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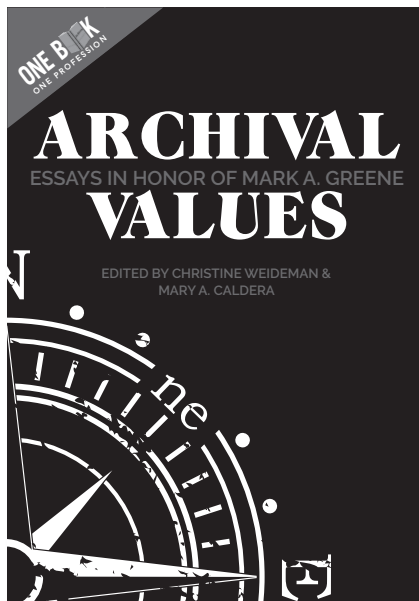
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1

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2

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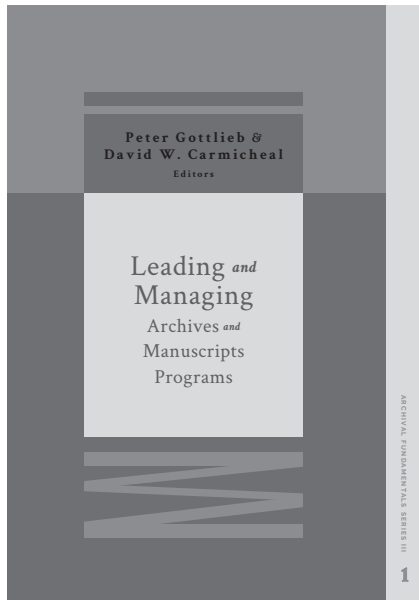
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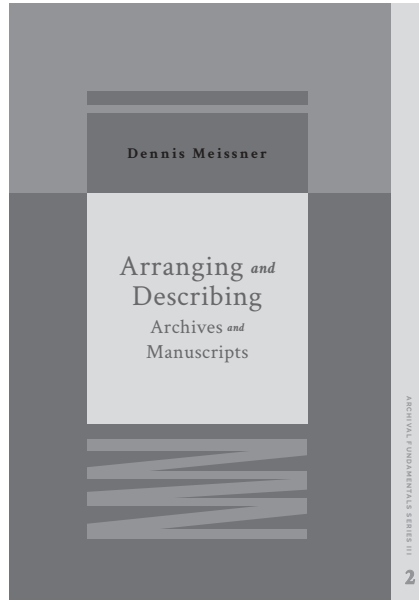
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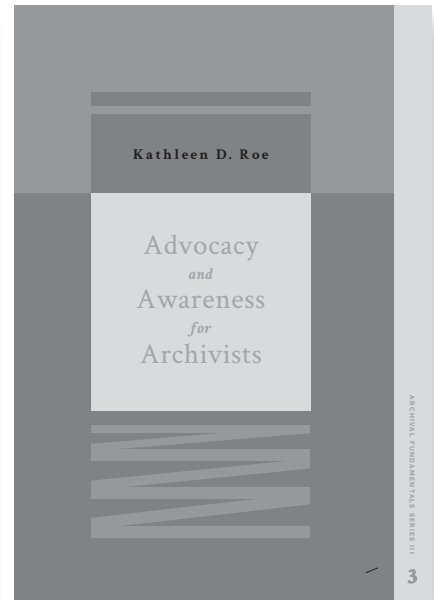
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ARCHIVAL VALUES

ESSAYS IN HONOR OF MARK A. GREENE

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Edited by Christine Weideman and Mary A. Caldera

For our 2019-20 selection, twenty-three archivists examine the values that comprise SAA's Core Values statement and demonstrate how they bring power to our interactions with resource providers, legislators, donors, patrons, and the public. Join your colleagues in a deeper discussion about what archivists do and why. Find resources, study guide questions, and more at *https://www2.archivists.org/one-book-one-profession-2019*.

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COVER PHOTO

"Noisy Panthers Disrupt Trial." So says the headline in the newspaper that a subway rider holds as he talks with his companion, but it's not a helpful description for the image. Thorough and accurate descriptions serve all users. Learn how you can support digital accessibility through alt text on page 12. *Untitled (Noisy Panthers Disrupt Trial), 1966–72, Louis Draper, American, 1935–2002 {Artist}, Gelatin silver print, National Endowment for the Arts Fund for American Art. VMFA, Richmond, Virginia. ©Louis H. Draper Preservation Trust.*

PRESIDENT'S MESSAGE
Meredith Evans
president@archivists.org

The Many Ways We *Transform*

Within our extensive governance structure, I've learned to be an active listener. Active listening goes beyond being attentive and building a rapport; it is centered on building trust so that our organization and profession remain transformative. I don't lead alone with my own ideas or merit but with those of the membership. Our governance structure ensures *we* lead—not the president or Council alone. With Council members serving three years as liaisons to SAA's committees, boards, working groups, task forces, and sections, there are many opportunities for your ideas to percolate, formulate, be heard, and be implemented. This year's Joint Annual Meeting theme of *transformative* couldn't be more relevant. I can't help but think about all the ways we can trans_____.

Trans
__ *form*
__ *fix*
__ *port*
__ *late*
__ *scribe*
__ *spire*
__ *ition*
__ *cend*

I am amazed by your incredible work within our organization and in our field. Because of you, we transform how we approach and conduct our work—by demanding data to advocate for our value and social impact; filling in the gaps in professional literature; advocating for structural changes within your operations; and continually challenging ourselves, our organization, and our institutions to diversify the record and workforce. Each effort has a deep and lasting impact on our organization and profession.

I am reminded of a few recent examples of your transformative work:

- The Committee on Public Policy advises the Council, alerting us and the membership of the important implications of policy at the local, state, and federal level. It's also our go-to drafting group when, for example, the Federal Communications Commission moves to stifle net neutrality. COPP members researched, drafted, and vetted the information in a 2018 issue brief on net neutrality that summarizes the archival issues (open and equitable access to records) that are brought forward by a change in policy. (See *https://www2.archivists .org/statements* for more of this group's good work.)

- The Archivists and Archives of Color Section has published *Archiving in Color*, a blog that highlights and celebrates the contributions of archivists of color to SAA and the profession at large since 2016 (*https:// archivingincolor.wordpress.com/*).

- An informal group of members representing the Publications Board and *American Archivist* Editorial Board came together to create Archives in Context, "the podcast about archives and the people behind them" (*https://archivesincontext.archivists .org/episodes/*). What a creative group and awesome project to expand communication networks and draw attention to our organization and profession!

While I am saddened to see Michelle Light step down from the role of SAA president in 2019–2020, due to her new position at the Library of Congress, I cannot thank the Council enough for their vote of confidence and this remarkable opportunity to continue as vice president/president-elect in an effort to ensure continuity and to support the needs of our community. I am humbled and grateful for your embrace of this sudden change and am eager to participate in the transformative work ahead. And I am excited to see what Michelle will accomplish in her new role at the Library of Congress. Her involvement in SAA is a testament to the potential for individual impact. We look forward to her continued engagement and willingness to share her expertise. ■

1968
The Year That Changed America

Above: Occupying students on the ledge of Low Library, outside the Columbia University presidential suite, April 1968. *Courtesy of Columbia University.*

Columbia and Harvard Mark 50th Anniversary of Tumultuous Year

Jocelyn Wilk, Columbia University, and Virginia Hunt, Harvard University

The 1960s were a decade of sweeping social and political change for the United States, and nowhere was that more evident than on its college campuses. From civil rights protests and the women's movement to the Vietnam War, student activism played a major part in bringing about change, galvanizing people on campus and rippling outward to the country at large.

In the context of the 50th anniversary of events in 1968, both Columbia and Harvard universities creatively showcased their collections through large-scale social media projects and oral history programs to capture significant moments in their institutional histories.

Columbia's Historical Twitter Project

At Columbia University, 1968 was a year marked by influential student protests, the occupation of five buildings on campus, and a subsequent strike. In an attempt to retell these dramatic events in a modern twenty-first-century social media format, the University Archives created a historical Twitter feed: @1968CU. From January through June 2018, the archives tweeted documents, images, and information concerning Columbia in 1968 from its extensive collections—essentially reporting on the events "as they happened" 50 years ago.

This was ambitious. Despite planning for it nearly two years in advance, the project still became all-encompassing in early 2018. Creating, editing, scheduling, and posting 483 tweets in five months—in addition to keeping up with the usual slate of professional tasks and obligations—was an enormous balancing act.

The topic provided large amounts of material and plenty of date and time-specific information, but we had to figure out the right way to tell the story. Facebook (where we already had a presence) was briefly considered before we decided to embrace Twitter—a better linear storytelling platform and easier to preserve long term. The first challenge was figuring out how to harness Twitter for this project. With the help of an ambitious intern, the foundation of the project came together in the fall of 2015 with drafts of tweets for the period of April 22 to June 4, selected images and documents, and a newly created Twitter account.

Building an audience was another challenge. If you post to social media and no one is following you, does it count? Originally, we thought we would post only for events during the April 22 to June 4 period, but realized we needed an audience in place before then. This meant creating a series of posts documenting events on campus for the first few months of the year, building toward the main event. It proved to be an immense amount of effort as I simultaneously researched worthy topics, found relevant images and documents, and wrote content.

Providing Culturally Responsive AND Ethical Access TO Indigenous Collections

Brian Carpenter, Caitlin Haynes, Diana Marsh, Liza Posas, Ricky Punzalan, Gina Rappaport, and Melissa Stoner

SAA's Code of Ethics states, "Archivists promote the respectful use of culturally sensitive materials in their care by encouraging researchers to consult with communities of origin, recognizing that privacy has both legal and cultural dimensions." For repositories with Native archival materials, it's especially important to develop clear guidelines for handling material. Six archivists share how their repositories are shifting policies and practices to promote respectful use of Native archival materials.

Building Collaboration into the Plan

Melissa Stoner, University of California, Berkeley

Thanks to advancements in digitization, institutions are able to make more collections accessible to more users. For many materials, however, librarians, archivists, and educators need to consider the complex issues of representation, the context of materials accessed online, and opportunities for collaborating with source communities, particularly when those communities are historically marginalized.

