From the Society of American Archivists, this is Archives in Context, a podcast highlighting archival literature and technologies, and most importantly, the people behind them.

Welcome to this episode of the Archives in Context podcast. My name is Chris Burns, and I am joined today by four of the six authors of the recently published Tacoma Public Library Community Archives Toolkit: dindria barrow, Marika Cifor, Sarah Nguyễn, and Anna Trammell. Welcome. To begin with, could you each introduce yourselves to our listeners and how you connect to this work?

Hi, this is Marika Cifor, and I can get us started. I'm an assistant professor in the Information School at the University of Washington, where I'm also an adjunct faculty member in Gender, Women & Sexuality Studies. It's my real privilege to get to be one of the researchers on this project, which really aligns with my own research interests in community-based archives and in archives that document marginalized histories and experiences. And as a fairly new resident of the Pacific Northwest, it's also a great honor and privilege to learn more about the history of the region, in which I now find myself at home. And so, I have gotten to participate in this project as one of the researchers. We partnered with our collaborators at the Tacoma Public Library, who you'll hear from, as well as some of the research scientists in The Technology and Social Change Group which is part of the information school, Jason Young and Chris Jowaisas. And as the kind of research arm of this project, we were really, I think, instrumental in the early stages of it, so we can talk further about in terms of thinking about the codesign of the research and thinking about mapping and participation and how we actually do community archives work in a more equitable and participatory way. I'm really honored to speak on behalf of Chris and Jason, my iSchool collaborators as well.
Hi, everyone, my name is Sarah Nguyễn, my pronouns are she/they. I am a PhD candidate at the Information School at University of Washington; Marika Cifor is actually my primary advisor here at the information school, which is a privilege to have. I also was a practicing archivist and librarian back in New York City before I started here at University of Washington. So, I'm really excited to be able to extend this work into my research as well, as I am interested in just understanding how communities who have been traditionally marginalized share information with each other and share information about their past and their histories across generations, particularly because of the misrepresentation within history. My connection to this community archival work specifically and why I'm so passionate interested in like pushing this type of work forward is growing up I was one of those students who hated history class, which is so sad, because I think it's such an important part of our life today, because I couldn't see myself in history, and I didn't understand my connection to it coming from the American public public education system. So, now that there's this opportunity for community archives to change that and be a part of offering new narratives, new perspectives that are truthful, valid, and trustworthy, I'm really excited to be a part of that amongst this team.

Hello, I am dindria. I was the project library associate for the Community Archives Center, and I connect to this work because I really love meeting people and hearing their story, learning from their story and connecting it to mine. And I love that kind of interaction. And I am one of the common voices in most of the oral histories collected last year from the Tacoma Community. Thank you.

My name is Anna Trammell. I'm the manager of Archives and Special Collections at Tacoma Public Library, and I was part of this work. It really developed early on when I was joining Tacoma Public Library where we were really aware that there were major gaps and silences existing in our local history collections, existing in the Tacoma local history narrative more broadly. And we were really looking for ways to begin actively working to mitigate some of those gaps. So, we had an ongoing partnership with the University of Washington. And we were able to really draw upon the strengths of Tacoma Public Library, our connections in the Tacoma community, and with community organizations, and bring in the research and project design expertise of our partners at University of Washington. And I think that both of those pieces were so valuable for this project where we were able to, dindria and I as part of the public library, really able to focus on developing these relationships and moving the day-to-day work forward, but being guided in that work through people like Marika and Sarah, who are thinking deeply about community archives and what that means and how that can be implemented. So, really excited to have been a part of this work and to continue to work with Marika and Sarah and our other collaborators at the University of Washington as we think about next steps for building upon the work that we were able to do over the past two years.

Wonderful. And so wonderful to have you all talking with me today on this episode of the podcast. So, let's jump into it. Many of our listeners, being archivists, will have some familiarity with what a community archive is, but certainly not all of them, and certainly the audience for the toolkit wasn't necessarily archivists. So, you do a wonderful job of talking about what a community archive is, and I love the way you spoke about- wrote about
the five models of community archives in the first section of the toolkit. So, I'm wondering for our listeners, if you could talk about some of that, give an overview of community archives and talk about these five models.

