

Volume 39, Number 3 • July 2012

N E A

NEWSLETTER

NEW ENGLAND ARCHIVISTS



C O V E R -- Dorothy West at her writing desk, on her porch in Oak Bluffs, Martha's Vineyard, ca.1985. *Photo by Judith Sedwick. Schlesinger Library, Radcliffe Institute, Harvard University.*

I N S I D E -- Snowden Becker gives us five helpful steps on how to deal with home movies and other personal digital records in an Archive (*Archival Insight*, page 4); Stefanie Maclin writes about the Photographic Resource Center at Boston University (*Around & About*, page 28); and this issue also contains the Executive Board Meeting report (page 8), and session reports from the Spring 2012 Meeting (page 18).

TAKING THE PAST INTO THE FUTURE

N E A

New England Archivists

TAKING THE PAST INTO THE FUTURE

Office of Medical History and Archives
The Lamar Soutter Library
University of Massachusetts Medical School
55 Lake Avenue North • Worcester, MA 01655
<www.newenglandarchivists.org>

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Dues of \$30/year (\$40 for institutions) should be sent to: Kristine Reinhard, Office of Medical History and Archives, The Lamar Soutter Library, University of Massachusetts Medical School, 55 Lake Avenue North, Worcester, MA 01655, or join online at <www.newenglandarchivists.org>.

Notices of archival events should be sent to: Michael Dello Iacono at <mdelloiacono@suffolk.edu>.

The *NEA Newsletter* is published quarterly in January, April, July and October. The contents of the *Newsletter* may be reproduced in whole or in part provided that credit is given.

Articles and **News** of interest to archivists, historical society members, historians, and other NEA members should be sent to: Judith Farrar <jfarrar@umassd.edu>, Sally Barkan <sally.barkan@gmail.com>, or to NEA Newsletter Editors, c/o Office of Medical History and Archives, The Lamar Soutter Library, University of Massachusetts Medical School, 55 Lake Avenue North, Worcester, MA 01655.

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Deadlines for submitting materials are:

November 15 for January issue	February 10 for April issue
May 15 for July issue	August 15 for October issue

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Newsletter design by Culp Design <www.culpdesign.com>



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From the Editors

- Michael Dello Iacono


Summer afternoon—summer afternoon; to me those have always been the two most beautiful words in the English language.”

—Henry James

This issue of the NEA Newsletter features two articles that focus on repositories with highly visual collections, reminding us of the importance of audiovisual records in contributing to the cultural identity of the 20th century, but also reminding us of the many challenges that arise in maintaining such collections. In *Inside NEA*, Paige Roberts, current President of NEA, reflects on trends resulting from the “digital revolution” in the archives profession. For this issue, we are also very pleased to have received a report

from the 4th annual archival conference in Iran, which focused on preservation and conservation, issues that are fundamental to many historical repositories in the Middle East. Be sure to take a look at the News and Notes section to read about some wonderful new collections opened for research, get information about training and internship opportunities, and see what kinds of archives-related events and exhibits are happening in the New England area.


Lastly, the editors would like to congratulate Adrienne Marie Naylor, who was chosen as the winner of NEA's Student Writing Prize. Her paper, *Life Spans: Issues Facing Queer Archives*, was an excellent account of how “activist” collectors and curators play a crucial role in creating collections that document the histories of sexual and gender minorities in North America. Her paper will be printed in the October issue, so check it out! ■



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ARCHIVAL INSIGHT

5 Easy Steps, 5 Good Reasons:
Turning Benign Neglect into Radical Control

By Snowden Becker, Co-Founder of Home Movie Day and the Center for Home Movies

When Robbins Barstow's delightful family saga "Disneyland Dream" was named to the National Film Registry, it got a lot of press, including a post on BoingBoing, a very popular blog, with a link to the digitized version of the film. Steve Martin, the comedian, emailed Robbins shortly after this with congratulations and the surprising news that he, Steve Martin, was actually in the movie—briefly visible among the Main Street crowds in his peppermint-striped Disney park worker's uniform. Friendly introductions having thus been made, we asked Robbins, a member of the Center for Home Movies advisory board, to milk that connection for a celebrity endorsement for Home Movie Day, and Martin obliged with this:

"Home Movie Day is important because our lives, our recollections, and our truth is recorded in home movies. *One day, what the heck, come on.*"

To which our response was, of course, "Whaaaaat?" But you know what? He's right. We'll never make every day Home Movie Day (or Personal Digital Archives Day, or "Let's find out what's on this floppy disk" Day, or what have you). But one day? What the heck...we can all do that, and for pretty much the same five good reasons we had in mind when we started Home Movie Day:

Reason One: Inherent Vice

In this case, it's new media, with new problems. Researchers now expect fast, free, and fully indexed access to archival motion picture materials. They don't want finding aids that say "available for onsite viewing only" or "unpreserved material, not available for viewing." We can, and must, do better than this.

Reason Two: Willful Destruction

Neglecting the film and other analog media in our collections is bad enough; neglecting digital media for any length of time is tantamount to chucking it in the recycling bin.

Reason Three: Format Transition

The analog-to-digital bottleneck is a perishingly tight one. Film handling and inspection equipment is pricey—a good-quality tape splicer can cost you a couple hundred bucks, used, and a pair of split reels for winding film onto cores for long-term storage, ditto. A gentle, easy-to-use, low-cost film viewer? No such device exists, and film digitization equipment requires a pretty hefty investment in terms of technical infrastructure and cash—not justifiable for collections with only a small amount of film on hand. Delivery and discovery are another whole problem; YouTube decontextualizes, the Internet Archive has a clunky interface, but bandwidth for serving large amounts of digitized video is still pretty hard to come by elsewhere. We need new tools for all of these media, and we must take an active role in their development, all of which will require us to have much greater technical knowledge and facility. Surgeons, after all, design new tools for pioneering procedures; why shouldn't archivists?

Reason Four: Simple Ignorance

Then there's cataloging...and copyright. These were among the key topics of the Center for Home Movies' recent Digitization and Access Summit, at which participants

Excerpted from the keynote speech presented at the Spring 2012 New England Archivists meeting (March 24, 2012, Wesleyan University, Middletown, CT). A full version of the speech will be available online at the NEA website. The accompanying presentation and images can be found online at <http://prezi.com/xp3-nckergv5/five-easy-steps-five-good-reasons-turning-benign-neglect-into-radical-control/>.

See Resources at the end of this article for links to sites and materials referenced in the text.

pondered the question of exactly what it would take to make a million home movies, from private hands as well as institutional collections around the world, available online for research, study, and creative use. As Patricia Zimmerman notes in *Mining the Home Movie*, each viewer brings a different perception to each home movie at every viewing. We have to accept that no description an archivist provides can do full justice to a film's contents. We also have to accept that intellectual property rights may always be in question for archival materials, and this is doubly true for home movies. I think we need not construe this as prohibiting greater access to the public for these materials; in fact, it could be argued that offering greater access is the only way to conclusively resolve open questions about ownership, place of origin, and content.

Reason Five: The “Right” Ways Are All Wrong

With respectful apologies to Theodore Schellenberg, we aren't always the best judges of potential research and evidentiary value; we must, furthermore, learn to think of that as a virtue, not a shameful shortfall. There are lots of people out there who know much more than I would about, say, the urban architecture of Havana from the 1940s to the present—so why not get them to help quickly and precisely identify a South Carolina family's Cuban vacation footage from 1955? In short, we may not feel we know enough to address that box of mystery material in our collection. But we can certainly learn enough to make a start with it—and we can't let “perfect” be the enemy of “good” any longer.

So in the words of Steve Martin: One day, what the heck, come on...let's get in there and do something. Now, home movies and motion picture film may be of no interest to you whatsoever. Not your thing, not your archives' thing. But just like movies and books about zombies are never really about zombies—they're about consumerism, or communists, or global pandemics, or human society being just a terribly, terribly fragile construct—I want you to bear in mind that although I'm about to offer “Five Easy Steps to Becoming a Film-Friendly Archivist”, they aren't really about learning how to preserve film. They're about engaging with that horrible, groan-inducing stress headache of a mystery box that needs your attention now, whether that

box is a laptop from 1982, a shoebox full of super-8 films, or a locked suitcase that smells like death and sounds like broken glass when you move it.

Step One: Make Sure No One Is Watching

I mean this quite literally—it's much easier to muddle your way through something new without someone looking over your shoulder. It may also be less stressful to take your first steps quietly—fewer expectations to manage, no looming deadlines, and of course there's the potential for a splashy “ta-da” reveal when you finish, if that appeals to you.

I also mean this figuratively, in the sense that some of the very best work you can do is with material that no one else is addressing. This is the stuff of which historic discoveries are made! A banker's box full of film that has sat on a shelf for thirty years without being inventoried or appraised is such low-hanging fruit, I'm almost convinced that people are saving that stuff for a year when they really need to juice their stats for the university librarian.

No special skills or tools are required for the initial phase of things; all you need is a clipboard and a pencil. (The clipboard is actually optional; it just helps you look professional. A pad of medium-sized Post-Its will do.) Counting reels and tapes, making format identifications, and looking for obvious signs of deterioration like visible mold, rusty debris, or pungent smells are a simple—and even fun—afternoon's work. The resulting inventory can form the core of a preservation plan or a request for grant funding to work on a neglected collection, especially if in the course of the inventory you encounter intriguing notes or labels on the cans and boxes.

Step Two: Make Yourself Smarter

There has never been a better time to address the moving images in our care. All of the basic manuals, online tutorials, and raw information that you need to become a reasonably well-informed appraiser of film and videotape materials are available for free, online, in the form of resources like the NFPF's *Film Preservation Guide*; *Film Forever: The Home Film Preservation Guide*; and *Folkstreams' Video Aids to Film Preservation*. Web sites like “One Hundred Years of Film Sizes” can help identify and provide clues to historical context and provenance for dozens of less-common media types; the *Video Format Identification Guide* with its scale photos of

Visit NEA online at:

<www.newenglandarchivists.org>

cassette and open reel formats will be invaluable when dealing with collections of historic tape media. None of this requires more than a Google search to find; however, the version of this talk that gets posted online will include an annotated bibliography and resource list. So I've now taken away from all of you BOTH the convenient excuses of no money and no information.

Step Three: Make A Mess. (Then Clean It Up)

A little touch of Lucy-and-Ethel-in-the-chocolate-factory chaos is part of the learning process. (And it's another reason why Step One is so important.) Film has a mind of its own—especially Super8 film that's been wound on a tiny plastic spool for forty years. That stuff will leap off the reel and onto the floor in a spaghetti-like celluloid nest as if bewitched. So, just clear the decks and give yourself permission to screw up productively. It's extremely unlikely that you will seriously injure yourself, burn your building down, or do irretrievable damage to film materials that you're handling if you proceed calmly and patiently, with clean hands and reliable information, and with an archivist's customary respect for the fragility of any medium. However, you should feel free to make mistakes, to exercise your common sense, and to take long intervals of checking the manual and making what my husband calls "your prettiest face"—nose wrinkled up, squinting and snarling in frustration—while you try to figure out which side is the base and which side the emulsion, and whether you've just spliced the wrong two ends of film together. The fact is, you can't do anything well without doing it badly first, so you better get cracking and screw up, already!

