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N E A

# NEWSLETTER

NEW ENGLAND ARCHIVISTS



**C O V E R**—Mrs. August Belmont at By-the-Sea Estate. Courtesy of The Preservation Society of Newport County. Caroline Perry Belmont, a daughter of Commodore Matthew Perry, is pictured in front of By-the-Sea, her 1860 summer home designed by Newport architect George Champlin Mason. After the Belmont family sold the property, By-the-Sea became the summer home of Washington-based socialite Evalyn Walsh MacLean, owner of the legendary Hope Diamond. The house was demolished in 1946.

**I N S I D E**—Matt Spry’s conversation with the curator of the Mobile Museum of American Artifacts (*Around and About*, page 4). Desiree Alaniz dissects “diversity” (*Who’s Missing from This Table?*, page 8). 2015 Richard J. Hale, Jr. Award report (*Open Forum*, page 16). Maria Bernier shares her tips for maximizing professional development opportunities (*Demystifying Management*, page 18). And as always, news and updates from repositories and colleagues across New England.

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](http://www.newenglandarchivists.org)>

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**Articles** and **News** of interest to archivists, historical society members, historians, and other NEA members should be sent for consideration to: Sean Parke at <[parke.sean@gmail.com](mailto:parke.sean@gmail.com)>.

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# Table of Contents

<b>From the Editors</b> .....	3
<b>Around and About</b>	
Memories on the Move .....	4
<b>Inside NEA</b>	
From the President.....	6
<b>Who's Missing from This Table?</b>	
Diversity in Archives .....	8
<b>News and Notes</b>	
Connecticut.....	10
Massachusetts .....	10
Rhode Island.....	14
Vermont .....	15
<b>Open Forum</b>	
Richard J. Hale, Jr. Award Report .....	16
<b>Demystifying Management</b>	
Professional Development for Managers and Leaders.....	18
<b>People</b> .....	21
<b>NEA Roundtable Updates</b> .....	22
<b>Calendar</b> .....	23
<b>This Season in New England History</b> .....	24

## From the Editors

- Carolyn D. Hayes

Greetings NEA! As this issue goes to press, the Spring 2016 Meeting is just over a week away, and the membership is abuzz with anticipation; but by now, dear reader, you know the meeting to have been a rousing success. You can look forward to reading session reports on each of the concurrent sessions in the July issue of the *Newsletter*.

This issue features a report from 2015 Richard W. Hale, Jr. Professional Development Award winners John Campopiano and Lily Troia presenting their research probing the relationship between artists and archives (*Open Forum*, page 16). Matt Spry shares a fascinating conversation with Laurelin Kruse, founder and curator of the Mobile Museum of American Artifacts (*Around and About*, page 4).

We are pleased to present a thought-provoking piece by current Simmons SLIS student Desiree Alaniz examining the complexities of and assumptions prevalent in conversations about “diversity” (*Who’s Missing from This Table*, page 8). And, Maria Bernier returns with the latest installment

of *Demystifying Management* (page 18), offering a treasure trove of wisdom and resources to help students and professionals in any career stage maximize their potential for leadership through professional development.

As always, you can find updates from NEA Roundtables (page 22), repositories around New England (*News & Notes*, page 10), and your fellow NEA members (*People*, page 21).

Finally, as this is my last issue at the helm before the end of my three-year term in January 2017, I would like to thank my fellow committee members past and present, the members of the NEA board, and the numerous contributors with whom I have had the distinct pleasure of working and from whom I have learned so much during my term. ■

### Editors Wanted

The Newsletter Committee seeks two new members to serve as Session Reports Editor and Inside NEA/This Season in New England History Editor. Committee members will serve a three-year term beginning January 2017. Contact <Carolyn\_Hayes@hms.harvard.edu> or <Jessica.Holden@umb.edu> for more information.

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## AROUND AND ABOUT

### Memories on the Move

By Matt Spry

**T**he Mobile Museum of American Artifacts (MMoAA) is not your typical museum. Not just because it occupies a 1968 Cardinal Travel Trailer with a one-seat screening room, but because unlike most museums that collect artifacts, the MMoAA seeks to capture beauty in the stories behind the objects that its own patrons donate.

When visitors give something to the MMoAA, its founder and curator, Laurelin Kruse, requires that they describe their personal history with the object as she creates an audio recording. By incorporating these recorded memories into the wall text that describes each object, this project is one part museum, and one part oral history project. After visiting the MMoAA during a stop in Somerville, Massachusetts, last summer, I corresponded with Kruse over email to discuss her innovative work.

**Instead of one or more people processing the collection of one significant person, as often occurs in an archives setting, your model collects a single item from many ordinary people. What do you hope to achieve with this approach?**

I hope to achieve a wide perspective on everyday American life. In this approach there is no hierarchy, and I view every object through the same lens. I'm questioning why we pay attention to what we do.

**You've said that for storytelling purposes, the "museum is the medium." When you consider that all of these objects have separate stories, the museum has the qualities of a short story collection. Regardless of the objects they accompany, what stories or themes would you like to see added to the MMoAA?**

I've found that so many of these stories are about death, loss, longing, and memory. There's such an absence in each of these objects and stories, and I suppose that's inherent in the prompt. We keep objects in an attempt to hold onto or memorialize something. Sometimes I feel like I'm hauling a morgue around the country. I love these stories about childhood, past relationships, and places that no longer exist, but I'm curious if there's any way to represent the future in a personal artifact. Do we hold onto anything that

tells the story of what's coming next? What we're hoping for rather than longing for? I suppose no one would ever give up an object that holds some kind of future potential.

**Why do you think some people associate feelings of longing with physical objects?**

I think there are two types of longing and nostalgia we attach to objects. The first, a fetishization of analog media, vintage graphics, etc., might come from longing for an ideal of an earlier, simpler time. Do you think we view typewriters, cassettes, etc. as more true and pure? Or maybe we love them because they're harmless? We know how those stories ended. I think we've always admired or fetishized the technology of the past in some way, both longing for simpler, purer times, and also taking comfort in how far we've come and how advanced our current society is, but this probably dominates our current culture now more than ever. I see this kind of object nostalgia as rather empty and materialistic (though I love putting a record on and typing a letter to a friend as much as anyone), and its prominence in our contemporary material culture is part of what inspired MMoAA. In a time when we've got a typewriter on the bookcase and a record player in the living room, when we're wearing vintage clothes and drinking out of retro glass coke bottles, when we're incorporating these objects into our aesthetic daily lives, I'm interested in encouraging people to think about what these objects really mean and where they come from, rather than mindlessly appropriating the past. It's funny, by far the most popular artifact in the MMoAA collection is a set of five LG flip phones that come from a man who, to this day, refuses to use an iPhone and has probably gone through a dozen of this one model of flip phone by now. If a visitor comments on an object in the MMoAA, 90% of the time it will be the flip phones. I haven't quite figured out why this is, but I think it has something to do with a flip phone being an object most of

us remember well, one that's not even a decade in the past, but feels *so vintage*.

### How can MMoAA best leverage digital tools to convey its message, given the mobile and tactile nature of the museum?

This is tricky. I don't believe the objects have as much power when seen only in a photo online (and in fact, this is part of the project's thesis — artifacts have an uncanny power when experienced in person). However, I do intend to make all the objects and stories available online, and I would like to develop an interactive online archive with all of the source materials. I also envision creating an interactive catalogue of all of the objects, searchable by location, type of object, age of the donor, themes, etc. I think it's important to use various environments for what they do best — a museum creates a physical experience, and so I'll use that and push it to its greatest potential by creating a physical, intimate environment for people to experience each other's lives through objects. But the digital environment has its own unique potential for connectivity, searchability, and discovery, and I'd like to experiment with various ways of developing digital archive.

### You spent a lot of time in the northeast US this past summer and have been traveling westward since then. Have you observed any regional differences between what people donate? Or how they react to the museum?

