the end of the presentation. After letting the groups work on each paper for three to five minutes, I collected the papers and began my presentation based on their responses. This enabled me to directly address their ideas, correct misconceptions, or elaborate on what they already knew.

Creating a Concrete Picture

Here are the students’ responses to “What is an archives?”:

- a big library with a collection of documents
- a database with a catalog and search engine

- a place to repair documents when necessary
- a space where your collection is kept
- super organized
- a place you go when you want to learn how to research
- a place to donate items

These responses led me to talk about born-digital collections and storage, maintaining an archives facility, the difference between preservation and conservation, how archives preserve but also provide access, how archivists work with researchers in the reading room, and how archives are different and similar to the library in which it resides.

Here are students’ responses to “What does an archivist do?”:

- organize/archive materials
- categorize documents and make sure they’re stored properly
- research
- log and preserve information
- maintain a digital database
- clarify/determine whether information is accurate or relevant
- assist in finding documents
- store and preserve artifacts
- decide if something is worth saving

These responses sparked discussion about the importance of cataloging and access; collection policies; the difference between assisting someone in research and doing it for them; provenance; accessioning; the impossibility of digitizing everything; and the differences and similarities between museums and archives.

Most importantly, I was able to discuss the accuracy and relevance of born-digital records, their preservation, and maintaining authenticity of fleeting formats. We also discussed collecting digital records, activist archivists, and how collecting records today differs from in the past. These latter topics greatly interested students because it made records relevant to their lives.

Student-Directed Conversations

This approach was used with two groups of 12 to 20 students in sessions that lasted more than an hour. I found that informing students that their papers were going to be

Continued on page 19 >>

All Hands on Deck

Kathy M. Gaynor,
Webster University

IN THE ARCHIVES

Like many of you, I wear a number of hats on the job. As a librarian at Webster University in St. Louis, I share instructional duties with colleagues and am the subject liaison to four academic departments. In my spare time, I'm also the university archivist.

As a part-time archivist, my to-do list is lengthy. On occasion, student employees are available, but they're also doing projects for other staff and have limited hours. For some archival projects, having a student for only an hour here or there would make the project drag on for weeks.

Recently I decided to address a project with an "all-hands-on-deck" approach. Instead of a single person doing a little at a time, I gathered a group of coworkers to attack the task all at once. In a little more than an hour, the entire project was completed.

Lending a Hand across Departments

The all-hands approach is nothing new to our library. We've used it to tackle jobs such as shelving a backlog of books, removing outdated titles from the reference collection, and sorting a donation of 3,300 books from the family of a recently deceased faculty member. In the latter case, we gathered all of the subject librarians to open boxes and sort books into broad subject areas. By dividing up the books simultaneously, people could immediately evaluate the titles in their subject areas and decide whether to add them to our collection. This approach made for swifter processing of the gift.

For my archival project, I was fortunate to have the assistance of staff from our library's Resources Management Services (RMS) department, which handles acquisitions, subscriptions, cataloging, and collection management. RMS has helped with archives before by digitizing materials, cataloging selected institutional

publications, and converting webpages to our new web content management system. In addition, one RMS member who is finishing her library degree and has an interest in

archives is helping me process a large collection of papers from a previous university president.

Like many library departments, RMS has experienced significant changes during the past few years. We've switched many of our journal subscriptions to online formats so there are fewer paper issues to check in and bind. A tightened budget has resulted in personnel losses and fewer book and video purchases. While RMS is still plenty busy, especially with a growing number of e-resources, these changes to our daily workflow create more opportunities for collaboration with the archives. And since these colleagues are known for their attention to detail, RMS was the perfect partner for what I had in mind.

Tedium Turned Triumphant

During our 2018 fall break, eight RMS staff members and I gathered in a room to work on my project: putting 2,000 envelopes of film negatives in numerical order. We weren't entirely starting from scratch—most of the envelopes were labeled with a roll number. Unfortunately envelopes with four-digit numbers were interfiled among those with five-digit numbers. For example, a sequence might go: 6952, 6953, 69531, 6954. I wanted everything in a true low to high number sequence to make retrieval easier for photo requests.

After a brief explanation of the project, we got to work. The envelopes were in a set of plastic drawers. Each person took a drawer of envelopes and put its contents in order. Once all the drawers were sorted, we removed the five-digit envelopes and shifted everything until we had a consecutive run. The final step was to add new drawer labels. With the help of the RMS staff, this time-intensive project was finished in a little more than an hour.

Six Effective Tips

A group approach is not appropriate for every project, but for many tasks it works quite well. Here are a few recommendations for making the process go smoothly:

1. Discuss the option with your management ahead of time to get their support.
2. Find the partners who fit your situation. In my case, the head of the RMS department was open to having her staff help me with this project. You may find it's a different department in your institution, or perhaps a person or two can be drafted from several departments. A nonuniversity repository may be able to recruit volunteers from nearby universities or local archives groups.



Colleagues lend a hand in tackling time-intensive projects.

Continued on page 19 >>

LIVES
COLLIDE.
IDEAS
ARE BORN.
WE ARE ALL
TRANSFORMED

A TRANSFORMATIVE EXPERIENCE!