Step Four: Make A Plan

Counting, identifying, and doing a basic condition assessment on your audiovisual materials is basically cost-free. So is making a plan—any kind of plan—for what to do next. Get some quotes, do some research, talk to some people, both within your institution and outside of it. Figure out what three little things, two medium things, or one big thing you could do to improve current conditions and extend the life of the collection. Write those things down. Maybe even do some of them—not all at once, just piece-meal, or in the boring hour before quitting time. If nothing else, be ready with a project budget for that special day when pigs fly and someone comes along and asks you to spend their money. (I did see something called "BBQ pork wings" on the menu at several restaurants in town, so it seems this day is coming.)

Step Five: Make Other People Do The Hard Part.

For film materials, this would obviously be the lab work for preservation and transfer. You can also get more bang for your buck by using experienced consultants, or outsourcing large-scale or highly technical projects. Use social media and crowdsourcing for description and identification of mystery material—it's easy for the people who are aficionados of the subject matter, and the public really does love to be involved in what we do. This approach also extends to the legal work—archives are exasperatingly conservative when it comes to copyright and fair use. Whoever these people are that you think are going to come out of the woodwork and sue you, I can guarantee you one thing: They were lawsuit-happy nutbars long before you posted a snapshot of their granny in a bathing suit at Coney Island on your Web site. Provide non-litigious avenues for takedown and remediation in the event of possible infringement, and make them prove you are in the wrong on copyright issues. Most people don't know beans about copyright anyway, and tend to think the public domain is somehow both much bigger, and much smaller, than it actually is. (That goes for archivists as much as for anyone else, by the way.)

For a 21st century archivist, the essential skill isn't MPLP or EAD or DAM or SQL. It's DIY: the willingness to tinker, to tweak, to try something different. It also just might involve us telling everyone else to "do it yourself." We can't keep gift-wrapping the historical record forever; we're going to run out of acid-free folders if we try. And we definitely didn't learn everything we needed to know in library school. What we have learned on our own, we can pass on to others. Fortunately, the DIY spirit is pretty contagious—once you're bitten, you want to get your all friends and neighbors into it, and every living person you encounter. And just because that's how zombies work doesn't mean archivists shouldn't work that way too!

Resources:

Disneyland Dream (Robbins Barstow, 1956)
<http://archive.org/details/barstow_disneyland_dream_1956>

Association of Moving Image Archivists
<www.amianet.org>

Home Movie Day: Official Site
<www.homemovieday.com>



A group of well-dressed young people prepare for a lobster/clambake at the Semicentennial celebrations on Squirrel Island in Boothbay Harbor, Maine, on August 19, 1921.

Courtesy of the Stanley Museum Archives, Kingfield, Maine.

The Center for Home Movies

<www.centerforhomemovies.org>

2010 Home Movie Digitization and Access Summit
(PDF Final Report)

<www.centerforhomemovies.org/homemoviesummit.html>

National Film Preservation Foundation: The Film
Preservation Guide

<www.filmpreservation.org/preservation-basics/the-film-preservation-guide>

Video Aids to Film Preservation

<www.folkstreams.net/vafp/>

One Hundred Years of Film Sizes

<<http://wichm.home.xs4all.nl/filmsize.html>> ■

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New England Archivists

TAKING THE PAST INTO THE FUTURE

SAVE THE DATE!

NEA Fall Meeting

***Proactive Archivists:
Making Things Happen***

November 2-3, 2012
Simmons College, Boston

More information at newenglandarchivists.org

Inside NEA

FROM THE PRESIDENT

- Paige W. Roberts



How wonderful to catch up with old friends and meet new colleagues as well as learn some strategies for improving our archival work in everything from acquisitions to promotion at the Spring 2012 meeting at Wesleyan University. Thanks

to Val Gillispie, chair of the Local Arrangements Committee, for hosting the meeting at Wesleyan University and to Jessica Tanny, chair of the Program Committee, for setting a new standard for delivering high-quality programming. I am grateful too for the work of my predecessors, Nova Seals and Elizabeth Slomba, who have worked hard to oversee an NEA board that is civil and productive in achieving goals outlined in the most recent strategic plan. As Nova has said so well many times, it is volunteers who make NEA the successful organization that it is, and I echo her call for your participation in the work of NEA. This culture of openness and collaboration are issues that I touched on in my presidential address.

Openness and collaboration are issues that overlap with several trends in the archives field, which I think result in large part from the impact of the digital revolution on our profession. The first trend that I see is toward crowdsourcing, a shift from users who consume content to those who contribute, share, and re-use our historical collections in a much more active way than they have in the past. As David Ferriero, Archivist of the United States, has recently written, we can no longer be insular but should be outwardly-focused and transparent in our work, our procedures, and our collections. The objective and benefit of crowdsourced projects is not so much the product--great transcriptions of early manuscripts, for instance--but rather the point of such projects is the process itself.

The second trend, perhaps not surprisingly, is managing the growth of born digital material. There is a critical need to disseminate workable processes so that even those at small, underfunded institutions can preserve and provide access to born-digital materials in a sustainable

way. Because of our deep experience with preservation in the analog world, digital preservation is an area that archivists can and should have a significant role to play in the future. Collaboration is one of my favorite topics. Beyond creating a participatory culture for and with scholarly researchers and other users of our collections, I believe there is tremendous potential for us to develop multi-institutional solutions to challenges. The convergence of libraries, archives, and museums (LAMs), for instance, is finally being realized in meaningful ways particularly in terms of access to collections.

It is a time of tremendous opportunity and challenge, but I am confident that we can and will better fulfill our purpose to collect, preserve and provide access to cultural heritage in a meaningful and ethical way in the future. ■

EXECUTIVE BOARD MEETING REPORT

- Silvia Mejia



The business handled at the March 23, 2012 meeting of the Executive Board is summarized below. All **VOTING** is in bold. Complete minutes are available on the NEA Web site or from the Secretary.

The meeting was called to order at 1:10 pm.

CONFERENCE REPORTS/UPDATES

Spring 2012

There were 225 registrants for the meeting which does not include the workshop presenters. The keynote speaker presentation will be recorded and it will be posted on the NEA web site. Thirty-two orders were placed for Christina Zamon's book, *The Lone Arranger, Succeeding in a Small Repository*, published by the Society of American Archivists.

Fall 2012

Planning is going smoothly and a contract has been signed; rooms have been reserved and a proposal for catering has been prepared.

FUTURE MEETINGS 2013

Spring 2013

NEA will be celebrating its 40th anniversary in the spring of 2013. Currently both Program and Local Arrangements Committees are ready to begin planning for the Spring Meeting.

COMMITTEE REPORTS

Print Coordinator

Diana Yount retired as the Print Coordinator and the Communications Committee volunteered to come up with a proposal for print communication mailings.

Finances

It was reported that NEA finances are in good standing. Between vendors and membership income there was a profit of \$8,000.

Online Registration Task Force

The Task Force was able to test Constant Contact online during an educational workshop in April; no problems were reported. However, the Task Force would like to test a second service for comparison, possibly Eventbrite.

Newsletter Committee Appointment

Elizabeth moved to appoint Kathryn Puerini, Vermont State Archives & Records Administration, for the position of Reviews Editor for a three-year term from July 2012-July 2015. **All members voted in favor.**

Haas Award

The Board discussed the future of the Haas Award after it was reported that ARMA does not wish to continue contributing to it. The Board felt that NEA should continue to maintain the award and moved to a vote.

Elizabeth moved to approve a motion that says NEA reaffirms its commitment to the Haas Award and its intent to maintain the award as a long standing commitment. **All members voted in favor.**

Elizabeth moved that the Board direct the Haas Award Committee to discuss the issue with ARMA-Boston and resolve separation. **All members voted in favor.**

Nominating Committee

It was reported that there were 346 eligible voters this year. 131 voted online without any trouble, and the participation rate was 37.86 percent.

SAA Regional Summit

SAA Council Executive Committee chair, Gregor Trinkaus-Randall, talked to the Board about SAA efforts to work with regional and state organizations. He explained that there will be a summit meeting with regional and state organizations at the San Diego meeting this summer. Paige Roberts will be the NEA representative.

Membership Committee

Jessica Steytler moved to approve the changes to the roundtable proposal with the proposed budget change. **All members voted in favor.**

Education Committee

Nova moved to approve the curriculum development consultant agreement as submitted. **All members voted in favor.**

Communications Committee

Nova moved to approve the appointments of Jessica Tanny, Manuscript Cataloger/Processor Schlesinger Library, Harvard University; Karen Eberhart, Manuscripts and Processing Archivist, Brown University; and Andrea Benefiel, Archives Assistant, Beinecke Library, Yale University for the period of two years. **All members voted in favor.**

Web Site Committee

There is now a tab for Diversity on the NEA web site.

NEW BUSINESS

Nova presented flowers to departing board members Elizabeth Slomba and Diana Yount and thanked Diana for her incredible twenty years of service to NEA.

Adjournment and Next Meeting Date

The meeting was adjourned at 2:13pm

Next Quarterly Board meeting will take place on June 1, 2012 at Redwood Library, Newport, RI. ■

Please visit us online at
www.newenglandarchivists.org

for more information about becoming a member of NEA

New Members - Kristine Reinhard

Student

John Campopiano Simmons College	Dominic McDevitt-Parks NARA
Kaitlin Hope Connolly Simmons College	Jeremy Martin Meserve Simmons College
Juliette DeClue Simmons College	Zoe Quinn UMass Boston
Rebecca Doyon-Lavallee Simmons College	Christine Stone Simmons College
Danielle Geller Simmons College	Hannah Stevens Simmons College
Jenne Greaves Simmons College	Nicole Topich University of Pittsburgh
	Tiffany Williams SUNY Albany

Regular

Kenton Blagbrough
Jodi Boyle University of Albany
Alissa Caron
Martha Crain Gordon College
Stephanie Gold Hillside School
Skip Kendall Harvard University
Benjamin Leiste Cigna/Connecticut General
Jonathan Manton Britten-Pears Foundation
Helen McLallen Wilderstein Preservation
Hubert James Merrick Colby College
Amanda Potter

Nancy Richards Gale Free Library and Becker College Library
Kari Smith MIT Archives
Robert H. Smith, Jr.
Kiera Elizabeth Sullivan
Christina Tanguay

Institutional

Elizabeth P. Keppler Chicopee Public Library
Beth Mariotti Godfrey Memorial Library
Elisabeth McGregor Norfolk Charitable Trust
Charles E. Rand United Society of Shakers
Margaret Warren The Winsor School

Coming in Fall 2012

“Bridge Rate” Discounts on Conference Registration - - Recognizing the importance of enabling more archivists to remain active in the organization during difficult economic times, NEA is pleased to announce that a 25% discount on conference registration will now be offered for unemployed NEA members, starting with the Fall 2012 conference. We are excited to offer this new benefit, which has been strongly supported by the membership in our annual membership survey. Additional details will be coming soon on the web site and the listserv.

