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SJSU SAN JOSÉ STATE UNIVERSITY
The Secret Lives of Girls and Women
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COVER PHOTO
Bloomingdale’s Bag. Michaele Vollbracht, a 1968 graduate of Parsons School of Design, created this iconic shopping bag in 1975. The bag design, which accidentally omitted the store name, became a signifier of insider status on the streets of New York City. The New School Archives and Special Collections featured these images on the first of 100 printed archival object cards produced to celebrate the university’s 2019 centennial. Turn to page 10 to read more. Photo: Priscilla Gaona (Parsons BFA Photography ’20).
The Ongoing Effort of Creating an Inclusive Profession

What a successful and transformative joint conference we had in Austin in August! The SAA Council carefully considered the then-pending legislation called the “bathroom bill” when determining to remain in Austin for our 2019 Annual Meeting. Council members value and acknowledge all gender identities, and it was important in this instance to show up in Texas in solidarity with those who identify as transgender, non-binary, and/or genderqueer, and anyone who would have been affected by this legislation.

In addition, the Program Committee wanted to intentionally continue discussions about diversifying the record as well as the profession at this meeting. They wanted to “confront issues—whether new or longstanding—that arise or are systemic in our work and in the relationships that we build.” The 2019 Call for Proposals sought ways to assist members in self care, navigating power dynamics, and preserving and accessing the histories of marginalized communities. By successfully creating an inclusive and safe environment, meaningful conversations were engaged on topics including assessing the impact of multigenerational settings, gender discrimination, racial power dynamics, and low salaries as well as examining efforts to make archival materials and facilities more accessible for those with disabilities.

It was evident that extra thought went into this meeting, as represented by gender-neutral bathrooms, ensuring that areas were chemical/fragrance free, sensitivity to weapons, and handouts reminding us of the do’s and don’ts for bystander intervention. I believe that the Program Committee and SAA staff successfully created safe spaces for conversation and deep reflection.

I recognize the elephant in the room as well: The cancellation of the Brown Bag Lunch event to discuss the pre-print of an American Archivist article was done so as not to derail the conference or disrupt the many varying discussions about inclusion we had begun. While vibrant discussion is always welcome, article was done so as not to derail Archivist event to discuss the pre-print of an American Archivist article was done so as not to derail the conference or disrupt the many varying discussions about inclusion we had begun. While vibrant discussion is always welcome, thoughtful future discussion seemed the most appropriate decision.

SAA cannot protect everyone from hurt, but we can create spaces for conversations to work through the hurt. And while we didn’t get to address everything in Austin, our meeting space was safe and comfortable for most attendees. As we continue to deal with the lingering hurt, I can only hope that we sustain the character of inclusive engagement that defined this past Annual Meeting to our in-person and online communities.

There has been a dramatic shift in our organization. I hope that people will continue to listen to their colleagues and engage constructively with their own fears, insecurities, and anxieties. I hope that we will all be more mindful of what we say and write and better prepared for people’s reactions even when we are misunderstood. I hope that we continue to express ourselves through formal and informal channels from contact with SAA leaders, email lists, and blog posts, as well as with a 33-character tweet.

We are all accountable for our thoughts, words, and actions and we all must learn to actively listen, acknowledge our privilege and bias, and work with a broad range of individuals. There is room for everyone—but working together successfully takes time, discomfort, healing, understanding, humility, forgiveness, awareness, self-reflection, and—most of all—effort.

...
For archivists interested in advocacy, outreach, and teaching with primary sources, much of the work involves revealing the “secrets” of the archival repository. From finding aids to closed-stacks reading rooms to unfamiliarity with archives, patrons often get the impression that they need a secret password to use archival material. Our outreach efforts aim to give patrons the tools and knowledge to “crack the code.”

Another kind of secret in our repositories is the experiences of girls and women that are hidden in the archival record. Both social norms and archival descriptive standards have historically buried girls and women in the collections of their husbands, fathers, employers, etc. In the Eberly Family Special Collections Library’s most recent exhibition, *The Secret Lives of Girls and Women*, we set out to demystify both the archives and the experiences of girls and women.

The Eberly Family Special Collections Library at Penn State University has a number of diverse collecting areas and collections in a variety of formats. The first step of our process was to identify and select materials that are representative of our rare book and archival collections. Using the *Oxford English Dictionary*’s broad definition of a secret, I worked with the exhibitions coordinator, Clara Drummond, to uncover the feminine secrets of our collections.

This task proved to be challenging, and reaffirmed that an exhibition that actively surfaced the stories of girls and women in our repository was needed. A keyword search for “secret” in our online catalog and finding aids did not yield many results, nor were the results necessarily specific to the experiences of women and girls.

Instead, we brainstormed larger social issues and experiences that yield stigma, which girls and women are encouraged to keep hidden. Soon, we had a list of secretive experiences from sexuality and reproductive rights to female authorship under pseudonyms. We used these topics to search our catalog and finding aids to uncover the best examples of these experiences.

**Major Themes and Types of Secrets**

Several major themes or types of secrets emerged. First among these were diaries and journals. Not only were the diaries and journals written by the girls and women in our collections a source of secrets about how these people experienced life, but the wide variety of formats—from friendship diary/burn books to five-year diaries to dance cards—helped to shape how their stories were told and contextualized.

In one example, teenage girls in 1914 in Greensburg, Pennsylvania, answered a series of questions such as “what is your greatest fear” and “what is your greatest desire?” in a shared journal. Greatest fears included marriage, and greatest desires featured an eagerness for “votes for women.”

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*Above:* Some of the book bindings designed by Margaret Armstrong, though the publishers did not give her credit for her work. *Top of page:* Visitors to *The Secret Lives of Girls and Women* share their own secrets. Photos by Jennifer Funk at Penn State University Libraries.

*Julie M. Porterfield, Eberly Family Special Collections Library, Penn State University*
What do you get when you combine baseball fans and history enthusiasts? Thousands of pages of transcribed data by dedicated volunteers.

Last year, the Library of Congress launched By the People (crowd.loc.gov), a partnership with the public to transcribe digital collections as they explore and learn at their own pace. To celebrate the baseball post-season and the one-year anniversary of By the People, we’re diving into historical baseball data—data made possible by volunteer transcription of digitized archival collections.

The Library of Congress pitched the opportunity to baseball fans in October 2018 as it launched By the People with baseball icon Branch Rickey’s scouting reports on deck. Heeding the call, public volunteers transcribed, reviewed, and tagged 1,926 pages of scouting reports in just four months. Baseball fans and the uninitiated jumped in to make the text available to digital researchers in time for Major League Baseball’s 2019 opening day. A tip of the cap to our volunteers for their hustle!

**Fans Hit It Out of the Park**

As of October 2019, 30,000 pages have been completed by the enthusiastic and dedicated volunteers who make this project possible. By the People is as much about engaging users as enhancing collections. It meets volunteers where they are and asks them to open the door for those who come after.

As a result, the project helps throw open the “treasure chest” to new and seasoned archival users.

Volunteer transcriptions make non-machine-readable documents accessible via page-level keyword search as well as to patrons who use screen readers or can’t read cursive. Completed transcriptions are mapped back to the digital surrogate in loc.gov with a credit: “Transcribed and reviewed by volunteers.”

In aggregate the transcriptions can be used to conduct analysis across one or many collections. Analyzing the texts as data can reveal patterns and prompt new questions. The Library is publishing completed campaign data as a bulk download from LC Labs (labs.loc.gov), opening new avenues for researchers.

**Most Valuable Player**

No one encapsulates baseball’s history quite like Branch Rickey (1881–1965), a player and manager who became an innovative baseball executive and part-owner during a career spanning nearly 60 years. He established the farm-league system but is most remembered for bringing Jackie Robinson into pro ball in 1947, breaking the Jim Crow-era color barrier. Famed sportswriter Red Smith described Rickey this way: “player, manager, executive, lawyer, preacher, horse-trader, spellbinder, innovator, husband and father and grandfather, farmer, logician, obscurantist, reformer, financier, sociologist, crusader, sharper, father confessor, checker shark, friend and fighter.”

The Branch Rickey Papers, held by the Library of Congress Manuscript Division, are extensive, including 29,000 items of correspondence, photographs, memoranda, speeches, and more. Scouting reports, compiled during the 1950s and 1960s, show him to be a brief and witty, if caustic, judge of talent. In 1953, he summed up 29-year-old Bob Wakefield, who’d been bouncing around the minors, in one sentence: “I think he’s a good man to get rid of.” Reference guides show Wakefield was cut that season, and never played pro ball again.
Furthering Research and Access

Rickey’s scouting reports were scanned by the Library of Congress in 2018 but could not easily be turned into searchable text. Many are grainy photocopies, on thin onionskin paper or including statistical tables, which stymied Optical Character Recognition software.

The Library created By the People to channel public energy in transcribing texts that require human transcription like the Rickey Papers. Other By the People campaigns include letters to Abraham Lincoln, diaries of Clara Barton, writings by disabled Civil War veterans, poetry of Walt Whitman, field notebooks of ethnomusicologist Alan Lomax, and the speeches and writings of Mary Church Terrell, Susan B. Anthony, and other women’s suffrage leaders.

By the People is built on Concordia, an open-source platform developed at the Library of Congress. Volunteers collaborate to create transcriptions. One or more volunteers transcribe each page; another volunteer reviews and edits or accepts the transcription to complete it.

To illustrate some of the research potential of the Rickey scouting reports, the By the People team used Voyant Tools, a web-based text analysis environment, to explore patterns in his language. In these documents, Rickey averaged 13 words per sentence. His most used words were “good” (1,902 times), “ball” (1,841 times), “branch” (1,122 times), “rickey” (1,110 times), and “curve” (1,037 times). But as Bob Wakefield discovered, “good” did not always mean “good” things for a player.

Bing Crosby’s Serenade

Many of the documents from the early 1960s, when Rickey advised the St. Louis Cardinals, include the note, “cc: Bing Devine,” indicating that Vaughan “Bing” Devine, Cardinals General Manager (1957–1964), should receive a copy. But our analysis of “bing” also revealed a surprise—one instance of “Bing Crosby.”

In a 1951 report on pitcher Vern Law for the Pittsburgh Pirates, Rickey was almost as unimpressed with Law as he was with the hapless Wakefield. He said the young player was overpaid by half and should be sent to a training camp in Florida. Still, Rickey knew Law had friends in high places. His evaluation adds: “His salary should be reduced . . . but it may be unadvisable because of Senator Welker and particularly Bing Crosby whose final effort secured the player.”

Nine years later, The Milwaukee Journal ran an article recounting how Law’s mother had received a recruitment phone call from the famous crooner, then part-owner of the Pirates. Crosby’s friend Herman Welker, later a US Senator from Idaho, recommended Law after seeing him play as a high school senior. Two days after the Journal article, Law was the starting pitcher in the 1960 World Series facing the powerhouse New York Yankees. It would become one of the most famous Fall Classics. The Yankees would outscore the Pirates but lose the championship series—largely because Vern Law, Bing Crosby’s pick, shut them down twice.

Rickey’s reaction, we regret to report, is lost to history.

Continued on page 30>>
How can the nations of the world unite to fight piracy off the coast of Somalia, provide assistance to Myanmar following a deadly typhoon, and ensure that global development is done in a sustainable manner?

These are some of the questions that confronted Ban Ki-moon, the eighth Secretary-General of the United Nations, during his decade-long tenure from 2007 to 2016 and that can be found in his records.

Born in Japanese-occupied Korea in 1944, the future chief administrative officer of the United Nations decided to embark on a path of public service as a young man, following an encounter with President John F. Kennedy in 1962. The American president, standing on the South Lawn of the White House, had addressed a group of foreign visitors that included Ban Ki-moon, telling the assembly, “There are no national boundaries, there is only a question of whether we can extend a helping hand.”