Joyce Gabiola (SAA), Tanya Marshall (CoSA), and Rachel Winston (SAA),
Program Committee Co-chairs

TRANSFORMATIVE! is the theme of the 2019 Joint Annual Meeting of the Council of State Archivists (CoSA) and SAA, held July 31–August 6 in Austin, Texas. As program co-chairs, we've been intentional about using this opportunity to put into practice ideals that CoSA and SAA seek to uphold. Many discussions that occur within the archives profession—at conferences, workplaces, classrooms, and in our daily lives—revolve around issues of inclusivity, accountability, creating space for underrepresented voices, and challenging the status quo. However, such discussions are often held in the margins. We hope that this conference will help to widen the arena.

Taking steps to ensure that members of our organizations who have been marginalized feel seen and cared for, particularly in today's challenging social climate, espouses our profession's goal of inclusivity. A new element to the program submission process is an inclusivity statement, which encourages people to consider the ways in which inclusivity

can be promoted and integrated into their sessions. Some proposals explicitly named white supremacy, whiteness, racism, or bias, and we're pleased that so many proposals intend to address the effects of systemic power on archives, records, people, and the environments in which we work, study, and teach.

During the program committee's January meeting in Chicago, members engaged in thoughtful discussions around proposals. We regret that we had to decline many proposals that were not only relevant to the conference theme but also robust in their educational objectives. For this conference, we made space for under-discussed topics by creating tracks on:

- Diversity/Whiteness Normativity, and Cultural Humility
- Invisible Labor
- Instruction and Pedagogical Practice

2019 Joint Annual Meeting Travel Awards



The Society of American Archivists Foundation is pleased to announce the availability of ten Travel Awards—of up to \$1,000 each—to support attendance at the 2019 Joint Annual Meeting of the Council of State Archivists and SAA in Austin, July 31–August 6.

Travel awards may be applied only to conference registration fees and related expenses (such as travel, lodging, and food) incurred to attend the Joint Annual Meeting. Only current SAA members are eligible for this award. The primary criterion for selection will be financial need.

Applicants will be notified of the status of their application by June 15. To apply, visit <https://app.smarterselect.com/programs/48989-Society-Of-American-Archivists>.

Applications due May 1, 2019.

The Society of American Archivists Foundation is the nation's leading source of nonprofit funding dedicated to the interests of archives and archivists. Donations to the SAA Foundation, a 501(c)(3) organization, are tax deductible.



- Leadership Development and Mentoring; Spaces, Places, and Margins
- Government Archives and Records Management.

With these optional tracks, we hope that conference attendees find professionally enriching sessions.

As co-chairs we'd like to acknowledge the power structures that underlie our collaborative work as a committee. We also want to acknowledge the emotional and invisible labor that is required for some of our fellow committee members as they serve in this capacity, as well as some of you—our colleagues—who navigate the systems of power under which our institutions and organizations operate. Relevant to this is an excerpt from the notification emails sent to session chairs:

As presenters at the Joint Annual Meeting, it's important to recognize your positionality as it relates to your topic. At a basic level, this involves reflecting on and acknowledging power structures and your social location (intersecting identities) as it relates to your topic. As the nature of archives is a colonialist project, to not acknowledge the power structures that control our work reproduces

A new element to the program submission process is an inclusivity statement, which encourages people to consider the ways in which inclusivity can be promoted and integrated into their sessions.

that power and, depending on the topic of your presentation, erases the contributions and voices of historically marginalized people and communities.

On a related note, we'd like to remind you that the SAA Council voted in 2017 to keep the Joint Annual Meeting in Austin despite anti-trans legislation in process at the time. Currently, there are no civil protections for our trans colleagues in Texas as they engage in everyday activities that the rest of us take for granted, such as using the restroom. In regard to your presentations, we ask that you reflect on and acknowledge the ways in which any aspect of your presentation may cause harm for our colleagues/ attendees and/or the community that you and your institutions serve. Please be assured that the conference organizers and the hotel are making every effort to ensure the safety and comfort of all attendees.

We hope that the committee's approach to the selection process will create an experience that will be vibrant, informative, and thought-provoking—and encourage you to take on a challenging but meaningful endeavor. We believe there are endless possibilities that can move us toward transformative work and relationships. Our efforts combined with your energy will make our time together at the Joint Annual Meeting memorable. Let's make history in Austin. We look forward to seeing y'all! ■



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May 15 *Copyright Issues for Digital Archives*

May 16 *Describing Archives: A Content Standard*

MAY 15

Managing Digital Records in Archives and Special Collections 
Bozeman, MT

MAY 15

Tool Selection and Management 
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JUN 10

Copyright Law for Archivists: A Risk Assessment Approach
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FROM THE ARCHIVIST OF THE UNITED STATES

David S. Ferriero

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

35 Days in the Life of the National Archives

The partial government shutdown from December 21, 2018, through January 25, 2019, affected every employee throughout the National Archives and Records Administration (NARA). For 35 days, much of our normal operations were on hold as reference requests went unanswered, digitization projects halted, records processing stopped, public programs were canceled, and exhibits were delayed.

Some parts of the agency were able to carry on during that time. Staff in the Federal Records Centers Program (FRCP) were designated “exempt” because the FRCP is funded separately from the regular annual appropriations. That meant that we were able to continue to fulfill most requests for veterans’ service records and provide uninterrupted service to federal agencies that were still open.

A small number of staff in several other NARA offices worked without pay during the shutdown to ensure the continuation of essential operations. These included facility

and security staff in each building and staff in the Office of the Federal Register, payroll services, and the general counsel’s office as well as a number of senior leaders.