In the Ethnic Studies Library at the University of California, Berkeley, many of the collections are an important resource not only for student researchers but also for Tribal communities. As the library develops its new digital lab, which seeks to "digitize materials that represent the communities we serve," we have the opportunity to consult now with local Tribal communities regarding the digitization of culturally sensitive materials. Behind the content management systems and metadata, institutions should consult with Tribal communities to consider issues of access, navigating systems of power, and how the institution can best partner with the community—from the very beginning of a project.

Drafting Guidelines for Cultural Stewardship

Liza Posas, Autry Museum of the American West

The 100-word statement that guides the Autry Museum of the American West's approach to cultural stewardship and ethical responsibilities was years in the making. This brief statement resulted from frequent discussions among Autry's archaeologist, archivist, and Native American Graves Protection and Repatriation Act coordinator, often centered on the accessibility of archival holdings related to archaeological expeditions from the early to mid-1900s. They critically examined past researcher activities, exemplary work in the archaeology and archives professions, tribal

consultation, and administrative commitment to draft a guiding statement for the institution:

> The Library and Archives of the Autry Museum works to preserve and provide access to collections through proper and ethical stewardship. We provide a wide range of access in order to promote scholarship and study. As stewards, we have also taken an active role in consulting with different Native nations and indigenous communities on how to best describe and manage holdings that contain culturally sensitive information or restricted tribal knowledge. As we foster these relationships, we have a responsibility to review upcoming publications that cite archaeological expeditions and other content that may contain restricted material. We also encourage researchers to foster similar relationships and practices.

This statement is now included in the library's access policy, researcher application, and reproduction policy. It also influenced similar statements, such as the following, to be drafted in collections care, loan agreement, exhibit, and imaging policies:

> There is a long history of the circulation of imagery of Native American peoples who have been used as icons by non-Native image makers without their involvement, consent, or consultation. Many historical images may have been taken without the consent of those pictured. The Autry seeks to be more collaborative with Native peoples regarding the images in our care. In order to use these images, we request that the researcher/requester consult with the [NAME OF TRIBE], or the descendants of those pictured.

These statements are not created lightly and cannot be done without interdepartmental cooperation and consultation with Tribal communities.

These statements are not created lightly and cannot be done without interdepartmental cooperation and consultation with Tribal communities. By providing transparent language and documenting intent in policies, we ensure regular review and decision-making guidance to our approach, and we challenge Autry staff to be conscientious stewards.

Implementing Cultural Sensitivity Guidelines

Brian Carpenter, American Philosophical Society

The American Philosophical Society (APS) is the continent's oldest repository of materials relating to the languages, cultures,

histories, and continuing presence of Indigenous peoples of the Americas. From 2011 to 2014, APS developed its own *Protocols for the Treatment of Indigenous Materials* through its Native American Advisory Board, composed of representatives of Native nations with whom APS has partnered, along with non-Native scholars and APS archivists. The *Protocols* were formally adopted as APS policy and recognize "the sovereign right of Indian tribes to protect culturally sensitive materials." They provide guidelines for identifying and restricting the publication of culturally sensitive materials in the library's collections and outline APS's approaches to consulting and entering into agreements with Native nations.

The *Protocols* propose an ethical imperative for implementing culturally responsive policies in archives, but the experience of implementing them has demonstrated their concrete, practical benefits to other archival operations. The APS *Protocols* are publicly available, which serves to communicate APS's awareness of these issues and gives greater transparency to its policies. By defining steps APS can take to heed guidance from Native nations, Native communities are more willing to collaborate through activities such as improving descriptions of archival collections and lending the expertise of Indigenous elders and language speakers. This gives the archives time to demonstrate commitment to an ongoing relationship, to learn and be guided by the community's protocols for knowledge exchange, and to present materials in ways that can have a broader impact than standard reference request fulfillment with individual researchers. The results of these collaborations, enabled by transparent policy commitments, have mutually benefited APS and its Native partners, and in turn benefit the research public by enabling fuller and more accurate archival resources.

> By defining steps we can take to heed guidance from Native nations, Native communities are more willing to collaborate with the archives.

To learn more about APS's implementation of the *Protocols*, see "Archival Initiatives for the Indigenous Collections at the American Philosophical Society," Case 1 in SAA's Access Policies for Native American Archival Materials (*https://www2.archivists.org/publications/epubs/Native-American-Archival-Materials-Case-Studies*).

Decreasing Barriers to Access

Diana Marsh, National Anthropological Archives, Smithsonian Institution, and Caitlin Haynes, Smithsonian Transcription Center

The Smithsonian's National Anthropological Archives (NAA)—part of the National Museum of Natural History—is one of the world's largest repositories of anthropological and Indigenous archival materials. Over the years, NAA has worked to ensure ethical access to these collections by following the *Protocols for Native American Archival Materials* (*http://www2.nau.edu/libnap-p/*); collaborating with source communities; and revising collection descriptions,

digitization practices, and access policies. Yet more work remains. In an effort to better understand user needs and behavior, NAA began a three-year project in 2017 to study the difficulties that its users (primarily anthropologists and Native communities) have in discovering NAA materials and how NAA might improve collection representation and access.

Preliminary findings from the first phase of this study indicate that while all NAA users face barriers to locating and using collections, Native community members often encounter more challenges. Community-based researchers tend to search by cultural group names or subjects, rather than record creator, making it more difficult to locate relevant collections. Outdated descriptions and legacy metadata issues for NAA records often do not include correct or complete cultural terms. Furthermore, while NAA's location in Suitland, Maryland, and the logistics of arranging a visit (e.g., required appointments, security clearance, physical distance) make in-person research a challenge for many users, source community members often face more barriers. Native users noted the lack of grants, fellowships, and other resources for research travel; the lack of bandwidth and in-home networks for online research in some communities; and the emotional difficulty of navigating ancestral records at a federal institution. One user commented that the colonial nature of the building's security process evoked historical trauma.

Given these findings, NAA staff plans to improve its programs and the research experience for Native communities. Current researcher forms allow Native researchers to provide information on collections and note cultural sensitivity issues. NAA hopes to incorporate this knowledge into descriptive metadata and access policies. Staff is reviewing and updating data through a collections assessment, ongoing review of digitized content online, and the use of ethnonyms and cultural thesauri to enhance records. Community-based subject guides are also being created in conjunction with the Smithsonian's Recovering Voices initiative and Native community members to facilitate community-based research.

> Native users noted the emotional difficulty of navigating ancestral records at a federal institution as a barrier to research.

Future projects include updating NAA's website, revising the appointment and orientation process, and developing additional resources for Native and non-Native researchers. We also hope to incorporate research findings into additional collaborative projects across the Smithsonian. Pan-institutional platforms like the Smithsonian Transcription Center and online galleries for digitized collections in the Smithsonian's Collections Search Center provide opportunities for further collaborations with Native communities and for internal colleagues to responsibly increase access to Native American and Indigenous collections.

EXPANDING A COLLECTION'S SCOPE TO ENRICH CONTEXT

a 19th-century Hungarian epic poem and the case for "intuitive art"

Zachary Liebhaber and Emily Corb, University of California, Santa Barbara

The blistering sun in the midsummer sky
beats down on the shepherd boy from on high.
No need for the sun to be blazing above,
inside him, the shepherd is burning with love.

     —John the Valiant, trans. by John Ridland

So begins the epic poem *János Vitéz* ("John the Valiant"), composed by Hungarian patriot and poet Sándor Petőfi in 1845. Just four years later, Petőfi would go missing in action in the Battle of Segesvár, fighting for the independence of the Kingdom of Hungary from the Austrian Empire.

A classic work of Hungarian poetry, the poem recounts the exile and triumph—and the adventures in between—of the young shepherd Kukoricza Jancsi ("Johnny Grain-o'-Corn"). John Ridland, a poet and emeritus professor of English at University of California, Santa Barbara, translated the poem into English verse in the first complete and unabridged edition in 1999. A second edition of Ridland's translation, still in print, came out in 2004.

The John Ridland papers, a sizeable archives of personal and professional materials, was added to the university's faculty papers collections in 2014, and has been processed and described on the Online Archive of California (*https://oac.cdlib.org/findaid /ark:/13030/c8668hgz/*). A few years later, the university acquired accompanying illustrations, providing new challenges in preservation and enhancing our understanding of the poem's value.

Capturing the Spirit of János

The illustrations are featured in a 2001 trilingual edition of the poem. Funded by the Dévi Foundation in Pécs, Hungary— Devi Art Alapítvány—the book includes the text of the poem in three languages:

- the original Hungarian of Sándor Petőfi,
- John Ridland's English translation, and
- a translation by Anna Orsós into Beash (the Roma language of the region around Pécs).

In addition, the book features more than fifty illustrations drawn in Pécs by special needs students, many from the Beash Roma community, under the instruction of art teacher Ildikó Fodor in the 1980s, as part of her pedagogical approach focusing on creativity and imagination in learning. These illustrations tell the story of *János Vitéz* with great liveliness, capturing the adventure, love, and heartbreak of János' world.

A pen-and-ink illustration of *János Vitéz*, done by special needs students in the 1980s. *Courtesy of the University of California, Santa Barbara Library.*

Consisting of pen-and-ink illustrations ranging from 10" to 33" wide, and 11" to 24" tall, some of the originals have been decorated with colorful washes of red, blue, brown, and gold. The drawings are rich in the uniqueness of "intuitive art"—art produced by individuals who create despite

a lack of formal training. The young artists include Tibor Bogdán, Hajnalka Csonka, Mátyás Gligorovics, Zoltán Kalányos, Ferenc Kiss Ferenc, Orsós Sándor, Orsós Zoltán, Mária Pálfi, Gyula Sárközi, Zsolt Sárközi, and Zsuzsanna Sipos.

Pairing the Drawings with the Poem

Forty-three of these drawings came to the UC Santa Barbara Library's Special Research Collections in 2017. Given a tumultuous political atmosphere in Hungary, Fodor— with the consent of the community in Pécs—determined that a selection of these drawings should be housed elsewhere, and in an institution able to preserve them. Though not falling within our traditional collecting scope, we decided to take on the task of cataloging and preserving these drawings for future research and access, with the added benefit that they might be housed alongside the John Ridland papers, which contain good documentation relating to the context of their creation.