More than fifty years after that meeting, as Ban Ki-moon’s second term was coming to a close, the United Nations’ Archives and Records Management Section (ARMS) began a multi-year effort to process, digitize, and review the records of the Secretary-General to make them available to the largest possible constituency: the world.

Arrangement, Description, and Classification

The United Nations is the world’s largest international organization, with a broad mandate that includes maintaining worldwide peace and security, protecting human rights, and solving economic and social problems through sustainable development. The all-encompassing nature of its activities makes the United Nations’ institutional archives an invaluable source of information to a wide variety of researchers and is indispensable for providing accountability to its 193 Member States. It also made this archival project a highly visible endeavor.

The project began in late 2015 when the Executive Office of the Secretary-General (EOSG) began transferring the records of Ban Ki-moon’s early years to ARMS’ custody. Once there, a team of processing archivists—sometimes as many as six working concurrently—began tackling the contemporary archives of the United Nations’ most senior diplomat.

Due to the nature of the information handled by the United Nations, records are classified by their creators according to their sensitivity. A key part of processing included reviewing and arranging each record at the item level into subfolders based on their classification and using screening guidelines that were developed in coordination with the EOSG. This meant that the processing archivists had to engage with the records’ content with an eye not only to their description but also their security classification.

The United Nations uses three levels of security classification which are meant to represent the risk the information may cause if released: unclassified, confidential, and strictly confidential. Archives falling in the first two categories are automatically declassified after 20 years. Strictly confidential archives, however, are declassified only following an ad hoc review by a subject matter expert. Because Ban Ki-moon’s archives are less than 20 years old, each record had to be reviewed by a competent authority prior to disclosure. Having records aggregated at a subfolder level according to their classification was critical to facilitating their subsequent declassification.

A Million Pages in Multiple Languages

Following processing, the records were passed to a digitization team based in the same office. This ensured that any questions regarding the arrangement and description were immediately addressed by the processing archivists. Each item, whether a single-page letter or a hundred-page report, was digitized as a discrete file.

Continued on page 29 >>
PROVENANCE NEED NOT APPLY

When to Question the Profession’s Fundamental Principle

Clayton J. Ruminski, Hagley Museum and Library

The fundamental archival principle that every archivist learns is that of provenance: the idea that records of different origins be kept separate to preserve their context. But in what situations should archivists forgo the principle of provenance in favor of a synthetic organization that proves more beneficial to reference staff and users alike?

At Hagley Museum and Library in Wilmington, Delaware, one of the country’s premiere research repositories for the history of American business and industry, one group of interrelated records largely defied this principle of archival theory. As a result, a reevaluation of one of the field’s most basic ideologies in favor of sufficient accessibility was needed.

How the Library’s Collection Policy Evolved

The collection, or collections, in question are those of Philadelphia merchants operating in the eighteenth and early nineteenth century, more specifically the records of Dutihl & Wachsmuth, Andrew Clow & Co., Richard Ashhurst, and numerous others. Although only about ten linear feet in size, the records document trade between Philadelphia and major European, West Indian, and American port cities, and remain of high interest to researchers around the world.

The modern Hagley Library is the result of the consolidation of the Longwood Library, which contained the personal papers of several generations of the du Pont family, and the corporate records of the E.I. du Pont de Nemours & Company, which began manufacturing gunpowder along the banks of the Brandywine River in 1802. Although envisioned as a library documenting the history of both the du Pont family and company, the Hagley Library quickly grew to encompass the history of business and industry throughout the Mid-Atlantic region.

In the late 1950s and ’60s, the library began expanding its non-du Pont collections. In many cases, collections were purchased from rare book dealers, or relevant materials were copied from other repositories. A specialist in Industrial Collections was also appointed with the task of identifying and acquiring new collections for the library and even defined the geographic collecting area as the Mid-Atlantic states within an eighty-mile radius of Wilmington.

Provenance-Induced Confusion

In the midst of expanding and redefining its collecting policy, the library began to acquire the papers of additional Philadelphia merchants. Like other early manuscript collections, the material was purchased between 1958 and 1973 in various lots from rare book and manuscript dealers in the Philadelphia area. The first such mercantile collection added to Hagley’s holdings was that of Dutihl & Wachsmuth, purchased in 1958 from the George S. MacManus & Co., a rare book dealer out of Montgomery County, Pennsylvania. There were problems, however. Some lots contained records from one merchant exclusively, while others included partial records of other merchants alongside unrelated papers, such as a single letter from a regional railroad company or a survey of farmland in Lancaster County, Pennsylvania. Additionally, some lots even had records of various merchants intermingled with each other as if they were blown off a table, picked up, thrown back into an unorganized pile, and purchased by Hagley “as is.”

Each lot was accessioned separately over the years, creating a total of twenty-two unique accessions of interrelated material. In an effort to respect the principle of provenance, which in this case was applied to the direct source of the records, i.e. the dealers, archivists described the materials separately and did not combine any of the accessions. Despite their good intentions, the result was a confusing mishmash of mercantile records that were physically separated in more than twenty-two boxes and interfiled with other small accessions. Additionally, the boxes were scattered throughout the stacks, each collection was assigned a different manuscript number, and materials were mostly described in separate finding aids and catalog records.

There was also no effort to identify and physically arrange the material within each accession. For example, promissory notes issued in 1784 were often intermingled with accounts from 1797 and business correspondence from 1809, none of which held any
Vials of healing water from Marian shrines, flowers collected at holy sites, and images of statues that miraculously cry—these objects are just a few of the striking, unusual, and often underused artifacts and archival materials documenting religious experiences found in the University of Dayton’s archives and special collections.

These engaging items, while often controversial in nature, can serve as powerful teaching tools to engage undergraduates. When an opportunity arose to partner with a religious studies faculty member, Dayton’s archivists and librarians used these artifacts to develop an instruction session that offered students an opportunity for active, hands-on learning with archival collections while meeting course learning outcomes.

American Catholics and the Virgin Mary

The University of Dayton is a Catholic, Marianist research university in Ohio with 11,000 undergraduate and graduate students. Because of the university’s heritage, the libraries maintain two distinct special collections that support the mission and identity of the university. The US Catholic Special Collection preserves and provides access to materials documenting the history and activities of American Catholics. The collection includes rare books, monographs, and artifacts highlighting the work of Catholic organizations, movements, and individuals.

The second collection—the Marian Library—is recognized nationally and internationally as a center for scholarship on the Blessed Virgin Mary, the mother of Jesus Christ. The Marian Library includes circulating books, periodicals, rare books, collections, and artwork that document the history, spirituality, and ecclesial foundations of Marian studies and devotion.

Miracles and Madness

The university’s religious studies course “Faith Traditions: Beliefs in Dialogue,” taught by different faculty members, is an exploration of selected beliefs of diverse religious systems and the ways such beliefs impact social justice. One section, offered in spring 2019, was called “Miracles, Mysticism, Madness, and Modernity.” Developed and taught by faculty member Josh Wopata, course content centered on challenging students’ imaginations and assumptions about what religion is and how it functions. The goal of this course was to provide students with the opportunity to encounter aspects of religion that inhabit “alternative worlds” and examine miracles, strange religious phenomena, mystics, and persons considered holy because of or despite their “madness.”

The course was grounded in institutional learning outcomes related to critical inquiry, respectful participation in dialogue, and reflection on the historical components of various faith traditions. Thirty undergraduates from religion, communication, and interdisciplinary studies were encouraged to use intuition and draw from personal experience with faith traditions.

Their perspectives ranged from an individual who is currently considering entry into Catholic vowed religious life to students who self-identified as skeptics or agnostics. The course was the perfect opportunity to introduce students to underused archival material from religious special collections while directly supporting learning outcomes.

Designing a Class Session

We initially reached out to Wopata, the faculty instructor, after seeing flyers for the class around campus, as we knew that the libraries’ special collections contained many items that matched the topic of the course. During several months of meetings and emails, a plan for incorporating these special collections began to take shape.

Our primary collaboration took the form of a class session in which the students visited the Marian Library to work hands-on with special collections materials.
Several goals and considerations shaped our design of the session. We planned to incorporate learning objectives from the SAA-ACRL/RBMS Guidelines for Primary Source Literacy, specifically Objectives 4.E and 4.F.¹ We also needed to manage a large class of thirty students. While we wanted to keep archival items safe, we also hoped to offer the students more direct engagement with the items beyond a traditional show-and-tell session.

Students rotated within a small group to visit tables on each of the three themes: Oil and Water, Medicine and Miracles, and Flowers and Herbaria. Six stations were stocked with several archival records and artifacts that represented the table’s theme, such as a vial of holy oil from an apparition site or a medical account of a healing miracle.

We gave the students a worksheet with six questions to complete, two questions at each station. The questions, drafted with Wopata’s assistance, prompted them to examine the items and think critically about their significance. The questions also referenced concepts from course readings. At the end of the class, the entire group reconvened to discuss what they had seen and how it connected with their coursework.

**Deeper Meanings**

During an initial planning meeting, we suggested several ideas for objects that might work well in the activity. After meeting with Wopata, we refined and updated that list to include items that would more directly connect with the students’ readings throughout the semester. For example, the students read about Audrey Santo, a young girl who allegedly was the recipient of several miracles, so we included a cross from Audrey Santo’s room on one of the “Miracles and Medicine” tables. On its own, a plain wooden cross can be challenging for anyone to interpret, but since these students had adequate context, they could explore deeper meanings.

In a follow-up email after the session, Wopata stated, “Many of the religious objects or common things that were charged with meaning created a space for this type of existential confrontation to occur within the student’s own reflection. ‘Is God really present in the world?’ is easier to ignore than ‘Does this crucifix from Audrey Santo’s room have some sort of mystical power, now that I know her story?’”

Items from religious collections can be controversial. We don’t validate or deny the authenticity of the objects; however, many students used the visit to reaffirm their beliefs on all points on the spectrum. Wopata shared that “there was a theme of personal experience, which for some was an occasion of doubt, or others an increase of faith. This varied based on the person or the object they encountered, but it allowed some of the narrative stories they were familiar with from my class or their personal lives to become intensified, clarified, or vivified.”

A bottle of water collected from the spring at the Marian shrine at Lourdes in France, a site known for miraculous healing. This was contextualized with photos and documentation of miracles at Lourdes. Courtesy of University of Dayton.

Continued on page 32>>
Classes at The New School in New York paused for a week in October to honor its 1919 founding with a Festival of New. The New School Archives and Special Collections—the unit responsible for documenting university history—has been at the epicenter of preparations. In fact, the archives spent nearly ten years making strategic processing decisions leading up to this milestone year; and, as 2019 drew closer and the rate of digitization requests, reference inquiries, and research visits accelerated, we successfully lobbied our administration for funds to hire additional student workers.

Our efforts have made the centennial a richer, more nuanced, and far-reaching event. In return, the centennial has generated exposure for the archives in ways that promise to have lasting positive effects. Showcasing the Many Uses of Archives

The many centennial collaborations resulting from research in our collections showcase the myriad forms in which archival material can be animated. Workshops, theatrical readings, podcasts, timelines, and three books—one of which includes more than 460 images from the archives—are among the projects underway. In a major centennial exhibition, In the Historical Present, the curators use archival items to play with an analog past, presenting digital photos as slides and screening an 8-millimeter home movie on an outmoded television set. Several artists have created commissioned pieces for the exhibition based upon archival inquiry, repurposing images, sound, video, and text from The New School Archives into dynamic new artworks.

While The New School Archives supported an array of projects, we wanted to contribute a centennial something of our own. We designed a limited edition deck of printed cards featuring 100 objects selected from the archives. Instead of using digitized images, which rob viewers of a sense of the original medium, we worked with a student from the Parsons School of Design BFA Photography program to photograph objects in a stylized fashion, emphasizing their materiality. An accompanying description on the back of each card offers detail and context, enlivened by the institutional knowledge of our archivists.