Sarah Nguyễn 06:53
Yeah, I'll take that one on. I will say everything that I've learned in the scholarly aspect about community archives is from Marika, so feel free to chime in, if anything I'm missing, trying to keep this short for the podcast listeners. So, community archives, it's a practice but it's also the space and place of preserving and recognizing that historical records have, in the past, suppressed, alighted, or misrepresented histories of marginalized and underrepresented communities. In the toolkit itself, we talked about how Michelle Caswell, Marika Cifor, who's here, and Mario Ramirez have named this as symbolic annihilation, this type of practice of underrepresenting communities. But within archival practice, scholars like Anne Gilliland and Andrew Flynn have noted that the community archives and its practice is a way to address this increased need to reformulate archival scholarship and practice around the core values of social justice. So, bringing that type of representation back into the highlight and really bringing it to light. So, the practice of community archives, and also thinking about them, is seeking to consider the role which society, identity, and power play into the actual process. So, as like Anna and Dindria as archivists, what is their role in power as they start collecting and archiving these stories and being inclusive of the diverse heritages of Tacoma specifically, is what we were interested in. And this can be around geography such as Tacoma, but it can also be around identity. It can be around occupation, interest, faith, belief, experience, purpose, event, or mission, so it’s very diverse and open in what this community in a community archives could be. So, we believe that in the practice of community archives is very participatory, which means it's not just archivists as stewards of records, but it's also the people within the community as well. And this broadens the participation of donating or actually cataloging or putting metadata to the artifacts in the archives. And it looks at developing alternative archival practices that are specifically centered to communities' nuanced needs. This allows for pluralistic perspectives and represents and advocates, for again, social justice societies. So, then the different types that we mentioned within the toolkit, we have postcustodial with no collection of physical material. So, this is kind of one of the more well known and traditional approaches where creators can retain records with support from a specific archival institution. Densho, which is based in the Seattle metropolitan region and the South Asian American Digital Archive are two well known ones that don’t collect physical materials but do collect the digital objects to represent the communities. And then we have the second one being hybrid postcustodial and traditional collecting. This one is a mixture of the postcustodial, which we just mentioned, but also traditional collecting methods such as actually bringing in the physical materials. And the Community Archives Center within this project that we are talking about is well known for that practice. The third type is independent grassroots archives. And so this is mostly volunteer run organizations that collect materials primarily from members of the given community. So, two examples are the Lesbian Herstory Archives, very well known in Brooklyn, New York region of being, you know, in a small house where people are just offering and donating their books, artifacts, but then also the Interference Archive, another Brooklyn-based one that really collects more radical social justice posters, programs, and flyers. The fourth type is community institutional partnership. So, this is where a community organization partners with a larger institution to collaborate. So, two examples are the One Archives at USC Libraries and then the Mazer Lesbian Archives. These are both either foundations or community-based organizations that found trust and a stable place within a university archives that's mission is for long-term preservation. And the last type, which is not the only but these are just the ones primary, so there's so many other more, is institutional, housed, and built community archives.
So, this type is kind of like a cross-institutional collaboration, while members are the members of the community are the ones who initiate the priorities of the archives themselves. So here, we bring in the examples of Orange County, in collaboration with the Southeast Asian Archives, as well as witness who works with journalist and activists in media production.

**Marika Cifor 11:37**

As well in the toolkit, we really try to point out to all of the resources that we can. And so, you'll find many examples and much great writing, for instance, Michelle Caswell on the South Asian American Digital Archive, if you want to learn more about any of the examples Sarah just gave.