In processing this addition to the collection, we're taking a multi-step approach. Drawings are carefully removed from their flat-files, measured, and photographed. We use our department's preexisting FileMaker Artifacts database to capture information about the drawings, such as title, genre/format, dimensions, materials and techniques, creator, provenance, date, creator role, geographic location, and general description and condition notes. The database generates a unique identification number for each drawing. We then upload the photographs into the record. These photographs are for object identification purposes only. Standards-based digital reproductions will be undertaken by our Digital Reproduction Services Department at a later date.

Effective Delivery of Images in Any Format

The International Image Interoperability Framework Wants Your Input

Rebecca Hirsch, Beinecke Rare Book and Manuscript Library, Yale University

Imagine being able to deliver images in any format for any context—this is the goal of the International Image Interoperability Framework (IIIF, *http://iiif.io*). This growing community of libraries, archives, museums, and image repositories is working collaboratively to produce an interoperable technology and community framework for image delivery of materials in a variety of formats—including photographs, digitized manuscripts and archival materials, born-digital records, and audio/video—in standards-compliant ways that encourage their adaptability and reuse across a variety of contexts. This work centers on developing a set of application programming interfaces (APIs) through a participatory and inclusive community-based framework—and archivists play an important part in its development.

IIIF Archives Community Group

After several archives-focused presentations at the IIIF Conference in Washington, DC, in May 2018, coupled with an increasing interest in IIIF for archives, the IIIF Archives Community Group was established in August 2018. The group aims to:

- promote the use of IIIF for archival materials internationally and across all types of institutions;

- demonstrate best practices in the use of IIIF for archival materials, including creation of IIIF Presentation API resources from existing archival description; and
- gather case studies that demonstrate the need for and opportunities presented by the interoperability of archival collections and tools, including ones consisting of born-digital and other material types.

Enabling access to archival materials through IIIF offers exciting opportunities for cross-institution storytelling, crowdsourcing, display of hierarchically described digital archival collections, and even the ability for researchers to recreate dispersed collections and create new collections based on specific research questions.

The Archives Community Group held its first in-person meeting last December in Edinburgh as part of the 2018 IIIF Showcase and Working Group meeting. The session was a huge success, garnering thirty-five attendees from around the world and featuring four presentations on archives-based digital projects using IIIF:

- Mark Matienzo presented Stanford University Archives' adoption of a crowdsourcing platform using IIIF;
- Richard Higgins spoke about Durham University's use of IIIF as "gaffer tape" to tie various digital metadata and image landscapes together;

Documenting Underrepresented Communities
through Oral Histories | THREE CASE STUDIES

For communities traditionally marginalized in both the historical record and historiography, oral histories can be a form of empowerment, a way in which community members can literally add their voices to the historical narrative. However, oral history documentation is rife with challenges of access and cultural relationships. An *American Archivist* article, "'Filling the Gaps': Oral Histories and Underdocumented Populations in the *American Archivist*, 2011–2013" (Fall/Winter 2016), found a lack of case studies in the archival literature on the use of oral histories to document marginalized histories. In response, these snapshots of oral history documentation begin to fill this gap.

Rights and Permissions in
Twentieth-Century Legacy Projects
Steven Bingo and Qing Meade, Eastern Washington University

In a 1980 interview, Spokane attorney Carl Maxey recalls his return home after serving in World War II. Dressed in military attire, Maxey, an African American, was refused service at a bus depot café, to which he responded, "Well, welcome home. Back to Spokane!" While Spokane's African American community dates back to the 1880s, firsthand accounts of that history are fragmented and scattered. Between 1978 and 1980, Eastern Washington University professor Joseph Franklin interviewed Maxey and other members of Spokane's African American community for his monograph, *All through the Night: The History of Spokane Black Americans 1860–1940*. This small set of interviews are part of the Inland Northwest Black History Collection (INWBHC) held by Eastern Washington University (EWU).

Although Franklin's interviews shed light on a rich political, religious, cultural, and economic history, the interviews lacked documentation in the form of release statements or correspondence between Franklin and the interviewees, making them unavailable for online access. While I cannot speak to Franklin's methods, the release of permissions to institutions outside the community is fraught with the question of who should control access to these narratives. In the essay, "Who Owns Oral History? A Creative Commons Solution" by Jack Dougherty and Candace Simpson (from *Oral History in the Digital Age*), Dougherty describe the "ugly irony" where as a white scholar of the civil rights movement he used a form that "required African American activists to 'sign over' rights to their oral history interview." For Franklin, the INWBHC provided access to important narratives without forcing interviewees to relinquish their rights, but unfortunately, he could not predict the current information landscape and its expectations.

An added challenge for EWU is that nearly all the interviewees are deceased, making these truly orphan works. While attempts to find descendants have been helpful in filling in finding aids, the question of access has yet to be resolved. In the absence of clearly delineated best practices, EWU is employing a strategy that revolves around documentation and dialogue. Informed by AVPreserve's Oral History Collection Management checklist, EWU is documenting its policies, attempts to obtain permissions, and decisions and rationales regarding access. At the same time, EWU is in conversation with stakeholders to ensure access that considers the wishes of those generous enough to share their stories for future generations. ∎

Understanding Cultural Sensitivity and Trauma
Caitlin Oiye Coon and Geoff Froh, Densho

When documenting oral histories of underrepresented communities, questions of ownership and accessibility often run up against concerns about cultural sensitivity and community trauma. Densho is an example of a community-based organization that has successfully navigated this process.

Densho is a Seattle-based nonprofit that preserves the stories of Japanese Americans who were unjustly incarcerated during World War II. Since 1996 we have recorded or preserved more than 900 oral histories, and we continue to interview survivors today. Much of our success can be attributed to our deep ties to the Japanese American community and our understanding of its history. We acknowledge the different ways people experienced the incarceration and respect how hard it is for many to talk about that period in their lives. Interviewees trust us with their stories and want to ensure that the injustices they endured are not repeated. Knowing this, our mission goes beyond just preserving stories. We also share them to educate, collaborate, and inspire action for equity.

From the beginning, Densho aimed to use digital technology to further our mission. We are an entirely web-based organization with all of our content (oral histories, historical materials, encyclopedia articles, and curriculum) available through our website (*densho.org*). All of the oral histories are available in the Densho Digital Repository (*ddr .densho.org*) where they are fully transcribed, segmented into manageable two- to six-minute clips, and can be

Two children await an evacuation bus in Hayward, California, in May 1942. *Photo by Dorothea Lange, courtesy of Densho.*

downloaded for use under Creative Commons license. All of this is meant to promote accessibility and use. It allows authors, artists, filmmakers, songwriters, journalists, and students to tell the stories in engaging ways and to draw in new audiences. ∎

Collaborating with Community Volunteers

Natalia Fernández, Oregon State University

As the curator of the Oregon State University Oregon Multicultural Archives (OMA) and OSU Queer Archives (OSQA), my mission is to collaborate with LGBTQIA communities and communities of color to empower them to preserve, share, and celebrate their stories. Two recent OMA and OSQA oral history projects were the result of collaborations that enabled my partners—university students in one case and community members in another—to engage with Oregon's LGBTQIA and Latinx communities, both of whom are traditionally underrepresented within the archival record.

For the OSQA project, I collaborated with an upper division history course in which students conducted interviews with members of the local county's LGBTQIA community and its allies. To provide access to the interviews, we have an LGBTQIA Voices Site that uses a combination of the Oral History Metadata Synchronizer for interview time coding and indexing and Omeka for the website's front end.

For the Latinx oral history project, I collaborated with a variety of community liaisons and partners, including local community-based organizations and historical societies. I used a trainer model to allow more project autonomy for the Latinx communities, as well as more time for me to focus on ensuring interview access and working on metadata creation. To provide access to the stories gathered, I created my first bilingual finding aid.

As with all projects, there were several lessoned learned:

- When collaborating with community liaisons, openly discuss potential biases in interviewee selections, as well as self-selections, and work to develop counter strategies.
- When training interviewers to conduct oral history interviews, set high but realistic expectations; be flexible but strive for consistency with interviewing standards in terms of equipment used and the creation of metadata.
- When providing access, create traditional tools such as collection guides, but also encourage the creation and use of project websites and social media, as the community is willing and able.
- Lastly, when celebrating the interviewees and their stories, discuss plans for promoting the project with the community.

Ultimately, remember that projects that inspire communities to share their stories create personal opportunities for self-reflection, an appreciation for the struggles endured, and a celebration of a community's accomplishments thus far. ■

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

THE ANCIENT PAST

LEARNING A LANGUAGE TO CONNECT MATERIALS WITH USERS

**Sarah A. Buchanan and Garrett R. Bruner,
University of Texas at Austin**

A contemporary painting by Nikos Samartzidis using Linear B texts. *Courtesy of The University of Texas at Austin.*

Archives of the ancient world evince the longevity of our shared interests in preserving and documenting the culture, government, and knowledge of civilization. Whether studied by global travelers, classical archaeologists and historians, or filmmakers and television producers, archival materials from the ancient Mediterranean are contributing to collective memory, educational programming, and institutional collections.

In this vein, the Program in Aegean Scripts and Prehistory (PASP) in the Department of Classics at The University of Texas at Austin fosters research and scholarship on the use of writing in Minoan Crete, Mycenaean Greece, and the island of Cyprus during the Bronze Age. There is a special focus on two early writing systems: Linear A and Cretan hieroglyphics (1900–1450 BCE) and Linear B (1400–1200 BCE).

The program boasts an international base of researchers and users, and in recent years, staff have improved collection accessibility by reconfiguring physical spaces, advancing digitization projects, preserving endangered email accounts, and expanding the scope of collections to provide better access to these important materials.