People in the West have donated objects relating to drought, prairie dogs, and snowboarding. These things seem pretty Western to me! It has been pretty amazing to see how geographic specific objects and stories are, even though that's not part of the criteria for donating. People in the West have been more surprised by MMoAA — the places I went on the East Coast were a lot more urban and many were known cultural centers with more cultural opportunities in general, so seeing a strange museum parked on the side of the street isn't quite as unusual for most of the East Coasters I encountered. I took MMoAA to several rural areas in Colorado where it was quite unusual. People were into it, but I had many who told me they just couldn't believe a thing like this existed. I parked at a general store in a small farming town in eastern Colorado. The store had posted flyers advertising MMoAA's visit for the past week, and when I pulled into the parking lot I heard one lady say, "hey, that's the mobile museum!" while her friend responded, "I thought that was a joke!"

### If someone else had started this project, what would Laurelin Kruse donate to MMoAA?

The Jeep Grand Wagoneer that pulls MMoAA — I have so much of my own emotional and family drama wrapped up in that car. But that story is a secret for now! ■

1. Greta Rybus, "Laurelin Kruse – Founder and Curator of the MMOAA," <<http://mainetoday.com/blog/who-i-met/laurelin-kruse-founder-curator-mmooa/>>, (Oct 28, 2014).



**Matt Spry** is a SharePoint Support Specialist at Draper in Cambridge, Massachusetts, and a 2014 graduate of the School of Library and Information Science at Simmons College, where he studied archives management. He previously served on the 2014-2015 NEA Mentoring Circle Task Force. His interests include obsolescent formats, home movies, and writing for The Archival Eye <<http://archivaleye.com>>.

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# Inside NEA

FROM THE PRESIDENT

- Colin Lukens



I recently reviewed the back catalog of final presidential newsletter columns, knowing that my own was fast approaching. I read them with new appreciation, for I feel the same tug my predecessors felt to devote their final columns to annual review, personal reflection, praise

for volunteers and members, and campaigns in which to get involved. It is in the same tradition that I share these thoughts.

At the 2015 annual business meeting, I issued a series of challenges to myself, the Board, and the membership; these remarks appeared as my first column in the July 2015 newsletter. Admittedly, a few of the challenges were ambitious, yet the Board and many in the membership stepped up this year to keep NEA vital and welcoming, growing and changing. This past year saw a fresh five-year strategic plan, formalization of a longer spring meeting format, additional meeting scholarships, a fascinating hybrid workshop/meeting on nineteenth-century photographs, a destination meeting in Portland, Maine, and initiatives around inclusion and diversity. Days of service are on the rise, and we took a new look at how we can reach out to our region's public historians and town clerks. We even managed to fit in a few strings of candlepin bowling. Our institution possesses vigorous fiscal health, a growing membership, and a cohort of almost one hundred volunteers working on an array of projects. NEA is busy, noisy, and fun.

The unrivaled experience of being president of NEA stems from working with the many people who make our organization what it is. I am deeply grateful to those who dedicate their time and energy toward this institution, and I thank the membership for their engagement and willingness to accept change and experimentation. For me, this was a year I will always appreciate.

NEA now moves under the skilled leadership of President Jennifer Gunter King and President-elect Ellen Doon. They and the Board will oversee some exciting changes and

improvements within NEA as the new strategic plan ramps up. Yet there are things you can do as well: take the annual membership survey; vote in this fall's elections; consider a role as a mentor or mentee; volunteer on a committee or at a Day of Service event; donate to or apply for an award or scholarship, and attend a fall or spring meeting. I'm confident that NEA will continue to be an institution that rallies a community of archivists and recordkeepers to share ideas and foster the professional development of members during all stages of their careers. It is a wonderful time to be a member of New England Archivists. ■

## Look for the NEA Board Meeting Minutes online!

NEA's Executive Board Minutes are now exclusively online at <[newenglandarchivists.org](http://newenglandarchivists.org)>.



Ronald Wood Hoskier '14, a member of the original group of American pilots known as the Lafayette Escadrille, was killed on April 23, 1917. Courtesy of St. George's School Archives. See News and Notes page 15.

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## WHO'S MISSING FROM THIS TABLE?

About the dynamics of inclusion and exclusion, social justice, and diversity within the archives profession and NEA.

Diversity in Archives  
By Desiree Alaniz

Our profession and institutions are currently responding to calls for greater inclusion and diversity amongst our ranks and in our collections. Specific attention has been focused on developing ways to attract and retain racial and ethnic minorities at the graduate and professional levels, and these diversity initiatives have more structural support and visibility than ever before. But what does it mean to recruit for “diversity,” and how does our understanding of the term shape our ability to actually make our profession more inclusive and better fulfill our values of access and use? More specifically, what do we talk about when we talk about “diversity in archives”?

We know that archives are an overwhelmingly white profession.<sup>1</sup> Although this is widely recognized as an issue, there is relatively little conversation about how this has structured our relationships with colleagues and collections in exclusionary ways. Instead, the framework of “diversity” has been used to describe the need for greater inclusion of minorities in what is assumed to be a neutral set of professional practices. Diversity, in this context, is used to discuss the need to bring more people who are “not like us” into majority-white spaces. By framing lack of representation as a numbers issue, we avoid engaging with how hundreds of years of structural racism have shaped our profession, particularly in ways that impact our ability to recruit and support people of color entering and advancing within the profession.

Diversity frameworks fall short of their intentions by narrowly recruiting for superficial forms of difference. Recruitment initiatives have been an important part of diversity approaches, and are successful to the extent that they support a number of students in being able to afford access to graduate education (myself included). However, diversity initiatives recruit *individuals* in an effort to address a *systemic* issue of underrepresentation. As April Hatchcock discussed in her recent essay “White Librarianship in Blackface,” requirements for diversity scholarships in LIS

also utilize white, middle-class ideas about education and work experiences that simply do not hold for members of economically and racially marginalized communities.<sup>2</sup> These initiatives place the burden on marginalized students and professionals to bring more diversity into the the profession through their presence, and do not restructure the exclusionary environments that students and practitioners of color face in academic and professional environments.

One of the most pervasive forms of oppression experienced by members of our profession in majority-white spaces is the normalization of microaggressions from colleagues and patrons. Microaggressions are defined as everyday, verbal or nonverbal comments that communicate hostile, derogatory, or negative messages towards members of marginalized groups. Microaggressions are such a pervasive problem within LIS environments that there is a blog and zine specifically dedicated to documenting these experiences among students and professionals: <http://lismicroaggressions.tumblr.com>. The blog is important not only as a way for practitioners to articulate these incidents, but also as testimony to the ways in which racial oppression is perpetuated at the individual, and many times unconscious, level. Particularly when experienced by students and entry-level workers, where a significant power imbalance is at play in interactions with instructors and supervisors, there are few mechanisms for reporting such incidents that ensure that the individual will be taken seriously and not face negative repercussions. Implicit in acts of microaggression is the assumption of white perspectives as the norm, with people of color understood through the prism of racial stereotypes.