**Chris Burns 11:58**

Yeah, I thought that was a really powerful part of the toolkit was was, A) all of the examples that you all gave in there that sort of could bring these these concepts to life for people as they could then go out and explore what what these folks have done either online or elsewhere. And recognizing that point that you just made Sarah, that you also make in the toolkit, that these aren't the only models but these are the main primary ones, gave me just a broader sense of the different ways these things can come together, which I found really powerful. So, next question is not only are you the authors of this toolkit for creating a community archive, helping people to create their own community archive, but you also built a community archive yourselves: the Community Archives Center at the Tacoma Public Library. So, I'm curious how did these two activities which, as I understand it, were happening kind of simultaneously, how did they inform each other?

**Marika Cifor 13:04**

We really envisioned these two activities, the building of the Community Archives Center and the development of the toolkit as deeply intertwined and iterative and informing one another throughout. We were very fortunate with this project to be funded by the Institute for Museum and Library Services (IMLS). And what's really significant about community archives, right, is they're really shaped by community needs, desire, and control. And so for us, it was fundamental to find different ways for community members, both individuals and organizations and both those organizations that TPL had long-term partnerships with and those that was just building relationships with, to find ways for them to participate very actively and to build the kind of archives that they want and need to do. The work they're excited about, to represent the stories that reflect their experiences of Tacoma and their different communities. And so, for us that kind of idea of participatory mapping and archive codesign sessions, which we talk about in much more detail in the toolkit, were ways to do that kind of visioning together with the community. And unfortunately, we were only able to do that in online sessions. And so we ended up combining those two activities and allowing for some asynchronous participation as well. And for us, right, I think that really represents the ways in which this kind of process of building the toolkit and the process of building the community archives more from the start intertwined. We knew that the Tacoma Public Library would begin some collecting in the second phase of the project, and we really wanted to lay a strong kind of foundation built on community needs, desire, and control before even that process began. And so we were very fortunate enough to have the perspectives and stories and opinions from a wide range of folks in the Tacoma community. And they really told us what kinds of stories they want told, what kind of stories they felt like had not been told, in particular, about their communities or about other communities in the region. And so we began from that point, and we started, as we were doing this, to kind of track all of the resources, for
instance saving copies of the press releases for the project, saving copies of the kind of emails that were sent to partners early on, saving resources used and the grant narrative, as well as things developed later, we saved all of those kinds of resources. We, as a team, met and reflected on our experiences at each stage of the process. And we used those reflections for kind of what worked well, and perhaps what needed some tweaking or vision or reenvisioning at different moments and really use those lessons learned to inform the toolkit that we hope others will again build on as they do this kind of community archives work. And I just want to say how incredibly extraordinary our partners at the Tacoma Public Library are and then dindria, in particular, they went far above and beyond the goals of collecting in relation to the grant, collecting far more oral histories than we had imagined would be possible. Thanks to dindria for this work in particular, and building a wide range of new collections, both collections that we took into physical custody, and collections that we only acquired digital copies of and that was really part of the vision that we did with the community as well. And so from the very start all the way through the project today, these two activities of the toolkit and the actual building of the archive informed one another. And we take the lessons we learned in hopes that others can replicate what went well, and for the things that didn't work as well, others can perhaps reenvision those or tweak them or shift them as their communities need and desire.

Chris Burns 17:35
Yeah, let's give dindria and Anna a chance to jump in with some of the some of the actual work stories that occurred doing this work of building the community archives. So Marika, you touched on the pieces that I want to touch on in this next question of taking your time and building relationships, so that comes out loud and clear in the toolkit that you all feel that's important. And it makes makes a lot of sense, taking your time to build relationships with community partners. So, I'm wondering if you can talk about why building relationships is so important. And what are a few examples of how you did that in Tacoma, building the community archive?

dindria barrow 18:22
Hello, this is dindria again. The toolkit really derived from the work that we jumped into; we just jumped right into it. We reached out to many community members and organizations and were able to collect their stories in a variety of formats. And what that means is that the collections that we acquired are a variety of different kinds of stories, so they're not just audio or video stories. They're also digitally born stories. They are also documentaries. They are also poems. They are also interviews. And so I just want to highlight that the relationships we built from the beginning, from the time the grant was being cowritten to the time we were doing the recording of audio and video stories. And so what that means is that we were in long-term, longer term relationships than just the story collecting. We had relationships with different organizations and individuals, and then it would spread out like snowflake into more context and people who wanted to share their stories. This informed how we wanted to help the community identify themselves. The ability to cocreate was intrinsic to the Community Archives Center. And then I want to say, particularly about stories, that stories are very personal. They can build a bond between the storyteller and the listener that creates a communal understanding of where we live. It is important to take these personal stories and make them public so that unique experiences can be shared. Much care has to be taken in representing each story according to the storytellers' identities and cultural intersection. Anna, do you want to add to that?