Now you can join and renew your NEA membership online! Visit <www.newenglandarchivists.org/join/join.html> to get started. Anyone may join! New England Archivists membership is open to individuals and institutions upon payment of annual dues. Payment received after September 1 is applied to the following year. A Google account is required to securely join or renew online with Google Checkout. If you do not already have a Google account, you will be redirected to a Google-hosted page and instructed to create one.

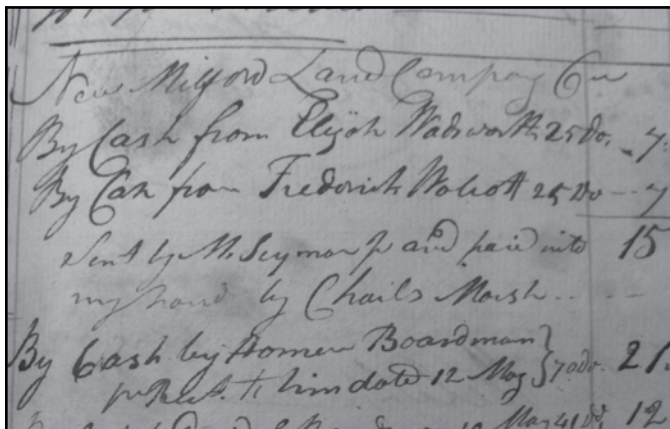
News and Notes

CONNECTICUT

The Litchfield Historical Society Announces Acquisition of Elijah Boardman Business Records

The Litchfield Historical Society's Helga J. Ingraham Memorial Library is elated to announce the recent acquisition of a significant collection of business records created by Elijah Boardman (1760-1823). Thanks to the generosity of Elijah and Mary Anna Boardman's descendants, Joan Boardman Wright McDaniel and her daughter Caroline Boardman McDaniel Lamphier, scholars will be able to pour over this iconic entrepreneur's ledgers, blotters, and day books. Boardman's newspaper advertisements reveal that he went to great lengths to bring a variety of foreign goods to this rural market. His ledgers document his intricate pattern of trade in which he shipped local agricultural goods, received in trade or purchased, which he shipped to New York and sold at a premium. He brought back rum, molasses, and a large variety of textiles.

The collections of the Litchfield Historical Society have long been lauded by enthusiasts of the Early Federal period of American history for their richness in documenting the social and political history of that era. This collection can only serve to enrich existing holdings and expand knowledge about early American commerce, early Connecticut, the Western Reserve, and a host of other topics. The Society



Ledger entry for the New Milford Land Company, one of the settlers of the Connecticut Western Reserve in Ohio. Boardman was a partner in the venture. From the *Elijah Boardman Papers, 1782-1853*. Litchfield Historical Society, Litchfield, Connecticut.

will begin processing the collection immediately and hopes to make it available to scholars as soon as possible. It will certainly prove an invaluable resource to all manner of historians and decorative arts scholars, not to mention the added value it will provide the Society's exhibitions, publications, web site, and programs.

Please contact Linda Hocking, Curator of Library & Archives at <lhocking@litchfieldhistoricalsociety.org> or 860-567-4501 with any questions.

MASSACHUSETTS

Military Manuscripts Capture Service of Essex County at the Phillips Library in Salem, Mass.

In 2011 the Phillips Library at the Peabody Essex Museum received a grant for archival projects awarded by the National Historical Publications and Records Commission (NHPRC) to process 74 collections of national significance that span three categories: maritime manuscripts, military manuscripts, and papers of notable Americans. Since beginning the project in October 2011, the military manuscripts have proven to be a treasure.

The military manuscripts span seven wars, beginning with the American Revolution, and including the War of 1812, the Mexican-American War, the United States Civil War, the Spanish-American War, World War I, and World War II. The largest collection of materials is the Massachusetts Volunteer Militia Records, which includes records from 18 Massachusetts regiments, including muster rolls, orderly books, quartermaster accounts, and company descriptive books. A number of collections include the records of local Essex County military organizations, such as the Cushing Guard of Newburyport, the Prescott Guards of Pepperell, the Salem Light Infantry, the Salem Mechanic Light Infantry, and the Salem Artillery Company. These smaller company records document the involvement of prominent Essex County people and capture the patriotic spirit of a young country defending new found freedoms. And finally, records of veterans associations including the Grand Army of the Republic Records, the 23rd Regiment Massachusetts Veteran Association Records and the 1st Regiment Massachusetts Volunteer Heavy Artillery Association Records capture the post-war efforts of soldiers

and regiments to maintain ties and document their own collective histories. These military manuscripts provide a new avenue for understanding the regimental histories rooted in Essex County and the local men who served.

For more information regarding the project, please contact Tamara Gaydos, NHPRC Grant Project Manager and Manuscript Processor at <tamara_gaydos@pem.org> or Halley Grogan, Assistant Manuscript Processor at <halley_grogan@pem.org>. For information regarding the Phillips Library, visit <<http://www.pem.org/library/>> or follow the library on twitter at @PEMLibrary.

New England Archives of the American Jewish Historical Society Pilots Family History Archives Project

In March 2012, the New England Archives of AJHS piloted a Family History Archives project with 7th graders at Temple Emanuel in Newton, Massachusetts. Each student received their own archival box with folders and photo sleeves and learned how to preserve photographs and documents. Students also interviewed family members, learned to “read” photographs for visual clues, and visited the archives at AJHS, where they participated in a scavenger hunt. Overall, the project was a success. Wayne Goldstein, the Director of Informal Religious Education, stated that “in this digital world where it is nearly impossible to ‘touch’ history unless it is on a screen, our students were exposed to various historical documents that many had never seen before, learned how to extract information from various sources and had the opportunity to investigate their own family histories.” AJHS hopes to offer the program to other groups in the future.

Smith College Opens Social Justice Collection

The Sophia Smith Collection is pleased to announce that the records of Arise for Social Justice, a western Massachusetts grassroots advocacy organization, have been fully processed and opened for research. The Arise for Social Justice Records provide a remarkably detailed accounting of the activities, decision-making processes, and political foundation of the organization and its work in coalition with regional, state, national, and international groups. In addition to materials documenting the work of

Arise, the records contain a wealth of mailings, newsletters, and other resources produced by a wide variety of organizations working for social and economic justice in late 20th century America. Because Arise also served as an information clearinghouse, the records are rich with resource lists and reference files on a wide variety of subjects compiled to provide background information and serve as source materials for future activities. Major topics found in the records include criminal justice, economic justice, HIV/AIDS prevention, homelessness, housing, poverty, social justice, and welfare rights. For a link to the finding aid, see: <http://asteria.fivecolleges.edu/findaids/sophiasmith/mnsss428_main.html>.

Amherst College Archives Opens Three New Collections

A grant from the NHPRC to Amherst College Archives and Special Collections has made possible the processing of the Willard L. Thorp, Karl Loewenstein, and Charles L. Kades Papers. Each of these men contributed significantly to the reconstruction of national economies and politics after World War II. These three collections, now open for research, supplement Amherst’s existing strong holdings in post-war diplomatic history, including the papers of High Commissioner for Germany John J. McCloy and those of Eli W. Debevoise, who served in the Office of General Counsel under McCloy.

Willard L. Thorp, Assistant Secretary of State for Economic Affairs from 1946 to 1952, was a key figure in the development and implementation of the Marshall Plan for economic recovery in Europe after World War II.



Willard L. Thorp (dark suit, 3rd from left) attending an industry showcase in post-war Berlin, ca. 1948. Willard L. Thorp Papers, Amherst College.

Thorp (Amherst class of 1920) had a significant role in the development of post-war foreign aid policy. Early in his career, he advised Roosevelt's New Deal administration on economic policy (1933-1940). Most of Thorp's professional activities are well documented in the 80-linear-foot collection. The collection also includes the personal papers of Clarice Brows Thorp, Willard Thorp's wife and assistant from 1947 until his death in 1992; she worked before her marriage as an attorney and advocate for civil and women's rights.

Karl Loewenstein was a German émigré political scientist and renowned legal scholar. He taught at Amherst for twenty-five years. Now fully reorganized, his papers (90 linear feet) include diaries, correspondence, and detailed memoranda describing his wartime and post-war work for the U.S. Department of Justice and the Office of Military Government for Germany (OMG). In the latter role, Loewenstein advised the OMG with regard to denazification of the German justice system.

The Charles L. Kades Papers (17 linear feet) centers on Kades's role in crafting Japan's post-war constitution. As Deputy Chief of the Government Section of SCAP (Supreme Commander of the Allied Powers, General Douglas MacArthur), Kades led the steering committee formed to assist in the development of a constitution that conformed to the goals of the American occupiers. Unique material includes Kades's copies of the English translations of the 1946 Japanese parliamentary debate transcripts on constitutional revision.

Online guides to the contents of all these collections are available at <www.amherst.edu/library/archives/holdings>.

Harvard and Yale Libraries Initiate Joint EAC-CPF Description Project

In April, the Houghton Library at Harvard and the Beinecke Rare Book and Manuscript Library at Yale initiated a joint project funded by Harvard's Library Lab to demonstrate the benefits of using Encoded Archival Context-Corporate bodies, Persons, and Families (EAC-CPF) to describe creators of manuscript collections and encode meaningful semantic links between those creators and the primary sources that document their lives and work. "Connecting the Dots: Using EAC-CPF to Reunite Samuel

Johnson and His Circle" focuses on lexicographer Samuel Johnson (1709-1784) and his circle of fellow writers, artists, political thinkers and friends, as well as collectors thereof.

Using the resources of the Houghton and Beinecke Libraries, approximately 50 EAC-CPF records will be created that describe and document the complex relations between the various people and corporate bodies that occupied Johnson's world. These include Johnson biographer James Boswell, writers Fanny Burney and Elizabeth Carter, publishers Robert Dodsley and Edward Cave, and the "Club," a weekly gathering of Johnson and his friends. The records are validated against the rules of a local Schematron and imported into a database using open-source ICA-AtoM software.

The goals of the project are to determine how separate institutions can collaborate to create, share, and maintain EAC-CPF records and what contextual information and linking will be most beneficial to users. Project staff members are consistently documenting decisions regarding the content and structure of EAC-CPF elements, and Harvard and Yale aim to develop metadata best practices for the project that can be utilized by the wider archival community.

"Connecting the Dots" is one of thirteen new projects that received funding in Fall 2011 from Harvard's Library Lab. The Lab offers infrastructure and financial support for new enterprises, and granting opportunities for individuals to innovate, cooperate across projects, and make original contributions to the way libraries work.

MGH Museum Opens in Boston

The Massachusetts General Hospital (MGH) announces the opening of the Paul S. Russell Museum of Medical History and Innovation at the corner of Cambridge and North Grove Streets in Boston. The museum is intended to function as a portal between the hospital and the Boston community, showcasing historic as well as modern milestones in medicine, surgery, and clinical practice. Interactive video displays share space with historical objects, tracing the progress of health care over the course of two centuries. The museum's rooftop garden is an open-air retreat, featuring carefully selected plantings and sweeping views of Boston's Beacon Hill neighborhood. The museum is free and open to the public, Monday – Friday, 9:00 AM – 5:00 PM. The Russell Museum inherits art and artifacts previ-

ously cared for by the MGH Archives and Special Collections; the exact relationship between the museum and the archives has not yet been determined.