Making Space for Digital Processing

In response to increased requests for material online, we configured a new processing area for both digital archiving and physical archiving work. The benefits of digitizing materials in-house cannot be overstated, as it ameliorates issues with incomplete documentation or scanning done by third parties. Although setting up this area meant we deaccessioned obsolete equipment such as a microfilm viewer, we ultimately created more space for acquiring new material.
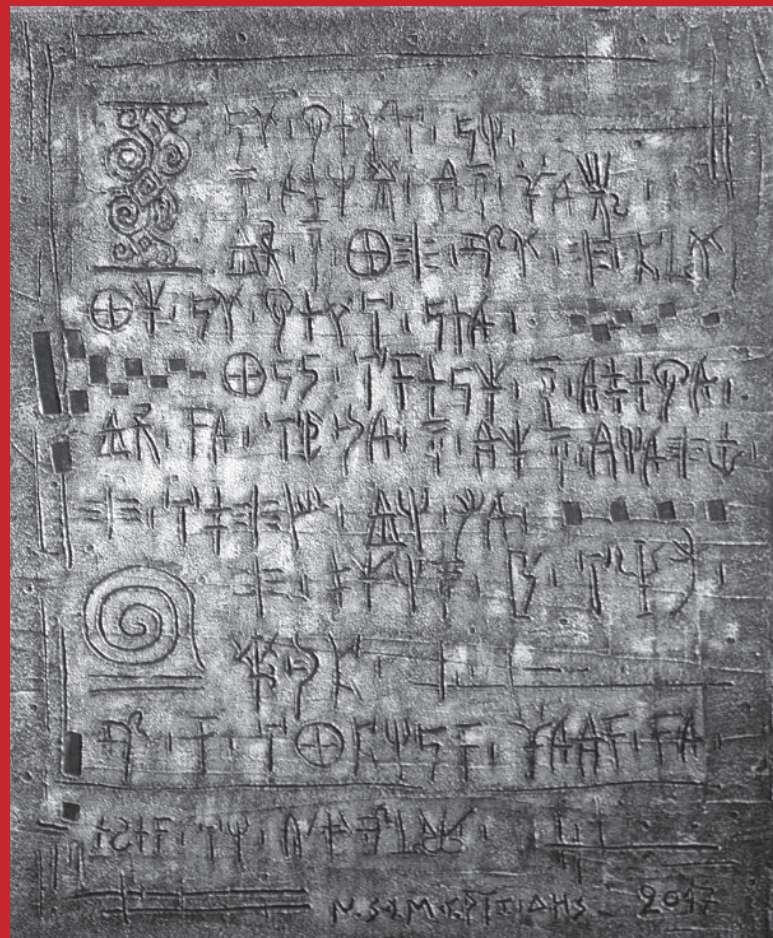
We follow the workflows set forth by the US National Archives and Records Administration's (NARA) *Technical Guidelines for Digitizing Archival Materials for Electronic Access*[1] to keep our digital scanning economical while also achieving high-quality digital images. Working within budget, we purchased an Epson Perfection V600 photo scanner and external hard drive for storing digital files. PASP adheres to rigorous standards in making decisions about the preparation, scanning, reshelving, processing, and attributing of keywords to our material. We employ open-source and free software for processing digital images, such as GIMP, PDFsam, and ABBYY FineReader Sprint 9.0, which keeps costs low while retaining high-quality digital files.

The Language of the Collection

Better access to materials means thorough and accurate description—an especially difficult task if you don't know the language in which a record was written. One of PASP's core collections is the Emmett L. Bennett, Jr. Papers. Bennett, a "founding father" of Mycenaean script study, assembled a

Validating an Archivist's Achievements, Knowledge, and Skills for 30 Years

The 2019 Certified Archivist exam will be held **Friday, August 2**. Please check the ACA website for updates and the 2019 exam application. The 2019 exam locations include:

Austin, TX (in conjunction with
  ARCHIVES*RECORDS 2019)
Detroit, MI
Houston, TX
Jefferson City, MO
Philadelphia, PA

Pittsburgh, PA
Seattle, WA
Tallahassee, FL
Washington, DC
Worcester, MA

Pick Your Site!

When you apply early you can indicate a "Pick Your Site" city. Invite your colleagues to apply, too! Any city nominated by **five** qualified applicants by May 31, 2019, will be designated as another test location.

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.

Supporting Digital Accessibility through Alt Text

Courtney Tkacz, Virginia Museum of Fine Arts

Archivists talk about accessibility a lot—how to provide access to information, make hidden collections accessible, and access records across formats. But what does accessibility entail in digital spaces? And how can we ensure that access includes the needs of every user?

When we use terms such as *accessible* and *accessibility*, what we often mean is *discoverability*. Digitization of collections allows users to discover the content on our shelves via their computer screens. While users without visual or hearing impairments can fully access what those documents say, what those images look like, and how those recordings sound, there are 1.3 billion people with visual impairments[1] and 466 million people with hearing impairments[2] worldwide. Our collections—more often than not—are still hidden from them.

Reaching All Users

While most institutions aren't acting in bad faith, institutions that are intentional about their digitization strategies should also be intentional about their accessibility strategies. Even if institutions aren't moved by the moral imperative for accessibility, there is an important legal framework underpinning accessibility work.

Section 508 was enacted in 1998, when Congress amended the Rehabilitation Act of 1973 to require federal agencies to make their electronic information comparably accessible to people with diverse abilities.[3] In 2017, the federal Access Board issued a final rule[4] that widened the scope of the Section 508 standards to apply to a federal agency's full range of public-facing content, including websites, documents, media, blog posts, and social media sites. While only legally binding for US federal and federally funded agencies, Section 508 compliance has come to the forefront in private business[5] and state-level government activity.[6]

The great news is that increasing digital accessibility through strategies such as universal design,[7] image descriptions, captioning, and transcription consistently increase discoverability,[8] improve comprehension, and drive up user engagement[9] for *all* users. As the first principle of web accessibility, "alt text" is a concept that many people are familiar with, but it's often not applied correctly—or even at all—in digital projects. However, alt text should be a crucial component of any accessibility strategy, and enhancing usage of alt text—as a critical descriptive element—can help provide greater access to digital text and image collections.

Providing Thorough Descriptions

Alt text (short for alternative text) is an HTML attribute that provides a text alternative for a non-textual element on a webpage.

For example, if the link to an image is broken, alt text serves as the visible or audible substitute for the image. It is the most difficult principle of web accessibility to implement properly because it must consider the *context* in which the image is being used.[10] The header image in figure 1 appeared on a museum's website to promote a special exhibition. The alt text simply repeated the exhibition name, which is already written on the black text block on the right. So a screen reader would speak the phrase "Napoleon: Power and Splendor" twice, once for the alt text and once for the text block.
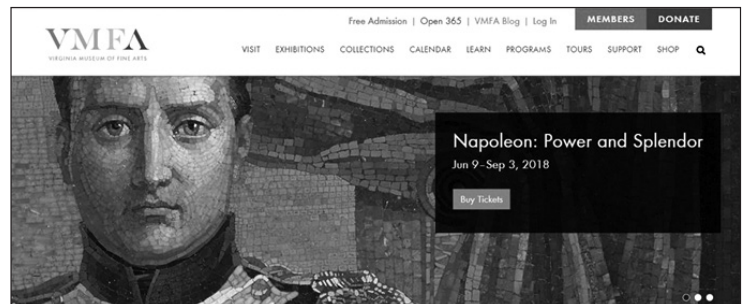
Figure 1. Screenshot of Virginia Museum of Fine Arts homepage (*www.vmfa.museum*), August 2018.

A better option would be a short description of the image such as "detail of a nineteenth-century glass mosaic of Napoleon on view in the exhibition about the Emperor at the Virginia Museum of Fine Arts," which not only explains what the image is actually portraying but might also entice a user to learn more.

The need for alt text to serve a stronger descriptive purpose is crucial when captions aren't provided for images, as they rarely are in digitized archival collections. Instead of captions, archives generally present users with separate pieces of metadata that don't actually describe the digitized item. The fact that archivists have a long tradition of creating quality structured metadata is great for screen readers and other assistive technology, but it's critical to gather feedback from different user groups.

An archivist may be pleased with the results from a screen reader on a webpage with a digitized letter, but a user who is blind may pay special attention to the order in which the data is presented. Moving administrative fields, such as identifier, image rights, credit line, and citation to the end of a record ensures that only the most important descriptive data is presented to the user first.

Figure 2. Invoice for #1326 Imperial Easter Egg, Alexander S. Schaffer, February 1942–December 1944. Lillian Thomas Pratt Personal Papers (SC-07). VMFA Archives, Richmond, Virginia.

For the purposes of digital collections, the *context* for the images is that they are being made discoverable and accessible through our online collections, therefore alt text needs to faithfully describe what's on the screen." The accounting on the invoice in figure 2, in collector Lillian Thomas Pratt's own handwriting, details how she paid for one of Peter Carl Fabergé's imperial Easter eggs in installments over the course of three years during World War II. Although the alt text for this invoice could simply concatenate several metadata fields (e.g., "1326 Schaffer Collection, Feb. 2, 1942–Dec. 1, 1944"), a much more effective and descriptive alt text would be "Invoice #1326 Imperial Easter egg for $16,500.00 paid in 33 installments by Lillian Thomas Pratt during World War II."

Concatenating metadata fields is a tempting practice because it can create alt text quickly and without human intervention. However, automated alt text is generally not sufficiently descriptive and may even create misleading results. Concatenating the title, artist, and date fields to create alt text for the photograph on the cover of this issue of *Archival Outlook* would result in the phrase, "Untitled (Noisy Panthers Disrupt Trial), Louis Draper, 1966–72." If you cannot see the photograph, the idea of noisy panthers disrupting a trial is obviously not at all concordant with what is actually pictured. Supplied titles—in this case the headline of the newspaper the subway rider is holding—can be especially problematic if they are used as alt text without any other context provided.

The alt text for the photograph in figure 3 could be "Children looking at Fabergé imperial eggs," which is an accurate statement. However, these photos are very unusual, so a better alt text that says, "In the 1950s and 1960s, the museum

Figure 3. Children looking at Fabergé imperial eggs, Virginia Museum of Fine Arts, undated. No. 11061-1, VMFA Photo Archives, Richmond, Virginia.

regularly set up publicity shots with children that allowed them to take a closer look at (and often touch!) the Fabergé imperial eggs," fully describes what the image is portraying and the context behind it. This type of summary is akin to verbal description, a technique which has flourished in the art museum field in the past 35 years and consists of training people to describe the visual world using nonvisual language.[11] Archivists who create alt text can familiarize themselves with verbal description to gain a better understanding of how those methods are used to describe images in a consistent and neutral way.