Anna Trammell 20:23
Sure. Marika kind of touched on this in responding to an earlier question, but I think a really good example of how we approached the community and really listened to what they wanted to see from the project occurred in that initial phase when we had some listening sessions and some codesign sessions that had to be held online due to COVID at that time. So, it wasn't exactly what we envisioned. We had envisioned, you know, in-person community events, we had to shift. But during those listening sessions, we really reshaped what the project was going to look like. Because when we designed this project, I wasn't thinking about it as being an oral history project or having a big oral history component, I was really focused on kind of how can we partner with organizations to preserve and provide access to some of their operational records. So, that's kind of how I was going into this project, envisioning that it would go and we did some of that. But in those listening sessions, we heard a number of themes that people kept coming back to, and they sort of surprised me, one was really wanting the oral history component; people wanted to sit down with us and share their story and then they wanted to see that story publicly available and preserved. So, that recording piece of the oral history, they wanted to participate in that way, and then they wanted to make sure that they didn't just share their story and then it disappeared. They wanted to make sure that it was available, it was going to be available, it's something they could share with their family and friends. And then we also heard the theme from people who participated in those sessions that they were interested in their neighborhoods in Tacoma, that was another thing that hadn't occurred to me. You know, we were thinking about, you know, which, what communities are not represented in the archives and that's how we were going to approach it. And then we heard from people well, this is my neighborhood, this is what I identify with, and my neighborhood in Tacoma is different than this other neighborhood in Tacoma. And that was really important to sort of preserve those stories and that unique culture of that specific geographic area. So, we were able to really respond to that and pretty drastically change our approach for the rest of the project. And that looked like, you know, having dindria join us for the remainder of the project as we dove into the collecting piece and to really focus on oral histories. And dindria was recording oral histories, you know, traditional, long format oral histories one on one, but we were also doing just experimenting and seeing what worked, what didn't. We were going to events and recording short oral histories that were somehow connected to the topic of that event. We were working with students, so several high schools partnered with us, we went in, we trained them on how to do oral histories, they went out and recorded these and those became part of the Community Archives Center. And over the course of the project, we hosted a series of neighborhood archiving events. So, we went into every neighborhood across Tacoma, we invited people to come in, share your oral history, bring your family photos for us to digitize. And then again, just really trying to honor what that meant for someone to be willing to share their story or their family photos with us by being very responsive and making sure they were available in our database online as quickly as possible. And then circling back with them to tell them, you know, these are being used by students or people are asking about about your oral history, these are things that are really becoming a community resource. So, I think that's a good illustration of the importance of kind of listening to the community and then not just listening to them, making a note, and doing the project that you wanted to do anyway, but like really stopping and saying we can't do the project the way that we envisioned it because that's not what Tacoma, the Tacoma community is telling us they want from us.

Chris Burns 24:46

So, speaking of stories, clearly you don't start a big project like this, you don't get a big grant like this, without believing in the work you're doing and having some idea that it's important, but I'm wondering if you had a few
stories that you could share with us along the way of building this community archive, where that sort of came back to you, where the experience of doing the work sort of reinforced the importance of building a community archive?