Northeastern University Libraries, Archives and Special Collections Department Preserves HOPE

The Northeastern University Libraries, Archives and Special Collections Department recently acquired the Hispanic Office of Planning and Evaluation, Inc. (HOPE) records. Established in 1971, HOPE was a community-based organization dedicated to offering services and programs to benefit Massachusetts' Hispanic/Latino residents. Prior to its founding, there were few educational programs and services for Hispanics and even fewer studies exploring their needs. HOPE brought together local community members, activists, social workers, and academics to study, coordinate, improve, and create services for the Hispanic community.

The collection, which encompasses nearly two hundred linear feet, dates from the organizations inception to

its closing in 2011. The records document HOPE's work in research and advocacy, technical assistance and training, leadership development and civic engagement, educational counseling, and health promotion and disease prevention.

This collection continues Northeastern University Libraries' dedication to preserving the history of Boston's Latino community. For a list of all the Department's special collections, see: <<http://library.northeastern.edu/archives-special-collections/find-collections/by-subject-0>>.

Schlesinger Library Opens Dorothy West Papers

The papers of Dorothy West (1907-1998), Harlem Renaissance writer and long-time resident of Martha's Vineyard, have been processed, digitized, and are now fully accessible online. These papers (ca.1890-1998) contain 7.56 linear feet of drafts, manuscripts, published stories and articles, issues of *Challenge* and *New Challenge* (literary magazines edited by West), correspondence with other Harlem Renaissance writers, family correspondence, and photographs. The collection was processed by



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Jenny Gotwals; processing was made possible by gifts from the Radcliffe College Classes of 1950 and 1968. Digitization of the collection (approximately 8,000 images) was completed with a grant from the Pine Tree Foundation of New York. The finding aid, which includes folder-level links to contents, is available online at Harvard University's OASIS website: <<http://nrs.harvard.edu/urn-3:RAD.SCHL:sch00297>>.

Wistariahurst Museum Opens Latino History Collection

Processing of the Carlos Vega Collection of Latino History in Holyoke at the Wistariahurst Museum, funded in part by a grant from Mass Humanities, and completed by Simmons graduate Emily Toder, reached its final stages in late May and is now open for research. The collection, which spans 43 boxes (24.5 linear feet), includes court records, unpublished manuscripts, clippings, photographs, and audiovisual materials, but consists predominantly of administrative files generated by the various grassroots organizations, citizens' committees, and advisory councils which Vega inspired, collaborated with, and/or directed. Vega, who passed away in April 2012, was one of Holyoke's most vibrant, influential, and effective community leaders and has been conferred numerous honors by the city of Holyoke as well as regional and national coalitions. The collection, accessible via bilingual (Spanish/English) EAD-encoded finding aids, sheds light on the triumphs, hurdles, and trajectories of community organizing efforts, documents myriad facets of the Latino experience in this culturally unique area of Western Massachusetts, and demonstrates Vega's tireless commitment to social justice within the vicinity and beyond.

NEW HAMPSHIRE

Internship Opportunities and Acquisition Announcement from Derry Public Library

The Derry Public Library in Derry, New Hampshire has received a donation of photos and compiled genealogies of the Evans and Rogers families from Derry. Also included are ephemera and photos from Pinkerton Academy from 1914-1919. The collection includes photographs from the graduating class of Pinkerton from 1919 to 2000.

The Derry Public Library located in Derry, New Hampshire also has several openings for unpaid internships for students seeking to gain library experience. Contact Christine Sharbrough, Reference Librarian, for more information at <christines@derrypl.org>.

The Cyrus E. Dallin Art Museum, located in Arlington, Massachusetts, also has several internship opportunities available. Please contact Christine Sharbrough <csharborough@dallin.org> for more details.

RHODE ISLAND

Grant Opportunity from Rhode Island Foundation

The Rhode Island Foundation is now accepting applications for grants from the Rhode Island Supreme Court Historical Society Fund. Grants from this fund may support nonprofit organizations that wish to provide programs that preserve the history of the Rhode Island Supreme Court and the Rhode Island judicial system, preserve artifacts and records of the courts system, publish works about Rhode Island legal history, and offer public forums on Rhode Island legal and constitutional history. Organizations should provide matching resources in funds or through in-kind services. Funds may not be used for the purchase of equipment. Applications are due July 2, 2012. To apply, visit: <<https://www.GrantRequest.com/SID983?SA=SNA&FID=35154>>. You can also log onto the Foundation's website at <www.rifoundation.org> and follow links to Nonprofits | Grant Opportunities | Grants for Specific Topics | Rhode Island Supreme Court Historical Society Fund. Questions? Contact <esaccoccia@rifoundation.org> or (401) 427-4029.

Naval War College Receives Two World War II Collections

The Naval War College recently acquired the papers of LCDR Richard H. Amberg, USNR who served as flag secretary to ADM Richmond Kelly Turner, 1943-1945, and later as principal war plans and naval advisor to General Douglas MacArthur, USA, 1944-1945, in the Pacific Theater. The collection consists of Amberg's letters to his wife for

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People

Gregory Sanford will be retiring on August 1st after thirty years as Vermont State Archivist. The legislature included in Act 104 of 2012 the following language: Sec. 26b. RENAMING THE STATE ARCHIVES BUILDING. The Vermont State Archives and Records Administration building in Middlesex shall be renamed the “D. Gregory Sanford, Jr. State Archives and Records Building.”

Sanford extends his heartfelt thanks to the New England Archivists and the many roles its members played in helping him grow as an archivist. “From attending meetings to developing friendships to the privilege of serving in office, I have learned how to be a better archivist and administrator because of the NEA.”

The Vermont Historical Records Advisory Board has hired **Michael Sherman** to review and follow-up on previous grants awarded by the Board in order to examine the effectiveness of different grant types and on the success of past recipients in building on their grants. The work is supported by a grant from the National Historical Records and Publications Commission and will help shape the Board’s future planning.

Amy Brady, a graduate student in the English Department at UMass Amherst, has been selected as the 2012 awardee for Research in the Center for Research Libraries’ Primary Source Awards. The UMass Amherst Libraries is a member of the Center for Research Libraries (CRL). CRL recognized the awardees in Chicago in April.

Brady did her research at the Library of Congress, as part of a CLIR/Mellon research fellowship, and will use some of the results in her dissertation, “Staging the Depression: The Federal Theatre Project’s Dramas of Poverty, 1935-1939.”

“Brady’s innovative use of primary source materials to examine how avant-garde artists participated in the New Deal Federal Theatre Program exemplifies the spirit and positive outcomes that the Primary Source Awards are designed to share with the research library community,” says Bernard F. Reilly, President of the Center for Research Libraries.

CRL created its Primary Source Awards program to recognize innovative uses of primary sources in three fields of activity—access, research, and teaching—and to publicize those uses throughout the research community. CRL also will profile the awardees and their projects in the Spring 2012 issue of CRL’s *FOCUS on Global Resources Newsletter*, on the CRL website, and at other appropriate events.

The Preservation and Reformatting Section (PARS) of the Association for Library Collections & Technical Services (ALCTS) committee for the George Cunha and Susan Swartzburg Preservation Award has selected **Gregor Trinkaus-Randall** as the 2012 recipient. Mr. Trinkaus-Randall will receive a citation and an award of \$1,250 sponsored by Hollinger Metal Edge. Gregor’s accomplishments in preservation outreach, over a career of more than 30 years, are impressive and highly regarded in the library and archival profession. An important player on the national preservation scene for many, many years through his collaboration with national organizations, he currently serves as the 2011-2012 president of the Society of American Archivists. He was instrumentally involved in coordinating SAA’s Heritage preservation response to Hurricane Katrina, Hurricane Rita, and Hurricane Wilma. He has presented hundreds of workshops throughout Massachusetts and beyond as preservation specialist for the Massachusetts Board of Library Commissioners. He developed a program to bring environmental monitoring devices to libraries to analyze data and, along with the Massachusetts Emergency Management Agency, set up a communications network with libraries and cultural institutions to respond to area-wide emergencies. This pilot effort has gained recognition for his agency as a national model for emergency planning.

The ALCTS-PARS presented the award on Sunday, June 24th, at the ALCTS Awards Ceremony during the 2012 American Library Association Annual Conference in Anaheim, Calif.

Suzu Taraba is now Director of Special Collections & Archives in Wesleyan University’s Olin Library in Middletown, CT. **Leith Johnson** is Wesleyan’s new University Archivist.

The Sophia Smith Collection at Smith College is pleased to announce the following research grant recipients for 2012-2013:

GRIERSON FELLOWSHIPS:

- **Leigh Goldstein**, Ph.D. Candidate in Screen Cultures, Northwestern University Project: "Special for Women: Postwar Popular Media and the Rise of 1960s Feminism"
- **April Haynes**, Assistant Professor of Women's and Gender History, University of Oregon. Project: "Riotous Flesh: Gender, Race, and the Solitary Vice in Antebellum Physiology"

BAIN FELLOWSHIPS:

- **Sarah Lynn Jones**, Ph.D. Candidate in Communication Studies, University of Nebraska, Lincoln. Project: "Rhetorical Peace-building Strategies: Organizing the Global and Local through the International Women's Tribune Centre"
- **Lisa Levenstein**, Associate Professor of History, University of North Carolina at Greensboro. Project: "U.S. Women in Beijing: The Fourth World Conference on Women and the Global Politics of American Feminism"

TRAVEL-TO-COLLECTIONS GRANTS:

- **Victoria M. Grieve**, Professor of History, Utah State University. Project: "Radical Women and Working Class Journalism, The Federated Press, 1928-1955"
- **Joan Marie Johnson**, Instructor in History, Northeastern Illinois University. Project: "Funding Feminism: Wealthy Women, Philanthropy, and Power in Late 19th and 20th Century America"
- **Wendy Kline**, Professor of History, University of Cincinnati. Project: "Birth in Transition: Modern Midwifery and the Controversy over Home Birth"
- **Melissa Walker**, George Dean Johnson, Jr. Professor of History, Converse College. Project: "The Heyday of Woman's Life': Women and the Experience of Aging in Twentieth Century America" ■

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those years and includes comments on these two leaders, his involvement in planning amphibious operations, working conditions, long hours, and the bombing of Japan that ended the war. Lt.(jg) George Van Horn's collection includes his official naval papers, letters sent to his parents from Guam and the Philippines, 1943-1945, where he was stationed, a diary kept during and after the war, 1945-1946, war related news clippings, 1945-1946, photographs of Guam and the Philippines, maps of the area, and a scrapbook containing letters and photographs, 1945-1946. Van Horn remained in the Navy in 1946 on the editorial staff of the Guam Navy News and later served in the Naval Reserves. When he returned to civilian life he was employed as editor of the Science in Agriculture Magazine at Pennsylvania State University.

OTHER NEWS

Fourth Archival Conference in Iran Focused on Preservation and Conservation

The fourth national archival conference, entitled *Preservation and Conservation of Documented Heritage* was held at the National Library and Archive of Islamic Republic of Iran on May 8, 2012. Of the ten papers that were presented in this conference, seven were about biologic and chemical methods for preservation and conservation of archival materials. Speakers in their papers presented some case studies about methods used for preservation and conservation of archival materials in their institutions. Three papers indicated that archivists using new information technologies can provide access to archival materials and by this method they can preserve these materials from damage and theft.