During the festival, we also hosted a hands-on zine-making workshop using weeded and duplicate items from our collections. (Readers: rest easy, originals were not harmed.) While we anticipated that this DIY format would lead to new interpretations of histories embedded in the archives, our main goal for the event was for participants to have fun and to discover that researchers with all levels of experience are welcome in the archives.

We have extended this key messaging on social media via Twitter (@TNSarchives) and Instagram (@newschoolarchives) posts, and intend to continue this practice after centennial events have passed.

Planting Seeds for Future Donations

The archives has enjoyed a crucial partnership in the celebrations and critical explorations inspired by The New School centennial. Our participation has raised the profile and furthered the mission of The New School Archives. This moment enabled us to engage with communities across the university, elevating awareness about our resources and opening a space for conversations about the function of archives that broaden understanding of our work.

One of the most unexpected and gratifying outcomes to emerge has been an influx of important donations of archival records. When colleagues visit the archives to conduct research for their centennial projects, they are recognizing in new ways the value of their role at the university and seeing how their work might fit into institutional narratives. When it comes time to prepare for The New School’s bicentennial, there will be ample primary sources to draw upon.
LEARNING ARCHIVAL CONCEPTS FROM THE GROUND UP

Jenna E. Fleming, Rockefeller Archive Center

Some collections leave their mark on you. For me, it was the Hugh John Chevallier “Jack” Peirs collection of more than three hundred documents—primarily letters—relating to the First World War service of a British army officer on the Western Front. My experience with this collection was instrumental in developing my knowledge and skills as an archivist—and has informed my view of archival work ever since.

I fell into the archives profession accidentally. As a sophomore at Gettysburg College, I was in need of a job and several providential strokes of good luck led me to a position as student assistant to the college archivist in the library’s Special Collections. I quickly became enamored with archival collections, and through the support of an incredible alumna, I expanded my involvement with the college’s archives from a part-time work study position to a full-time summer internship.

At the outset of the summer, my supervisor introduced me to the Hugh John Chevallier “Jack” Peirs collection (jackpeirs.org), a new manuscript collection on loan from the family of a recent graduate. The collection is in impeccable condition and its content is compelling. Although I didn’t realize it then, a few faculty and staff were already putting together ideas for a bigger project surrounding the collection: a chronological digital history centered around the online publication of Jack’s letters home to his family, written between 1915 and 1919, on the centenary of their composition. The Peirs project eventually grew to include historical analysis and context, social media accounts, sponsorship by the World War One Centennial Commission, several transatlantic field research trips, and a project team of multiple library staff, history faculty, and undergraduate students.

In the early days of the project, our team started small, learning as we went. We were powered by open-source tools, the family’s unwavering commitment to open access, and the undeniably fascinating narrative of Jack’s wartime experience. As the inaugural student assistant on the project staff and a burgeoning information science professional, my work with the collection afforded me the invaluable experience of learning archival concepts organically, from the ground up.

Practicing Archival Concepts

Initially I digitized and transcribed the letters. Within these basic processes were endless opportunities for exploration and experimentation. I quickly realized that with so many TIFF files, we’d need an efficient...
TACOS, LIVE MUSIC AT AUSTIN CITY LIMITS, thought-provoking sessions, and dynamic vendor exhibits are a few of the highlights that more than 1,900 attendees experienced at ARCHIVES*RECORDS 2019, the Joint Annual Meeting of CoSA and SAA in Austin, Texas, July 31–August 6. More than 400 individuals participated as session chairs, speakers, or moderators in the 87 education sessions, 7 pre-conference courses, and 38 section meetings offered, and 66 individuals presented professional or graduate student posters for discussion. Here are a few more highlights.

The week kicked off with several workshops and education courses, including Arrangement and Description of Digital Records; Building Advocacy and Support for Digital Archives; Cultural Diversity Competency; and three new courses: Introduction to PREMIS, Email Archiving, and Advocating for Archives in State and Local Policymaking. In the latter, attendees worked with experienced advocates—including members of the Committee on Public Policy, participants in last year’s Archives on the Hill event, and the executive director of the Council of State Archivists—to define, research, and craft a message about an issue affecting their archives. Examples included advocating for state-wide
funding to support state archives initiatives and advocating with local leaders to make environmental sustainability a core value of the municipal archives and records office. "It was fantastic to see a group of archivists eager to pick up the torch to change archives for the better," said Bryan Whitledge, one of the facilitators of the workshop. "We tend to think archives advocacy is done at the national level and that someone else will take care of it for us—that’s just not true. We all need to advocate for archives and there is no better place to start than at the state or local level.”

• Also debuting this year was the Archives Managers Unconference, sponsored by SAA Education. More than fifty archivist managers gathered to discuss the challenges they encounter in their jobs and the resources that would help them. After a morning of lightning talks—including an eye-opening presentation on the archivist’s relationship with grief by Jessica Lacher-Feldman—participants broke into small groups to focus on topics such as change management, ethical labor practices, and the business of archives. The day concluded with a brainstorming session for potential SAA Education offerings.

FRIDAY, AUGUST 2

• Researchers, practitioners, students, and the curious discussed new research projects and initiatives at the 2019 Research Forum on “Foundations and Innovations.” In one presentation, Ashley Todd-Diaz, assistant university librarian for Special Collections and University Archives at Towson University in Maryland, shared “No Ideal Place for the Archives,” in which she discussed findings from her dissertation research that was inspired by her experiences working in academic archives that exist organizationally within libraries. She highlighted the disadvantages of an organizational structure that places two supposedly equal information organizations into a parent-child relationship, thus introducing power imbalances that affect decision-making, resource allocation, and the development of the archives’ identity. This dynamic can also affect the external perception of archives, as users may not have a clear idea of what archives are in relation to libraries or outside of a group of collections. “Based on the conversations I had, the internal and external impact of archives existing in libraries seemed to be a timely and familiar issue that a number of archivists are interested in exploring further,” said Todd-Diaz.

• The New Instructor Recruitment Session—a brand new event this year—was hosted by SAA Education with support from SAA’s Committee on Education. Twenty eager SAA instructors joined the session for a lively and informal discussion to share how SAA Education courses are developed and maintained, expectations of and support for SAA instructors, and topic ideas for new offerings. A mix of current instructors and interested parties held insightful discussions that SAA Education will build on in its efforts to cultivate a diverse range of instructors for the program.

@meau Tisa Matheson identifies description practices for indigenous communities that we could all benefit from for any community we are new to—identify people with the names they want to be called! Ask communities about their preferences for privacy and handling! #s503 #saa19
Attendees had the chance to join a number of tours of repositories, such as the Lorenzo de Zavala State Archives and Library Building of the Texas State Library and Archives Commission. Archives and Information Services personnel offered close-up views of the Summerlee Conservation Lab, archival storage and processing areas, the digital program, and reading rooms. Visitors heard some hoe-down music from a Pappy O’Daniel radio program that had been reformatted to digital audio and learned how a Texas Ranger company muster roll from the nineteenth century was conserved.

During the conference, many section members met in person to further in-depth discussions. At the Women Archivists Section, speakers Rebecca Hankins, Danielle McGhee, and kYmerly Keeton offered insight into the challenges of working as women—and specifically as women of color—in a field that has a large number of women practitioners but still seems dominated by men. The speakers encouraged attendees to create a supportive community of women, practice self-care, and say “no” when needed. They also emphasized the importance of bringing awareness and access to our communities and to make sure collecting practices reflect the entirety of the communities we serve. “While some of the stories we heard were disheartening, the overall spirit was uplifting, and I left feeling both inspired and hopeful about the future of the profession,” said section co-chair Jessica Crouch.

During Plenary Session 1, Trevor A. Dawes, vice provost for libraries and museums and May Morris University Librarian at the University of Delaware, delivered a powerful speech on creating inclusive institutions. "Incorporating diverse collections in the classroom is just a start,” noted Dawes. He talked about other ways to create inclusivity, such as offering context for challenging symbols in archival collections.


Sixty archivists honed their storytelling skills in the introductory Storytelling Workshop, sponsored by the Committee on Public Awareness and led by two-time Moth Grand Slam winner Micaela Blei, PhD. “Micaela showed us that everybody, no matter if you’re an introvert or extrovert, has a story to share and that storytelling has the power to connect and engage people similar to or better than social media,” said participant Ana Rodriguez. Later, ten archivists told their heartbreaking and funny stories about encounters in the archives during the "Finding Aid to My Soul" event.

In Plenary 2, Archivist of the United States David Ferriero spoke with SAA President Meredith Evans on the role of archives in academic, nonprofit, and federal institutions. “It’s not good to have an archives without a records management program,” said Ferriero. As he shared his experiences of collaboration among different institutions, he said he doesn’t bring a full team with him, but looks for talented employees in his partnerships to listen and learn from so as to improve his programs.
• The SAA Career Center was an active hub for professional resources. Visitors found guidance on writing résumés and cover letters and posted résumés to a physical job board. Volunteers with a range of archival experience served as advisors and mock interviewers. The Career Center hosted 41 advising sessions and 15 mock interviews over the course of three days.

• Sunday kicked off the education sessions. In Session 206: SCOTUS Refocus: Advocacy for Judicial Papers, presenters addressed the lack of federal regulation around Supreme Court justices’ papers and how it negatively affects access and retention of these historically significant records. Panelists discussed the acquisition and processing of a recent justice’s highly restricted papers, gave an overview of justices papers as a whole that highlighted the range of access and retention decisions over time, addressed past regulation efforts, and proposed steps for future action. “We hope advocacy around this issue will be an ongoing and collective effort,” said facilitator Irene Gates.

• Many sessions addressed the value of archival labor, as in Session 410: Short-Term Jobs for Long-Term Careers: Designing Ethical Project/Contract Positions. Panelists and attendees discussed barriers that archivists on short-term projects may have in completing their work, including a lack of time, funding, and experience. Together the group brainstormed more ethical ways to incorporate contract positions, such as advocating for longer contracts than one year, enabling employees to transition successfully at the end of the project, and emphasizing that project positions are professional positions and should receive the same level of support.

MONDAY, AUGUST 5

• In Session 502: Young, Old, Seasoned, Green: Assessing Power Dynamics in Multigenerational Archives, archivists discussed how age and experience have enormous impact, both positively and negatively, in multigenerational work environments. Then in small groups, attendees had an enlightening conversation about the challenges and opportunities that multigenerational workplaces have and how age and experience relate to other aspects of diversity and power dynamics. The conversation hasn’t ended. Session facilitators are gathering data to further their study on the impact of age and experience in archives. Share your experience at https://bit.ly/2GKdZGs by October 30, 2019.

• A Silent Auction, organized by the SAA Preservation Section, raised $2,324 for the National Disaster Recovery Fund for Archives! Auctioned items were donated by archivists from around the country and included a certificate from Preserve South for prep and scanning services of one reel of 16mm film, a hand-thrown stoneware bowl, a glass dog and pencil set from the Corning Glass Museum, handmade shawls, and artisanal coffee and barbeque sauces. In addition, attendees donated 42 knitted and crocheted squares and blankets to Warm Up America!, which sends them to homeless shelters, senior centers, and other organizations.

• In the popular Session 701: My Comeback Story: Overcoming Impostor Syndrome in the Archives Profession, panelists shared their experiences of feeling like an impostor in the profession, the different ways this feeling manifests, and how they are working to overcome it. It was a vulnerable confession—set in a very large room packed with attendees—but presenters and listeners came away realizing that everyone at times feels inadequate and that there is a generous and collegial community of archivists who can help each other address it. Afterward, both new and veteran archivists shared their experiences individually with the panelists. One panelist noted, “It’s heartening to know that I’m not the only one to have experienced it, and even more that I am not the only one still experiencing it!”

@ PUBLibArchives @ dcpl on translating archival jargon for the public. “Authority control is a great band name but patrons don’t know what it means!”