**dindria barrow 25:19**
Yes, I have a couple scenarios. In fact, I have more than a couple, but I'm just going to share a couple. One is, when I was creating events in our different neighborhoods, I would research archival images and what I found was amazing. I'm always amazed when we can capture something from history of when I didn't exist and then bring it to the present tense. There's a particular image that I made sure that I kept a copy of like a photocopy, and it was a historical photograph of the Ku Klux Klan gathering in one of our neighborhoods in Tacoma, and they were in their full gear. And it reminds me that we don't have an inclusive history yet and that it is something to work towards every day. Because we want to temper that kind of image that we have in our archives with images of other groups that are as powerful. Another scenario that I have is, and I'm thinking of a couple of different people that I interviewed, but every time I interviewed someone, every time I recorded an oral history, that person's story is being preserved. And, you know, of course, I want to say for all time, but I don't know all time. So, you know, for for a while, I want their story to live long past their own lifetime. And there are many people that are in our archives right now whose stories will live on because they're our elders. And there are so many of these stories that we have not collected, that can never be replaced. So, those two different perspectives come out to me as to why creating and adding to our archives is so important. And to make it living history, as opposed to something that just sits on a shelf. It's very interactive in our, our archive.

**Chris Burns 27:49**
Wonderful. So dindria, you just made a great point about for all time, right? Sustainability is something that the toolkit touches on in a number of ways. It was really striking the ways that that was a theme that popped up in the different sections. I'm wondering if you could talk about that a little bit, how you all thought about sustainability and how you wove that into the toolkit?

**Anna Trammell 28:16**
Yeah, so we were thinking about sustainability from the beginning. Like all public libraries, like all archives, we have our funding challenges and our staffing challenges, so we knew that by getting this IMLS grant and having it fund a full time position, which is how we were able to have dindria working on this project with us for a year and a half, we knew that that wasn't going to last, of course, the money runs out and the work can't stop. And one of the things that I was very conscious of going into the project is the commitment that we were making to the community. So, that emphasis that we heard from community members about, you know, preservation and access and wanting their stories to be available and it's kind of scary to hear that and know that there's a timeline on this project that you're working on. So, when we designed the project we were really thinking about sustainability; how can we fold some of this work into the work that is already happening in our archives and special collections, knowing that we won't always have the- the ability to, you know, focus on this in the way that we did for- for those two years of the the IMLS funding? So, we were thinking about that. We were also just always thinking when we designed different activities and different ways of documenting stories for this project about how we could make them scalable. So, when we thought about these, responding to the community's sort of demand for this focus on the individual neighborhoods, we thought about, well, what can
we do where we can do all of the work and design all of these activities once and then replicate them in every neighborhood. So, that has allowed us to, over the course of the project, hold all of these events where we’re, you know, obviously, it’s work each time, but we were doing some of the same activities: the digitization station, the oral history, recording booth, usually some sort of pop up exhibit with items related to the history of that neighborhood that we had on display. So, that was really helpful during the project and then since the project actually ended the two-year grant ended in August, just a couple of months ago, we’ve still been able to continue to draw upon that model even without the dedicated funding. So, we’ve been able to continue thinking about having these events in neighborhoods, also just thinking about getting community buy-in for a lot of the activities so everyone has a stake in the success and the continued sustainability of the archive and of the project. So, you know, when we approached our community partners and talked to them about how they could partner with us, and what that would look like, you know, being upfront about the fact that this was part of a grant project: here’s our plan for sustainability and here’s how we can work together to make sure that this work continues even once the funding has has ended. So, that scalability, that shared ownership, kind of folding certain activities into our existing procedures, I think has been really helpful since the project has ended. And because of the success of some of the things that we were doing in the community, we’ve been able to continue some of this work. So, we had a couple of day-long events in certain neighborhoods that we called Story Fest, where we had performances and live storytelling, and it was just really a celebration of those particular communities. And, you know, we ran out of our- of our grant funding, but we heard from the community, we don’t want these to go away. And through our community partnerships, we were able to leverage that into funding, so we’re going to be able to have another one, Story Fest events, coming up in the spring. So, I think just really thinking about sustainability from the very beginning and being open with your partners about what that- what that looks like and what it means to kind of share the sort of the burden of responsibility for keeping this going and continuing to respond to the community.