Ultimately, using “diversity” as our guiding framework in our academic programs, professional organizations, and workplaces has little value if it fails to address the actual conditions of marginalized people already in the field. As individuals, we must take the first step by educating ourselves on how systemic forms of oppression create posi-

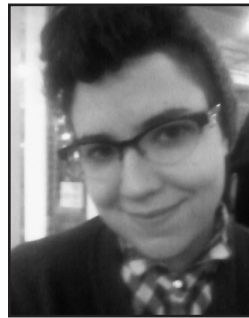


tions of privilege and disadvantage, and how our own positions within these systems inform the assumptions we make about our profession, colleagues, collections, and users. Particularly for those of us who are white and/or economically privileged, we must use this privilege to create spaces for marginalized voices and to promote alternative ways of working and learning in our field. We can also seek out staff diversity and social justice training in our institutions, and advocate for their implementation where they are not already present. Online spaces like CritLib (<<http://critlib.org>>) and recurring Tuesday Twitter chats (using the hashtag #critlib, short for Critical Librarianship) provide ways to connect with other critically-minded practitioners. *In the Library with the Lead Pipe* (<<http://inthelibrarywiththeleadpipe.com>>) is a bi-weekly peer-reviewed journal and another resource for current discussions of anti-oppression work in librarianship and archives. Most importantly, we must center anti-oppression and social justice frameworks in guiding our personal and professional labors, not as a specialization, but as intrinsic to our work. Social justice frameworks for archival practice can include critical examination of our professional recruitment, appraisal, description and access procedures, and thinking critically about our roles in perpetuating or resisting exclusionary practices in our work.

Although social justice and diversity are part of SAA's strategic priorities and included as planks in some LIS programs, these topics are too often treated as specializations in our work rather than fundamental to all levels of archival practices. Thinking beyond diversity, we can begin to understand ways to create space within our profession where folks from a variety of backgrounds are *assumed to have value and to belong within our professional community*. This goes beyond racial demographics to the core of how our efforts to address marginalization can unintentionally recreate them. Truly inclusive conversations and environments will move the burden of addressing diversity from people of color onto our largely white institutions and those who hold various forms of privilege within them. This is both a personal and a professional project for all of us, requiring reflection on how our positions shape our work as archivists and active participants in the culture of memory.

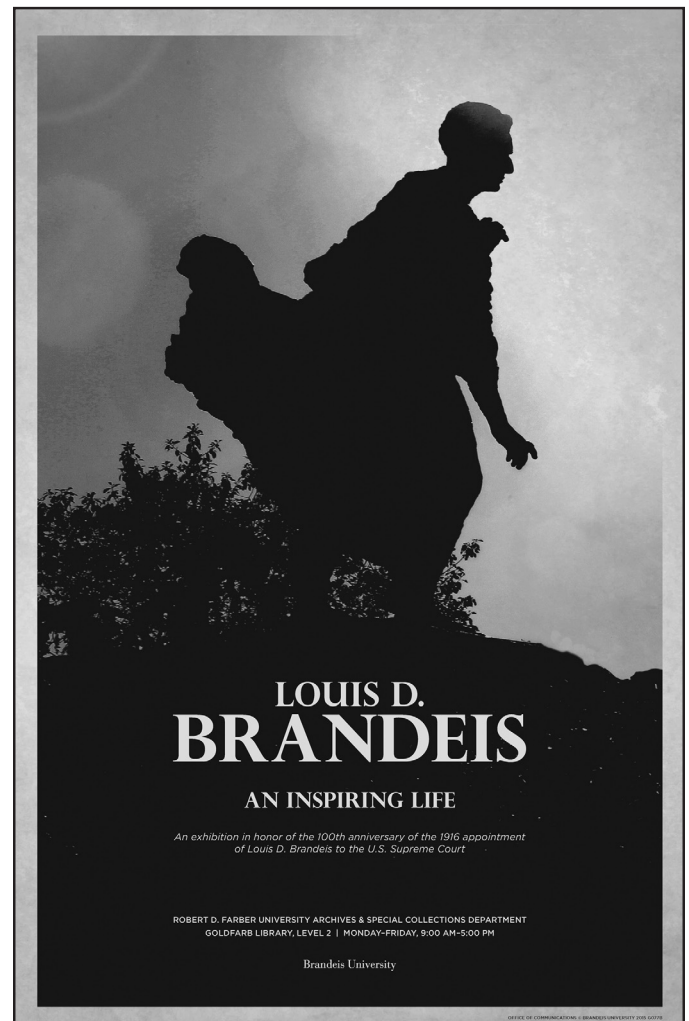
1 Walch, V., comp. (2006) *A\*CENSUS*. Rep. Vol. 69. 2006. *Archival Census & Education Needs Survey*. Society of American Archivists, Web. 6 Feb. 2016.

2 Hathcock, A. (2015). "White Librarianship in Blackface: Diversity Initiatives in LIS." *In the Library with the Leadpipe*. <[www.inthelibrarywiththeleadpipe.org/2015/lis-diversity/](http://www.inthelibrarywiththeleadpipe.org/2015/lis-diversity/)>. ■



Desiree Alaniz is currently pursuing a dual degree MA/MLS in history and archives management at Simmons College in Boston, Massachusetts. She is particularly driven by the intersections of social justice work and archival practices and is involved in student-driven diversity initiatives at Simmons.

Desiree is extremely grateful to Anna Clutterbuck-Cook for providing space for student voices in this column.



Louis D. Brandeis: An Inspiring Life. See News and Notes, page 11.

# News and Notes

## CONNECTICUT

### CHS Completes NHPRC Grant to Digitize Revolutionary War Manuscripts

The Connecticut Historical Society has just completed a one-year (extended to two years) NHPRC grant-funded project to digitize a selection of manuscripts dating from the Revolutionary War period that had been previously microfilmed. The digital images are available through Connecticut History Illustrated (<http://connecticuthistoryillustrated.org>), an online digital repository hosted by the University of Connecticut. The digitized collections include the papers of Indian preacher Samson Occom, Revolutionary War Governor Jonathan Trumbull, Envoy Silas Deane, Commissary General Joseph Trumbull, and the artificial but important American Revolution collection, among others. This is the third NHPRC grant CHS has received, all part of its efforts to make more of its collection available electronically.

### Erastus and Mary Burnham Civil War Letters Digitized

Wood Memorial Library & Museum in South Windsor, Connecticut is pleased to announce the digitization of the Civil War letters of Erastus and Mary Burnham. This collection of seventy-five letters between Erastus W. Burnham, a South Windsor sailor and tobacco farmer, and his wife Mary Devine Burnham, a Scottish immigrant, are available on the Wood Library website in both scanned and transcript form. Erastus Burnham served two enlistments in the Civil War: December 1861 to August 1862 in the 12th Regiment Connecticut Volunteers Infantry, and January 1864 to September 1865 in the 1st Regiment Connecticut Volunteers Heavy Artillery.

The collection may be accessed at: [www.woodmemoriallibrary.org/collections/online-exhibitions/the-civil-war-letters-of-erastus-and-mary-burnham/](http://www.woodmemoriallibrary.org/collections/online-exhibitions/the-civil-war-letters-of-erastus-and-mary-burnham/). Please direct any questions to archivist Claire Lobdell, [clobdell@woodmemoriallibrary.org](mailto:clobdell@woodmemoriallibrary.org), 860-289-1783.

## MASSACHUSETTS

### Harvard Film Archive Receives and Processes Large Collection of 35mm Feature Films from the Former Soviet Union

The Harvard Film Conservation Center, a department of Media Preservation Services at the Harvard Library, recently finished processing a large collection of 35mm film prints from the former Soviet Union for the Harvard Film Archive. The films were collected in the 1990s by several private film collectors in Latvia and arrived at Harvard last spring. The collection includes over four hundred titles, mostly feature films, ranging from the silent era through the end of the twentieth century. The Harvard Film Archive is working on programming future screenings from this unique collection and making them accessible for classroom screenings and visiting researchers.

Images and videos from the processing project can be seen on the Harvard Film Archive Collections Blog: <http://blogs.harvard.edu/hfacollections2/category/soviet-film-collection/>.

For more information about titles from the Soviet Film Collection, visit HOLLIS+, the Harvard Library online catalog: <http://bit.ly/1QYqoWA>.



Soviet Film Collection at the Harvard Film Archive. Photo by Michael Hutcherson.

## Louis D. Brandeis: An Inspiring Life

In honor of the centenary of Louis D. Brandeis's appointment to the US Supreme Court, Brandeis University Archives & Special Collections is proud to present two new exhibits highlighting the life and works of this university's prestigious namesake.