@ SisterArchivist: A charge to rethink/eliminate the term “special needs” in accommodations and making archival spaces inclusive, particularly in regard to neurodivergent patrons and professionals #saa19

@ miconovak “I am much more than an archivist, I am a connection to their past.” (Steven D. Booth, Archivist, Barack Obama Presidential Library) #saa19

ARCHIVAL OUTLOOK 15
Watch and Listen to Recorded Sessions!

Go to https://archives2019.sched.org/ and click on the session title to access a description and materials. Education sessions, both plenaries, and section meetings were audio recorded and 18 sessions were live-streamed. Recordings can be purchased at https://www2.archivists.org/am2019/attend/live-stream.

**TUESDAY, AUGUST 6**

• Pop-up sessions and working groups allowed attendees to focus on ideas and content that came up between November (when the customary program sessions are selected) and August. One such working group was **Session 805: Hidden in Plain Sight? Locating Records of Under-documented Women**. Presenters introduced the In Her Own Right Project (InHOR), which finds ethical ways to restore records of women of diverse race, class, (dis)ability, sexuality, and other marginalized identities who contributed to the woman suffrage movement. Presenters shared issues involved in documenting women’s history outside mainstream archives and best practices for engaging with non-archival communities. Session attendees also shared their experiences and together created some action items from which InHOR will benefit—look for these in a forthcoming blog post at http://inherownright.org.

• In **Session 908: A Welcome Place: Transforming and Creating Archival Public Spaces to Boost Inclusivity**, presenters shared how they have worked to transform physical and online spaces into welcoming spaces for archives users. They accomplished this through creating more open and visible physical spaces, planning for accessibility for users with disabilities, asking students and non-archivists for their perspectives, and advocating internally for the importance of creating such spaces. The Drake University Archives made their user and staff spaces ADA accessible, asking

• At the **Annual Membership Business Meeting**, President Meredith Evans and Executive Director Nancy Beaumont provided an overview of the past year at SAA and what to look forward to in the coming year. Outgoing Council members Courtney Chartier, Erin Lawrimore, and Bertram Lyons were honored for their service.

• Archivists got their groove on during the **All-Attendee Reception** at Moody Theater, home of “Austin City Limits.” With crooning from local talent Emily Herring, an LGBTQ country singer, and the Latin funk orchestra Grupo Fantasma, archivists couldn’t not get up and dance! There was even a surprise appearance from SAA staffer Matt Black, who, in addition to being an indispensable IT admin, is a talented singer/songwriter as well. Our ears are still buzzing!
for ADA assessment to make sure their spaces complied. Even small changes, such as removing shelving or adding a rug, can make a room significantly more inviting.

- This year, SAA partnered with Cool Effect to provide attendees with a simple way to reduce the greenhouse gases produced by travel to the conference. Cool Effect is a crowdfunding platform that lets people support carbon emissions reductions by funding carbon-reducing projects around the world. SAA encouraged attendees to support the Nitrous Oxide Abatement project (https://www.cooleffect.org/content/news/saa-travel-offset).

For more on this meeting, visit www.archivists.org/2019 or search #saa19 on Twitter. Browse additional photos taken by Craig Huey at https://bit.ly/2TVmNP3. Thank you to everyone who helped make this meeting the big success it was! We’ll see you in Chicago in 2020.

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Jeanette A. Bastian, retired director of the Archives Management concentration in the School of Library and Information Science at Simmons University, is a prolific author, educator, and scholar. Beginning in 1972, she worked as a librarian in the US Virgin Islands and was the Director of the Territorial Libraries and Archives from 1987 to 1998. She received her PhD in 1999 and became an archival educator at Simmons College (now Simmons University), bringing a deep knowledge of archival practice and a drive to teach and write. At Simmons, Bastian created a nationally ranked and innovative archives program that has evolved with the profession to better prepare future archivists.

Bastian’s leadership is evidenced in a variety of roles. She served as the chair of the New England Archivists Local Arrangements Committee and as an Archives Commission Member for the Archives of the City of Boston. Her work with governmental archives inspired the Massachusetts Municipal Clerks Archival Education Program, funded by a National Historic Publications and Records Commission (NHPRC) grant, where she served as Principal Investigator. Additionally, she is one of the founding members of the Archival Education and Research Initiative, which for more than a decade has brought together an international group of archival educators and doctoral students. An active member of SAA, she was on the 2004 Annual Conference Program Committee and A*CENSUS Working Group, and she chaired the Cultural Heritage Working Group from 2011 to 2013.

Bastian’s scholarship focuses on significant archival issues, such as displaced records, decolonial archival practices, and memory and archives. Author or editor of six books, eight book chapters, and numerous articles, she has been invited to speak around the world. Frequently cited in the professional literature, her writing has received a number of awards, including the 2008 Fred Alexander Fellowship from the University of Western Australia, the 2007 Fellows’ Ernst Posner Award from SAA, and the 2007 Margaret Cross Norton Award from the Midwest Archives Conference.

As one supporter noted, “There is virtually no area of scholarship that she has not related the value and importance of archival matters as a contributing factor. Her work has spanned many continents, cultural contexts, and political regimes, giving her an international and multidisciplinary impact on archival research that is both rare and refreshing.”

Four members were named Fellows, the highest individual honor bestowed by SAA. These accomplished individuals were recognized for their outstanding contributions to the archives profession on August 3, during Plenary I at ARCHIVES*RECORDS 2019.

Nominators of Terry Baxter, archivist for the Multnomah County Records Program and Oregon County Fair, noted that his actions as an archivist are tied directly to his core values as an individual: “Baxter’s initiative, resourcefulness and leadership—wrapped in his commitment to helping archivists make the world better—are reflected throughout his thirty-four years of service to SAA and other professional organizations, his writings and presentations, and his personal interactions.”

Baxter’s contribution to the archival profession lies within his ongoing dedication to the critical work of advancing the understanding and practice of diversity and inclusion through various publications, presentations, and leadership roles. Baxter is a founding member of the Association of Tribal Archives, Libraries, and Museums and serves as a Board member at the Northwest History Network.

Within SAA, Baxter has used his initiative, intellect, and warmth to pursue difficult conversations and challenge conventional thinking in order to move the profession forward. He has served on the SAA Council and two program committees; participated
in several special interest committees; and presented at seven Annual Meetings, highlighting important topics such as archives and institutional power, the diversity of the American record, the politics of documenting communities, and tattoos as personal archives.

During the 2017 Annual Meeting in Portland, Baxter conceptualized and implemented "The Liberated Archive: A Forum for Envisioning and Implementing a Community-Based Approach to Archives." This innovative full-day program was designed to benefit both SAA members and the local community as archivists and the public envisioned how to repurpose archives as a site of social transformation and radical inclusion. Baxter’s acknowledgement of the role and power of communities in the archival profession can be best described in his words: "The future of the archival endeavor will increasingly reside in the relationships among archivists and communities. If we do not connect, heart to heart, with the communities we serve, we will become an increasingly irrelevant profession."

**Louis Jones** has been the field archivist for The Walter P. Reuther Library at Wayne State University (WSU) for twenty-six years. During his tenure, Jones has processed numerous collections, consulted with historical agencies, and secured collections associated with the library’s collection scope. Through his curation of oral history projects and exhibits on Black history, Detroit, and organized labor, he has helped to give voice to those who might otherwise be silenced.

Jones is an active member of several professional associations, including the Academy of Certified Archivists (ACA), where he served in a number of key positions, including as president. During that time, Jones spearheaded an oral history project documenting ACA’s work, convened task forces to generate revenue without raising dues, and maintained the organization’s digital assets for potential researchers. With the support of the ACA’s board and Capitol Hill Management, which manages the day-to-day activities of the organization, he initiated ACA’s first strategic planning process. Thanks to this effort, ACA is in the process of expanding its board, improving its website platform, and establishing new guiding principles for ACA’s mission, values, and vision statements. Given his continued commitment to ACA’s ideals, Jones was appointed to lead the task force charged with drafting these statements.

Jones has also been active in SAA. He has served as a faculty advisor to WSU’s SAA student chapter and mentor for SAA. He has been a member of the Mosaic Scholarship Committee and chair of the Nominating Committee. The Midwest Archives Conference has likewise benefitted from his work on its Minority Scholarship Committee and Nominating Committee. He understands and champions the need for becoming a member of SAA, ACA, and other professional associations.

His colleagues note his deep commitment to building relationships, his strong service philosophy, and his ability to establish fruitful connections and trust with donors and communities. One supporter said that Jones has the “energy, courage, and foresight to question the status quo and is willing to challenge his colleagues to explore and implement innovation.”

**Cheryl Stadel-Bevans** records management officer for the Office of Inspector General (OIG) at the US Department of Housing and Urban Development (HUD), has been an archivist and records manager for more than twenty years, focused on managing electronic records throughout the archival lifecycle. For much of her career, she has held positions of increasing responsibility and deftly navigates her institution through competing pressures and complex frameworks of laws and regulations. The trajectory of her career reflects her willingness to undertake roles that develop and implement policy, create procedural guidelines, and educate colleagues on applying these guidelines. She consistently and proactively has explored the recordkeeping ramifications of important developments such as the Controlled Unclassified Information program and has encouraged other archivists and records managers to do the same. Additionally, she coauthored an entry, “American Archives and Archival Science,” in the comprehensive reference work *Encyclopedia of Library and Information Science.*

A longtime SAA member, Stadel-Bevans has served in various capacities, including as SAA treasurer. She has been a leading force in developing Annual Meeting sessions that address work-life balance issues in the archival profession—a rarely championed topic in the professional literature. Her efforts to highlight this issue and develop strategies for addressing it has helped dozens of archivists feel less isolated and overwhelmed, as well as encouraged people to begin thinking and talking about ways the profession can be more responsive to the needs of its practitioners. Her mentorship of a number of early-career archivists has inspired them to pursue various SAA leadership positions and to emphasize the importance of becoming actively involved in the organization. Stadel-Bevans was also a member of the 2010 Archives Leadership Institute and has served on several Mid-Atlantic Regional Archives Conference (MARAC) committees, including as co-chair for three program committees.

One supporter noted that “her guidance has led to dozens of archivists and records managers becoming more knowledgeable, effective, and committed professionals.”
At ARCHIVES*RECORDS 2019, SAA honored individuals and organizations that went above the call of duty. Their innovative thinking, dedication, and passion have bettered the profession and called attention to the significance of archives.

Advocacy/Public Awareness

**J. Franklin Jameson Archival Advocacy Award**

Tempestt Hazel, an independent curator, writer, and director of Sixty Inches From Center, is a recipient of the J. Franklin Jameson Archival Advocacy Award. The award honors an individual, institution, or organization that promotes greater public awareness, appreciation, or support of archival activities or programs. Hazel is the founder and leader of Sixty Inches From Center, an online publication dedicated to preserving the work of artists of color, women, LGBTQ+ artists, and artists with disabilities. In collaboration with the Harold Washington Library in Chicago, Sixty Inches From Center works to fill gaps in the Chicago Artist Files, a collection created in the 1940s for artists of local, national, and international renown. Her commitment to and advocacy for archives is broad and far-reaching. She encourages artists to preserve their legacies, provides them with tools to do so, facilitates their inclusion in Chicago-area institutions, and encourages the use of archives to create new projects.

**The Kitchen Sisters**, Davia Nelson and Nikki Silva, are also recipients of the J. Franklin Jameson Archival Advocacy Award. In 2018, the Kitchen Sisters launched the podcast The Keepers and a companion blog, Keeper of the Day, which highlight various collections and illuminate the breadth and diversity that archives have to offer. The podcast, which regularly plays on NPR’s Morning Edition and was featured in Rolling Stone magazine, exposes archives and the work of archivists to an audience on the national level and beyond.