Good Alt Text Is Worth the Work

The variety of content that archivists digitize does make it difficult to estimate the resources and time needed to write descriptive alt text entries, but this work is important. Writing meaningful alt text for rare books that feature decorative but symbolic elements with complex iconography or historical maps with multicolored keys is complicated when the resource is both textual and pictorial.

However, descriptions for these digitized items are even more important because they can often be impossible to decipher based simply on metadata fields. Institutions should evaluate how they are currently employing—or plan to employ—alt text in all of their digital projects, and reconsider how the creation and use of this critical web element can help serve all of their users. ■

Notes

1 "Blindness and Vision Impairment," World Health Organization, *http://www .who.int/en/news-room/fact-sheets/detail/blindness-and-visual-impairment*.

2 "Deafness and Hearing Loss," World Health Organization, *http://www.who .int/news-room/fact-sheets/detail/deafness-and-hearing-loss*.

3 "Rehabilitation Act of 1973, Section 508," United States Access Board, *https:// www.access-board.gov/the-board/laws/rehabilitation-act-of-1973#508*.

4 "Information and Communication Technology (ICT) Final Standards and Guidelines," United States Access Board, *https://www.access-board.gov /guidelines-and-standards/communications-and-it/about-the-ict-refresh/final-rule*.

5 "Do Section 508 Accessibility Standards Apply to My Website?," GSA Government-wide IT Accessibility Program *https://www.section508.gov/blog /do-section-508-accessibility-standards-apply-to-mywebsite*.

6 "State Policy," GSA Government-wide IT Accessibility Program, *https:// www.section508.gov/manage/laws-and-policies/state*.

7 "What Is Universal Design," The Centre for Excellence in Universal Design, *http://universaldesign.ieWhat-is-Universal -Design/*.

8 "Google Image Best Practices," *https:// support.google.com/webmasters/answer /114016?hl=en*.

9 "Closed Captions Enhance Comprehension and Engagement," cielo24, *https://cielo24.com/2015/10 /closed-captions-enhance-comprehension -engagement/*.

10 "Alternative Text," WebAIM, *https:// webaim.org/techniques/alttext/*.

11 "Verbal Desciption Training," Art Beyond Sight, *https://www.artbeyondsight.org /mei/verbal-description-training/*.

INTRODUCING CORDA

Paul Conway, CORDA Co-chair

SAA has a new committee in its constellation of groups. We want you to know about our work so that you can contribute in the months and years ahead.

The SAA Council created the Committee on Research, Data, and Assessment (CORDA) in November 2018 and charged it to build on the work of the Task Force on Research/Data and Evaluation, which had spent the prior eighteen months exploring the value to the archives profession of a standing body in SAA that could "conduct, facilitate, and/or evaluate research that is meaningful for SAA and the archival community."

CORDA will work to foster research about archivists, archival organizations, and the stakeholders who benefit from the work of the archives profession. CORDA is partly about advocating for archives by assembling and disseminating data, metrics, and research findings about the profession, but it's also about training and supporting archivists to do more

and better research about their own work and its impact on individual users, communities, and our broader society.

We are focusing our energy initially on describing the landscape of existing research tools that archivists and archival scholars have created or deployed over the past decade to understand archivists, archival organizations, archival education and training needs, and SAA's own activities on behalf of the profession. This year, CORDA will also work closely with the SAA task force that will design and implement A*CENSUS II.

CORDA's members are: Paul Conway (University of Michigan), co-chair; Jennifer Gunter King (Emory University), co-chair; Sarah Buchanan (University of Missouri Columbia); Courtney Dean (University of California Los Angeles); Amanda Hawk (Louisiana State University); Cristina Horak (Federal Reserve, Dallas); Chris Marino (University of California Berkeley); Dennis Meissner

(retired); and Erin Passehl Stoddart (University of Oregon). Ricky Punzalan (University of Maryland) is our Council liaison and Executive Director Nancy Beaumont advises CORDA on building connections with SAA groups and the archives profession broadly.

CORDA will hold an open forum at the Joint Annual Meeting in Austin on Sunday, August 4, from noon to 1:15 p.m. This will be a chance to meet the committee members, learn about CORDA's work, and inform and influence our priorities.

You'll be hearing more from CORDA in the coming months through SAA's discussion lists and other venues. In the meantime, read the CORDA charge at *https://www2.archivists.org/governance/handbook/section7/groups/Research-Data-Assessment*. The extensive report of the Task Force on Research/Data and Evaluation from November 2018 is also available at *https://www2.archivists.org/sites/all/files/1118-IV-A-TF-CORDE_0.pdf*. ∎

FROM THE ARCHIVIST OF THE UNITED STATES

David S. Ferriero
National Archives and Records Administration
david.ferriero@nara.gov

Public Service Recognition Week 2019

The calendar is filled with special days, weeks, and months earmarked for honoring groups of people, historical events, and even particular foods. As a historical institution, the National Archives and Records Administration (NARA) observes many of these by pointing out connections to our records and holding special events.

The first full week of May, however, brings a week that is especially meaningful for the agency—Public Service Recognition Week.

This particular week has been set aside since 1985 to honor the men and women who serve our nation as federal, state, county, and local government employees.

Our nation relies on dedicated public servants at all levels of government to provide services, keep us safe, respond to emergencies, teach our children, and much more. This year, it is more important to me than ever to recognize the value of public service.

I have often referred to the size of the National Archives in terms of billions of pages, miles of film, and hundreds of terabytes of electronic records. But caring for and providing access to those records is the job of more than 2,700 people working across the country, from Seattle to Atlanta. Every one of them has an important role in this mission and ensuring that those records are safe now and well into the future.

The work they accomplish in a year is impressive. In fiscal year 2018, our Military Personnel Records Center answered more than a million requests for records from veterans and their families, and archival units responded to nearly 150,000 written requests and 90,000 in-person visits. The online National Archives Catalog received 4.7 million page views, and digital objects in the catalog grew by 17.8 million. Records accessed through Wikipedia reached more than 1.75 billion page views in the same fiscal year. Staff across the agency run 120 social media accounts, and the flagship accounts alone have well over half a million followers and reach 45.6 million people. In these and so many other ways, NARA's public servants meet the needs of the public and the government.

> The first full week of May has been set aside since 1984 to honor the men and women who serve our nation as federal, state, county and local government employees.

Throughout the year, NARA staff do receive messages of thanks, and that is gratifying. Members of the public will sometimes send an email or leave a positive comment on social media. Often authors will acknowledge the help of our staff in their books. Recently, a roomful of researchers paid special tribute to a retiring staffer on his last day with a standing ovation.

But having a designated week gives us a special time to reflect on the many ways we benefit from the work of our public servants.

At NARA, we are making a special effort during Public Service Recognition Week to celebrate, acknowledge, and thank our staff for the valuable work they do every day and for their dedication to our mission of preserving and making accessible the records of the federal government.

On a Public Service Recognition Week webpage that is available to the public on Archives.gov, we have gathered articles, photographs, and other resources that highlight the important work of public servants. On NARA's staff intranet, we created a space where we all can share our thoughts and stories about public service, highlight accomplishments, and single out colleagues for special thanks.

Other activities for the week include "wellness walks," a series of short videos in which individuals from across NARA share their public service stories of motivation and dedication, and "virtual break room" conversations led by senior managers.

These activities are not just a way for us to check a box for observing Public Service Recognition Week. Our agency values are Collaborate, Innovate, and Learn, and throughout the year we encourage sharing our knowledge and forging connections with people across offices. Our staff is our strength, and working together in this way allows us to better serve you, the public.

In his 1961 State of the Union address, President John F. Kennedy said, "And let every man and woman who works in any area of our national government, in any branch, at any level, be able to say with pride and with honor in future years: 'I served the United States Government in that hour of our nation's need.'"

At the National Archives, we do say with pride that we serve the nation and its people. For myself and for all those who seek NARA's services, I want to thank our staff members for their passion and commitment to serving the agency's mission and the American people.

I am proud to serve with them. ■

★★★ SAA 2019 ELECTION RESULTS ★★★

Congrats to the newly elected SAA Leaders! The 2019 ballot featured fourteen candidates vying for three offices: vice president/president-elect, Council, and Nominating Committee.

SAA is grateful to the 2019 Nominating Committee—Dominique Luster (chair), Jasmine Jones, Daniel Noonan, and Council members Courtney Chartier and Bertram Lyons—for their service and to all those who put their names forward for the 2019 ballot.

Rachel Vagts Elected Vice President

Rachel Vagts, manager of Special Collections and Digital Archives at the Denver Public Library, has been elected SAA vice president/president-elect for 2019–2020. She begins her one-year term as vice president this August following the Joint Annual Meeting, then will serve as the seventy-fifth president in 2020–2021. She will succeed Meredith Evans.

An SAA Fellow and former Council member, Vagts will bring her leadership experience to explore ways SAA can activate and organize members to advance the archives profession. Vagts proposes that SAA makes a strong commitment to executive leadership skill development by creating a leadership track focusing on both emerging and veteran leaders. She will also examine current issues facing new professionals—from student loan debt to being appropriately prepared to enter jobs—and find ways to be proactive in making changes.

"I look forward to thinking creatively together to face these issues. It's crucial that we remember that this is the Society *of* American Archivists, not *for* . . . it is up to us to make that difference," wrote Vagts in her candidate statement.

Eric Chin, Mario Ramirez, and Meg Tuomala to Join the SAA Council

Eric Chin, (NBCUniversal), **Mario Ramirez** (California State University), and **Meg Tuomala** (Gates Archive) have been elected to the Council for three-year terms (2019–2022). During their tenure on the SAA Council, Chin will encourage collaboration among component groups to "offer creative but thoughtful solutions to our concerns in our defense of the historical record"; Ramirez will seek ways "to press the organization even further toward a rigorous analysis of its commitments to diversity and inclusion and to help shift how its policies and programs address structural forms of inequity"; and Tuomala will work "to address barriers to participation so that more members can participate in a meaningful way."