The physical exhibit can be visited Monday-Friday, 9:00am-5:00pm in Goldfarb Library, Level 2 through August. Come by and take a look! The online multimedia exhibition can be viewed at: <http://omeka.lts.brandeis.edu/ldb-100>.

## “From *Thoreau's Seasons to Men of Concord: N. C. Wyeth Inspired*”

The Concord Free Public Library and the Concord Museum have each brought together a selection of art and historical documents to tell the uniquely local story of N. C. Wyeth's series of painted panels, *Men of Concord* and the Houghton Mifflin book of the same title.

Wyeth had long been fascinated with Thoreau. Years of drawing inspiration from his writings resulted in the beautiful boxed volume, *Men of Concord and some others, as Portrayed in the Journal of Henry David Thoreau*, edited by Francis H. Allen, illustrated by Wyeth, and published in 1936.

The library's exhibit explores the origin and unfolding of the book itself, as well as the intensely personal story of how three of the paintings became part of the library's collection. Items in the exhibit include correspondence, photographs, Houghton Mifflin's editions of Thoreau's works, and a wide-ranging selection of N. C. Wyeth's illustrations. The Concord Museum has gathered together all twelve original panels in one venue for the first time in eighty years.

For more information, visit the library's website: [www.concordlibrary.org](http://www.concordlibrary.org).

## Center for Health, Environment, and Justice (CHEJ) Records Open for Research

Tufts Digital Collections and Archives (DCA) is pleased to announce the completion of a major processing project: the Center for Health, Environment, and Jus-

tics (CHEJ) records. Lois Gibbs founded CHEJ in 1981. Although it began as an information clearinghouse for environmental health issues, its scope has since expanded into other avenues of support and activism within the environmental movement. CHEJ's organizational archives are held at Tufts DCA, and our staff has spent the better part of 2015 processing 339 cubic feet of newly acquired material. This material includes community newsletters, administrative files, community reports, special projects files, audiovisual materials, and photographs. An updated finding aid describing the newly arrived material, as well as several hundred boxes of previously available records, is now available. For more information, please contact DCA at [archives@tufts.edu](mailto:archives@tufts.edu) or 617-627-3737. The finding aid is available at: <http://hdl.handle.net/10427/48172>.

## Smith College Special Collections Offers Open Online Course on Psychology of Political Activism

Archives, activists, and psychology create the interdisciplinary core of Smith College's first massive open online course (MOOC) “The Psychology of Political Activism: Women Changing the World.” Psychology students spent over 450 hours researching nine activists from the Sophia Smith Collection's The Voices of Feminism Oral History Project for a Smith Course in Spring 2015. As the course prepares to launch on March 15 through edX, we've invited each of the activists to talk back to their portraits created by the students and comment on the psychological theories. The production process allowed us to experiment with how archives can partner with donors to become co-creators. We invite you to join us in the course at <http://bit.ly/psyactivism>. Watch the course's promotional video at [www.youtube.com/watch?v=9XvODLaZB3g](http://www.youtube.com/watch?v=9XvODLaZB3g).

## New England Historic Genealogical Society and American Jewish Historical Society-New England Archives Announce Combined Digital Archives

In March 2016, the New England Historic Genealogical Society (NEHGS) & the American Jewish Historical Society-New England Archives (AJHS-NEA) unveiled their combined digital collections website, which contains the archival collections of AJHS-NEA and the R. Stanton

Avery Special Collections of NEHGS. Open access collections for NEHGS include papers from their local history, family papers, Revolutionary War, and Civil War collections. AJHS-NEA collections include the records of the Boston and New England Jewish communities, including the *Boston Jewish Times*, and various synagogues, organizations, and family papers.

Funding for the digitization of the NEHGS Civil War collections was provided by the Cabot Family Charitable Trust. AJHS-NEA collections have been funded by the Combined Jewish Philanthropies and private donors. This collaborative effort is managed by Sally Benny, Curator of Digital Collections (NEHGS), and Stephanie Call, Collections Management Archivist (AJHS-NEA). Visit the collections at <<http://digitalcollections.americanancestors.org>>. For more information, email <[sbenny@nehgs.org](mailto:sbenny@nehgs.org)> or <[stephanie.call@ajhsboston.org](mailto:stephanie.call@ajhsboston.org)>.

### Peabody High School Yearbooks Digitized

The Local History Resource Center at the Peabody Institute Library in Peabody, Massachusetts is excited to announce that its collection of Peabody High School yearbooks has been digitized and is available online for the first time.

The Boston Public Library digitized the yearbooks from the classes of 1923-2014 and the data will be harvested into the Digital Commonwealth. Each yearbook is searchable and can be downloaded in a variety of formats. The Peabody Institute's online archival cataloged records also contain embedded links to the scanned yearbooks.

The yearbooks can currently be viewed at <<https://archive.org/details/peabodyinstitutelibrary>>.

For more information contact Erik Bauer, Archivist, at 978-531-0100 x 28 or <[bauer@noblenet.org](mailto:bauer@noblenet.org)>.

### The Digital Archive of Native American Petitions in Massachusetts

The Council on Library and Information Resources has awarded a grant to the Radcliffe Institute of Advanced Study at Harvard University and Yale University to create a searchable online database and begin scholarly transcrip-

tions of several thousand petitions at the Massachusetts Archives from dozens of Native American communities that were sent to the colonial and state legislatures from the years 1620 to 1870. Each petition image will be annotated with detailed information, and the dataset will provide web-based browsing, searching, and filtering, along with images of the digitized documents through the Imaging Services Department at the Harvard University Libraries.

This grant will build upon the previous Digital Archive of Massachusetts Anti-Slavery and Anti-Segregation Petitions, which was funded by the National Endowment for the Humanities and released through the Harvard Dataverse Network last year: <<https://dataverse.harvard.edu/dataverse/antislaverypetitionsma>>.

Questions may be directed to the project archivist, Nicole Topich, at <[ntopich@fas.harvard.edu](mailto:ntopich@fas.harvard.edu)>.

### Panel Discussion: "On the Brink: Archives, Climate Change, and the Future"

On November 11, 2015, the Simmons College Student Chapter of the Society of American Archivists collaborated with ProjectARCC, a task force of archivists striving to motivate the archival community to affect climate change, to hold a special panel discussion entitled "On the Brink: Archives, Climate Change, and the Future." The panelists included Casey Davis, founder of ProjectARCC; Trisha Shrum, PhD candidate and founder of DearTomorrow, a digital collection of responses to climate change; Lisa Pearson, Head of the Arnold Horticultural Library and Archives at the Harvard Arnold Arboretum; and Lucas Stanczyk, an assistant professor at MIT who has recently taught a course on the ethics of energy policy. Both Simmons College students and local members of the archival community were in attendance for an informative, multidisciplinary discussion about climate change and its impact on archival collections both physically and historically, and how archival collections in turn impact climate change-related research. To read more about this event, visit: <<https://projectarcc.org/2016/01/19/reporting-onthe-brink/>> or watch the event at: <[www.youtube.com/watch?v=KzgDvJ0Qcf4](http://www.youtube.com/watch?v=KzgDvJ0Qcf4)>.

Visit the NEA online at:

<[www.newenglandarchivists.org](http://www.newenglandarchivists.org)>



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## Grant to Digitize YWCA Records

The Council on Library and Information Resources (CLIR) awarded a \$250,000 grant to digitize the Young Women's Christian Association (YWCA) of the USA Records at Smith College Special Collections, which include approximately 975,000 pages of microfilmed YWCA office files, 40,000 pages of primary YWCA serials, and around 20,000 YWCA photographs. We are delighted the CLIR agreed the historical records of an organization that advanced equality and the highest principles of democracy should be broadly available to the public.