Some effects of the partial shutdown were publicly visible, like the closed doors of our research rooms and museums. Less publicly visible effects included the interruption to accessioning and processing records and delayed building maintenance.

While research rooms at all National Archives locations and presidential libraries were closed, thousands of reference requests went unanswered and Freedom of Information Act (FOIA) requests accumulated. Researchers who had planned their travel far in advance had to delay their research or find other sources of information.

Records accessioning and processing was suspended in archival units and at presidential libraries, and the annual move of permanent records to NARA, usually about 75,000 cubic feet, was delayed.

When a leak was discovered at the National Archives at Boston, research and facilities staff were called in to clean up, protect the wet records, and assess damage. Thanks to their quick action, damage was confined to a very small portion of the records, and our preservation staff is tending to those.

Our various digitization projects were suspended. One project to digitize more than 70 million World War II draft registration cards at the National Archives at St. Louis (with Ancestry.com as a partner) lost 17 workdays of scanning, delaying the project by more than a million images.

While our website and online catalog remained available to the public, we could make no updates. Our social media accounts, usually places of vibrant engagement, were quiet and static.

Public events and educational programming in Washington, DC, field locations, and presidential libraries were canceled. The National Archives at New York alone had to cancel 36 programs that would have reached 1,100 people. Exhibits schedules were disrupted as openings and closings were delayed, and film screenings, lectures, the National Archives Sleepover, and a naturalization ceremony were canceled.

During a comparable period, the staff of the National Declassification Center (<https://www.archives.gov/declassification/ndc>) normally would review and index hundreds of thousands of pages. The Office of Government Information Services (<https://www.archives.gov/ogis>), which provides policy guidance and mediation services for FOIA activities, would have closed about 260 inquiries in a comparable period.

All of these examples remind us of the valuable work we do every day to safeguard the records that tell the stories of our nation’s history.

The days following our return to duty were a time for refocusing, both in terms of staff needs and our work. We have been reassessing our projects and will continue to realistically pursue our goals.

Our staff were eager to return to work, and this sentiment was expressed over and over during the shutdown on a personal Facebook group created by staff as a place for NARA employees to share information, support each other, and just keep in touch while on furlough. The group grew from 77 members to more than 500 by the end of January and became an important place for maintaining person-to-person connections across the country.

Throughout the agency, people are making an effort to get back to normal and continue to protect and ensure access to the nation’s documentary heritage. I’m proud of their dedication to our mission, and we all look forward to continuing to serve the nation by protecting and sharing its history. ■

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Doug Boyd, director of the University of Kentucky Libraries' Louie B. Nunn Center for Oral History, has received a Fulbright U.S. Scholar Program Award to conduct research in Australia. Boyd will spend four months researching the expansion of the Oral History Metadata Synchronizer (OHMS), a digital tool he developed at the University of Kentucky and for which he received SAA's Archival Innovator Award in 2018.



Adriana Cuervo has been appointed the inaugural head of Archival Collections and Services at Rutgers University–Newark. Cuervo will be responsible for the day-to-day operations of the Institute of Jazz Studies—the largest and most comprehensive jazz research facility in the world—as well as the newly established Dana Archives, which documents the university's history. Cuervo is a member of the *American*

Archivist Editorial Board. She holds a master's degree in library and information science from the University of Illinois at Urbana–Champaign.



Peter B. Hirtle, SAA Fellow and Past President (2002–2003), has retired from Harvard University and his most recent duties as an Alumni Fellow of the Berkman Klein Center for Internet and Society. Prior to his appointment at Harvard, Hirtle worked in the Cornell University Library as senior policy advisor with a special mandate to address intellectual property issues and as the director of the Cornell Institute

for Digital Collections. He previously held positions at the National Archives and Records Administration, the National Library of Medicine, and the Archives of the American Society for Microbiology. He has served as the chair or as a member of a number of SAA committees and working groups, including most recently as the founding chair of the Intellectual Property Working Group. He has also represented the archival profession on numerous national and international initiatives, including the seminal Commission on Preservation and Access/Research Library Group's Task Force on Digital Archiving and the Copyright Office's Section 108 Study Group. He is the author of *Copyright and Cultural Institutions: Guidelines for Digitization for U.S. Libraries, Archives, and Museums*, which is free at <http://hdl.handle.net/1813/14142>. Hirtle graduated with an MA in history from Johns Hopkins and an MLS with a concentration in archival science from the University of Maryland.

All Hands on Deck in the Archives continued from page 15

3. Make things as convenient as possible for your workers in terms of environment, scheduling, etc. I reserved a room on the same floor as the RMS department so that participants could easily run to their offices if necessary. Our task was held during fall break when undergraduates were gone and the library quiet.
4. Provide any needed training or explanation. Be around to participate and answer questions.
5. Afterward be sure to acknowledge the assistance that was provided (e.g., thank you notes, chocolate, mentions in reports and social media, etc.)
6. Be prepared to jump in and help with someone else's project.