**Philip M. Hamer–Elizabeth Hamer Kegan Award**

The Dickinson College Archives and Special Collections for the Carlisle Indian School Digital Resource Center is the 2019 recipient of the Philip M. Hamer–Elizabeth Hamer Kegan Award. The award recognizes individuals or institutions that have increased public awareness of archives documents. The Carlisle Indian School Digital Resource Center (CISDRC) has compiled more than 180,000 pages of archival records from multiple institutions about the Carlisle Indian Industrial School (CIIS), the first federally managed off-reservation boarding school for Native American children and young adults. The CIIS, a frequent topic of scholarly research, had a profound impact on the lives of generations of Native American people. The CISDRC team has created educational materials, facilitated an educational program for teachers, and traveled to communities with a vested interest in the digitized records. From 2013 to 2018, the website had more than 1.5 million page views and nearly 250,000 individual visitors.

**Outstanding Contribution to the Archives Profession and SAA**

**Distinguished Service Award**

The New England Archivists (NEA) Mentoring Program is the 2019 recipient of the Distinguished Service Award, which recognizes an archives institution, education program, nonprofit organization, or government organization that has given outstanding service to its leading forces in the profession.
public and has made an exemplary contribution to the archives profession. Launched in 2013, NEA’s Mentoring Program rethinks traditional one-to-one mentoring models through the creation of Mentoring Circles. The Circles, consisting of four to six mentees and two co-mentors, foster relationships between mentors and with one other.

**Sister M. Claude Lane, O.P., Memorial Award**

**Jillian Ewalt**, librarian for visual resources at the University of Dayton’s Marian Library, is the 2019 recipient of the Sister M. Claude Lane, O.P., Memorial Award. The award honors an archivist who has made a significant contribution to the field of religious archives. Ewalt has been active in a number of religious archives organizations including the Catholic Research Resources Alliance (CRRA). As an early member and contributor to CRRA, Ewalt led the submission of more than 200 records for finding aids and digital images. Her work in preservation, description, and outreach allows students to experience archival collections in the classroom and provides scholars from around the world with access to the library’s religious archival collections. She also contributes widely to the literature on religious archives.

**Spotlight Award**

**Kelli Luchs**, Las Vegas News Bureau archivist at the Las Vegas Convention and Visitors Authority, and **Ilana Short**, former manager of photography collections at the Nevada State Museum, are the 2019 recipients of the Spotlight Award. The award recognizes the contributions of individuals who work for the good of the profession and archival collections—work that does not typically receive public recognition. Although working in different organizations, Luchs and Short came together to create Las Vegas Lineup, a program which invites the public to collaborate with the archives by identifying historical figures in photographs. Through their efforts, they shared their institutions’ collections with more than 100,000 people who identified more than 800 photographs. Las Vegas Lineup has been featured in a variety of media, such as Fox 5 News This Morning and Las Vegas Review-Journal, and has been presented as a model for other projects at professional conferences.

**Diversity Award**

The **Puerto Rico Citizenship Archives Project (PRCAP)** is the 2019 recipient of the Diversity Award, which recognizes outstanding contributions in advancing diversity within the archives profession, SAA, or the archival record. PRCAP, a collaboration between University of Connecticut (UCONN) teaching faculty and library, is a digital repository that highlights the historical process of granting US citizenship to Puerto Ricans. By offering a window into the complicated political history between the United States and Puerto Rico, PRCAP serves as a powerful tool to promote much-needed scholarship on the subject of US citizenship and its territories as well as to facilitate further research. The project allows the public an opportunity to see original documents that were previously difficult to access in one space and creates a historical context for the current experience of Puerto Ricans as second-class citizens.

**Archival Innovator Award**

**Brooklyn Connections**, a school outreach program of the Brooklyn Public Library, is the 2019 recipient of the Archival Innovator Award. The award recognizes archivists, repositories, or organizations that show creativity in approaching professional challenges or the ability to think outside the professional norm or that have an extraordinary impact on a community through archives programs or outreach. Brooklyn Connections exhibits creativity, innovation, and a commitment to the community by incorporating archival education into fourth through twelfth grade curriculum in Brooklyn schools. The program has been in service for twelve years and influenced thousands of young people by scaling resources to support students and teachers and by connecting students to their local history through the use of primary sources and archival research.
Mark A. Greene Emerging Leader Award

Wendy Hagenmaier, digital collections archivist at Georgia Institute of Technology, is the 2019 recipient of the Mark A. Greene Emerging Leader Award. Hagenmaier spearheaded the development of retroTECH, an innovative program at Georgia Tech that provides students, faculty, and community members with hands-on opportunities to discover and explore the history and future of technology. She currently is the Georgia Tech project manager on an IMLS-funded grant which aims to develop an online emulation environment from retroTECH’s collections. Additionally, Hagenmaier was one of the founders of BloggERS, the blog for SAA’s Electronic Records Section, and is coproducer of the popular radio show and podcast, Lost in the Stacks. She was a part of the research team that created Born-digital Access in Archival Repositories: Mapping the Current Landscape, a detailed report that culminated in the development of the workshop curriculum for the Born-digital Access Bootcamp. In addition, she has held multiple roles in SAA and has served as president of the Society of Georgia Archivists.

Council Exemplary Service Award

Michael J. Kurtz, former assistance archivist for records services at the National Archives and Records Administration (NARA), is the recipient of the 2019 Council Exemplary Service Award, which recognizes special lifetime contributions to the archives profession and especially to SAA. Throughout his decades-long career, Kurtz has held significant leadership positions. While at NARA, he implemented several national initiatives, including creation of the National Declassification Center; implementation of the 2002 E-Government Act; declassification and release of some 8 million pages documenting US government involvement with war criminals; and creation of the International Research Web Portal relating to Nazi-era looted cultural assets. As an archival educator and visiting professor at the University of Maryland College of Information Studies, Kurtz cofounded the Digital Curation Innovation Center and led the creation of a post-master’s program in the curation and management of digital assets for mid-career professionals. Within SAA, Kurtz has been a member of the Committee on Education and Professional Development, chair of the Archives Management Roundtable, and member of the Archival Educators Roundtable. He is the author of Managing Archival and Manuscript Repositories (SAA, 2004) and America and the Return of Nazi Contraband: The Recovery of Europe’s Cultural Treasures (Cambridge University Press, 2006), the latter of which was a key inspiration for the 2014 film Monuments Men.

Council Resolutions

The SAA Council also recognized the following individuals for special contributions to SAA and the archives profession.

Ben Goldman, archivist for curatorial strategies at Pennsylvania State University, and Eira Tansey, digital archivist/records manager at the University of Cincinnati, have built a critical resource for mapping the locations of archival repositories across the United States. This invaluable, public data can be used to address the current and future impact of climate change on archival repositories and the archival profession.

Chela Scott Weber authored the Research and Learning Agenda for Archives, Special, and Distinctive Collections in Research Libraries, published by OCLC Research in 2017. The report is a tool for the broader community of archivists and special collections professionals to develop a holistic view of current and future professional practice.

Lae’l Hughes-Watkins and Tamar Chute established Project STAND (Student Activism Now Documented) in 2016 to bring together academic institutions across the state of Ohio to share information about collections and materials related to student activism on their campuses, with a primary focus on marginalized student identities. Now a nationwide effort, Project STAND advocates for and supports the work of underrepresented student communities’ engagement in social justice activities on and off campus.

Courtney Dean, Lori Dedeyan, M. Angel Diaz, Melissa Haley, Margaret Hughes, and Lauren McDaniel (the “UCLA Six”) and Shira Peltzman used social media, professional networks, and media to bring attention to short-term archivist work and labor practices in archives. Working with SAA’s Issues and Advocacy Section and UC-AFT Local 1990 as well as discussion lists, they have fostered strategic discussions and critical conversations about collective bargaining efforts and labor issue.

Meg Moss has worked behind-the-scenes to assist SAA in producing high-quality publications since 1988. She is a keen copyeditor who has meticulously polished American Archivist content for 30+ years in addition to several SAA books, including Archival Values: Essays in Honor of Mark A. Greene.

Kelly Sweeney has designed every issue of Archival Outlook for 30+ years in addition to several SAA books, including the award-winning Moving Image and Sound Collections for Archivists and the Archival Fundamentals Series III. In addition, she has provided outstanding creative services to several SAA programs and publication products.
Writing and Publishing

Waldo Gifford Leland Award


C.F.W. Coker Award

The Lou Reed papers, processed by the Archives Unit on behalf of the Music Division in the Performing Arts of the New York Public Library, is the recipient of the C.F.W. Coker Award, which recognizes finding aids, finding aid systems, and innovative development in archival description. This large, multiformatted collection chronicles Reed’s music career through audio and video recordings, photographs, artwork, and press clippings and details his musical output, as well as the administrative and business dealings involved in producing records and touring worldwide. The New York Public Library efficiently and expeditiously described the contents of this large collection, which totaled more than 90 linear feet and 2.5 terabytes. In particular, New York Public Library’s use of data migration to combine minimal processing with item-level description maximized the use of this collection without expending an exorbitant amount of labor on the project. In addition, the finding aid’s embedded digital content is a model of preserving a collection’s context in the digital realm.

Preservation Publication Award

Heather Bowden, director of special collections, archives, and preservation, and Walker Sampson, digital archivist, both at the University of Colorado Boulder Libraries, are the recipients of the Preservation Publication Award. Their book, *The No-Nonsense Guide to Born-Digital Content* (Facet Publishing, 2018), investigates preservation issues of current interest and importance to the archives community. The comprehensive and entry-level guide explains step-by-step processes for developing and implementing workflows for born-digital content. With a range of case studies from a number of international institutions, the book covers selection, acquisition, accessioning, and ingest; description preservation, and access; and strategies and philosophies to move forward amid changing technologies.

Fellows’ Ernst Posner Award

Jeremy Evans, digitization specialist, and Melissa Hernández Durán, lead archivist for audiovisual curation, both at the Bentley Historical Library at the University of Michigan, are recipients of the Fellows’ Ernst Posner Award. The award recognizes an outstanding essay dealing with some facet of archival administration, history, theory, and/or methodology that was published during the preceding year in *American Archivist*. Evans and Hernández Durán are being honored for “Rights Review for Sound Recordings: Strategies Using Risk and Fair Use Assessments,” which appeared in the Fall/Winter 2018 issue. Their large-scale case study on the management of intellectual property rights for digitized sound recordings presents a generalizable model for identifying the complexities of access to digitized recordings based on the recording’s genre and proposes a scalable review process that balances risk assessment and fair use.

Archival Outlook Article Recognized for Publication Excellence

Congrats to Lauraine Ojo-Ohikuare, athletics archivist at the University of Maryland, College Park, who is a 2019 recipient of the Grand Award from the Awards for Publication Excellence (APEX) for her article, “Dropped onto the Processing Table: A CIA Cover-Up,” published in *Archival Outlook* (November/December 2018). Given annually by Communications Concepts Inc, the award is APEX’s highest recognition of publication excellence; recipients are selected from a pool of nearly 1,300 entries! In her gripping article, Ojo-Ohikuare shares her decision to go against the dictum of “More Product, Less Process”—and the resulting discovery involving a cover-up by a federal government agency.
SAA’s travel awards provide financial assistance for archivists and archives students to attend the Annual Meeting. Each of the recipients below was recognized at ARCHIVES*RECORDS 2019.

**Antonia Charlemagne-Marshall**, who is pursuing a master of arts in archives and record management at the University of West Indies, is a recipient of the Harold T. Pinkett Minority Student Award, which recognizes minority graduate students of African, Asian, Latino, or Native American descent who, through scholastic achievement, manifest an interest in becoming professional archivists and active members of SAA. Charlemagne-Marshall has demonstrated a strong commitment to preserving and increasing access to international archives—especially those in the Caribbean—through her internship at the National Archives Authority of St. Lucia (NAASL) and in her work establishing a small community archives in St. Lucia and Barbados. She also serves on the executive committee of the Barbados Association for Records and Information Management.