In her letter of support for the grant, historian Dorothea Browder summed up the importance of the project this way: "The records are a rare and highly outstanding resource for scholars interested in the history of women, religion, race, education, health education, organizations, the peace movement, labor education, Christian internationalism, and a host of other issues. I cannot express strongly enough how widely valuable this collection is." When completed in 2018, the digitized content will be available on the open web. For additional information please contact Beth Myers, <emyers@smith.edu>.

## NEDCC to Expand Audio Preservation Services

The Northeast Document Conservation Center (NEDCC) is expanding its digital audio preservation service for libraries, archives, and museums to include traditional methods for digitally reformatting non-grooved legacy audio carriers.

NEDCC will offer reformatting of audio content on a variety of other obsolete media, such as magnetic and digital audio tape, using more traditional approaches. The audio preservation service will provide 1:1 transfers with 100% quality control. Because NEDCC is a conservation center, its service will also place emphasis on the preservation of the carrier as well as its audio contents. The new Audio Preservation Service is expected to launch by summer of 2016.

NEDCC is grateful for support of The Andrew W. Mellon Foundation and IMLS. Contact: Jane Pipik, Manager of Audio Preservation Services, <jpipik@nedcc.org>, (978) 470-1010 ext 237, <www.nedcc.org>.

## R H O D E I S L A N D

### Newportal Exhibits Newport, Rhode Island's Hidden Collections

Beginning in 2012, Newportal was formed by five Newport, Rhode Island cultural institutions with the goal of creating a collaborative collections database to unite hidden collections and allow each institution to present them online. The project was created and developed after a successful planning grant from the Newport County Fund and an implementation grant from the Rhode Island Foundation. This joint cooperative of the Newport Art Museum, the Newport Historical Society, the Preservation Society of Newport County, the Redwood Library and Athenaeum, and the Newport Restoration Foundation intends to expand over time with the inclusion of more institutions and a growth of collections and digital exhibitions. Newportal is set to launch in spring 2016 and can be found at <www.newportalri.org>.

Please direct any questions to Paul Caserta <PCaserta@newportmansions.org>.

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## John Hay Library Completes Collection of Dissenting and Extremist Propaganda

The John Hay Library, Brown University, is pleased to announce full access to the Gordon Hall and Grace Hoag Collection of Dissenting and Extremist Propaganda. Organizing the collection was made possible with a grant from the Council on Library and Information Resources (CLIR) with support of The Andrew W. Mellon Foundation.

Gordon Hall began compiling the collection after World War II when he encountered domestic extremism at both ends of the political spectrum. Along with a group of volunteers, including Grace Hoag, he infiltrated groups in order to collect propaganda, largely pamphlets and leaflets. These materials reflect a continuum of views on many issues, such as the Cold War, civil and women's rights, and the relationship of religion and state.

The project utilized EAC-CPF to manage enhanced information about the organizations. Part I (520 linear feet) was organized by Hall and Hoag using a unique ideological classification system. During the CLIR project, Part II (1,600 linear feet) was organized and broad categories were created in order to facilitate searching of both parts of the collection.

The project website is available at <<https://apps.library.brown.edu/hall-hoag/>>. For more information about organizing the collection visit: <<http://blogs.brown.edu/hallhoag/>>. Questions about the collection can be directed to <[manuscripts@brown.edu](mailto:manuscripts@brown.edu)>.

## St. George's School Archives Spotlights Memorial School House in New Exhibit

Recently installed in the Nathaniel P. Hill Library, and soon to appear as a slide show on the school's website, is a new archives exhibit titled "The Memorial School House: a Worthy and Enduring Monument." The building, designed by the architectural firm McKim, Mead, and White and completed in 1923, is situated in the heart of the campus and still serves as one of the key academic centers of the school. Having already received a beautiful new roof and gold-topped cupola, the structure is slated for additional major restoration over the next few years.

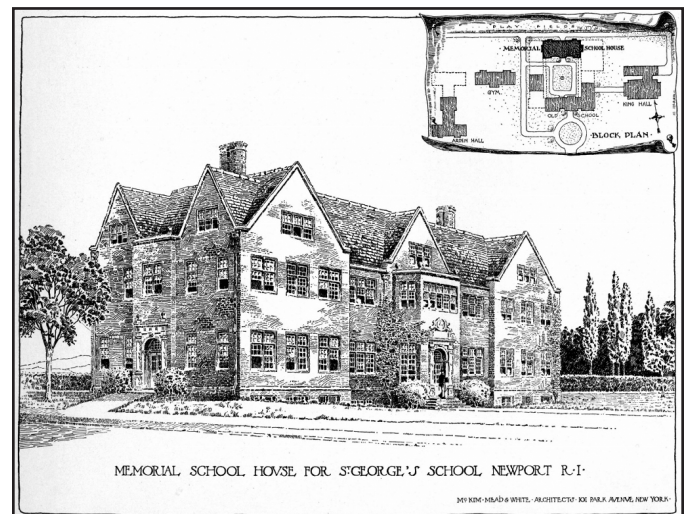
The archives exhibit is designed to increase the school community's understanding of the historical significance of the building as a lasting monument honoring those alumni and faculty who served in WWI. As of 1919 when the monument was conceived, 80% of the school's alumni had served. By the time the building was completed, fifteen alumni and one faculty member had died. As reported in the school publications at the time, an academic building was chosen so as to form a "living legacy" that would bond all future generations of students to those men who served and sacrificed for the noble cause of defending a free, educated society.

## VERMONT

### Vermont Historical Society Restores *A Vermont Romance*

The year 2016 is an important one-hundredth birthday for the film *A Vermont Romance*, among the early films shot in the state. The Vermont Historical Society is involved in a restoration with a state filmmakers group, which will take the film on the road in early spring.

The film was created as a fund- and awareness-raiser for Teddy Roosevelt's Bull Moose Party, soliciting actors across the state, only to lose popularity in the election year. The film features romance (naturally), car chases, and several scenes around the state, including a bread factory tour. The film was rediscovered in tatters in the 1960s, underwent a transfer then, and several transfers since then. ■



The Memorial School House at St. George's School. Architects' sketch circa 1920. Courtesy of St. George's School Archives.

## OPEN FORUM

## Richard J. Hale, Jr. Award Report

By John Campopiano and Lily Troia

Last year we were fortunate to receive NEA's Richard J. Hale, Jr. Award in support of our research examining how artists are using archival materials in non-traditional ways. As archivists who have straddled the archives and arts worlds, we have witnessed the burgeoning trend among various creative practitioners—photographers, musicians, filmmakers, mixed media and born-digital artists—to incorporate reproductions of archival materials into their works. Our project explores the following questions:

1. Are archives perceived as approachable/user friendly to artists? What outreach efforts, if any, specifically target creative use of archival materials?
2. How do reproduction policies and restrictions, licensing costs, and copyright concerns impact artistic projects involving archives?
3. How are/can archives provide linkages and connections to artist uses of materials back to original collections? How can we leverage existing metadata to enhance and promote these connections?
4. What are the relationships between archives, artists, collective memory, nostalgia, and the creation of new histories?
5. How do artistic uses of archival materials challenge our understanding, and demand fresh analysis, of archival principles such as provenance and *respect des fonds*?

Our first step upon receiving the grant was to begin gathering data, concerning how artists and archivists have navigated this terrain, and what sorts of obstacles both groups have experienced, or anticipate they might encounter, going forward. We started with a peer review of survey platform options, and determined Qualtrics provided us with the most flexibility, customization, and analytic capacity.

We set out to create two separate surveys—one for archivists and one for artists. Questions for the first group ranged from number of hours spent with a patron on a creative research project, to how or if the topics of orphan works and copyright were discussed with patrons, to their opinions (outside the scope of their parenting institution's policy) regarding repurposing or transforming archival reproductions for the purpose of art and creative expression. Questions for the artist group hinged largely on considerations of provenance, the value placed on fair use and copyright, and goals for long-term preservation of their artistic works.