Not every department can commit staff and time to help with archives projects on an ongoing basis. With this approach, assisting with a project may require only a few hours on occasion. Such an arrangement may be more feasible for many institutions—and have the added benefit of boosting your institution's *esprit de corps*. ■

Transparency in Appraisal and Retention Schedules continued from page 9

MP: Thanks to Nate for recognizing the efforts NARA makes, and for his thoughtful suggestions! ■

Notes

- ¹ Slides available at <https://nsarchive.files.wordpress.com/2018/08/nate-jones-the-indiana-jones-warehouse.pptx>. He further developed his presentation for the National Security Archive blog, *Unredacted* (<https://unredacted.com/2018/10/04/the-indiana-jones-warehouse-how-to-use-foia-to-get-documents-from-purgatory/>).
- ² James C. Van Hook, ed. *Foreign Relations of the United States, 1952–1954, Iran 1951–1954* (Washington, DC: United States Government Publishing Office, 2017): 15, <https://history.state.gov/historicaldocuments/frus1951-54Iran/sources>.
- ³ David Ferriero, “National Archives Updates Progress on ICE Records Disposition,” *AOTUS Blog*, June 27, 2018, <https://aotus.blogs.archives.gov/2018/06/27/national-archives-updates-progress-on-ice-records-disposition/>.
- ⁴ See <https://www.archives.gov/records-mgmt/faqs/general.html> and <https://www.archives.gov/frc/about> for examples of this information.
- ⁵ Amy Bennett, “FOIA and NARA's Federal Records Centers,” FOIA Ombudsman, June 13, 2018, <https://foia.blogs.archives.gov/2018/06/13/foia-and-naras-federal-records-centers/>.
- ⁶ See 36 CFR Part 1235 at <https://www.law.cornell.edu/cfr/text/36/part-1235>, 44 USC § 2107 at <https://www.law.cornell.edu/uscode/text/44/2107>, and 44 USC § 2108 at <https://www.law.cornell.edu/uscode/text/44/2108>.
- ⁷ For the OGIS legislation, see https://oversight.house.gov/wp-content/uploads/2018/03/SLW_027_xml.pdf. For the PRA legislation, see <https://www.congress.gov/bill/113th-congress/house-bill/1233>.

The “Big Paper” Approach continued from page 14

swapped with their colleagues, as well as shared with me, motivated them to delve deeper.

This approach to the question connected students to the presentation because their ideas shaped the conversation. My discussion generated more questions and more interest. I easily talked with students for the remaining period with little preparation, and each class had a slightly different focus because the students directed the discussion. The professor also responded favorably to the format of the class.

Suffice to say, the big paper approach was a big success. ■

Who Was in the Room Where It Happened? continued from page 3

the message would then remove the padding before delivering the message. In this instance, the end of the message—“The World Wonders”—appeared to make sense, so it remained when delivered.

When read by Halsey, it gave the impression that Nimitz was sarcastically criticizing his decision to move Task Force 34 away from the landing area. In reaction, Admiral Halsey became enraged and brooded over the situation. During the hour it took for him to recover and head back to give assistance, the US lost one escort carrier and three other ships.

The First Clue

In the following decades, two key questions about “The World Wonders” message lingered. Who sent it and why did the ending of it make sense when it shouldn’t have? Both appeared to be answered in an unpublished memoir by Elmer R. Oettinger Jr. in NMPW’s archives.

Written in the late 1980s, Oettinger’s memoir details his experiences during the war as a CINCPAC communications security officer. Shortly after completion he donated the memoir to the NMPW. In it, Oettinger revealed that a recently promoted ensign, named Dan Coster, sent the infamous message.

According to Oettinger, Ensign Coster had received a promotion from the enlisted ranks due to “bravery in sea combat” and had not been at CINCPAC headquarters for very long at the time of the incident. In Oettinger’s opinion, this new man had not been properly trained to handle sensitive messages and, therefore, posed a communications risk at CINCPAC. Oettinger claimed that he attempted to report the matter but his concern was rebuffed. As a consequence, “The World Wonders” message was sent sometime later.

The Search Begins

Admiral Nimitz was born in Fredericksburg, Texas, where the NMPW is located, and our archives have several small collections from individuals that served at CINCPAC headquarters. Even though Oettinger gave a specific name, I approached this search as I would a genealogy puzzle. I considered it possible, even likely, that after four decades the name provided could be spelled as he remembered it sounded and not as it truly was. For that reason I considered name variations.

After searching through several folders I discovered a document that appeared useful. It was from the right timeframe and had lists of junior officers. Page two showed an Ensign “J. D. Kaster”—that immediately focused my attention.

I followed up on my discovery by using a trusted genealogy website. I hypothesized that “J. D. Kaster” would be in the age range of most people who served during the war and would have been born between 1915 and 1925. One of my initial search results contained an Iowa WWII bonus record for a John Donald Kaster.

After glancing over the handwritten entries on the form it seemed highly likely that I had the right person.

In one section of that record, John Donald Kaster indicated all the places that he served during the war. He wrote that he was on USS Northampton followed by brief duties elsewhere before eventually receiving an assignment to “Com-Chief Pacific Fleet.” I knew that Northampton was torpedoed and sunk in 1942, which might explain the act of bravery Oettinger mentioned, and I also recognized that “Com-Chief Pacific Fleet” would be CINCPAC.

I then checked the navy muster rolls, which showed that Kaster was a Northampton radioman when it was sunk. Those records also confirmed his short assignments and that he was promoted to ensign in early 1944, before assignment to CINCPAC headquarters. Some additional searching also resulted in hometown newspaper items that revealed he was known as “Don” Kaster.



Admirals Chester W. Nimitz and William F. Halsey.
Courtesy of the National Museum of the Pacific War.