**Angela Osbourne**, a graduate student at San Jose State University, is also a recipient of the Harold T. Pinkett Minority Student Award. In her studies and volunteer experiences, Osbourne is committed to preserving and providing access to the history of African Americans for African American communities. As a volunteer with Sacramento Central Library’s Special Collections, she assists with a variety of events, including 2018’s annual Archive Crawl, where she noticed a significant lack of African American visitors. These experiences have focused her efforts on informing the African American community that its history can be traced through archives and used to build a brighter future.

**Alexis Recto**, an MLIS student at the University of California, Los Angeles (UCLA) and co-president of the SAA student chapter at UCLA, is the recipient of the Donald Peterson Student Travel Award, which supports students and recent graduates from graduate archival programs within North America to attend SAA’s Annual Meeting. During the Graduate Student Poster Presentations at the Annual Meeting, Recto presented “PROGRAMMING: Not Just for Professional Network but for the Archival Community,” which was based on the activities of the UCLA student chapter from the past academic year and its focus on helping MLIS students better understand and effectively navigate the diversity and nuances of the archival field through thoughtful programming.

**Tracy Drake**, archival specialist at the Chicago Public Library’s Vivian G. Harsh Research Center, is the recipient of the Brenda S. Banks Travel Award, which recognizes individuals of color who are employed in archives and manifest an interest in becoming active members of SAA. As archival specialist, Drake has worked to provide equitable access to the stories of marginalized communities, specifically those of Black Chicago, through the development of inclusive collection policies and public programming. At ARCHIVES*RECORDS 2019, she was a session panelist for “No Ordinary Pain: Invisible Labor and Trauma, Radical Empathy, and Self-Care in Archival Work,” which examined the emotional labor that archivists contend with in their work.

Congrats to the recipients of the 2019 Joint Annual Meeting Travel Awards, sponsored by the SAA Foundation. Pictured are some of this year’s recipients (back row, left to right): **Jeremy Evans** (University of Michigan), **Althea Topek** (Tulane University), **Julia Larson** (Art, Design, and Architecture Museum), **Katherine Schlesinger** (City of Santa Monica), and **Allison Olivarez** (Amon Carter Museum of American Art). (Front row, left to right): **Alexandra Smith** (Birmingham Civil Rights Institute), **Gayle Schecter** (Robert W. Woodruff Center, Atlanta University Center). Not pictured: **Jessica Chapel** (Harvard Law School Library), **Stephanie Crawford** (Rutgers University), and **Xuemin Guo** (Sun Yat-Sen University).
Ashley Flores, an MLIS student specializing in archival studies at the University of California, Los Angeles, received the Josephine Forman Scholarship, sponsored by the General Commission on Archives and History of The United Methodist Church in cooperation with SAA. The scholarship provides financial support to minority students pursuing graduate education in archival science. Flores has focused on using archives to create inclusive, pluralistic, and accessible archives spaces for underrepresented communities, particularly indigenous peoples. She has worked in the University Archives and Manuscripts Department at Hamilton Library at the University of Hawai‘i at Mānoa as well as the African American Diversity Cultural Center Hawai‘i. She also has conducted research at the Pacific Island Ethnic Art Museum.

Lisle Pino, who is pursuing a graduate degree in archives and records administration at San Jose State University, is the recipient of the Mosaic Scholarship, which provides funding to students who demonstrate potential for scholastic and personal achievement and who manifest a commitment both to the archival profession and to advancing diversity concerns within it. As a full-time records and information specialist for the US Department of Interior, Pino’s commitment to diversity in archives shows in her work with Native American communities and their records. She strives to create a culture within her organization that promotes and appreciates what records offer to these communities, now and in the future.

Erin E. Voisin, who is pursuing a graduate degree at Louisiana State University, is the recipient of the F. Gerald Ham and Elsie Ham Scholarship, which offers financial support to graduate students in their second year of archival studies at a US university. In her thoughtful essay “Breaking Down Barriers: Inclusivity, Outreach, and the Interdisciplinary Imperative,” Voisin contends that archival thinking requires a multifaceted, interdisciplinary approach to understand the past and negotiate the challenges of today and the future. She reflects on the evolution of her understanding of archives and the way in which her archival work is informed by her education in classical antiquity and professional experience in historical archaeology. Voisin is an active member of the ALA and SAA student chapters and has presented at state and national archival meetings.

AND THE AWARD GOES TO . . . YOU! It’s never too early to nominate yourself—or a colleague or organization—for SAA’s 2020 awards. SAA has 22 different awards honoring outstanding contributions to the archives profession, furthering public awareness of archives, celebrating groundbreaking books, articles, and finding aids; or offering financial assistance to attend graduate school or a professional conference. Learn more at www.archivists.org/aboutsaa/awardsandscholarships. Deadline for nominations: February 28, 2020.
Creativity fuels the twenty-first century archivist. We develop innovative approaches for selecting, describing, preserving, and accessing the archival record. We rely on our resourcefulness to address operational challenges such as staffing constraints and limited budgets; professional issues such as diversity and advocacy; and global concerns such as social justice and the impact of climate change. We draw inspiration from our interactions with our users, the constituencies we seek to document, and each other. We inspire insight, understanding, and new knowledge through the resources we steward and the services we provide. We ensure that the records of our public institutions are preserved and accessible to promote accountability, transparency, and civic engagement. We evolve our practices to be responsive to changing priorities and to chart new directions. We spark innovation across disciplines and professions by establishing new partnerships, alliances, and collaborative communities that challenge tradition and invite experimentation. As digital records and new forms of historical documentation proliferate in the archival landscape, we explore new techniques for carrying out our work, and pioneer the use of new systems and tools that we build and sustain. We are creators ourselves, engaging in the intellectual endeavors of description, interpretation, and generating original scholarship.

Let’s imagine together . . .

- What do we want the future to look like?
- What will it take to create that?
- What can we create together? With our users? Our constituencies? Our communities?
- What will the role of the archivist be? What will the role of archives be?
- What do we want the ultimate result of our work to be?

The Program Committee strives to provide an environment in which all ideas—particularly those that challenge the profession’s traditional and dominant discourses—are welcome and encouraged.

Proposal Evaluation: The Program Committee invites submissions for 60- or 75-minute live sessions or poster presentations. Proposals are welcome on any aspect of archives, records, and information management—local, national, and international—as well as their intersections with other professions and domains. Each proposal will be evaluated on the strength of the 150-word abstract. Proposals should incorporate one or more of the following: A strong connection to the program’s theme; inclusion of diverse or international perspectives and initiatives; statement of potential impact on archives, records, and information management; appropriate representation by and about marginalized communities; appropriate representation by a diversity of presenters, including non-archivists, who can help the profession grow in knowledge, competence, understanding, and relevance; relevance of the topic for CoSA and/or SAA members and other interested attendees; and interaction and engagement with session attendees.

Conference proposals are due by November 15, 2019.

For submission requirements, session formats, a collaboration tool, and additional details, visit https://www2.archivists.org/am2020/program/call-for-program-proposals.
One Giant Leap . . .

“It all started with a simple reference request.”

What started, according to Dan Rooney, the chief of our Motion Picture, Sound, and Video Branch, was a major preservation and digitization project that significantly increased access to the National Archives’ film and audio recordings relating to the Apollo lunar missions.

When Todd Douglas Miller, a filmmaker based in New York, called Rooney about his plan to make a documentary about Apollo 11, he didn’t know exactly what would turn up in the archives. What our Motion Picture staff uncovered was a trove of large-format film reels documenting the Apollo 11 mission from pre-launch preparations and lift-off to the lunar landing and safe return to Earth in July 1969.

Miller’s documentary film Apollo 11 premiered at the Sundance Film Festival in January 2019. It opened in theaters across the country in March, and the DVD is currently available for purchase.

The film made its television premiere on CNN in June, and a special edition has been created for museums and science centers around the world. The high quality of the scanned NARA film holdings is being showcased for an even larger global audience through a partnership between CNN Films and Samsung to advertise Samsung’s new 8K TV.

Apollo 11 has won much acclaim since its release and was awarded Sundance’s Special Jury Award for Editing. At a July 18 screening for staff at the National Archives Building in Washington, DC, Miller presented that award to the National Archives.

NARA’s partnership with Moon Collectors, a Brooklyn, New York-based independent production company, reached far beyond the production of a single documentary film. The cost and required technology for reformatting these films had long made an in-house project out of reach.

Archives staff had been working with the filmmakers for nearly a year, consulting and fulfilling reference requests, when we learned of their experience working with large-format film materials and their access to specialized scanners that are extremely friendly to archival films for all gauges up to 70mm.

At that point, it was apparent that this one project for the 50th anniversary of Apollo 11 could become a major opportunity for NARA to preserve, digitize, and make available many of its 70mm film holdings. The resulting digitization agreement covers not only the amazing Apollo footage but also many other 70mm reels from other record groups and donated collections.

This project enabled archives staff to identify and analyze National Aeronautics and Space Administration (NASA) films and images so that Moon Collectors could use the best possible sources to reformat the films at the highest resolutions.

The result was the digitization of 279 reels of previously unprocessed Apollo-era films, mostly large-format reels (65mm or 70mm), creating a massive data set in the hundreds of terabytes.

Roughly 70 to 80 percent of the documentary Apollo 11 is made up of film footage from the National Archives. The soundtrack relied heavily on audio from 11,000 hours of previously uncataloged sound recordings, also from the holdings of the National Archives.

The success of the partnership depended on a number of factors: a commitment to shared research and knowledge of holdings, a commitment to preservation, technical expertise, the development of custom hardware and software, advancements in scanning technology, and more.

This project underscores the power of archival audiovisual materials. Seeing and hearing the people and events of the past inserts you directly into that moment in time. In the case of the Apollo material, the clarity of the footage makes you feel a true witness to that historic flight to the moon 50 years ago.

Thanks to the work of archives preservation and archival staff and our digitization partners, the world has an unprecedented and breathtaking glimpse of this historic milestone.

And it all started with a “simple reference request.”

WRITE FOR SAA

This year, more than 200 members contributed content to SAA! It’s people like you who write the award-winning books, case studies, reviews, and articles for American Archivist and Archival Outlook that enlighten and entertain your colleagues.

Want to write for SAA? Pitch us your idea!

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Bradley D. Cook has been appointed the David R. Chesnutt Editor of the journal Manuscripts from The Manuscript Society. Cook has worked at the Indiana University Archives for twenty-seven years and has been a member of SAA and The Manuscript Society since 2009. From 2010 to 2018 he wrote the “Auction Trends” column for Manuscripts.

Michael Doylen is the associate vice provost and director of the University of Wisconsin–Milwaukee (UWM) Libraries, where he has served as interim director since 2016. Previously, Doylen served in the UWM Libraries as assistant director for Archives, Special Collections, and the Music Library; as interim assistant director for User Services; and as head of the Archives. Doylen has been an active member of the archives profession, serving in both SAA and the Midwest Archives Conference, and teaching archives courses in the UWM School of Information Studies.

SAA Fellow Pam Hackbart-Dean joined the University of Illinois Chicago Library as the head of Special Collections and University Archives (SCUA) in August 2019. Hackbart-Dean is responsible for the day-to-day operations of SCUA—specializing in the history of Chicago as well as the practice of medicine in Chicago. Previously she was the director of the Special Collections Research Center in the Morris Library at Southern Illinois University Carbondale, and director of the Southern Labor Archives and then head archivist at Georgia State University. She co-authored How to Manage Processing in Archives and Special Collections (SAA, 2012).

Scott Pitol is the new library services solutions architect for Iron Mountain, where he develops custom offsite storage and retrieval plans for libraries, archives, and museums. Previously he served as university archivist at the University of Illinois at Chicago and corporate archivist at The Pampered Chef. He also served as Midwest Archives Conference Chicago Local Arrangements Committee Reception Subcommittee chair, Chicago Area Archivists inaugural vice-chair and Steering Committee member, and SAA Business Archives Section chair/vice-chair/past chair. Pitol earned an MLS from Dominican University and membership in Beta Phi Mu.