We circulated both surveys to existing contacts, and enlisted wider advertisement for participation via relevant listservs and social media outlets. Our initial results yielded some fascinating findings, including the popularity of repository catalogs for artists connecting to archival materials, and responses from over half of the participating artists that copyright and fair use are very important considerations when choosing archival materials to use in their projects.

We were particularly interested in archivists' (and their institution's) thoughts and policies regarding manipulation of archival reproductions, and uses by artists that might distort and remove the materials from their original context. While most responding archivists cited access and use as primary goals of their professional work, when presented with a situation in which a use-type might function counter to the concept of original context, most respondents felt they would need to judge on a case-by-case basis. Several indicated that uses that criticize their institution or manipulating truth would not be acceptable to them or to their administrators and stakeholders. These responses could indicate that a foothold in inflexible, traditional archival principle is impacting the needs of non-conventional archival users, such as artists.

Another interesting finding pertained to the length of time archivists spent on reference/project support with artists. The majority of archivists reported an average of two to five hours per reference interaction, with five to ten hours second. Over a quarter of the participating artists reported they had spent more than 20 hours with a reference professional on a specific project. We found this fascinating, as several archivists indicated their institutions would not deem more than 20 hours spent on one project an efficient, cost-effective use of staff time. It might be that many artistic projects require more intensive reference support,



though further research in this area is needed.

Finally, our survey included questions for artists regarding storage and preservation plans, the importance of the same when considering access to their creative projects, and potential linkages from online representations of their works to the sourced archival material. Most artists stated long-term preservation of and access to their artistic works was very important or necessary; and they would be interested in having their pieces digitally connected to original archival collections and institutions. Herein lie exciting avenues for future archival/artistic collaboration—including development of enhanced digital exhibits and/or finding aids that provide access to creative projects that use reproductions of archival materials—and highlights artists' potential need for assistance in preserving their often complex, multi media pieces. Such efforts will undoubtedly require assessment of current metadata elements and schemas to determine how best to describe and express these non-traditional relationships.

Our project is far from over: in the next six months we intend to continue our survey, follow up with in-depth interviews and oral histories of artists and archivists involved in these uses, and culminate our findings into a publishable

paper. There is rich potential for new and innovative archival uses in this realm, that require archivists to address myriad factors regarding the art and design world's attitude towards archives and how to best maximize access to our materials. We look forward to hearing your feedback and hope this research progress report will encourage more archivists to consider these issues and to share their experiences with us and the greater archival community. ■



Lily Troia and John Campopiano. Photo by Eric Gulliver.

### ***Here is One Reason Why Employers Hire Certified Archivists:***

*“Numerous employers including myself have found that the CA designation informs search committees that an applicant has a clear level of competence for any archival position. When you receive dozens of resumes for an archival position, the CA is extremely helpful in evaluating a candidate’s essential qualifications.”*

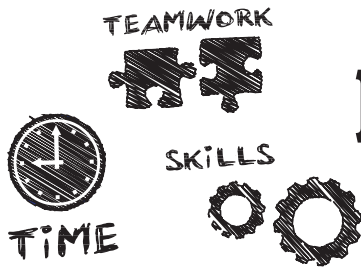
-- Pam Hackbart-Dean, Southern Illinois University

Included among the employers who have recently advertised for Certified Archivists are: Southern Illinois University, State of Oregon, University of Texas, National Art Gallery, University of California at Davis, Library of Virginia, State University of New York at Fredonia, Arizona Historical Society, Loyola University, State of New Mexico, University of Arkansas, History Associates, and Texas A&M

More information about becoming a Certified Archivist is available at <http://www.certifiedarchivists.org> or by contacting the Academy of Certified Archivists at [aca@caphill.com](mailto:aca@caphill.com) or 518-694-8471.

Make plans now for the next Certified Archivist examination on August 3, 2016. It will be held in Boston, Atlanta, Chicago, Dallas, Seattle and Los Angeles -- and wherever 5 or more candidates want to take it!

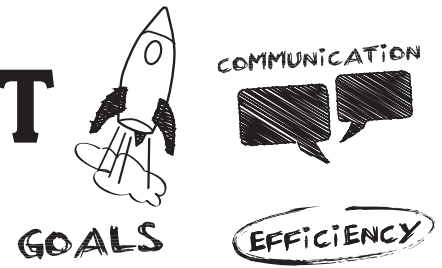




# DEMYSTIFYING MANAGEMENT

Professional Development for  
Managers and Leaders

By Maria Bernier



If you're reading the *NEA Newsletter*, the odds are pretty high that you already know how to be an archivist, and you already know where to look for continuing education opportunities in the archival realm, thanks to both NEA and SAA. But what if you want to learn how to be a better manager? Luckily, there are plenty of in-person and online options for professional development, many of them free.

First off, what is professional development? I think of it as any combination of workshops, classes, webinars, in-person encounters, and volunteer gigs that give you an opportunity to learn and move you forward in your profession and career. Some of my suggestions will be geared more toward management, while others are more about leadership. We could debate the differences between management and leadership skills, but I'm just going to throw everything at you and let you decide what fits your needs.

If you shift your mindset a bit and think of yourself as a librarian, copious training opportunities present themselves.

[NB: We're all experienced Googlers, and URLs change all the time, so I haven't included many URLs in this column. Use the keywords provided to find the websites you want to explore further.]

## Resources in your state

The state and regional library associations often provide leadership training at workshops or through their roundtables and interest groups. For archivists in Connecticut, the Connecticut Library Consortium coordinates roundtables for Department Heads & Supervisors as well as New Directors, both which have held recent meetings on management topics. The New England Library Association hosts a biennial New England Library Leadership Symposium (NELLS), with the next one planned for summer 2017. Other opportunities may be offered by your state association — start investigating.

For archivists working in academic institutions, investigate the workshops and conference presented by the Association of College and Research Libraries/New England chapter. This is a very affordable professional association with an active Leadership Development Committee that presents one or two workshops each year.

Similarly, many state library agencies offer professional development opportunities, usually for free. These workshops can cover a wide variety of topics, including management. Google these terms to get the current website:

- Connecticut State Library Continuing Education Calendar. Classes are open to anyone who works in a Connecticut library.
- Maine State Library Continuing Education. Check all the links in the left-hand navigation menu too, including calendar and certification.
- Massachusetts Library System (MLS) Calendar of Events. Staff at any of the 1,700 MLS member libraries can attend for free.
- New Hampshire State Library Education. This site also steers you toward the statewide library listservs for workshop announcements.
- Rhode Island Office of Library & Information Services Continuing Education Programs. These workshops are also open to Rhode Island town clerks, museum employees, and historical society volunteers.
- Vermont Department of Libraries Continuing Education Workshops.

## Books and periodicals

The state library agencies sometimes have professional development books you can borrow through interlibrary loan. For instance, Maine offers titles such as *Management Basics for Information Professionals* and *First, Break All the Rules: What the World's Greatest Managers Do Differently*. In Massachusetts, both the Massachusetts Board of Library Commissioners and the Massachusetts Library System offer professional development collections.

If you work in an academic setting or public library, you should have easy access to any book in your consortium. Search the catalog and start requesting!

Also, take advantage of that library card in your pocket to get management and leadership books through interlibrary loan via your employer or local public library. Get ideas from the ALA bookstore site and catalogs from library-related publishers such as Rowman & Littlefield, Scarecrow Press, and Libraries Unlimited. ILL the titles you want to review. If they're especially useful, then you can consider buying a copy for yourself.

Bookstores are great places to browse for non-industry-specific books on management. Pick up some classics by Peter Drucker or more recent titles by Frances Hesselbein.

If you work in a library that subscribes to print periodicals, scan the titles on the shelves to see if there's anything related to management that you can read during lunchtime. Popular business magazines such as *Harvard Business Review* and *Forbes* often run articles about management techniques. Even if they're not writing directly about the archives profession, there's still something to be gleaned.