In the second session Dr. Saeed Rezaei Sharifabadi, head of the Iranian Library and Information Association and the Faculty member of the Library and Information Science Department at the University of Al-Zahra, announced in October of 2013 that the University of Al-Zahra will accept postgraduate students in archival studies. At the end of the second meeting, some experts expressed their views about the presented papers. Inquiries about the conference can be directed to Dr. Amir Reza Asnafi, faculty member of the LIS Department at Shahid Beheshti University at <A_asnafi@sbu.ac.ir>, or <aasnafi@gmail.com>. ■



Spring 2012 Meeting Session Reports

The meeting's theme was "DIY Archives."

Born Digital Archives: Strategies for Acquisition and Access Part 1

Chair and speaker: Jennifer Gunter King, Hampshire College
Speakers: Melissa Watterworth Batt, University of Connecticut; Kristin Eshelman, University of Connecticut

- *Elizabeth Mather, Simmons College*

Jennifer King opened the panel by discussing her three-year project developing an electronic records management workflow in her former position as Director of Archives and Special Collections at Mount Holyoke College. Previous to her project, the institutional approach to electronic record retention was voluntary, which changed due to a National Historical Publications and Records Commission Grant in 2009. King then presented Holyoke's model of records capture and long-term digital asset preservation as a diagram, wherein files could be uploaded to Archnet, individual records created in Archivists' Toolkit, and eventually preserved in permanent storage in Dspace.

Melissa Batt and Kristen Eshelman, both curators at the Thomas Dodd Research Center, worked on the same institutional electronic records management system beginning in 2008, with Batt presenting an overview of the project and Eshelman describing the technological "tinkering" done as the project evolved. They noted that there is a "fine line" between do-it-yourself archives and an electronic records management system, and that the real conclusion was "do it with others," explaining that their working group looked at models of electronic workflow at Duke, Cornell, and Tufts, as well as partnering with the university's IT department. Batt covered some of the issues that arose for their institution, including trust, reliability, appraisal timelines, developing guides to good

practice, and privacy issues. She also mentioned regular accession of new collections, in periods of two years or less, as important to maintenance and workflow. Eshelman presented some of the tools she worked with to transfer, document, and transform electronic records, which ranged from Archivists' Toolkit to Archivematica.

Questions fielded by the panelists ranged from "scaling up," that is, moving records workflow from "project" mode to "administrative" mode; getting other departments such as IT committed to electronic records management; other possible tools developed for digital libraries; and start-up versus long-term budget planning when digital records are a do-it-yourself proposition.

The Preservation Cooking Show

Chair: Jessica Steytler, Congregational Library
Speakers: Donia Conn, Northeast Document Conservation Center (NEDCC); Stephanie Wolff, Dartmouth College Library

- *Andrea Cronin, Simmons College*

True to its name, this session opened with two spreads on the presentation table set up by Donia Conn of the Northeast Document Conservation Center and Stephanie Wolff of Dartmouth College Library. Instead of cooking utensils and ingredients measured out in bowls and cups, Donia Conn's first spread involved a large storage bin, blotting paper, nylon window screening, and spun polyester. Conn showed the audience a few tightly rolled documents, explaining how to safely humidify items like this in a cost-effective manner. Conditions like this can make the items impossible to unroll without causing damage. The audience learned how to wet and drain the initial layer of blotting paper and how to layer the listed materials after the blotting paper: 4-5 layers of nylon window screening, a piece of spun polyester, and the rolled item. Conn fastened the lid. The storage bin should be checked on after 2-3 hours. She advised that no items should ever be left overnight because that situation might present the perfect opportunity for mold to grow in the humid environment. She also cautioned that if you were doing this with photographs, you would want to be extremely careful and check on the item more often than she previously suggested.

After Conn set aside the storage bin to humidify, Stephanie Wolff of Dartmouth College Library took to the stage to illustrate an easy method of creating a clamshell box for storage. Providing an instruction sheet, she explained how to create a custom-sized box for loose papers and damaged or fragile books. She proceeded to show the audience how to create the box by measuring the item and showed how to adjust the size of the box for a precise fit. She suggested that you could create a custom jig to use and help you measure out the box. Wolff provided a sticker to be placed on the custom jig which illustrates the measurement steps. The instructions can be found here for Andrea Krupp's clamshell box: <<http://cool.conservation-us.org/byorg/abbey/an/an15/an15-6/an15-610.html>>.

Lastly, Donia Conn took the stage once more to show how to create a sink-mat for broken glass plate negatives. Necessary materials included the following: corrugated board, double-sided tape, self-adhesive linen hinging tape, polyester sheet, microchamber paper, and tools. She created small bumpers to prevent grinding. Then Conn cut three pieces of corrugated board to create the base layer, window layer, and cover of the sink-mat. Conn measured and cut the appropriate-sized window for the plate in the window layer. She attached the boards and microchamber paper together and showed the audience how to create a polyester sling to easily remove the glass plate negative if necessary. Additional instructions from the Northeast Document Conservation Center can be found in the Preservation Leaflets on their website, <<http://www.nedcc.org/resources/leaflets.list.php>>. Instructional handouts are also available on the NEA web site.

Strategies for Engaging Your Constituents

Chair: Christina Zamon, Emerson College

Speakers: Louise Sandburg, Lawrence Public Library; Linda Hocking, Litchfield Historical Society; Erica Wolfe Burke, Crandall Public Library

- *Megan Schwenke*

This session focused on the efforts and strategies of lone arrangers working in libraries and archives to engage their various constituent groups. Louise Sandburg of the Lawrence Public Library presented first, and spoke about programming inside and outside the library for the

year long Bread and Roses Strike Centennial Celebration in Lawrence. Sandburg supplied archival photos and ephemera related to the strike to several events and exhibits being planned around town, noting that this offered the staff a reason to digitize these materials, as well as the chance to work with different community groups. Meanwhile, corresponding centennial events were planned in the library, ranging from a children's puppet show to a grant-funded community-wide Lawrence Reads campaign, with an accompanying book discussion group meeting, and posters featuring Lawrence residents and librarians.

Linda Hocking is Curator of the Library and Archives at the Litchfield Historical Society, which serves constituents of all ages. The Society offers a lot of onsite programming and outreach, and Hocking encouraged archivists to leverage existing programs to maximize exposure for archival collections. She opted to take on the Society's newsletter for a special Archives Month edition, and managed to work archival materials into their annual historical symposium. She also stressed the importance of getting archives represented on the Society's calendar of events by organizing additional programming. While some of these events were very well attended, such as a talk featuring an author who used Litchfield archival materials in his book, others, such as a symposium for local organizations on preserving their own materials, were less successful. All, however, serve as a way to build support for archives and to plan more effectively for the next round of events. Hocking closed by showing some historical photos that had been cleverly Photoshopped by staff and posted to their Facebook page, and indicated that these social media efforts had attracted new patrons.

The final speaker, Erica Wolfe Burke of the Folklife Center at the Crandall Public Library, described the interactive Henry Crandall Project created for schoolchildren, and simulated one of the stations set up in the library for their use. Utilizing archival photographs, Burke told the story of Henry Crandall and his involvement in the logging industry in Glens Falls, N.Y., where the library is located. Dowels marked with the various logging insignia served as props, and at the end of the presentation, the children were asked to sort the "logs" based on the insignia.

Beyond this wide range of programs, all of the panelists stressed the importance of going out into the community to engage constituents and advocate for their archives and

special collections at community group meetings, by serving on local committees, and preparing presentations for the local government. Hocking also mentioned the importance of treating colleagues as constituents as well, and educating them on the institution's archival holdings so they, too, are equipped to advocate for the collections in the larger community.

Born Digital Archives: Strategies for Acquisition and Access Part II

Chair and speaker: Veronica Martzahl, Tufts University
Speakers: Kelli Bogan, Colby-Sawyer College; Michael Forstrom, Beinecke Library, Yale University

- *Veronica Martzahl*

The theme of how to approach acquisition of and access to born digital records continued in the afternoon with a second session on the topic. Chaired by Veronica Martzahl, Records Archivist with Tufts University's Digital Collections and Archives (DCA), this session highlighted issues around publications that have moved from print to solely a web presence, guidelines and policies gleaned by "An Inter-Institutional Model for Stewardship" or AIMS Project, and a tool being used to transfer digital materials during the accession process.

The session started out with Kelli Bogan's presentation on how the Colby-Sawyer College Archives has been able to leverage a relationship with the Internet Archive to continue providing access to the student newspaper which has ceased print publication. Due to an emergency situation, Ms. Bogan was not able to attend the meeting in person, but she provided a narrated video that walked through the process of how her Archives chose the Internet Archive as its approach to web capture. Additionally, Ms. Bogan stressed the importance of being part of the conversations about moving to digital only as early as possible so that the Archives can be in a position to advise and point-out unintended consequences to the decisions others might make. She also demonstrated how she has been able to integrate the Internet Archive holdings with those in her digital repository, Haystack <<http://haystack.colby-sawyer.edu/>>. The Colby-Sawyer Archives page on the Internet Archive is available at <<http://archive-it.org/organizations/552>>.

Michael Forstrom of Beinecke Library at Yale introduced the group to some of the findings and deliverables presented in the AIMS Project White Paper (available at <www2.lib.virginia.edu/aims/whitepaper/>). Mr. Forstrom highlighted issues related to the complexity of dealing with manuscript collections and how the project influenced the language Beinecke uses for its collection, agreement, and description guidelines, as well as its deeds of gift. This two-year Mellon funded project, wrapped up in 2011, has led to the creation of a Born-Digital Acquisitions Working Group with members including the Harry Ransom Center, Emory University, Duke University, Beinecke Library, the Bodleian Library, and the British Library.

Representing the Tufts Accessioning Project for Electronic Records (TAPER), an NHPRC funded project, Veronica Martzahl conducted a demonstration of a key deliverable of this grant: the Transfer Agreement Form (TAF). While the initial intent of this project was to streamline the transfer of electronic records in conjunction with accessioning, the tool is now being used for all accessions, regardless of format. Ms. Martzahl walked through the process of setting up offices and end users in the system, as well as templates for transfer agreements. She then completed a TAF, representing the interactions a donor or records producer has with the tool. She then finalized the TAF, providing additional metadata about the accession. These three processes are also available as videos that can be accessed on the DCA YouTube page at <www.youtube.com/user/dcatufts>.

Archival Ethics: Balancing Privacy and Ethics

Chair: Michael Comeau, State Archives of Massachusetts
Speakers: Jenny Gotwals, Schlesinger Library, Radcliffe Institute; Nora Murphy, MIT; James Roth, JFK Presidential Library

- *Jasmine Jones*

Session chair, Michael Comeau, Assistant State Archivist at the State Archives of Massachusetts, defined archivists as not only wearing many hats, but also as having to engage in a balancing act that requires them to manage responsibilities to privacy and ethics on the one hand, and access and use on the other.