Chris Burns  32:55
So, information about those those Story Fests and a lot of the other activities that you all did, there’s just so much information in the appendices, and I’m definitely one of those readers of a document like a toolkit like this who dives into the appendices. So, I was so grateful to see all the rich information there. I loved seeing the oral history release forms in multiple languages. You know, even if another community archive isn’t going to use those exact oral release history, those oral history release forms, it’s just like it shows you this is something to think about, right, in a very concrete way. So, that was wonderful to see. I’m wondering what you can tell our listeners and your readers ultimately, right, of the toolkit about what they can find in the appendices?

Sarah Nguyễn  33:50
I was- I was the one who kind of dug through. They did such- Anna and dindria did a great job organizing it in Google Drive, and then I had to translate it so that it’s openly accessible. And it was really interesting going through all the different files, there’s a lot, so I really thank them and then also I think everyone should thank them that this is all available. And I think this is one thing that I really love about librarians and archivists is, and like kind of going back into what Anna was saying about sustainability is that librarians and archivists are constantly fighting and making a space of this is why this work is important, because as we know, these public institutions, they’re always defunded constantly. So, the one way to keep doing that, in my practice with working with librarians and archivists, is that we create documentation, we make the documentation accessible,
so that people can use it over and over again, and we don't reinvent the wheel. And I think that that was one of the best things about this appendices where, so, it's broken up into many different types of sections. The first section is great because it really talks about like planning and launch resources. You can take a presentation, the PowerPoint that Anna and dindria did in front of the board and their director in order to get buy-in, so you can take that and adapt it if you want. There's also the job postings, you don't have to reinvent the wheel around that. The job postings for the intern or the project library associate, those are all there. And then I think this is like the gold where like our grants are actually up there and you can take those and read it and borrow texts from it and pitch your own IMLS grant projects for your community. And then we offer other toolkits that exist because librarians and archivists love their toolkits. So, there's toolkits on toolkits on toolkits. And, again, we're not reinventing the wheel, I think all of these are really great to be in conversation with each other. So, to see people from the UK, and then from all over the US, or in Australia, these are all toolkits that really informed our work as well. Also, an even longer list from the different types of community archives is not, again, not fully inclusive, but other community archives that we really liked, that are mostly centered around public library and libraries' work or public institutional work. So, I think it's really great to see those different models as well and all their beautiful websites. And then we also have, like you said, the release forms, no need to reinvent the wheel for those, those are all there, you can readapt them. It's really great to offer them in different languages, depending on who your community is, but then also specific context and notes about how to actually host these events in order to get buy-in from the community to come, because it's always difficult to get people to actually come out, especially during these posts 2020 times. That also includes like outreach, posters, flyers, even evaluations for after the events that you understand how to make them better. And then we also include really good media coverage, where you can see dindria and and Anna in local news, which is really fun, but then also press releases as well. So, you can see that there's different ways to get buy-in outside of just the traditional social media or newsletters, but really get buy-in from the local news channels as well. We have technical resources, what types of content management systems you'd like to use. And the different types of like, can you afford one that is not open source that you have an actual IT team to manage? Or do you have the ability and bandwidth to manage one that is open source? Also within the ideas of because we were working during COVID, transitioning to this digital map, other types of ways to use mapping online. And then last is this really great, long resource list of the more theoretical and scholarly and case study of community resources. So, all of that is hopefully tech searchable on that website so that you don't have to just click through but also find it on there.

Chris Burns  37:47
Great, yeah. So much great content in the appendices and in the toolkit as a whole. Congratulations to all of you and your coauthors on the project, the toolkit. And I highly encourage our listeners to go and check it out. Anything else you'd like to share today about the toolkit and working on community archives?