One of the collections in the NMPW archives is related to USS Northampton. A folder in the collection contained recollections involving the sinking. I found that one them was from the radio officer, Ensign Byron W. Eaton. In his remembrance, Eaton described how he and radioman Kaster destroyed the ship’s codebooks and decoding machines after the order to abandon ship was given. That act to deprive the Japanese of valuable means to decode American messages may have appeared significant enough to warrant a promotion and eventual assignment to CINCPAC headquarters.

Making Veterans Known

“You are a superhero of the archives. Did you wear a cape and a mask when you did this?” That was the message of astonishment that I received from Richard Frank after providing the historian with my findings. As the NMPW archivist, genealogical research skills are something I regularly hone. The museum focuses on honoring those who served in the war, and some of the greatest satisfaction I receive from my job comes from making sure veterans are known. To help make that happen, I use trusted genealogy resources. In this case, the sender of “The World Wonders” message might have never been positively identified if not for an archival intercession. ■

The Greatest Theft in the Archives

continued from page 5

the last person to rob the special collections where I was on staff. In 1995, Gilbert Bland¹⁰ stole from a number of libraries and archives including the Southern Historical Collection at the University of North Carolina where I was employed at the time.

So What Happened to Blumberg?

It was initially estimated that Blumberg had more than \$20 million in stolen books and manuscripts at his Iowa house. The penalty for his crime? The prosecution recommended ten years in prison, but the judge sentenced him in 1991 to seventy-one months with a \$200,000 fine.¹¹ While the sentence seemed light to those of us who were robbed, for the judicial system it was a simple interstate possession of stolen goods with no weapons or personal injury involved.

There was concern by many that Blumberg would try to rebuild his collection. Since his release from prison in December 1995, he has been arrested for stealing antiques and violating probation, but no record of additional library theft has come to light.

Even so, I remain vigilant. ■

Notes

- ¹ Cocks, Fraser, "Witness for the Prosecution: The Trial of Stephen Cary Blumberg," *SAA Newsletter* (July 1991): 16–7, 22–3.
- ² Weiss, Philip, "The Book Thief," *Harper's Magazine* (January 1994): 37–56.
- ³ Ziegler, Edward, "Case of the Rare-Book Phantom," *Reader's Digest* (November 1991): 92–96.
- ⁴ Basbanes, Nicholas A., *A Gentle Madness* (New York: Henry Holt and Company, 1995): 465–519.
- ⁵ Basbanes, 476.
- ⁶ Interview with John Sharpe, May 21, 1991.
- ⁷ The Society of American Archivists honored Steven Huntsberry with a certificate of appreciation at its 1990 Annual Meeting.
- ⁸ Ziegler, 94–95.
- ⁹ Basbanes, 481. (Special Agent Aiken gave the same quote to Basbanes for his book when describing Blumberg's determination and ability.)
- ¹⁰ Harvey, Miles, *The Island of Lost Maps* (New York: Random House, 2000).
- ¹¹ Weiss, 54.

Copyright and the Music Modernization Act

continued from page 7

New Provisions

Thanks to skillful lobbying on the part of several public interest groups, the new law contains two important exceptions to the protection of pre-1972 recordings that exceed the exceptions already contained in the Copyright Act for other works.

The first new benefit to archivists concerns the existing Sec. 108(h). This exception allows librarians and archivists broad freedom to reproduce, distribute, perform, and display *published* works that are in their last 20 years of copyright and that currently are not being commercially exploited, for purposes of preservation, scholarship, or research. The MMA extends that exception so that all pre-1972 recordings are considered to be in the last 20 years of their copyright term. Archivists may therefore consider any published pre-1972 sound recording that satisfies the conditions specified in Sec. 108(h) to be covered by this exception.⁶ It's unclear whether this provision applies to unpublished pre-1972 recordings, but the plain language appears to suggest that only published recordings apply.

A second new benefit is a provision for noncommercial uses of pre-1972 recordings that are not being commercially exploited. The law states that such uses are non-infringing provided that the user satisfies three conditions:

1. that after a good faith, reasonable search, the user has not found the recording available for sale or rental or in the Copyright Office records;
2. that the person provide notice to the Copyright Office of their intended use; and
3. that within 90 days of filing notice, the owner of the royalty right has not objected to the use.

This is a remarkably broad exception in that it applies to any and all noncommercial uses and to any person.⁷ From an archivist's perspective, the use of this provision may depend to some extent on the definition of "good faith, reasonable search." However, the noncommercial exception applies to unpublished recordings where Sec. 108(h) may not; in any case, it may prove useful to scholars and other patrons for whom the Sec. 108 exception is not available.

Imperfect Good News

The Music Modernization Act is not perfect, and it's a far cry from the full federalization for which SAA and others have been advocating for many years. The MMA preserves the state laws protecting pre-1972 recordings to the extent that they are not preempted by this law, leaving in place several inconsistencies across the states that need resolution.

In addition, the law directs the Copyright Office to study, among other things, what constitutes a "good faith, reasonable search," and that study is in progress. As of this writing, the Copyright Office is proposing a rule that would require a five-step search, which may be sufficiently cumbersome that it's preferable to apply Sec. 108(h).

That said, new copyright legislation is rarely good news for archivists. The general trend in Congress over the past several decades has been a consistent push toward longer terms and stricter, narrower, and more difficult to follow exceptions.