Jenny Gotwals, Lead Manuscripts Cataloger at Schlesinger Library, Radcliffe Institute, addressed the facets of confidentiality in dealing with legal records, including the types of documents this consists of—attorney-client case files, court papers, etc.—and individuals involved—attorneys, organizations, and clients. Gotwals relayed the method that the Schlesinger Library has developed when acquiring these records. The library has negotiated with donors to shift the responsibility to the donor in obtaining permission from third-party individuals, typically clients, indicated in the records. Gotwals denoted two risks: the first, that donors do not get permission from clients; and the second being that the donor is unable to contact clients. She mentioned this being a More Product Less Process approach to risk, as the donor, whether an individual or organization, takes on the responsibility of risk management.

Nora Murphy, Archivist for Reference, Outreach, and Instruction at MIT, described a chronology of screening methods that MIT has experimented with. Murphy expressed that they are continually evolving in their methods to best and efficiently screen records, and have yet to define the procedures and policies on this. Currently, boxes are identified with restrictions; this is a color-coded system. Folders are marked either during processing or through a screening process that takes place at the reference desk, with the flagging of restricted documents taking place as users come into the archives and request material. Screening is thus driven by user needs.

James Roth, Deputy Director of the JFK Presidential

Promote your photograph collections by sharing an image of an historic event, place, or person with the NEA community.

The *NEA Newsletter* is seeking submissions from repositories in New England for back cover pictorial features in *This Season in New England History*. Send submissions in JPG or TIFF format, along with a caption detailing the subject of the photograph, to: <jfarrar@umass.edu>. Photographs must be scanned at 400 dpi or better.

Library, reviewed aspects of the SAA Code of Ethics, demonstrating that the code is all-encompassing, but does not provide specific guidelines for action. Roth shared that the JFK Library has taken the SAA Code of Ethics to develop a processing manual, which addresses aspects of privacy and ethics, spells out all restrictions, and provides examples for various situations. He reports that the document does not cover everything, and decisions still need to be made by those screening the records.

Start the Presses! Publishing to Promote Your Archives

Chair: Kat Stefko, Duke University

Speakers: Robert Hubbard, Albertus Magnus College; Larissa Vigue Picard, Maine Historical Society; Dominic McDevitt-Parks, NARA

-Katherine Meyers

Chair Kat Stefko introduced the session by explaining publishing's history as a vital means of promoting archives. She emphasized that today's technological innovations have made publishing an increasingly realizable proposition. The three speakers proceeded to discuss a range of traditional and modern publication options for archives: print, social networking, and Wikipedia.

Robert Hubbard shared tips on getting published in print, based on his own experience as a published author. He began by discussing the current trends in publishing and went on to cover such topics as finding a publisher, noting that it is possible to contact likely publishers directly and without a completed manuscript in hand. He then described his experience working with Arcadia Publishing, which specializes in local history. Cooperating with historical societies, Hubbard has published two books in Arcadia's *Images of America* series. He outlined Arcadia's guidelines for authors and how to put together a book proposal that includes a plan for sales and promotion. Overall, Hubbard advises aspiring authors to establish a good rapport with publishers, meet deadlines diligently, and take on an author's additional roles of promoter and marketer.

Next, Larissa Vigue Picard gave advice on utilizing social media to promote archives, giving examples from her own work at the Maine Historical Society. Her first recom-

mentation was that social media should not be used in a vacuum. If your brief Facebook post links to your longer blog post, more people will see and remember your content. Also, have fun with social media; the Maine Historical Society has a weekly feature in which Facebook users guess the purpose of mysterious-looking historical artifacts. You can write playful and hip hooks to your blog posts, while writing grammatically and well. Finally, keep your followers interested, but not overwhelmed. Determine how often you should post on various social media and switch up the types of posts you create. Guessing games, news, questions, scavenger hunts, and exhibit teasers are all fair game!

Dominic McDevitt-Parks then discussed the potential of Wikipedia and other Wikimedia projects for archival promotion. As part of the GLAM-Wiki initiative, he was assigned to NARA as its Wikipedian-in-Residence. In his work, he tries to increase access and community engagement at NARA through coordinating with Wikipedia. He described various projects he has worked on, such as hosting scan-a-thons at NARA in which Wikipedians digitized collections. Their scans became part of the NARA catalog, as well as inspiring and serving as illustrations for new Wikipedia articles. Other projects include transcribing NARA documents through Wikisource and uploading and categorizing NARA images on Wikimedia Commons. McDevitt-Parks finished by remarking that Wikipedians and archivists are natural allies who can support each other in realizing their common goals. Wikipedia's popularity makes it a powerful platform for promotion that archives can make good use of.

With A Little Help From My Friends: Building Community Archives With Volunteers

Chair: Jeannette Bastian, Simmons College
Speakers: Adrienne Marie Naylor, Papercut Zine Library;
Clai Lasher-Sommers and Rodney Obien, Keene State
College; Frances Harrell and Stacie Williams, Occupy
Boston's Audre Lorde to Howard Zinn Library

- *Meghan Bailey*

The panelists in this session discussed the challenges and achievements of creating and sustaining community archives, getting the most out of available resources

and creating new opportunities for sustainability.

Adrienne Marie Naylor, volunteer librarian, began the session by giving the background of the Papercut Zine Library. Started in 2005, the library operates as a nonhierarchical collective of volunteers, who alternate shifts, covering 20 hours per week. The library's current location, inside the Lorem Ipsum bookstore in Cambridge, MA, garners more foot traffic than they got at previous locations. Benefit shows featuring local bands and a grant from the Somerville Arts Council to run a series of educational workshops have provided funding.

A Google Docs spreadsheet was created to catalog the collection. However, many items in the collection are missing due to multiple moves. The library faces preservation issues due to the nature of the materials and limited funds. Many of the zines in the collection are printed on newspaper and are brittle as a result. The library frequently runs zine making workshops, and hosts author readings and performance art events.

Archivist and Assistant Professor, Rodney Obien and writer/grassroots organizer, Clai Lasher-Sommers discussed the creation of Keene State College's Modern Poetry Collection. In 2011 the collection was established after acquiring donations from former faculty, poets, and the Zephyr Press. Inspired by the Stanley Kunitz Poets House, Obien and Lasher-Sommers envisioned a place where the community could visit, read, and share poetry. Based on the friends of libraries concept, their solution was to create a community around the collection for support and development. Lasher-Sommers gathered alum, students, faculty, and poets to build the community and volunteers around milestone events during the creation of the collection. A box opening party was thrown, inviting the Dean and the donor. Faculty has altered their curriculum so students can utilize the collection, and a Facebook page for the community was created. It is necessary, Lasher-Sommers indicated, to grow a grassroots organization slowly; if grown too fast, the community cannot grow with it.

Stacie Williams and Francis Harrell explained how the A to Z (Audre Lorde to Howard Zinn) Library functioned during Occupy Boston and continues today, without funding or a centralized location. Volunteers come from various student and professional library groups and

the library functions non-hierarchically, reaching decisions through consensus.

The A to Z Library uses social media, collaborative applications, and email for planning and cloud storage for preservation. In this way, volunteers stay informed and can work and plan remotely. Built into the emergency plan was a record of the collection in LibraryThing and a finding aid in Google Docs. As a result, nothing was lost during the evacuation.

Due to limited resources, the A-Z Library is selective with projects. Energies are focused on: outreach, a mobile library, and maintaining visibility through presentations at universities and conferences. Issues the library faces are how to safely preserve online content, and how to document an active movement. As a grassroots movement, the library is in danger of having its voice taken away as the narrative is shaped by the media. If the group decides to entrust the collection to another repository, they would need to consider who would respect the material.

Technology and Social Innovations

Chair: Janaya Kizzie, Citizens Bank

Speakers: Heidi N. Abbey, Penn State University; Russell Beauchemin, Roger Williams University; Tracey Kry and Elizabeth Pope, American Antiquarian Society

-*Elise Dunham*

Heidi N. Abbey, Archivist and Humanities Reference Librarian at the Penn State Harrisburg Library, described Penn State Library's experiences with maintaining a geocaching site via www.geocaching.com and a Flickr account. Geocaching.com members discover missions on the website and go on digital treasure hunts using GPS receivers. Participants who embark upon the Penn State geocaching trip are led to the Archives and Special Collections department. Over four years, 241 individuals have participated in the trip and therefore, have interacted with the department in ways they might not have otherwise. Abbey described her department's Flickr project as its most successful outreach attempt to date; In less than a year, they have had over 4,000 views. Abbey uses the photo-sharing network to share digitized renderings of collection materials. She works with American Studies students

who help by scanning, tagging, historicizing, and uploading images to Flickr. Abbey assured us that her institution's Flickr page has provided a significant return; The department has seen increased student traffic, and instruction has tripled.

Russell Beauchemin, Instructional Design Specialist at Roger Williams University Library, demonstrated how using smartphones and augmented reality could connect the public to archival collections in highly interactive ways. The app called "Yelp 2.0" features a "Monocle" setting, which provides a 360-degree overlay of nearby locations in the user's GPS-pinpointed real-world environment. Beauchemin's demonstration of Yelp's Monocle feature was a primer for his explanation of another smartphone app called "Tagwhat." Tagwhat features a tagged library of location-specific information (text, audio, video, pictures), and it uses GPS to provide users access to this information, based on where they are. Tagwhat can connect users to, for instance, a digital rendering of a 19th-century photograph of the building right in front of them. Beauchemin proposed that archivists contribute virtual collections to Tagwhat to connect people to their histories and raise public awareness of archival materials.

Elizabeth Pope and Tracey Kry of the American Antiquarian Society spoke about their experiences maintaining the blog *Past is Present*. They offered these considerations to bear in mind: update often with fresh content; incorporate visuals; and keep posts short, accessible, relatable, and interactive. Pope and Kry have kept *Past is Present* active for 2 1/2 years and average 3 posts per week. They achieve this by posting about institution-wide events for which content has already been written; having recurring themes; and soliciting posts from other staff members, researchers, interns, and volunteers. They noted that the benefits of promoting their collections through their blog is a worthy time commitment. They're able to reach a wide

It's Your Newsletter: Contribute!

The *NEA Newsletter* always needs news from your archives and other archives in New England, about NEA members, and about upcoming events. We also need people to write reviews, long articles, and session reports for NEA meetings. If you have any ideas for articles, etc., please contact an editor.

audience, promote their repository as a welcoming place, crowdsource reference questions, and create an additional access point to their collections. Pope and Kry assured that blogging can be a successful DIY endeavor. By moving forward with a willingness to dive in, have fun, experiment, and “meet people where they are” by advertising on Facebook and Twitter, Pope and Kry believe that archivists can attain blogging success.

Funding Your Archives Project: Money Does Grow on Trees!

Chair: Russell Franks, Providence College

Speakers: Linda L. Carroll, Cary Memorial Library
Gwenn Stearn, Rhode Island State Archives; Giordana Mecagni (presented by Jessica Sedgwick), Countway Library, Harvard Medical School

- *Danielle Geller*

Acquiring the funds to complete the special projects in your archive can often seem like a daunting and overwhelming task, but according to the three speakers in this session, investing the time and effort to do it right will help you reap the most rewards.