SAA Nominating Committee Welcomes Lae'l Hughes-Watkins, Daria Labinsky, and Joshua Youngblood

The 2020 Nominating Committee will include **Lae'l Hughes-Watkins** (University of Maryland), **Daria Labinsky** (Jimmy Carter Presidential Library and Museum), and **Joshua Youngblood** (University of Arkansas Libraries), along with two third-year Council members selected by the Council at its May 2019 meeting. Members will begin their service immediately and work through the fall in preparing a slate of candidates for the 2020 election. According to Hughes-Watkins, who will serve as chair, the Nominating Committee will put together a slate of candidates "who have a strong portfolio of success in making room for historically underrepresented identities in leadership positions, who advocate for success of these communities, and who are willing to address discriminatory practices within the profession and in spaces supposedly designed to nurture and support emerging leaders." ■

VOTER PARTICIPATION TRENDS

Year	Eligible Voters	Ballots Cast	Percentage of Voters
2019	5,605	1,275	23%
2018	5,753	1,028	17.8%
2017	5,792	1,093	18.9%
2016	5,837	1,298	22.2%
2015	6,056	1,467	24.2%

WHO WOULD YOU SUGGEST?

The newly elected Nominating Committee members are already on the lookout for prospective candidates for the 2020 SAA election. Suggestions are anonymous and confidential. Submit the prospective candidate's name, institutional affiliation, brief bio, and why you think this person should be considered (see *https://www2.archivists.org /governance/election/Nomination-Form*).
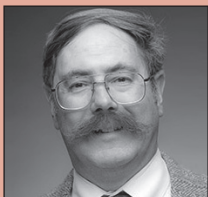
Charles Vincent Mutschler, 63, passed away March 10, 2019. Mutschler earned an MA in history from Eastern Washington University (EWU), an MA in archival administration from Western Washington University, and a PhD in history from Washington State University. He became the university archivist at EWU in 2001, and the interim dean in 2018. He authored several publications on regional railroad history and was an active member of the Northwest Archivists and SAA, publishing in *American Archivist* and presenting at Annual Meetings.

Ben M. Primer, III, 70, passed away February 11, 2019. Primer earned a BA from Rice University and a PhD in American history from Johns Hopkins University. Primer began his career in archives working on the papers of US Senator Charles Matthias (R-MD) before becoming the director of reference services at the Maryland State Archives. Joining the Princeton University Library in 1990, Primer served as curator of public policy papers, university archivist, and then associate university librarian for rare books and special collections. Primer was active in the Mid-Atlantic Regional Archives Conference (MARAC) and SAA, where he served on the SAA Council (2005–2008) and was named Fellow of SAA in 2012. He published more than a dozen articles and book reviews and gave countless conference presentations. He also enjoyed music and helped to found the Princeton University library singers, the Dewey Decibels.

Dave Smith, 78, passed away February 15, 2019. Born in Pasadena, California, Smith earned a BA in history and a MLS from the University of California, Berkeley. He gained library and archives experience working in the Manuscript Department of the Huntington Library in San Marino, California, interning at the Library of Congress in Washington, DC, and working in the Research Library at the University of California, Los Angeles. Eventually, Smith became the chief archivist and founder of the Walt Disney Archives, which he turned from a one-person department into a model among corporate archives. Smith was an active member of the Society of California Archivists and the Manuscript Society. He was one of the founding members of SAA's Business Archives Section in the 1970s. In addition to publishing widely on Disney's history, Smith wrote numerous articles for a variety of publications, including *American Archivist*, and answered fan questions weekly in his popular online "Ask Dave" column.

Jennifer Meehan is the new head of Special Collections at Penn State University Libraries. Previously, Meehan was the associate director of Emory University's Stuart A. Rose Manuscript, Archives and Rare Book Library in Atlanta and its interim director from March to October 2018. She earned undergraduate degrees in English and film studies at the University of California, Berkeley, and a master's degree in archival studies at the University of British Columbia. A member of the *American Archivist* Editorial Board, she authored a chapter in *Archival Values: Essays in Honor of Mark A. Greene*, forthcoming from SAA this summer.

Michael Strom has been appointed state archivist of Virginia and director of the Library's Government Records Services Division. Previously, he served as the state archivist of Wyoming, and has held appointments at Yale University and Texas Christian University. Strom earned his bachelor's degree in history at the University of Oregon, a master's degree in history at Central Washington University, and a master's degree in library and information science with a specialty in archival enterprise at the University of Texas at Austin. He is active in the Council of State Archivists' State Electronic Records Initiative.

SAA Foundation Awards Five Strategic Growth Grants

The SAA Foundation Board awards grants that meet the mission and goals of the Foundation and/or SAA's strategic planning priorities. Now in its fourth year of the program, the Foundation is pleased to announce the following awards to:

- Develop workshops and a toolkit related to the *Protocols for Native American Archival Materials*, submitted by Stephen Curley, Mashpee Wampanoag Tribal Archives, funded in the amount of $5,000.

- Initiate the project "Documenting Asian American Community Music Ensembles," submitted by Eric Hung, Music of Asian America Research Center, funded in the amount of $5,000.

- Implement a regional emergency response plan, submitted by Tracie Gieselman-Holthaus, Special Collections and Archives, Missouri State University, funded in the amount of $2,500.

- Write biographical Wikipedia entries about American archivists, especially women and archivists of color, submitted by April Anderson-Zorn, Illinois State University, funded in the amount of $4,134.

- Create a workbook related to the *Protocols for Native American Archival Materials* to assist institutions holding such materials, submitted by Liza Posas, The Autry Museum, funded in the amount of $5,000.

Congratulations to the awardees!

Thanks to all the applicants for their interest and commitment to the growth of the profession. We are grateful for our donors' generous support of the Strategic Growth Fund, which allows these opportunities. For more information about the grants visit *https://www2.archivists.org/groups /saa-foundation-board-of-directors/society-of-american-archivists-foundation -grant-application*. ■

SAA SOCIETY OF American Archivists | EDUCATION
SUMMER COURSE CALENDAR

JUN 10
Copyright Law for Archivists: A Risk Assessment Approach
New Orleans, LA | William J. Maher

JUN 21
Implementing "More Product, Less Process" A&D
Irving, TX | Dennis E. Meissner

JUN 27
Copyright Issues for Digital Archives DAS A&D
Wichita, KS | Peter B. Hirtle

JUN 28
Managing Digital Records in Archives & Special Collections DAS
Wichita, KS | Seth Shaw

AUG 7
Managing Digital Records in Archives & Special Collections DAS
San Marcos, TX | Seth Shaw

AUG 30
Privacy and Confidentiality Issues in Digital Archives DAS A&D
Chicago, IL | Joshua F. Kitchens

Interested in online courses?

Check out our webcast catalog at *pathlms.com /SAA.*

Register at *www2.archivists.org*

Photo by Geoff Duncan

what's HOT in *Austin*

Jennifer Hecker and Kristy Sorensen, 2019 Host Committee

Howdy! We hope y'all are heading to Austin this summer for *ARCHIVES*RECORDS 2019: TRANSFORMATIVE!*, the 2019 Joint Annual Meeting of the Council of State Archivists (CoSA) and SAA, July 31–August 6. The Program Committee has put together an exciting week for us and the new schedule promises to shake things up. It's gonna be a hot time in Texas!

If you've never been to Austin, prepare for toasty weather and friendly folks. Central Texas offers ample opportunities for outdoor recreation, even in summer—many that thankfully involve bodies of water! **Barton Springs** is a long-revered gathering place where locals lower their core temps and hang with friends and neighbors. Just two blocks south of the conference hotel is **Lady Bird Lake** (a dammed portion of the Colorado river), which hosts all kinds of boating fun and is circumscribed by a top-notch urban trail for walking, running, and biking. A variety of swimming holes are within an hour's drive of Austin as well.

Despite the heat, the **Lady Bird Johnson Wildflower Center** always manages to showcase the best of Texas summer. And if you want to take advantage of Texas's #1 engine of economic growth, head inside and soak up some glorious air-conditioning. There are museums and galleries to visit, live music to enjoy, incredible food to eat and local brews to sample, and tons of bookstores, record shops, and boutiques selling locally-made goods.

In the decade since SAA's 2009 Annual Meeting in Austin, the city has grown exponentially. New features include an award-winning central branch of the **Austin Public Library** (seven blocks west of the conference hotel), lots of shiny new residential and office high-rises, a new boardwalk along the south side of Lady Bird Lake, and some of the best ramen in the US.

While some things have changed, many continue to echo Austin's past. Some businesses have recycled the names of former Austin institutions like **Taco Flats**

and the **Vulcan Gas Company**. Others have been reborn, like **Toy Joy** which, after almost closing down, moved to the 2nd Street district and opened a second shop on Airport Blvd. Similarly, **Tamale House East** carries on the family legacy of the now-shuttered Tamale Houses #1–3, adding a patio, bar, and evening hours. Down on South Lamar, the famous honky-tonk called **The Broken Spoke** is now rather comically engulfed by condos, but once you're inside, it's the same as it ever was. (Don't fall for their line about the world-famous chicken fried steak—go to **Hoover's** for that!) The Broken Spoke's room full of historical clippings and artifacts is not to be missed.

Our favorite one-stop Austin experience is the strip of Congress Avenue between the State Capitol building and Oltorf. Take a lovely stroll on the **Capitol grounds**, then head south on Congress to browse shops and galleries. Just south of 7th Street is the statue of **Angelina Eberly**

Above. Sixth Street Mural. *Photo by Carmen M. Fischer.*
Right. Texas State Capitol Building.

Promotional graphic for Columbia's historical Twitter project.

These early posts created momentum toward the dramatic events of late April and May. They also allowed us to direct followers to our 1968 online exhibit created for the 40th anniversary; cross-promote books, articles, and projects related to the 1968 events; and direct traffic to relevant issues of the digitized student newspaper. We ended up following around 242 Twitter accounts in an attempt to be "seen" and followed in return. Even with help from the university's libraries and communications offices, as well as our many contacts across campus and beyond, the promotion of the account was almost as time-consuming as planning the posts. But the work paid off. At its apex, we had 569 followers and the overall response to the project was very positive.
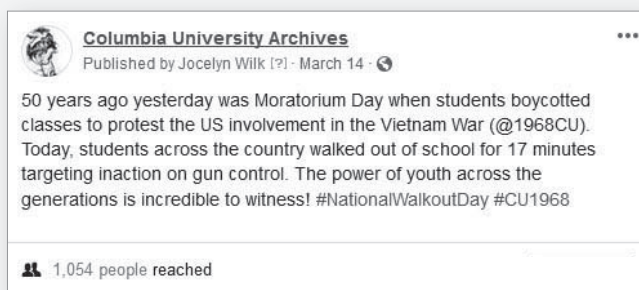
Example of social media posts leading up to the April 22 to June 4 period.