Taken in this context, the MMA is a significant victory for libraries and archives that are concerned with sound recordings. The Music Modernization Act reduces the term of protection for a class of works for the first time since the enactment of the 1976 Copyright Act; it creates two new and easy-to-follow exceptions; and it formally applies, if not the full suite, at least the most important copyright exceptions, simplifying the law governing works whose protection regime was previously the most complicated of all creative works. ■

Notes

- ¹ *Orrin G. Hatch – Bob Goodlatte Music Modernization Act*, H.R. 1551, Pub. L. 115-264 (2018).
- ² 17 USC 1401(a)(2)
- ³ Survey of State Criminal Laws, https://www.copyright.gov/docs/sound/20111212_survey_state_criminal_laws_ARL_CO_v2.pdf.
- ⁴ See for example *Golan vs. Holder* 565 U.S. 302, 328 (2012). "We then described the 'traditional contours' of copyright protection, i.e., the 'idea / expression dichotomy' and the 'fair use' defense. Both are recognized in our jurisprudence as 'built-in first amendment accommodations.'"
- ⁵ 17 USC 1401(f)(A)
- ⁶ 17 USC 1401(f)(B)
- ⁷ 17 USC 1401(c)

Save Our Archives on MayDay 2019

With an Action Plan

Protecting our collections is one of our fundamental responsibilities as archivists. On May 1—this year and every year—you can do something that will make a difference when and if an emergency occurs. That's the purpose of MayDay—a grassroots effort to save our archives.

Find ideas at <http://www2.archivists.org/initiatives/mayday-saving-our-archives>.



With a Gift

You can also celebrate MayDay 2019 by giving to the National Disaster Recovery Fund for Archives!

Established by the Society of Southwest Archivists and SAA to address archival repositories' stabilization and recovery needs, the fund provides grants for recovery of archival collections from major disasters.

Help the SAA Foundation provide disaster relief to archives by making a gift to the National Disaster Recovery Fund for Archives at <https://saa.archivists.org/4DCGI/donate/form.html>.

Turning Data into People in Maryland's Slave Records continued from page 10

learn a lot about an enslaved individual. Inventories of deceased Marylanders often list enslaved individuals alongside the deceased's furniture, crops, and tools. By mining these records of conveyance, we gain insight into Maryland's enslaved and enslavers.

As we gather research, the task becomes how to best display and publish the information. We've created spreadsheets across a number of mediums and formats that note the record type and pertinent information. The problem with this approach after seventeen years of the program becomes how to integrate and relate this information to one another. Our database analysis spent hundreds of hours cleaning data, formatting like categories of information, and publishing information on the online database.

As a result of this tool, we can search across time, name, record, and place to find a more well-rounded analysis on what enslavement

may have been like in counties across the state. Historical research tends to be linear in its findings and storytelling, but we've learned to look at records more broadly in order to extract the information we need, even if we aren't sure what we're going to find along the way.

The project's goal is to present findings in such a fashion that students, researchers, genealogists, and scholars can use

Historical research tends to be linear in its findings and storytelling, but we've learned to look at records more broadly in order to extract the information we need.

our tool for their unique purposes. More than 400,000 pieces of information can be found on slavery.msa.maryland.gov. As technology and methodology evolve, MSA will collaborate with local universities and institutions to implement best practices on displaying information and serving patrons' needs.

Partnering with Student Researchers

One such collaboration is already underway. In the fall of 2017, twelve students from the

Digital Curation Innovation Center (DCIC) in the College of Information Studies at the University of Maryland began working with MSA staff on the legacy project. The goal of the DCIC is to enhance students' analytic and technical skills. In real-world projects that integrate archival research with technology, students participate in research focused on human rights, justice, and cultural heritage as well as cyberinfrastructure development.

Working in teams at MSA, students used digitized copies of 1850 and 1860 federal census records and the state's Certificates of Freedom to transcribe data onto spreadsheets to facilitate analysis of the effects of slavery in Maryland. Students also applied visualization technologies to identify patterns and relationships in the data that provide insights into the complex web of slavery. DCIC students will continue to partner with MSA on this fascinating and timely topic.

Thanks to the work of many people and to evolving research methods, the Legacy of Slavery program has rediscovered and made accessible facts which have given a voice to hundreds of thousands of Maryland's past African American residents. The early history of Maryland's Black population can finally be recognized. ■

“It’s Not You, It’s Me” continued from page 6

history, we organized a screening of a locally-produced documentary about the club along with a panel discussion with the film’s producers and members of the family who owned and operated the beloved venue for nearly 40 years.

The program was a success with nearly 100 people in attendance. A month later, one of the producers reached out to the film’s contributors and the venue’s community to make donations to the library’s special collections, in large part due to the care and sensitivity with which we treated the community. People donated ephemeral items featured in the documentary as well as related materials that emerged due to our public program. Engaging the community and identifying its place in local history through creative programming is meaningful to all parties.

Get to Know Donors

In establishing a donor community where one doesn’t exist, archivists may need to slow down to speed up. The initial impulse may be to rush in seeking donations. Instead, take time to learn about and integrate yourself into the community you seek to document. Trust isn’t gained overnight and may take months—even years—to establish.

At the Akron Sound Museum, several potential donors were area musicians

deeply concerned with the institution preserving, commemorating, and in some ways celebrating their legacy. We took the time to connect with that community, accessioning small collections and treating their collections with a degree of reverence, patience, and care.