Linda L. Carroll recounted the extensive preparations the Cary Memorial Library undertook to fund the creation of a virtual exhibit, finding aid, and Minuteman Library Network catalog records for the Edwin B. Worthen Collection, a “hidden treasure” that had never been fully catalogued. The library received a 1-year grant to cover the costs of the hardware, software, and archival expertise required to complete the project, but they invested nearly 4 years of planning prior to writing the grant itself. The library first had to raise awareness of its local history collection to develop support among its staff, administration, trustees, and potential partners. Carroll also stressed the importance of identifying grant opportunities that mirrored the library’s mission, and they tailored a series of local history initiatives to attract funds awarded through the MBLC and Library Services and Technology Act.

Gwenn Stearn, a grant reviewer for the NHPRC, presented on “How to Write a Strong Grant Proposal,” highlighting the key elements that make one application stand out from another. Tell a story and make it as compelling as

you can. Write a narrative that conveys the enthusiasm and passion you have for your organization and collections, and stress the significance your holdings could bear for future research. Demonstrate your archive’s commitment to efforts that progress beyond the project in question. Finally, it is important to remember that there is a lot of competition for the same resources, and as Stearn stated it, “Persuade funders that you have a great project and that it’s better than somebody else’s.”

The session was concluded by Jessica Sedgwick, delivering Giordana Mecagni’s presentation “Many Happy Returns,” an illustration of how the Archives for Women in Medicine Project implemented outreach and advocacy rather than grant writing to fund its special projects. In order to build a committed group of supporters, the archives first engaged in a branding campaign that stressed the importance of archives. They created a brochure to describe the materials younger faculty members should keep to document their careers, and they began to build a core of individuals interested in preserving the legacy of the female medical community. Though their fundraising relied on individual support from faculty and alumni, they were able to expand their base by targeting hospitals with female CEOs, who then nominated additional supporters to join the fundraising committee. Of the lessons to be learned, Sedgwick imparted one final piece of wisdom: “Don’t be afraid to ask for more money, and don’t be afraid to ask for more than you’re comfortable asking for.”

Online Exhibits

Chair: Veronica Maher, Roger Williams University

Speakers: Mark Caprio, Providence College; Jessica Frankenfield, UMass Amherst; Jaclyn Penny, American Antiquarian Society

- *Emily Gonzalez*

One online exhibits can be a great way for archivists to showcase their collections and attract a wider audience. The three panelists in this session shared their experiences in creating online exhibits for their institutions.

Mark Caprio of Providence College opened the session by stressing the importance of collaboration between the college library and IT, particularly in creating seamless

online exhibits. Caprio also explained that many of the college's online exhibits were created to enhance physical exhibits already on display. He then described four online projects that the college has been working on. The first online exhibit highlights recent faculty publications, while another exhibit showcases the John Greenleaf Whittier collection. This exhibit includes a lecture series, video introduction and TEI encoding, which allows users to zoom in on scans of Greenleaf's letters. The third exhibit was created to announce the presence of a recently digitized journal, *Inti: Revista De Literature Hispanica*. The fourth project is an online exhibit on the Dorr Rebellion. A staff member created a well-received YouTube video for the exhibit, while other staff members created a Dorr information inventory for students. They have plans to expand on the exhibit by digitizing 25-30 related letters and using TEI encoding.

Jessica Frankenfield, a graduate student in the UMass Amherst Public History program then spoke on building online exhibits with the Omeka open source web platform. Frankenfield used Omeka primarily to create an exhibit featuring the W.E.B. DuBois papers. Frankenfield gave the audience a virtual tour of Omeka, demonstrating how to upload and tag items (images) using Dublin Core. Users

have the option of utilizing Omeka through an in-house server or through limited free space provided by <omeka.net>. Frankenfield pointed out that while Omeka is user friendly and allows users to play with sample templates, it is not overly customizable. She recommended carefully planning out the layout for an exhibit before beginning to use Omeka.

Finally, Jaclyn Penny from the American Antiquarian Society spoke on the society's recent projects. Since the society lacks physical exhibit space, they wanted to use online exhibits to make their collections more interesting and accessible. They would also like a stronger online presence for the society's bicentennial and hope to launch a bicentennial exhibit in July. Penny gave examples of some of the recent exhibits, including *A Place of Reading* from 2010, in which the curator wanted the online exhibit to resemble a book; *Men in the Young Republic*; and *Beauties of America*, a pottery exhibit. This exhibit's physical counterpart was only on display for a few hours, so the online exhibit allowed the staff to closely focus on the source material. In closing, Penny spoke on how online exhibits present a great opportunity to bring more people into the archives as well as to explore multiple facets and ideas of a topic or collection. ■



Students of the Hyannis State Teacher's College on Cape Cod enjoy a game of softball, early 1940s. During the summer session the dormitories were cabins, here pictured in the background.



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Internet Tidbits

- Susan Martin

"Dr. Livingstone, I presume?"

Those immortal words were reportedly spoken by Henry Morton Stanley in the fall of 1871, the day he found Scottish missionary Dr. David Livingstone (1813-1873) in the Tanzanian village of Ujiji. Dr. Livingstone was there on what would turn out to be his last expedition to Africa. By that time, he had spent years searching for the source of the Nile without success. He had been ill, nearly run out of supplies, and lost touch with friends back home, presumed by them to be dead. His meeting with Stanley on the eastern shore of Lake Tanganyika has gone down in history.

Livingstone kept a field diary during the year 1871, but its poor condition has precluded first-hand study of it. That is, until now. The recently completed David Livingstone Spectral Imaging Project <<http://livingstone.library.ucla.edu/>>, a remarkable international collaboration published by Livingstone Online and the UCLA Digital Library Program, uses spectral imaging technology to create an electronic edition of the 78-page diary, some of which is "all but invisible to the naked eye." From the project's "About" page: "In 1871, David Livingstone spent five months stranded in a small village in the Congo called Nyangwe. He had run out of writing paper and had nearly run out of ink, so he improvised the materials for his diary by writing over an old copy of *The Standard* newspaper with ink made from the seeds of a local berry.... From the time that the diary was returned to England after Livingstone's death in Africa in 1873 to the present, it has not been possible to read and study Livingstone's original words."

It was a dramatic year for Livingstone. Particularly wrenching is his account of a violent incident he witnessed, the massacre of 400-500 Africans, mostly women, in Nyangwe on July 15th. He documents the slaughter in

detail, writing: "It is awful - terrible a dreadful world this = as I write shot after shot falls on the fugitives on the other side who are wailing loudly over those they know are already slain...no one will ever know how many perished in this bright summer morning"

In addition to images of the manuscript and a complete transcription, the website includes historical essays, textual analysis, a glossary of terms, a detailed description of the project, XML coding practices, a helpful site guide, an extensive bibliography, and many other features. Side-by-side comparisons of color and spectral page images vividly demonstrate what the project team had to contend with. Interested users can also compare the original diary text with later revised versions.

The David Livingstone Spectral Imaging Project team is already looking forward to future digital collaborations, including the publication of Livingstone's 1870 field diary, select Livingstone letters from 1871, and Sir John Franklin's 1821 field diary. We look forward to them, too. ■

Volunteer with NEA

Opportunities for volunteer participation in New England Archivists activities abound. NEA is a volunteer-run organization; without the participation of its members, NEA would cease to function. There are many committees, offices, and projects that need assistance from members.

<www.newenglandarchivists.org/join/volunteer_with_nea.html>

Professionals in the archival field already possess skills and experience needed to support and advance New England Archivists. Willing volunteers should jump in and identify a role that suits them among varied opportunities. The opportunity to meet, converse, and do meaningful work with colleagues is of great professional and personal benefit. In addition, service to a professional organization such as NEA adds an important dimension to a professional resume.

Visit NEA online at:

<www.newenglandarchivists.org>

AROUND & ABOUT

The Photographic Resource Center, Boston University

by Stefanie Maclin

The Photographic Resource Center (PRC) at Boston University is easily missed amid the taller buildings along Commonwealth Avenue in Boston, MA. However, as a gallery, photography library, and place to gather for the local photography community, it is, as its name suggests, a great resource. As the PRC's mission statement, available on the web site, notes, "The Photographic Resource Center (PRC) is a vital forum for the exploration, interpretation, and celebration of new work, ideas, and methods in photography. We inspire our members and the broader community with thought-provoking exhibits, educational programs, and resources that support the advancement of the photographic arts."

Over the past 35 years, the PRC has cemented its place among the art library community. Recently, the organization undertook a year-long revamping project of the library. The library is named for Aaron Siskind (1903-1991), a teacher, photographer, and significant influence in New England's photography community. The Aaron Siskind Library currently holds nearly 5,000 books, monographs, exhibition catalogs, surveys, and critical histories, as well as several photography-related magazines and periodicals. A significant resource for local students, researchers, and casual browsers, the PRC's library houses a truly unique collection featuring such photographers as Linda McCartney and Béla Kalman. It includes books on the history of photography, local, national, and international photographers, and photographic techniques, as well as architectural photographs, digital photographs, and analog photographs. There are books on Boston, Nazi Germany, and China. There are also a large number of books written in reaction to the events of September 11, 2001, including the 9/11 Photo Project for which the editors invited amateur photographers to send their photographic reactions and stories of the day.

The Cataloging Project started under the supervision of former PRC Curator George Slade, building on previous work by Alice Hall, the PRC's volunteer librarian for ten years. Armed only with the FileMaker catalog, and using the Library of Congress and WorldCat catalogs as jumping off points, I saw over 1,500 books correctly catalogued and re-integrated into both online and in-house collections. While the cataloging process took ten months – including cataloging and re-cataloging, organizing and reorganizing – with the help of some very dedicated volunteers, the re-

integration only took two weeks to complete, just in time for the start of the fall 2011 semester!

In the gallery, which hosts approximately half a dozen exhibitions each year, the PRC emphasizes new ideas and trends in contemporary photography. The most recent show was *Janelle Lynch: Los Jardines de México*, featuring a number of unconventional landscapes from the artist's time living in Mexico City from 2002-2005. This exhibit showcased an unconventional beauty, investigating, if not embracing, a specific facet of existence: loss, death, regeneration, and life. *Los Jardines* included four different series of work: *El Jardín de Juegos*, *Akna*, *La Fosa Común*, and *Donde Andaba*, all of which asked the viewer to consider his or her own interpretations of the life cycle.

The upcoming show *Global Health in Focus* focuses on three of the widespread health challenges the world faces: HIV/AIDS, tuberculosis, and access to clean water. It features work by documentary photographers Kristen Ashburn, Dominic Chavez, and David Rochkind. Their poignant photographs invite us beyond the grim, faceless statistics and bring us in close contact with people—mothers, fathers, children—confronted by enormous hardship.

In a Q&A on the PRC's web site, Rochkind states, "I want people to be able to engage with my work in a way that inspires dialogue about the problems, but also the complexity of the solutions." Furthermore, Ashburn states, "As a photojournalist, I felt I was not only reporting on stories people needed to see, but I was preserving our collective history. This was very powerful to me." As archivists, it is part of our jobs to preserve our collective history,

and photographs, in their ability to capture a single moment, idea, place, or person, are certainly a powerful way to preserve that moment of history. "Photographs carried a deeper level of weight both emotionally and as a source of information," Ashburn says.