### Online

Thanks to the magic of Internet access, there are copious learning opportunities available via free webinars or low-cost classes. Some library-focused learning sites are WebJunction, supported by OCLC, and Infopeople, administered by the California State Library. WebJunction's live webinars, self-paced courses, and webinar archives are free for all library workers and volunteers, though you need to create an account in order to access most of the courses and recordings. It's worth setting aside ninety minutes each to work through courses on "Coping with Change" and "Providing Constructive Employee Feedback."

WebJunction also shares a long list each month of free training events offered by many other sources. Some of these are library-specific, while others relate to non-profits or management in general. Recent one-hour webinars included "How Leaders Succeed by Embracing Fresh Perspectives" from the American Management Association, "People — Difficult or Different" from the Effectiveness Institute, and "Quiet Leadership: Harnessing the Strengths of Introverts to Change How We Work, Lead and Innovate" from Training Magazine Network.

Infopeople's training is open to all members of the library community. They offer free live and archived webinars as well as multi-week online learning courses for a fee, usually \$150. In April, a four-week course on "Supervisory Success: Interpersonal Skills for New and Not-so-new Supervisors" will "help you identify your own expectations of yourself and others, and give you practice in some of the interpersonal skills required for supervision: communication, mentoring, coaching, conflict resolution, mediation, feedback, and more." That's well worth the fee.

Another library-specific site is Library Juice Academy, which offers courses on practical skills that have a clear application in libraries (and archives!). Each costs \$175 and comes with 1.5 CEUs.

There are general professional development sites out there too, most notably <lynda.com> and Coursera. Lynda charges a membership fee, so check around to see if your professional association, consortium, or public library offers free or reduced access. For instance, both the Maine State Library and the Massachusetts Library System offer free two-week access for in-state library staff, and many public libraries in Connecticut offer free access to library card holders.

Coursera offers fee-based online courses in partnership with universities worldwide. Prices range from about \$20 to \$130 each, and you can pick from upwards of 1,700 courses. Some management-related options are "Conflict Resolution Skills" from University of California, Irvine, "Giving Helpful Feedback" from University of Colorado Boulder, and "Managing Talent" from University of Michigan.

### National programs

There are a few in-person leadership programs of national scope for librarians and archivists. Most notable is the Archives Leadership Institute funded by NHPRC that will be hosted by Berea College in Kentucky from 2016-2018. In the NEA region, there are eleven ALI alumni plus four participants who have been selected for the 2016 class. Talk with them about their experiences while you prepare your application for submission this September.

ALA offers both an Emerging Leaders program and a Leadership Institute. The Emerging Leaders program is open to library professionals (including archivists!) with fewer than five years of experience, and applications for the 2017 class are due by August 1, 2016. The Leadership Institute, a

four-day immersive program, is open to applicants with at least five years of library work experience who are “ready to assume a higher administrative or managerial role.” The application deadline for the August 2016 gathering is April 15.

### Person to person

Sometimes the old-fashioned methods are best. Find a mentor you can talk to, whether through a formal program such as SAA’s or through an informal relationship. In Maine, the State Library’s MentorME Service can match you with a library mentor based on whether you’re interested in budgeting, personnel, advocacy, or numerous other subjects. If you’re looking for management advice, your best mentor may be someone outside the archives and library profession who has a lot of management experience instead. It could be a relative, friend, acquaintance, or someone you admire from the community, but it should definitely be someone whose experience you respect. If you could pick anyone around you to be your mentor, who would it be? Now make it happen.

Another option is to find a group of peers outside your organization with whom you can learn, network, and vent. Good solutions to managerial questions can come from the combined input of people you trust, and you might find that you’re facing common problems. Just be sure to turn the conversation to possible solutions rather than complaint sessions. If you don’t see an existing group or roundtable that fits your needs, then form your own, composed of people you know or would like to learn from. Even an informal lunchtime meetup can be very productive.

Although I’ve left it for last, volunteering for a non-profit board or officer position (such as within NEA) is one of the best ways to learn. It usually costs only your time, and it’s often a low-pressure situation with other people there to help guide you along. As a volunteer, you can participate in high-level activities that you might never get a chance to do at your paying job, such as create a strategic plan, manage a \$75,000 budget, or craft a new mission statement and bylaws. You also get to observe and learn from your fellow volunteers. As an officer on the boards of my local historical society and the Friends of the Library, I’ve met some wicked smart older women in my community who have entire careers of wisdom to share.

### Costs

Up to now, I’ve completely avoided the topic of how you’re going to pay for your professional development, since

not every employer offers financial support. If you do have access to professional development funds at your organization or through your union, USE THEM. Every year. Max it out. Likewise, if your employer offers any educational benefits, such as subsidized tuition for college classes, USE THEM.

In-person training programs may seem pricey, but most of them offer scholarships. Also remember NEA’s Richard W. Hale Professional Development Award of \$1,000, with applications due each February. Sometimes, the registration fee comes out of your own pocket. The best thing you can invest in is yourself.

### Keep up with it!

Professional development should be ongoing throughout your career, because there’s always something new to learn. Try different methods and see what works best for you, or use a combination of approaches.

Of course, there are plenty of other options out there, and I’ve probably somehow overlooked your favorite form of professional development. If you know of a great way to learn about management and leadership skills, please share it! Tell your coworkers, tweet it, give a short speech about it at your favorite archives roundtable, post it to the NEA listerv, and get the word out there.

### Additional resources related to professional development:

- *Library Leadership & Management* journal: <<https://journals.tdl.org/llm/index.php/llm/index>>
- Steven Bell’s *Leading from the Library* blog: <<http://lj.libraryjournal.com/category/opinion/leading-from-the-library/>>
- *Harvard Business Review*: <<http://hbr.org/>> ■



Since the age of twenty-seven, **Maria Bernier** has been supervising people older than she is, and they haven’t seemed to mind. She most recently utilized her management training as the assistant director of the Redwood Library & Athenaeum in Newport, Rhode Island where she directly and indirectly managed fifteen employees as well as interns and volunteers. She now works for the Connecticut State Library.

## People

**Sarah Demb** has been selected as one of the 25 participants in the June 2016 Archives Leadership Institute. Since 2008, ALI provides NHPRC-funded leadership training to archives professionals who want to make an impact on the profession. Sarah was appointed Senior Records Manager/Archivist at the Harvard University Archives in 2014. Previously she was Museum Archivist & Records Manager at the Museum of London. She has been a records professional for almost 20 years and received her MLIS from the University of Texas at Austin. Sarah was a contributor to the SAA publication *Museum Archive: An Introduction* (2004) and co-author of *Records Management for Museums and Galleries: An Introduction* (Chandos 2012). She is currently teaching the Managing Museum Records in the Digital Era course for the Museum Studies MA program at the Harvard University Extension School.