Some of the donors had significant collections they’d spent a lifetime building. We met with them dozens of times without ever making “the ask,” but instead slowly established the relationship over time. When the right moment came, we made a successful request. Establishing an authentic relationship before seeking to obtain the collection benefitted us as well as the donor.

Here are a few other tips based on our experiences with donors:

- Develop a clear, concise statement to share with the donor, concretely identifying what your institution offers them. What makes your organization special?
- Don’t over-promise services you can’t support.
- Create consistent contact with your community and potential donors, even if the conversation isn’t about donations or their collection. Keep the channels open.
- If donations ultimately aren’t made to your organization, there may still be positive outcomes from the relationship that manifest in the future.

context to an event, or provide materials for commemorations, tributes, and celebrations. In addition, the newsletter and the alumni network website now list the archives as both a resource and repository in what we hope further reiterates the reciprocal relationship between those who make and those who safeguard Curtis’s history.

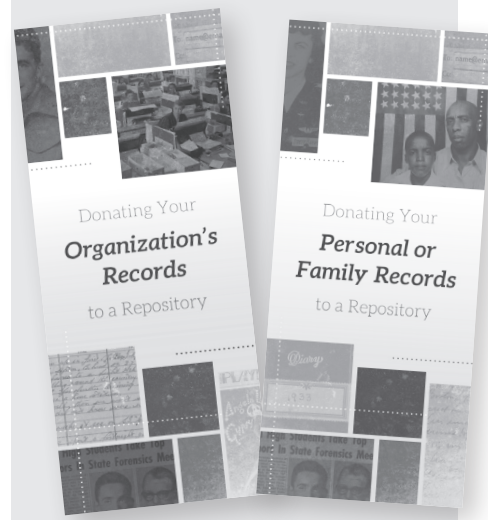
A Community on the Lookout

Although still in the early stages, we’re hopeful that these engagement efforts with students and alumni will bear tangible fruit. However, waiting for results does not equal complacency. The near loss of the Anna

EDUCATE YOUR DONORS!

Once you’ve identified potential donors, use SAA’s brochures to educate them on the donation process according to nationally practiced standards. These free brochures cover deeds of gift and donating personal, family, and institutional records.

Find brochures at <https://www2.archivists.org/publications/brochures>.



Contact with donors should happen early and often. So use these tips to get out there and start talking! ■

*This article evolved from a panel presentation given at ARCHIVES*RECORDS 2018, the Joint Annual Meeting of CoSA, NAGARA, and SAA in Washington, DC, August 12–18, 2018.*

Facing the Music continued from page 13

raising awareness of the archives as an option for the permanent care of Curtis-related materials.

We also fostered a collaborative partnership with Alumni Relations. We hoped to establish a more formal arrangement for contributing to its monthly alumni newsletter. Our involvement began with a small blurb notifying alums that the archives was seeking collections, but has since evolved so that staff now provide historical articles and photographs to highlight announcements, offer historical

Moffo collection has had ramifications not only within the archives but in all of Curtis. Staff is continuing to seek out programs and build relationships to further the acquisition of material, particularly from older alumni.

In reinvigorating a flagging collections policy and facilitating new partnerships, the wider Curtis community is now invested in rescuing other alumni collections from obscurity or destruction. It’s an exciting time in the archives. As the keepers of Curtis’s institutional memory, it’s incumbent upon us to present a full picture of the Curtis experience—something which would not be possible without the stories alumni records have to tell. ■



FROM THE EXECUTIVE DIRECTOR

Nancy P. Beaumont

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The 2019 Joint Annual Meeting in Austin

As noted in the 2019 Program Committee’s article in this issue (“A Transformative Experience,” pages 16–17), “the SAA Council voted in 2017 to keep the Joint Annual Meeting in Austin despite anti-trans legislation in process at the time. Currently there are no civil protections for our trans colleagues in Texas as they engage in everyday activities that the rest of us take for granted, such as using the restroom. . . . Please be assured that the conference organizers and the hotel are making every effort to ensure the safety and comfort of all attendees.”

To that end, here are some of the steps that we’ve already taken:

- **“Positionality” Statement:** The Program Committee co-chairs drafted a statement on “positionality” that appeared in our recent communication to presenters and will be incorporated (in some form) throughout our conference materials as a reminder and inspiration to all attendees. (Read it on page 17.)
- **Code of Conduct:** We are developing materials to guide presenters should disruptive situations arise during their sessions. And we will post SAA’s Code of Conduct throughout our hotel space and in our print and online materials as a further reminder of appropriate behaviors.
- **Gender-Inclusive Restrooms:** The conference will take place at the JW Marriott in downtown Austin. Marriott Corporation was one of the groups that was active in opposing the “bathroom bill” that came up in committee during the Texas legislature’s 2017 session. The bill did

not reach the legislature’s floor and therefore failed. The hotel is working with us to ensure that our conference space provides an adequate number of gender-inclusive restrooms. They will be designated via signage and on conference maps. Our all-attendee reception will be held at the Moody Theater (home of “Austin City Limits”), which also will give us the option to designate gender-inclusive restrooms.