For such an expansive project, it was necessary to schedule posts in advance. We chose TweetDeck, the scheduling feature associated with Twitter, and it proved to be a great tool—easy to use and reliable. It allowed us to keep track of how often our posts were shared, how our handle was referenced in other posts, and

when people made comments. However, it does have limitations. Specifically, users cannot:

- schedule posts with multiple images,
- schedule video content—videos must be posted "in the moment," which proved too difficult for us to coordinate,
- edit scheduled posts with an image already attached (to edit these, you'd have to re-do the entire post), nor
- edit posts once they are live (though you can delete).

Even with help in promoting the project and laying some of the groundwork, this was essentially a solo effort, and a time-consuming one at that. Despite the challenges, however, this project was a burden of love. One of the comments on the final post, from a friendly history professor, Stefan Bradley, made it all worthwhile:

> Thanks for your wonderful service to history! How and what we remember and celebrate determines our culture. Great choice! @ProfSBradley

In service to history, our web archiving team preserved the feed and we're working on a webpage where we can post this and other content created during the anniversary year in hopes that it will be used for research and teaching in years to come.

Harvard's StoryCorps Project

Harvard's story starts with a frantic phone call in May 2017 from an alumnus visiting campus for his 50th reunion, asking to borrow our "oral history recording equipment." The Harvard University Archives doesn't have an oral history program or portable audio recorders, so we couldn't help, but his call was our first signal that working with the reunion classes from the late 1960s was going to be different from those of previous reunions, most of which quietly passed us by, with occasional visitors stopping in to look at yearbooks in our reading room. With the coming anniversary of the Class of 1968, we had a fantastic opportunity to promote what we do as well as to document in a special way this Class's experiences during that tumultuous time.

For the Harvard and Radcliffe Classes of 1968, the changes between 1964 and 1968 came sharp and fast, bookended by the assassinations of President John F. Kennedy in 1963, and civil rights leader Martin Luther King Jr. and US Senator Robert F. Kennedy in 1968.

Coretta Scott King at the 1968 Harvard College Class Day Exercises. *Courtesy of the Harvard University Archives.*

To highlight this Class and their experiences, the Harvard University Archives hosted an exhibition and subsequent StoryCorps project. The exhibit, *Harvard, 1968*—curated by Emily Atkins, Hannah Blakeman, Virginia Hunt, Juliana Kuipers, and Megan Sniffin-Marinoff—positioned Martin Luther King Jr.'s death as a touchstone to explore what it meant to be a student experiencing and shaping the political, cultural, social, and scientific revolutions that swept the world in that turbulent year.

We used materials from numerous sources to tell this story from a variety of perspectives. Records from student groups and alumni collections provided student perspectives, highlighting social and cultural changes. Photographs from the Harvard News Office records, as well as from student and administrative publications, provided a visual record of the look and feel of the time. Faculty's personal archives offered a glimpse into the period's scholarly trends and scientific research, as well as the social activism (or aversion to change) that was interwoven socially and in pedagogy.

Showcasing materials from Harvard's institutional records created a framework for explaining reactions to social and cultural changes and the administration's struggle to provide support for the collective anguish surrounding the deaths of Martin Luther King Jr. and Robert F. Kennedy, along with those brought about by strife during the civil rights movement and Vietnam War. Our exhibit also featured a digital display highlighting a montage of images from our collections, set to music of the time, and a video recording of Coretta Scott King giving that year's Class Day speech for her husband, who was to be the speaker at the event, just days after his assassination.

The historical exhibit provided a backdrop for developing the themes of our StoryCorps project, occurring in the University Archives during the week of the 2018 Commencement and reunion events for the Class of 1968. StoryCorps, an independent nonprofit oral history program whose mission is "to preserve and share humanity's stories," worked with the Harvard University Archives to interview fifteen pairs of alumni, faculty, family members, or friends of students from the Class to discuss shared experiences of events during that year. The three days of StoryCorps interviews spanned topics such as the Vietnam War, the women's movement at Harvard, the advent of coeducation at Harvard and Radcliffe, the civil rights movement, and an increase in campus protests about US political policy. The interviews were edited by StoryCorps and will be preserved at the American Folklife Center at the Library of Congress. The University Archives will also receive a copy that can be accessed in our reading room.

Although the exhibit and StoryCorps project involved an immense amount of work and time, both were creative and powerful opportunities to illuminate the outreach and teaching possibilities for college and university archives collections. For the most part, the processes went smoothly—although scheduling alumni proved difficult and some members of the Class contacted us later to express their opinions of our choices of interviewees.

Regardless, a major takeaway for any college and university archives is that what is happening in universities and colleges at any given time is quite often a reflection of the social, cultural, political, scientific, and intellectual discoveries and events unfolding in the larger global community. Connecting our holdings with these events whenever possible helps us raise awareness of the unique resources on national and world events that might not be obvious from being classified as a "college and university archives." ■

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

Finding New Approaches to Access

Gina Rappaport, National Anthropological Archives, Smithsonian Institution

In addition to culturally sensitive materials, NAA holds collections containing other types of content with legal and ethical concerns for access. As the archives of anthropological study, or the study of human culture and biology, much of NAA's holdings include what is classified as "human subjects research data," as defined by the National Research Act of 1974 (Public Act 93-348; CFR Title 45, Subtitle A, Subchapter A, Part 46) which established protocols for the ethical study of human subjects.

Whether collected in compliance with this law or prior to it, the data within these collections typically contain:

- Personally Identifiable Information (PII) (information about individuals that can be used to distinguish or indicate an individual's identity);
- Sensitive PII (information which if lost, compromised, or disclosed without authorization, could result in substantial harm, embarrassment, inconvenience, or unfairness to an individual); and/or
- Private Information (information about behavior that occurs in a context in which an individual can reasonably expect that no observation or recording is taking place, and information provided for specific purposes by an individual and that the individual can reasonably expect not to be made public).

Records at NAA containing human subjects research data include anthropological field notes, physical measurements, medical information, dermatoglyphics (finger, palm, and foot prints), psychological tests, and information that could have a negative impact on individuals or communities if disclosed. NAA has historically closed access to this content until such a time as the human subjects involved can be assumed to no longer be living, however increased requests for access to this material prompted NAA staff to consult with the Smithsonian's General Counsel and Privacy Officer to explore ways that access could ethically be provided. Diana Marsh of the Smithsonian has suggested that perhaps archival researchers could undergo the same protocol as is currently required for carrying out Human Subjects Research: applying to the Smithsonian's Institutional Review Board for approval to view the restricted material. ■

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Learning the Language to Connect Materials with Users

research library of 2,500 items from his career and editorship of the journal *Nestor*, which he founded in 1957. His hundreds of records spanning half a century are in several languages—Greek, French, German, or Linear B.

In processing 500 items of correspondence in Bennett's extensive collection, archivist Garrett Bruner learned a new language—Linear B! Bruner studied tablet classification standards, the conventions of Linear B publication material, and publications such as John Chadwick's *Linear B and Related Scripts, The Mycenaean World,* and *A Companion to Linear B.* His colleague, Classics PhD candidate Cassandra Donnelly, was engaged in similar study for her work, along with fellow student Caolán Mac an Aircinn, and the three regularly met with PASP Director Thomas Palaima, who assisted in editing and tutoring on Linear B paleography. The time that PASP staff set aside to teach the language basics and syllabary was invaluable.

These newly processed pieces and the overall expansion of our digital presence has garnered a greater international reception, according to Texas ScholarWorks. Usage statistics for online collection materials in 2017 had hovered around 600 to 900 downloads a month. Since uploading Bennett's correspondence, downloads have been as high as 3,400 per month—a 440% increase. Such data inform the usefulness of our projects in PASP and the direction our energies might go to make our material more widely available.

PASP's archival collections form the core—but not the entirety—of materials one can encounter both onsite and online. To provide a more thorough catalog of our materials, we created a digital asset directory encompassing PASP's files, reference materials, and digitized holdings. Data on obsolete media such as ZIP disks and hard drives are being imaged and backed up locally and via ftp to university-recommended cloud storage services.

Preserving Emails While We Can

Our email preservation efforts reveal how endangered digital communications, especially nonactive messages, truly are. We contacted the University of Wisconsin, where Bennett taught for thirty years, but was informed that staff had purged all email accounts left un-updated in 2012—just a year after Bennett's death.

This loss of material prompted us to consider the emails of Palaima (a MacArthur Fellow for his work in Aegean prehistory and early Greek language and culture), which we soon backed up on a local disk storage and a cloud-based server space (designated for storage rather than point of entry for public access). In 2018, using a combination of Thunderbird and an add-on import-export tool, all emails and attachments were migrated successfully; individual messages and threads can be generated into a range of formats such as PDF, raw .txt, or .csv files. Appraisal using Stanford Libraries' ePADD app[2] is ongoing and is necessary before permitting online or offline access to this material.

While Palaima's emails span the years 1993 to 2018 and number more than 150,000 messages, we discovered that this was not his first account at Texas. An earlier account on a defunct domain server could be accessed only through local copies in Eudora file formats that we now need to restore using a legacy app or emulation.

Connecting the Past with the Present

Our collection of scripts from the ancient past expanded to include the contemporary painting collection of Nikos Samartzidis. A painter, poet, musician, Hellenophile, and scholar of Aegean scripts, Samartzidis uses Linear B to represent as visible speech famous poems and songs on poignant human themes. He then uses Linear B texts as decorative, design, or symbolic elements in his paintings and inscribed works of art, such as the surfaces of CDs and artistic clay tablets. His paintings imitate the aesthetic of recovered fragments of tablets inscribed with Linear B characters.

Bruner exercised his new language skills in transliterating the paintings—with hundreds of lines of Linear B—to the Roman alphabet. Samartzidis provided translations of each donated painting's poem from Greek to English.