Eric C. Stoykovich, PhD has been appointed college archivist of Trinity College and manuscript librarian in the Watkinson Library in Hartford, Connecticut. An ACA-certified archivist with an MLS from the University of Maryland, Stoykovich collects and preserves the records of the college and makes them more accessible in anticipation of the bicentennial of the college’s founding in 2023.

SAA staffer Abigail Christian was promoted to editor of Archival Outlook in June. Send her your story ideas at achristian@archivists.org.

Michael Flug, 74, passed away July 10. Flug earned an undergraduate degree at Columbia University and a master’s degree in archival administration from Wayne State University in Detroit. In the 1960s, Flug helped to organize a number of civil rights demonstrations in New York and in the South for the Congress of Racial Equality (CORE), and was arrested dozens of times for doing so. As the senior archivist at the Vivian G. Harsh Research Collection of Afro-American History and Literature at Chicago Public Library, where he worked since 1990, Flug influenced countless dissertations, articles, and books with his knowledge of the Midwest’s largest trove of materials on African American history. An active member of many SAA sections, Flug also served on the 2011 Host Committee.

Gregor Trinkaus-Randall, 73, passed away on August 16. Trinkaus-Randall graduated from the University of Wisconsin–Madison with MA degrees in history and library science/archives administration. He was the former preservation specialist for the Massachusetts Board of Library Commissioners (MBLC) for more than 30 years and was internationally recognized for his work in preservation and disaster preparedness. His work for the MBLC included implementing a statewide preservation program, the MBLC’s Emergency Assistance Program, and its Environmental Monitoring Program. As chair of SAA’s Preservation Section, he was instrumental in coordinating SAA’s response to Hurricane Katrina, Hurricane Rita, and Hurricane Wilma. SAA recognized him in a 2006 Council resolution for distinguished service. He was also awarded the Heritage Preservation and American Institute for Conservation Award for Outstanding Commitment to the Preservation and Care of Collections (2008), the George Cunha and Susan Swartzburg Preservation Award (2012), the New England Archivists’ Distinguished Service Award (2013), and the Academy of Certified Archivists’ Distinguished Service Award (2018).
We the People of the United Nations
continued from page 6

A preservation master was made as a color TIFF. After a quality review was completed, pages were converted to PDF access files, which were OCR’d and could be put online for easy viewing and downloading.

The next step of the project involved individuals selected by the Executive Office of the Secretary-General reviewing each record and deciding on its disclosure. These individuals had worked in different capacities and in various offices in the organization for decades and were keenly aware of the political and legal sensitivities that are involved in the disclosure of United Nations records. They were also knowledgeable in multiple languages and read more than a million pages, making the ultimate decision on the disclosure of each document, taken in accordance with United Nations policy. Although decisions were based on the content of the records, they were informed by the classification and arrangement completed by the processing archivists. Nonetheless, archives that were “unclassified” were in some cases not released, and others, classified as “strictly confidential,” were.

Ready for the World

The last step of the project consisted of uploading the PDF access files to the ARMS website and promoting the project throughout the United Nations and to researchers worldwide. The Ban Ki-moon Archival Project took more than two years to complete, due to the gradual accretion of records received from the Executive Office of the Secretary-General for processing and digitization. The last of Ban Ki-moon’s records were transferred to ARMS in the year following his tenure. The finished product totaled nearly 600 linear feet of materials, housed in more than 1,100 boxes. Digitized, these files consist of more than 100,000 individual documents, the majority of which are now accessible to all citizens of the world via the United Nations Archives website. Go check them out at https://search.archives.un.org /secretary-general-ban-ki-moon-2007-2018.

Provenance Need Not Apply
continued from page 7

connection or context with the others. In one such instance, business correspondence found in one accession and described in a separate finding aid was directly related to correspondence found in another accession, but this connection was not known or identified. By retaining this loose principle of provenance, many of the records were taken completely out of context.

Creating a New Collection

In an effort to alleviate confusion and increase coherence, staff in the early 2000s attempted to describe all relevant accessions under one manuscript number via an EAD finding aid, but didn’t arrange any further. Thus, the materials remained under their original accession number and in their original segregated boxes. In addition, there were some accessions that were neglected entirely and not included in the description effort. Some of the small accessions received unnecessary item-level description, but material of the same type located in another accession did not receive the same treatment.

After assessing the current state of the records, staff decided that the best solution for ideal accessibility was to create a synthetic collection of papers relating to Philadelphia merchants. In doing so, relevant papers from each individual accession were identified and transferred into the original accession purchased from George S. MacManus & Co. in 1958. Those accessions that included papers unrelated to Philadelphia merchants remained in their original accessions to be described at a later time.

Finding Exceptions to the Rules

Although some work remains to complete the collection, the project itself attempted to solve some of the enduring problems associated with legacy collections, especially those purchased by institutions to begin building their collections. By no means is this type of project feasible on a large scale in most repositories, but by applying similar techniques to collections of comparable provenance, archivists can help alleviate major accessibility issues, increase a collection’s visibility and coherence, identify previously undetected conservation and preservation issues, and clean up confusing administrative information pertaining to accession data.

Archivists must continually reevaluate the foundational principles that govern the profession to better meet the needs of users. The principle of provenance is not ironclad. Sometimes there are exceptions to the rule, but do tread lightly!

In what situations should archivists forgo the principle of provenance?

The new arrangement groups together papers from individual mercantile firms, allowing greater accessibility for researchers and reference staff. In addition to implementing a more cohesive arrangement and description method, staff also addressed preservation concerns. During rearrangement, materials were rehoused in new archival boxes and fragile documents were properly encapsulated in polyester sleeves.
No “Mistakes,” Just Opportunities

One final aspect of the Rickey data we explored was transcription quality, a common concern from colleagues inside and outside of the Library. We examined 240 characters drawn from the start and midpoint of Rickey’s narrative documents and found errors in only 2%. These “errors” included formatting issues, seemingly inadvertent mistakes, like typos, and correcting of Rickey’s own misspellings (which we request volunteers not do). For example, Rickey offered at least 5 different spellings for St. Petersburg, Florida. There were no instances of “vandalism.”

This bears out existing research on crowdsourced transcription, which finds low error rates, extremely rare occurrences of vandalism, and volunteers who are highly motivated to produce the best possible work.

We are pulling this analysis of data quality and feedback from user research into ongoing development, which includes testing a new prototype with improved in-activity access to instructions. With that in mind, we might interpret that most “mistakes” are volunteers trying to be helpful, rather than looking at this as user error, we’re asking how we can better explain project goals and scaffold the experience of transcription.

Our aims of connection and collection enhancement cannot be separated. Our committed volunteers continue to complete pages and share their stories with us at an impressive rate. They are motivated in part by the joy of discovery and volunteerism and in part by a desire to further collective access to knowledge. We’ll step up to the plate with our user-centered and data-driven approach to meet their energy and interests by releasing more content, listening to their needs, and disseminating the data they create as widely as we can. Join us!

Notes

1 Editorial page, St. Louis Post-Dispatch, Monday, October 31, 1955.
Learning Archival Concepts from the Ground Up continued from page 11

way to organize the images—one that allowed us to identify files at a glance. Was it possible to use the names of the files to achieve these goals? It was, and the library’s digital projects and collections manager helped me to create and refine standards for what I later learned was filenaming conventions. Through a combination of custom abbreviations and ISO standards, we specified the collection name, document type, date of creation, and page number for each high-resolution scan. The filenames were easily readable on our library’s storage drives, and—crucially—I could easily discern consecutive pages from a single letter, even after the hundreds of TIFF files had been uploaded to a WordPress site. It was like magic.

This process repeated countless times throughout that summer. Bolstered by just the right balance of guidance from my mentors and freedom in my work, I identified collection needs and developed and refined my workflows to meet those needs. With three hundred documents to consider, I knew we’d need a higher-level way to categorize them, to sort and filter and link through connecting threads. Aside from content, I also wanted to know basic facts of each letter—how many pages was it? To whom was it addressed? When was it written? I thought it might prove valuable to collect some data about the documents. My mentors were way ahead of me.

I soon learned about metadata and worked with my supervisor to develop a simple system. She explained the basic principles, and together we identified what data points I would look for and how to best document them. We added fields for basic information such as creator, intended recipient, date of composition, and length, as well as higher-level fields such as subject keywords and date of digitization. We built in flexibility from the start, well aware that as we went forward, we might need to add to or subtract from the first iteration. I didn’t know it at the time, but this flexibility represented yet another important principle of archival work.

**Developing a Controlled Vocabulary**

Neither my involvement with the project nor the related learning process inspired stopping after that first summer internship. As we moved ahead, our team and audience grew, and by the spring of 2016, when we were just a few months but many letters into the project, I began to feel dissatisfied with the search function on our website. We had been using the tagging and categorization features on our hosting system enthusiastically but unsystematically, and I was eager to improve the potential user experience by bringing some structure to this facet of the site.

I wanted to create another standard, and when I voiced this concern my supervisor told me I was searching for a controlled vocabulary.

I worked with our department director to compile a proposed system, which reduced some of the expansive, overly specific tags we had been using into larger categories. "Cake," "coffee," "breakfast," and "rations" became simply "food & drink," while the many pastimes Jack described, such as playing football, attending plays, and visiting the cinema came to be encompassed under "leisure activities." I also aimed to solve some grammatical inconsistencies with the new system: "bomb," "bombs," "bombed," and "bomber," were all captured under the singular "bombing." The vocabulary was by no means perfect, and might not have adhered to professional best practices, but it was at least authoritative and brought a little order to our unintentional chaos.

**My work with the Peirs project and the support I received made me feel as though I was doing the work of a real archivist.**

**The Necessity of Archival Practice**

Even as an undergraduate, my work with the Peirs project and the support I received made me feel as though I was doing the work of a real archivist. Not only could I tailor the process to what worked for me and the resources we had at Gettysburg College, but as I developed a familiarity with the collection, I was also able to tailor the process to the collection itself. Although I know now that the work I was doing was fairly standard, it was incredible to learn about conventions of archival work practically, in a hands-on manner.

Through this practice, I gained an appreciation and understanding different from the one I would have found through simply reading about archival concepts or observing others carrying them out. While academic texts and information science classes have been vital in helping to build my knowledge base as an archivist, my work with collections—and the Peirs collection in particular—ingrained in me those concepts in a deeper and completely intrinsic way. I still find myself thinking about archival principles in the context of the Peirs project, where I first practiced so many of the conventions that have since become second nature.

I appreciate professionally accepted ideas and structures infinitely more for having seen the need for them, identified a problem, and expressed the wish for an encompassing solution, only to be met with a fully developed structure with a name, process, documentation, and literature surrounding it. For me this is the inherent joy of archival practice, and why I consider it one of the most valuable components of an archival education. Committed donors and trusting mentors made this experience possible for me, and I feel incredibly fortunate to have had the opportunity to learn the process from the ground up. Practice inspired my pursuit of a formal education in the information sciences, and I hope other student workers have the chance to be involved in similar work. Although this work may seem basic to seasoned professionals now, it is early experience that so often makes a whole career.
The student’s responses supported that statement as well. One student said that “some cases made me more skeptical because of the commonality of some of the objects” while another student said that “because I know similar stories, these just help me to see these as true.”

The use of these religious artifacts within a hands-on instruction session provided several valuable lessons that can be applied by others. Although the Marian Library and the US Catholic Special Collection are distinct departments within the libraries, our internal collaboration combined our materials to explore a broader range of perspectives.