- **Handguns:** The Moody Theater does not permit handguns on its premises and posts this in signage throughout the property. (Texas law notes that establishments that derive at least 51% of their revenue from alcohol may prohibit open-carry and concealed handguns.) We are working with the hotel on its signage.
- **Chemical and Fragrance Sensitivities:** Although the JW Marriott does not have a “fragrance program” like some other hotels (which intentionally use sprays and candles to scent the air), it does use cleaning products to which some individuals may have sensitivities. The hotel is not able to change its cleaning supplies while SAA and CoSA are in house. In an attempt to minimize the challenges for chemical-sensitive attendees, we will post reminders to attendees to be aware that some individuals may have sensitivities to scented products and to consider this when preparing for the day.
- **Bystander Intervention Tips:** As in Portland in 2017, we will distribute information (via a handout, signage, and the mobile

app) reminding our attendees of the “do’s and don’ts for bystander intervention,” based on our research into best practices. In support of this effort, we are looking into providing ribbons or buttons (e.g., I’ll Walk With You, I’ll Go With You) that individuals may wear to indicate their willingness to assist colleagues.

- **Consultants:** We are exploring the feasibility of hiring one or more consultants who can help us ensure that the conference environment is accessible for individuals with disabilities and for those who identify as trans, gender non-conforming, or non-binary.
- **Local Service/Activism:** And we are looking into possibilities for service projects and other actions that our attendees might take in Austin to share their support for various causes. Stay tuned!

I so wish that there were some way for SAA to *guarantee* attendees’ safety at every Annual Meeting, workshop, and component group meeting that we offer. Unfortunately that’s not possible. What we can do, though, is pay attention to every aspect of our meetings and to continuously improve on our efforts to provide a comfortable, inclusive, and empowering environment in which participants experience a sense of community and belonging.

There’s always more to be done. We look forward to hearing *your* ideas for specific actions that we might take to move SAA toward being a truly welcoming environment. Reach me at any time at nbeaumont@archivists.org or 866-722-7858, ext. 212. ■

CALL FOR PARTICIPANTS AND PRESENTATIONS

SOCIETY OF AMERICAN ARCHIVISTS

2019 RESEARCH FORUM

“FOUNDATIONS AND INNOVATIONS”

Friday, August 2, 9:00 am–5:00 pm • JW Marriott, Austin

Archivists from around the country and the world will convene at **ARCHIVES ★ RECORDS 2019**, the Joint Annual Meeting of the Council of State Archivists and SAA in Austin, Texas, July 31– August 6. If you're engaged in research, seeking to identify research-based solutions for your institution, willing to participate in the research cycle by serving as a beta site for research trials, or simply interested in what's happening in research and innovation, then **join us for the 13th annual SAA Research Forum: “Foundations and Innovations”!**

Researchers, practitioners, educators, students, and the curious across all sectors of archives and records management are invited to participate. Use the Forum to discuss, debate, plan, organize, evaluate, or motivate research projects and initiatives. Here's your chance to find collaborators or to help inform researchers about what questions and problems need to be tackled. The Forum features the full spectrum of research activities—from “pure” research to applied research to innovative practice—all of interest and value to the archives community.

The organizers encourage submissions for the Research Forum that address 1) diversity and inclusion and/or 2) models for collaboration across domains (archives, libraries, galleries, and museums).

For ideas or to learn more about past Forums, see the 2007–2018 proceedings at <http://archivists.org/proceedings/research-forum>. Questions? Contact the organizers at researchforum@archivists.org. And watch for updates on the Forum's webpage at <http://archivists.org/proceedings/research-forum>.

Events at the 2019 Research Forum

- **Research Presentations and Posters** (Friday, August 2, 9:00 am–5:00 pm): Here's your chance to present, discuss, listen to, or view research reports and results on a variety of topics. The final thirty minutes of this session will seek input for SAA's 2020 Research Forum.
- **Poster Sessions:** Be sure to make time to visit the poster sessions, which will include practice innovation and research topics.

CALL FOR PLATFORM AND POSTER PRESENTATIONS

SAA invites submission of abstracts (of 250 words or fewer) for either 10-minute platform presentations or poster presentations. Topics may address research on, or innovations in, any aspect of archives practice or records management in government, corporate, academic, scientific, or other setting. Presentations on research results that may have emerged since the 2019 Joint Annual Meeting Call for Proposals deadline are welcome, as are reports on research completed within the past three years that you think is relevant and valuable for discussion.

Abstracts will be evaluated by a review committee co-chaired by Nance McGovern (Massachusetts Institute of Technology) and Heather Soyka (Kent State University).

Deadline for submission of abstracts: May 15, 2019. You will be notified of the review committee's decision by July 2 (in advance of the Early-Bird registration deadline).

Submit your abstract at <https://app.smarterselect.com/programs/56822-Society-Of-American-Archivists>.



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Season 1 of *Archives in Context*



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This new podcast highlights archival literature and technologies and, most importantly, the people behind them. Cosponsored by SAA's Publications Board and *American Archivist* Editorial Board, the podcast offers a new medium for exploring the often moving and important work of memory-keeping. Season 1 features interviews with:

- **Kären M. Mason**, contributor to *Perspectives on Women's Archives*
- **Cal Lee**, editor of *American Archivist*
- **Michelle Caswell**, author of *Archiving the Unspeakable: Silence, Memory, and the Photographic Record in Cambodia*
- **Karen Trivette**, cohost of the podcast *An Archivist's Tale*
- **Anthony Cociolo**, author of *Moving Image and Sound Collections for Archivists*
- **Dominique Luster**, presenter at TEDx Talk in Pittsburgh
- Select stories from **A Finding Aid to My Soul**, an open-mic event at *ARCHIVES*RECORDS 2018*