Through the photographs in this exhibit, the three photographers are not only showcasing gut-wrenching situations on a global scale, but also preserving these peoples' lives and memories for the collective history. "That's my goal as well. I want others not to forget, feel as if they can't look away, or stop thinking about [the people they see in my photographs]. I want to bring [viewers] inside the lives of these people on these hidden frontlines," says the third photographer, Dominic Chavez.

Global Health in Focus ran February 9 - March 24, 2012. Upcoming shows include: 2012 Student Exhibition, featuring student works from such schools as the Art Institute of Boston, Rhode Island School of Design, School of the Museum of Fine Arts, University of Massachusetts, Lowell, and Simmons College (April 12-May 5); "What I want to say is..." presented by the Take 5 Foundation (May 22-26); and *Exposure*, a juried exhibition featuring the works of ten contemporary photographers (June 5-July 18). For more information about the PRC's exhibitions, programs, and library, please visit <www.prcboston.org>. ■

NEA invites you to start a Roundtable!

NEA is pleased to announce that NEA members can now start or join Roundtables! A new benefit offered by NEA, Roundtables will offer opportunities for members to connect over shared interests, affiliations, backgrounds, occupational categories, practices and methodologies, and other areas of interest.

For more information on how to start a Roundtable, see the Approved Proposal on the NEA web site at <http://newenglandarchivists.org/pdfs/Roundtables_Proposal_Approved_March_2012.pdf> or the Roundtable FAQ at <http://newenglandarchivists.org/pdfs/roundtables_faq.pdf>.

Reviews

Nash, Michael, ed. *How to Keep Union Records*. Chicago: Society of American Archivists, 2010. 228 pages. \$35 (members); \$49 (nonmembers). ISBN 1-931666-35-0.

- Michael Lotstein, *Yale University Manuscripts and Archives*

How to Keep Union Records is a comprehensive summary of best practices related to the care, storage, and management of records of labor unions in the United States. Edited by Michael Nash, it also includes contributions from former and active labor union archivists. This edition, an updated version of the original work by preeminent labor archivist Debra E. Bernhardt: *How to Keep Union Records: A Guide for Local Union Officers and Staff*, shifts the emphasis from the union leaders to the archivist. The introduction by Nash provides an overview of the history and evolution of labor scholarship in the United States during the early twentieth century and its association to the development of modern archival practices and techniques and labor archives as a whole throughout the United States. Following the introduction is a chapter of case studies on donor relations by Pamela Hackbart-Dean, which lays out the communication challenges many archives face in acquisitions, financial and logistical support, and anticipating the future needs of archival collections.

These early chapters contextualize the rest of the far-reaching text which covers everything from appraisal, preservation, records management, reference service, and electronic records. Much of the details concerning archival practice in these sections serve as a useful companion to the latest editions of the Archival Fundamentals Series produced by the Society of American Archivists. The final chapter by Michael Nash and Lisa Sosnowsky in particular is a useful tool for archivists as it focuses on electronic records management and provides a concise overview of practices recommended in much of the current literature.

The appendices contain an excellent bibliography as well as a compilation of labor archives in the United States, both of which will serve any labor archivist or labor historian very well in any future research. ■

Visit NEA online at:

<www.newenglandarchivists.org>

Reviews

Theimer, Kate, ed. *A Different Kind of Web: New Connections Between Archives and Our Users*. Chicago: Society of American Archivists, 2011. 369 pages, index. \$45.99 (members); \$69.95 (non-members) ISBN 1-931666-39-3

- Mary N.S. Richardson, Yale Divinity School Library

This book can be considered the sequel to Kate Theimer's *Web 2.0 Tools and Strategies for Archives and Local History Collections*. While Theimer's earlier book was more of an instruction manual on how to dive into Web 2.0, this one is a collection of case studies from archivists who are in the deep water of social media. Complementing the case studies are essays evaluating the importance of the archival profession, authority, and perspective, and how they relate to this brave new world of social media. The perspective of the users of archives and special collections are represented as well.

Theimer divides the book into five sections concentrating on specific aspects of archival work. The first section focuses on institutions that have used social media for outreach promotion. The second examines how crowdsourcing can fill information gaps for collections, particularly for digital images. The third delves into new ways Web 2.0 technology can increase usability functions for archival management and information seeking. The fourth concentrates on how users are accessing archival material through Web 2.0. Two essays at the end by Terry Baxter and Randall C. Jimerson take current Web 2.0 aspects of archival work and examine it through the archival theory lens.

Overall, the structure of the book is great. The subjects flow smoothly and build upon each other in an easy manner. Each section is introduced by an essay that examines the use of Web 2.0 in regard to case study subjects. The strengths of the case studies lie in the challenges, lessons learned, and results sections. Another asset is the essays by the users of archives. These projects are designed for information seekers, so it is rewarding to hear their perspective.

The only weak point lies in the case study "The Virtual Archives: Using Second Life to Facilitate Browsing and

Archival Literacy" by Mattie Taormina. This project built a virtual archive in Second Life to provide a new way for researchers to access collections. I'm not sure that is the right venue for an archival presence, and Second Life is not particularly trending anymore. (Because Web 2.0 is always changing and evolving, there is always a risk that a project like this will become obsolete.) While the program attracted media attention, it failed to attract many researchers.

It is my opinion that every archivist should read *A Different Kind of Web*. Kate Theimer puts together an excellent book illustrating the creativity and innovation of our peers. It is a text that will inspire you to try some of these projects for yourself, even if it is something as simple as creating a Twitter or Facebook account for outreach and promotion. It is also a great compliment to Theimer's previous book and her blog *ArchivesNext*. ■

NEA's Diversity Task Force

In the 2010 Strategic Plan, the board and membership of the New England Archivists formally recognized the importance of diversity and inclusion to the relevance and growth of the organization. Toward that end, NEA appointed a Diversity Task Force to identify key diversity- and inclusion-related issues facing the organization and to develop practical strategies for addressing them.

The mission of the Diversity Task Force is to work in collaboration with the NEA leadership and membership to explore and promote opportunities for greater diversity and inclusion within the organization in the effort to ensure its long-term growth and success. Additionally, the Task Force and its members will serve as facilitators in creating a safe space and forum for discussing issues related to diversity and inclusion, while also respecting the foundational values of NEA as expressed in its mission statement.

For more information, or to join the task force, go to www.newenglandarchivists.org/diversity/diversity.html

Calendar of Events



Press releases and other announcements should be sent to Michael Dello Iacono at <mdelloiacono@suffolk.edu>. Please provide the date, time, place, and a brief description of the event and the name, address, and telephone number of the person to be contacted for information.

July 15-18, 2012. SLA 2012 Annual Conference & INFO-EXPO at the McCormick Place in Chicago, Illinois. For details see <www.sla.org/content/Events/conference/ac2012/index.cfm>

July 26, 2012. Vermont History Center Galleries Opening. The Barre Heritage Gallery's inaugural exhibit The Emergence of the Granite City: Barre 1880-1940 and the Special Collections exhibit featuring Icons, Oddities and Wonders: Stories from the VHS Collections. For more information, please call (802) 479-8500.

August 6-12, 2012. "Beyond Borders", the 76th Annual Meeting of the Society of American Archivists at the San Diego Hilton Bayfront in San Diego, CA. For details see <www2.archivists.org/conference>

September 22, 2012. "Vermont Votes—Historic Elections in the Green Mountain State", Vermont Historical Society Annual Meeting. Further information on the Vermont Historical Society 2012 Annual Meeting will be provided when it becomes available. Please check their website for future updates.

October, 2012. October is American Archives Month — an opportunity to raise awareness about the value of archives and archivists. See <www2.archivists.org/initiatives/american-archives-month> to get involved.

October 26, 2012. "Understanding Our Past; Re-envisioning Our Future", Maine Archives and Museums' Annual Conference. For details visit <www.mainemuseums.org>. ■

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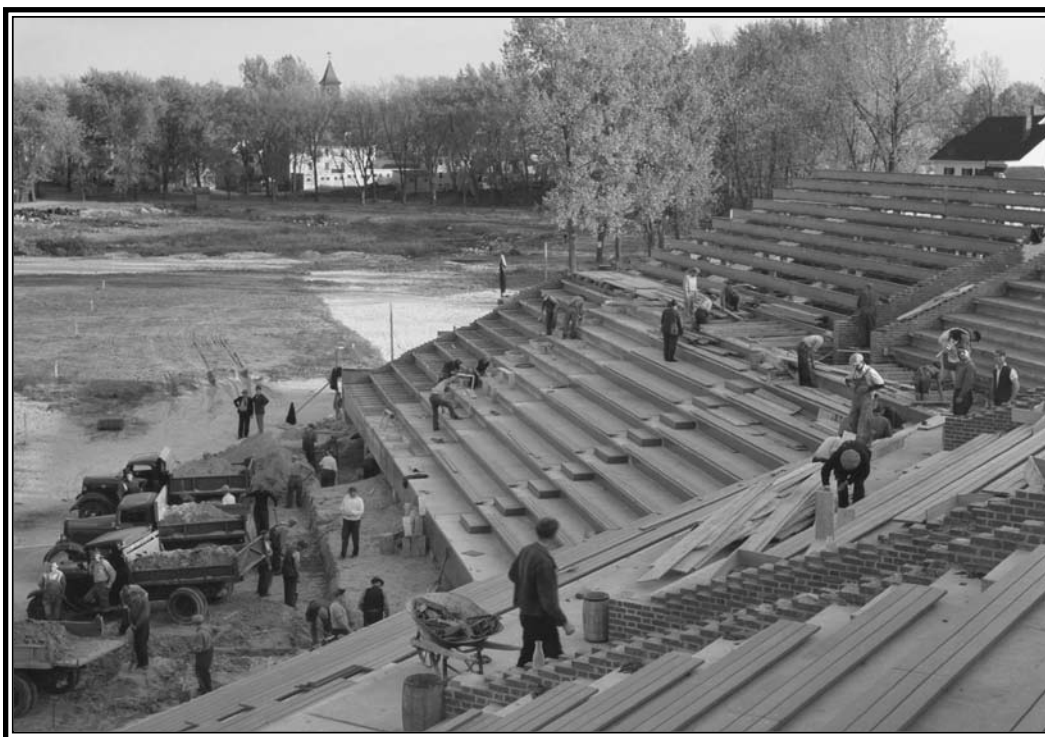
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THIS SEASON IN NEW ENGLAND HISTORY



Municipal Stadium Being Built by WPA at Nashua, NH

Completed in 1937 as a multi-purpose stadium, Holman Stadium was constructed with support from the federal government and Charles Frank Holman, who contributed \$55,000 toward the project. The stadium was dedicated to the youth and people of Nashua in memory of Holman's parents. Holman Stadium is currently the home of the Nashua Silver Knights of the Futures Collegiate Baseball League.

Courtesy Office of the City Clerk, Nashua. Source: National Archives and Records Administration, 69-N-5296A (Negative 5296-A), New Hampshire, Athletic Fields, WLH 10/36