Marika Cifor  38:11
Yeah, I can jump in there again. And I can, I just want to highlight a few things that all of my colleagues have pulled out here. I think, particularly, we’re not associated as a resource for folks doing community archives work in a really broad range of contexts, but, in particular, the role and potential of public libraries to do community archives work is, I think, underexplored despite the fact that for me as a scholar, right, there’s very little written about public libraries doing this kind of work. Though public libraries, I would argue, are kind of uniquely positioned within their communities, they often like to come up with a clever idea, already have long established
relationships of trust with different communities. And many public librarians, right, share goals that are really well aligned with doing community archives work, their orientation towards public service, towards community enrichment and empowerment, I think is really well suited to doing community archives work. And community archives are really within a public library context, can have a kind of greater support and kind of build on the resources, right, of that public library already. For instance, for us, right, we were able to pull on the great graphic designers, the communications team at Tacoma Public Library, and I think they were able to support us in ways that we wouldn't have been able to do as a kind of independent organization. And I think there are, of course, always benefits and drawbacks, right, to any kind of approach, but I think public libraries really are an underexplored resource for doing community archives work. And I think this toolkit is really well positioned, both for archivists who are embedded in all sorts of contexts, but particularly for archivists and librarians who work in concert with public libraries to think about how they might do community archives work or to build on community archives work that they're already doing. And then, of course, I also just really want to make sure folks feel welcome to use the toolkit, but also to reach out to any and all of us. We're really excited to not only continuing to build this work in our local context, but in supporting others.

Chris Burns  40:46
Wonderful. So, thanks for taking the time to talk with me today. We always end our podcast episode with a fun question. And I'm so excited, Anna, as longtime listeners of the podcast might know, was my cohost, but now gets to be on the other end of this question. Marika has had a chance to answer it once before, so I'm curious to see if you'll have a different answer. And Sarah and dindria, it's your first time. So, our final question is, if you could have any superpower, what would it be? And why?

dindria barrow  41:22
I will go. This is dindria. I have two, because I can't just answer the question with one. I would like to know the mood of every person I interact with. Like right before I interact with them, what is your mood. And then I want to be able to fly whenever my mood desires it. So, it's a combination.

Sarah Nguyển  41:46
I'll go next. I feel like I'm in like peak grad school moment right now, so my superpower would be to manipulate time and go to sleep whenever I want.

Marika Cifor  42:02
I'll jump in with that. I think I have a new parent brain, and I frequently wish that I, maybe in the way of a photographic memory or something else, could just recall all of the things I've read and engaged with and just be able to kind of pull them up in a neat box in my memory and use them because instead I think I'm often that person who's like it's a blue book, somewhere in a blue book, this thing says X. And I would like to have better powers of recollection. And I think that is the part of my brain it feels like parenthood has destroyed.

Anna Trammell  42:39
I feel like that's such an archivist answer, Marika, to just have this like perfect filing system in your brain where everything is accessible and discoverable and you know just where to find it. I feel like I have a lot of anxiety around this question because I've heard so many people respond to it, and I'm like frantically running through
years worth of interviews, thinking, Oh, I don't want to just repeat something that someone said. So, I'm sure that someone has selected this superpower in the past, but sort of like Sarah's time manipulation, the ability to be in multiple places at once. So, we all have so many things that we want to accomplish. I know throughout this whole project when dindria and I would would meet every week to talk about next steps our ambitions were always greater than the reality of hours that we had available to us in the week to work out these things. So, had dindria and I had the power to have multiple Annas and dindrias running all around Tacoma talking to organizations and documenting stories, we would have had an even more robust collection. So, that would be my superpower of choice.

Chris Burns 44:01
Those were all fantastic. I would love to have them all. Well, thanks again for talking with me this afternoon. And thanks so much for putting this toolkit together and doing all the great work you all are doing out in the Pacific Northwest. It's been a pleasure.

All 44:17
Thank you. Thanks, Chris. Thanks so much, Chris.

Outro 44:24
You've just listened to an episode of the Archives in Context podcast, the official podcast of the Society of American Archivists. Members of the podcast team include Rose Buchanan, Chris Burns, Mary Caldera, Abigail Christian, Stephanie Luke, Nicole Milano, Lolita Rowe, Camila Zorilla Tessler, and Anna Trammell. All opinions expressed in this podcast are our own and are not reflective of a particular institution. Be sure to subscribe and listen wherever you get your podcasts or at archivesincontext.archivists.org. And join us again next time.