The ongoing partnership with the faculty instructor allowed us to select and develop appropriate objectives and student learning outcomes for the session. Lastly, the activity we designed resonated with students because the questions required them to contextualize the objects within the class and encouraged them to examine their own religious beliefs, making their learning a deeply personal experience.

Notes

1 Objective 4.E: “Factor physical and material elements into the interpretation of primary sources including the relationship between container (binding, media, or overall physical attributes) and informational content, and the relationship of original sources to physical or digital copies of those sources.” Objective 4.F: “Demonstrate historical empathy, curiosity about the past, and appreciation for historical sources and historical actors.” SAA-ACRL/RBMS Guidelines for Primary Source Literacy
The Secret Lives of Girls and Women in the Archival Record

We found that in addition to archives and manuscripts, published books can contain their own secrets. Marginalia and hidden features are interspersed among the pages of our rare book collections. A 1912 edition of Goethe’s *Faust* features handwritten marginalia by Sylvia Plath, and a French women’s almanac from 1789 has an undisclosed compartment for love letters, as well as a hidden mirror.

In some instances, the girls and women in these collections even have secret languages. Inspired by a women’s-only script in China, of which the last native writer died in 2004, Barbara Burge imagines her own language and script with a translation held under lock and key in her artist book, *None of Your Damn Business.*

Other secrets the girls and women do not hold themselves. In some cases, society keeps the secrets of their experiences for them. This may include undisclosed professional contributions, which can be seen in the examples of publishers’ bindings designed by Margaret Armstrong, in which she is not given credit for her work.

In other instances, the secrets are imagined and written by men, as in the warning found in a 1507 edition of the *Malleus Maleficarum*, a witch-hunting manual, that says that “more bitter than death, again, because bodily death is an open and terrible enemy, but woman is a wheedling and secret enemy.” Finally, the pressure of social stigma forces some of their experiences into the dark, such as the letters and poems sent by the American poet May Sarton to her secret muse and love interest, Valeria Knapp, between 1939 and 1940.

#secretsinthestacks: A Shared Diary

In the archival record, there is power in documenting an experience and power in allowing it to be forgotten by failing to document it. Similarly, there is great power in both revealing and keeping secrets. Understanding this was the primary learning outcome for the exhibition. In order to provide a reflective space for meeting this objective, we created a shared diary wall.

On a digitized, large-scale reproduction of a blank page from the friendship journal, we invited visitors to anonymously share their secrets on sticky notes placed on the diary wall. We also encouraged them to share their impressions of the exhibition on social media with the hashtag #secretsinthestacks.

The result has been an emotional and revealing glimpse into the secret lives of our community. Our goal was an assessment of understanding and engagement. However, the result has also been a beautiful addition to the archival record of secrets shared by girls and women.

We brainstormed larger social issues and experiences that yield stigma, which girls and women are encouraged to keep hidden.

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ARCHIVAL OUTLOOK 33
FROM THE EXECUTIVE DIRECTOR
Nancy P. Beaumont
nbeaumont@archivists.org

SAA by the Numbers

This "State of the Association" report was presented at the Annual Membership Meeting of the Society of American Archivists in Austin, Texas, on Monday, August 5, 2019.

I was an English and poli sci major, but I’ve always loved numbers. Not the algebraic equation kind, but the kind that help to tell a story. And so I’d like to talk about SAA’s Fiscal Year 2019—a story that is peppered with numbers and that has a happy ending.

Revenues

SAA’s revenues derived from four primary sources in FY19:

- Membership dues comprised 34.8% of total revenues.
- The Joint Annual Meeting in Washington, DC—our largest conference ever—contributed 34.2% of revenues.
- Education courses, both in-person and online, yielded 16.7%.
- And Publications, including periodical subscriptions, advertising, and book sales, yielded another 9.6%.

(The remaining 5% came from job board advertising and CD investment income.)

Over the years, we’ve strived to keep Membership dues income at between 30 and 40 percent of total revenues, although the “industry standard” in association management is closer to 45 to 50 percent.

Annual Meeting revenues were extraordinarily high because of record-setting attendance in DC, and exhibitors and sponsors were drawn to the joint meeting because they didn’t have to spread their dollars over two or more conferences to reach the archives/records audience.

Education revenues, which had been declining in recent years, rebounded modestly with our very popular in-person “boot camps” and more opportunities for online learning.

In Publications we continued to publish American Archivist, Archival Outlook, and In The Loop with slight increases in advertising support for each—and the Publications Board and staff invested significant time in working with authors to prepare new books for release in FY20. Despite our best-laid plans for staging new releases at two to three per year, we faced the third year in a row of the challenge of working with authors who are full-time archivists and who thus have limited time to give to projects like writing a book for SAA. It’s important to us that the books are authored by experts—actual archivists—and so it’s worth the wait. Nevertheless, these delays did create a gap in our revenue stream.

Four major sources of revenue, with three carrying most of the weight in FY19. That’s the short story on the revenue side.

Because SAA is a nonprofit organization, let’s look at the numbers reflecting SAA’s investment of that revenue (i.e., where we spent money on members’ behalf).

Investments

Roughly 35% of your investment in SAA goes to infrastructure—salaries and benefits and office space for your 12 staff members.

The Annual Meeting is an expensive proposition, requiring significant expenditures in audiovisual support for education sessions and section meetings, food and beverage, and special events. In FY19 the expenses associated with our largest-ever conference comprised 24.4% of total expenses.

Expenses also were incurred for:

- **Governance**—for example, two full Council meetings and one one-day Council meeting during the year, as well as approximately $19,000 to support Section activities via small allocations to each of our 46 sections and funding of a few component group projects;
- **Advocacy**—such as an in-person meeting of the Committee on Public Policy; implementation of our successful Archives on the Hill event in Washington last August; membership in the National Coalition for History, which provides information and lobbying support; and Bill Maher’s representation of SAA at two meetings per year of WIPO’s Standing Committee on Copyright and Related Rights in Geneva, Switzerland;
- **Periodicals**—publication of American Archivist and Archival Outlook, including provision of online versions of these periodicals. (This year we’ll be offering an option to opt-out of the print version of Archival Outlook, but even the online environment requires production expenditures.)
- **In Education**, the Committee, staff, and instructors invested time and effort in significant curriculum revisions for FY19. For FY20 and beyond, Rana Salzmann and her staff are investing in development of new A&D and DAS courses and a new Management Track; continuing our focus on online course development; pursuing strategies for recruiting new instructors; scouting the continuing education landscape to ensure that we
are competing effectively with increasing numbers of providers; and enhancing our efforts to make members aware of our products by making a modest investment in marketing and promotion.

• And in Publications, we worked to complete several of the projects that you saw in the SAA Bookstore at this meeting. Thanks to the efforts of the Publications Board under Chris Prom’s inspirational leadership, and of staff members Teresa Brinati and Abigail Christian, five new books premiered at this conference, three of them linchpins in our Archival Fundamental Series III, one that addresses our ongoing professional conversation about core values, and the fifth an important exploration, in partnership with the American Library Association, of the profession’s future. We’re very grateful to our many authors, editors, and contributing writers.

But that’s just part of the story in Publications.

If you stopped by the Bookstore during this meeting, you saw posters for Creating Family Archives, SAA’s first foray into the consumer market. We have big plans for the book once it’s released this November (my dream is to have its author, Margot Note, featured on the Today Show one morning) and we hope that you’ll refer family and friends to it. The payoff for you is that you won’t have to spend your time advising them—or doing the work yourself! (It will be available for the holidays and would make a wonderful gift!)

Thanks for your patience as we’ve worked to bring these new products to market.

Also good news is that we have 17 new books in the pipeline for publication between now and 2022, including four additional books in the Archival Fundamentals series, more in the Trends in Archives Practice series, and ten new titles ranging from Archival Accessioning to Trusting Records in the Cloud.

In other words, we’re counting on Publications contributing more on the revenue side in the coming years.

It’s important to note that we’ve been creating free content, too, such as the seven open-access case study series available online, ranging in topic from the original Campus Case Studies series to the newest series—Native American Archival Materials, in partnership with SAA’s Native American Archives Section.

And with support from the Publications staff and some special software, the Dictionary Working Group has continued its construction of the Dictionary of Archives Terminology. Dictionary development is a never-ending process, of course, but we’re excited that the Working Group will release the free dictionary on the SAA website this fall.

Major investments in technology in FY19 and FY20 are drawing down the technology reserve fund a bit (and very appropriately). We implemented SAA Connect early in the year as a means of managing our many discussion lists and facilitating connections with and among members.

Thanks to a strong reserve, we purchased a much-needed new association management software system—at a price of more than $400,000—that will:
• Improve your member experience, whether renewing your membership, tracking your progress through the DAS curriculum, or purchasing a book or webcast,

• Help us manage your membership and preferences so that we can communicate with you on matters that are of greatest interest to you, and

• Help the staff be more efficient and productive, thus freeing up time to work on other member services.

The other recent tech investment (in FY20) is the live-streaming of 18 sessions at this conference, as well as enhancement of the audio recordings to include slide capture and recording of the section meetings. Access to all of this is included in your conference registration fee and made available for just $99 to members who weren’t able to attend.

SAA’s very ambitious Strategic Plan for 2020–2022 calls for:

• Conduct of an all-profession survey (which we’ve dubbed A*CENSUS II) to help us answer critical questions about the environment in which archivists work;

• Support for the newly created Committee on Research, Data, and Assessment;

• More support for the Committees on Public Policy and Public Awareness, including funding to provide media training to a cadre of SAA members so that we can take greater advantage of media opportunities;

• Funding for cost-effective professional development offerings;

• And so on!

Engagement

And now my favorite set of numbers—because they reflect the extent to which SAA’s members are engaging with each other through their professional organization.

For instance, in the past year many members participated in content creation, sharing their knowledge and expertise with colleagues.

• More than 200 people were involved in creating content for our books and periodicals.

• 42 individuals developed and/or taught courses and webcasts.

• 450 individuals played a role in the 2018 Joint Annual Meeting, as Program Committee members, Host Committee members, or presenters.

• Currently some 800 people provide leadership and direction and connections by serving on Section steering committees, on appointed groups, or on the SAA Council.

• 2,182 individual subscribers currently wait with bated breath to learn about the Dictionary Working Group’s Word of the Week.

• 2,671 attendees crowded into the Marriott Wardman Park in Washington, DC, for our Joint Annual Meeting a year ago.

• 4,227 books were sold in FY19.

• 1,512 individuals attended 67 in-person education courses, and 1,500 more purchased SAA webcasts.

• 175 people viewed our (free) Cultural Diversity Competency webcast—and, we hope, discussed what they learned with their colleagues.

• 105 individuals were awarded a DAS certificate, 33 completed requirements for renewal, and 9 completed the requirements for SAA’s new A&D certificate.

And I’m pleased to announce that paid attendance at this conference totals 1,701—and total participation from exhibitors, sponsors, non-archivist speakers, and guests is 1,997.

(I would note at this point that we have not increased member prices for in-person courses, webcasts, books, or the Annual Meeting for three years and will not be implementing any increases in FY20.)

So how do all these numbers add up? In my view, they indicate an organization that is:

• Financially healthy;

• Engaging a sizeable number of members in content creation, policy development, and issue management;

• Fostering community among its members via 46 sections and a very intentional effort to create a welcoming environment; and

• Positioned well to provide the information, education, and advocacy that will help members, leaders, and staff advance the profession together.

Thank you for the continued privilege of serving as SAA’s executive director.

Documenting in Times of Crisis

A RESOURCE KIT

The recurrence of both human-made tragedies and disasters of weather combined with the great speed of technological development lead archivists to a new role in society—as stewards of contemporary information. The SAA Tragedy Response Initiative Task Force has developed a resource kit of templates and documents that will assist archivists in collecting materials from tragedies within their communities. Find the resource kit at https://www2.archivists.org/advocacy/documenting-in-times-of-crisis-a-resource-kit.
Wi-Fi Data Loggers from TandD

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