To display this unique collection, an online exhibit was created using Scalar and Texas ScholarWorks.[3] Palaima's research in PASP placed Samartzidis' poetic-paintings in the historical context of Linear B and the traditions of Greek oral poetry. Bruner and graduate student Yogita Sharma completed cataloging for the digital surrogates and exhibit metadata of the Samartzidis collection in Spring 2018, and we've digitally preserved the exhibit using Scalar's RDF-XML export tools, HTTrack for rebuilding the site in HTML pages, and .csv metadata files.

PASP's vast materials are essential to furthering the study of Linear B and related subjects, and there's much we can still do to engage with them. Clear documentation of project scope and goals, digital copies of data, students' assistance, and scholars' feedback will move the work forward. ∎

Notes

[1] "Technical Guidelines," NARA (2004), *https://www.archives.gov/files /preservation/technical/guidelines.pdf.*

[2] "ePADD," Stanford Libraries, *https://library.stanford.edu/projects/epadd.*

[3] "Scalar," Alliance for Networking Visual Culture (2018), *https://scalar.me /anvc/scalar/.* See further project description at *http://sites.utexas .edu/scripts/2018/02/28/paintings-and-poetry-in-linear-b-the-nikos -samartzidis-collection/.*

Expanding a Collection's Scope to Enrich Context

With the exception of the artist name—and even then, not always—the drawings contain no accompanying information. However, thanks to the excellent captions in our copy of the illustrated trilingual edition of *János Vitéz*, we are able to associate each illustration with a corresponding line of verse, which then serves as the title of each work. Future researchers will be able to locate the exact moment in the story that each illustration depicts.

A pen-and-ink illustration of *János Vitéz*, done by special needs students in the 1980s. *Courtesy of the University of California, Santa Barbara Library.*

Planning for Display

Conservation work remains. Fortunately, the drawings are in good condition, having been well-cared for over the years. The mats—in some cases attached to the drawings with glue, which has since dried out—show signs of acid degradation and have likely been in place for decades. We will work with the Art, Design, and Architecture Museum on the UC Santa Barbara campus to address these issues.

We hope to display these drawings in a cooperative exhibition with the UC Santa Barbara Art, Design, and Architecture Museum. We believe these remarkable depictions of the story of *János Vitéz* to be worthy of preservation for both present and future generations. ∎

Effective Delivery of Images in Any Format

- Rachel Hosker from the University of Edinburgh presented about the possibilities for incorporating IIIF into the digital archives experience; and
- Tom Crane highlighted Digirati's work in building a platform for the Indigenous Digital Archives.

In addition to these presentations, the group held a wide-ranging discussion that touched on common challenges archivists encounter when working with digital records, including the balance of privacy versus access and retaining context.

Join the Community!

The IIIF Archives Community Group has four co-chairs—Adrian Stevenson (Jisc), Rebecca Hirsch (Beinecke Rare Book and Manuscript Library, Yale University), Josh Schneider (Stanford University), and Mark Matienzo (Stanford University). We strongly encourage more archivists to get involved in the IIIF community. The group conducts community calls the last Tuesday of the month at 12:00 p.m. Eastern Time. The calls include ample time for presentations, discussions, questions, and demos of IIIF as applied to archives. Access additional information about the group and notes from each call at *https://iiif.io/community/groups/archives/*.

IIIF is committed to transparency and community-driven discussion—and it's easy to get involved. If you have questions or would like to present on a community call, please reach out to Rebecca Hirsch (rebecca.hirsch@yale.edu) or another co-chair. We hope to hear you on a call soon! ∎

What's Hot in Austin

by Pat Oliphant, which commemorates the (second) Texas Archives War. The battle in 1842 over the location of the state capitol led to a tussle over the state archives—and ended with a local innkeeper firing a cannon to rouse sleeping Austinites in fending off Sam Houston's men who were trying to steal the archives!

Keep walking (or pedi-cabbing) south to the **Ann Richards Bridge** where, if timed right, you can see the famous Mexican Free-tailed bats fly into the dusk in search of corn moth dinners. After the bats fly away, continue south of the river for some of Austin's best Tex-Mex and margaritas at **Guero's** (in a former feed store), peruse lots of local shops (imported goodies at **Tesoros**, boots and leather goods at **Allen's Boots**, vintage candies and soda fountain at **Big Top Candy Shop**,

Dancing at Guero's, *photo by Andy Mahr.*

collectible and rare books at **South Congress Books**, the list goes on . . .), and finish the evening with live music at **The Continental Club** or **C-Boy's**, or cross the river for live jazz at the **Elephant Room**. From there, it's just a few blocks back to the conference hotel!

Find more information on the Host Committee blog at *https://archives2019austin.wordpress.com/*. ∎

FROM THE EXECUTIVE DIRECTOR

Nancy P. Beaumont
nbeaumont@archivists.org

Spinning

Not as in "out of control," but more like "many plates in the air." If you've been following SAA via the home page or social media or SAA Connect, you know that we've been busy. If you've had your mind on other things, here's a brief review.

Our big news is that in mid-April we launched our **new association management system**, built on a Salesforce-based platform called "Nimble." Years of saving SAA's net gains and months of review, selection, discovery, and implementation will, we're convinced, yield a better user experience for SAA members and provide us with tools that will help us work smarter (and, yes, be more nimble). Kudos to Peter, Matt, and the entire SAA staff for the extra hours and brain power that they put into this effort. We welcome your feedback about the new system.

In January Congress passed the **"Civil Rights Cold Case Records Collection Act of 2018,"** legislation that creates a review board of five individuals who are responsible to "ensure and facilitate the review, transmission to the Archivist, and public disclosure of civil rights cold case records." Per the legislation: "In making appointments to the Review Board, the President may consider any individuals recommended by the American Historical Association, the Organization of American Historians, *the Society of American Archivists*, and the American Bar Association." (So important for an archivist to be at the table!) We're grateful to the three individuals who consented to be nominated, as they will undergo significant vetting. We'll let you know who is selected!

SAA Education has had a busy spring, with 28 face-to-face courses and addition of a new webcast on Appraisal for Arrangement and Description. Watch for announcements of an "Archives Managers Unconference" at the Joint Annual Meeting to gather ideas for a new **Management Track** that SAA will implement as soon as is feasible.

We eagerly await completion of **several new books** that have been in the works for the past few years:

- Four will be available in time for the Joint Annual Meeting in Austin: *Archival Values: Essays in Honor of Mark A. Greene* edited by Christine Weideman and Mary Caldera and the first three volumes in the Archival Fundamentals Series III—*Advocacy and Awareness for Archivists* by Kathleen Roe, *Arranging and Describing Archives and Manuscripts* by Dennis Meissner, and *Leading and Managing Archives and Manuscripts Programs* edited by Peter Gottlieb and David Carmicheal.

- Our first foray into the "general public" mass market—*Creating Family Archives* by archivist Margot Note—will be available in late summer. Watch for it, and be sure to recommend it to family and friends as an alternative to answering all their questions yourself. . . .

- And we're looking forward to the first book in our Archival Future Series partnership with ALA: *A Matter of Facts: The Value of Evidence in an Information Age* by Laura Millar.

A task force led by SAA President Meredith Evans has been exploring options for proceeding with **A*CENSUS II**, a profession-wide survey that will both provide trends data since the 2004 A*CENSUS and help SAA answer important questions about the profession and its practitioners. As Paul Conway notes in his article on page 14 about the newly formed **Committee on Research, Data, and Assessment**, CORDA will be coordinating with the A*CENSUS Task Force even as it pursues feedback and ideas for a broader SAA research agenda.

The **SAA Foundation Board and its Grant Review Committee** have approved five new Strategic Growth grant recipients whose proposals address some important aspects of the Foundation's mission and SAA's strategic priorities (see page 18).

Our work on the **2019 Joint Annual Meeting** in Austin continues, of course, even as we watch the Texas Legislature with dismay. (See my column in the March/April issue of *Archival Outlook* for details.)

And on the governance front: We were so sorry to learn that Michelle Light's new position with the Library of Congress will preclude her from serving as SAA's 2019–2020 President. The SAA Council decided to appoint Meredith Evans to complete Michelle's term, citing the need to minimize disruption and ensure continuity as the Council and staff take on an ambitious three-year Strategic Plan. To comply with our governance documents, Meredith will step down from the SAA presidency on May 15 and be appointed by the Council to the vice presidency through August 5, 2019. At that time she will accede to the SAA presidency for the 2019–2020 term. (Before you ask: She'll present her presidential address in Chicago in 2020, rather than in Austin this year.) Michelle has promised that she will remain engaged with SAA— and we're counting on that! ∎
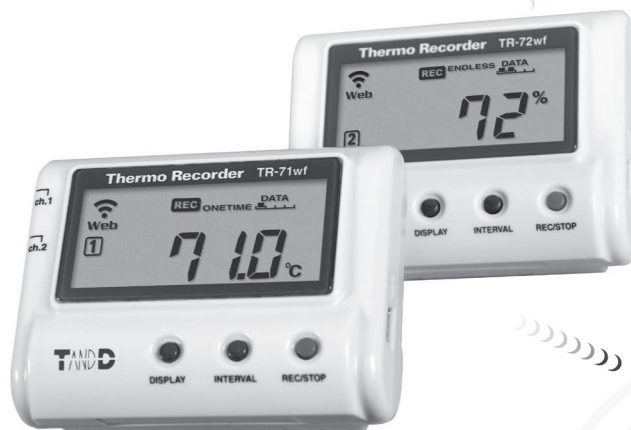
ALREADY REGISTERED FOR THE JOINT ANNUAL MEETING?

ARCHIVES ★ RECORDS 2019

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Prepare further by checking these off your list!

✔ **Reserve your hotel room** at the JW Marriott Austin to **receive the special discounted conference rate**. These rates are available until Friday, July 12, or until our room block has been met, whichever comes first.

✔ **Sign up for pre-conference courses** covering email archiving, archives management, cultural diversity competency, and more. But hurry—class size is limited!

✔ Browse the schedule and **create your own itinerary online** at *https://archives2019 .sched.com*. Sync your favorites to your phone or calendar so you don't miss a moment!

For more information and to register, go to *https://www2.archivists.org/am2019*.