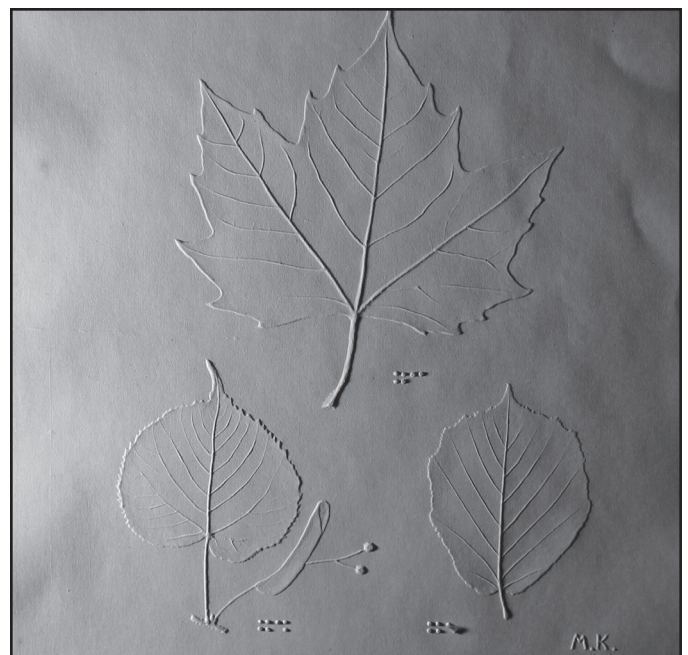
The Cambridge Historical Commission, the historic preservation agency of Cambridge, Massachusetts, recently hired its first full-time archivist, **Emily Gonzalez** (Simmons GSLIS/CAS '13). The archivist manages the Commission's public archive and library, which focus on the city's architectural and social history. One of the archivist's major initiatives this year will be the digitization of the Commission's architectural survey files, which document all 13,000+ Cambridge buildings; as well as providing online access to several of the Commission's photograph and manuscript collections. More information on the Commission's collections can be found at: <[www.cambridgema.gov/historic/researchaids](http://www.cambridgema.gov/historic/researchaids)>.

As of February 1, **Peter Nelson**, started as the Head of Archives and Special Collections at Phillips Exeter Academy. Nelson was formerly employed as Archivist at Amherst College.

The Knights of Columbus Museum announces the hiring of **VivianLea Solek** as Archivist. In her role, Mrs. Solek will manage the collection of the Knights of Columbus Supreme Council Archives, conduct research and assist outside researchers in their study of the international organization's 134-year history. The Knights of Columbus was founded in New Haven in 1882 as a Catholic fraternal benefit society and has grown to more than 1.9 million members throughout North and Central America, Europe and the Pacific

Rim of Asia. The Knights of Columbus Museum was established in 1982 to showcase the parent organization's heritage and achievements. The museum serves as the repository for the Knights of Columbus archives. Mrs. Solek previously was employed by the Easton (Connecticut) Public Library and other institutions including Yale University's Sterling Memorial Library, Manuscripts and Archives, where she processed additions to the papers of Charles A. and Anne Morrow Lindbergh. She has led numerous workshops on collections care and management and assisted in the drafting and passage of Connecticut's An Act Concerning Museum Property, which addresses abandoned property, old loans, and found-in-collection items. Mrs. Solek holds an M.S. in Library and Information Science with an archives concentration from Simmons College, an M.A. in American Studies with a material culture concentration from George Washington University, and a B.A. in American Studies and Art History from Randolph-Macon Woman's College. She is a member of Simmons' chapter of Beta Phi Mu, the international library & information science honor society.

**Darwin and Donna Stapleton**, as History & Archives Consulting, recently assisted the New York Academy of Sciences in preparations for its bicentennial (2017) by overseeing the reorganization and processing of the Academy's archives. ■



Leaves, Pictures for the Blind. From a collection of tactile graphics created by Martin Kunz, Director of the Illzach School near Mulhouse, France. 1902. Image courtesy of Perkins School for the Blind.

# NEA Roundtable Updates

## Local History Roundtable (LHRT)

Pass it on! What are your plans for Preservation Week 2016?

Preservation Week (April 24-April 30, 2016) is a fabulous opportunity for local history professionals! Not only can you promote your own collections and in-house preservation, you can do some serious outreach and public awareness programming. You can create handouts with tips and tricks for caring for personal collections, or you can do a program on preserving family collections or personal digital archiving. You can do a social media blitz on resources for any or all of those topics! And if you do a wildly successful program, be sure to share it with your colleagues in the LHRT!

For more information about Preservation Week and lots of free planning tips, visit: [www.ala.org/alcts/preservationweek](http://www.ala.org/alcts/preservationweek).

## Moving Image & Recorded Sound (MIRS) Roundtable

On January 8, some twenty-five members of ALA and NEA's Moving Image & Recorded Sound (MIRS) Roundtable gathered at Lucky's Lounge for a joint meet-up organized by MIRS and ALA's Promoting Preservation Interest Group, a part of the Preservation and Reformatting Section, in conjunction with the ALA Midwinter Conference (January 8-12, 2016) in Boston. Our third MIRS meet-up will take place at the NEA 2016 Spring Meeting (details

coming soon), so please consider joining us to network and exchange ideas with fellow NEA members who share an interest in AV!

On March 3, MIRS members visited National Boston (<http://vtiboston.com/>) for the first in a series of tours of AV repositories and vendors. Participants toured the studios, sound stage, and had an opportunity to view the telecine equipment and talk with NB engineers about their process and work flows. Additional MIRS tours will be announced in the coming months, so please stay tuned!

The MIRS Roundtable will sponsor an NEA 2016 Spring Meeting session entitled "What's DAT: Identifying and Prioritizing Magnetic Media." Please join us for this ninety-minute mini-workshop, which will include presentations by MIRS Co-Chair Jessica Bitely (NEDCC) and Steering Committee member Rebecca Chandler (AVPreserve) followed by a small-group hands-on exercise facilitated by MIRS members.

## Records Management Roundtable (RMRT)

Last summer, RMRT Chairperson Elizabeth Cousins participated in the NEA Records Retention Schedule Implementation Task Force, assisting to develop guidelines for implementing the recently approved NEA RRS. Recently, she met with Emily Atkins to learn about WordPress. A records management subject resource website is being developed for NEA members. We hope to unveil it before the spring meeting. ■

### NEA Has Eight Roundtables!

Offering opportunities for members to connect over shared interests, affiliations, backgrounds, occupational categories, practices and methodologies, and more.

Visit [www.newenglandarchivists.org/roundtables](http://www.newenglandarchivists.org/roundtables) for more information.

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# Calendar of Events



Press releases and other announcements should be sent to Sean Parke at <parke.sean@gmail.com>. Please provide the date, time, place, a brief description of the event, and an internet link for contact information and/or registration.

**Spring 2016.** Preservation training sessions at NEDCC. The NEDCC provides several types of course offerings from short webinars, in-person workshops, and a webinar course. See complete program list at: <www.nedcc.org/preservation-training/training-currentlist>.

**April 7, 2016** - 2:00-3:30pm. Caring for Artifacts Found in Archives Collections. This free webinar will examine the best methods to safely care for the artifacts found in paper collections using appropriate housings and handling procedures. More information at: <www.connectingto-collections.org/caring-for-artifacts-found-in-archives-collections/>.

**April 14, 2016** - 2:00-3:30pm. This free webinar will look at display solutions across a range of budget constraints, including mannequin fabrication, modification of existing mannequins, and hybrid approaches. More information at: <www.connectingtocollections.org/much-ado-about-mannequins-making-the-perfect-form/>.

**Until April 10, 2016.** The Oyster Bay Historical Society's winter exhibition: Equestrian Life on Long Island's North Shore on display at the Angela Koenig Research Center in Oyster Bay, New York. Free and open to the public, this exhibit features maps and mallets, scrapbooks and saddles, photographs and fashion, from bridle paths to polo fields, racing tracks, and show grounds. Visit the society's webpage for more information at <www.oysterbayhistorical.org/>.

**April 15–September 18, 2016.** Concord Free Public Library exhibit “From Thoreau’s Seasons to Men of Concord: N.C. Wyeth Inspired.” More information at: <www.concordlibrary.org>.

**May 3, 2016** – 1:30–3:30pm. Arsenic and Old Lace: Controlling Hazardous Collection Materials. This free webinar will help you identify hazardous collection items, the safety risks they pose to you and your visitors, and how to control those risks in practical ways. More information at: <www.connectingtocollections.org/arsenic-and-old-lace-controlling-hazardous-collection-materials/>.

**May 11-14, 2016.** Association for Recorded Sound Collections. 50th annual conference, “Recorded Sound in the 21st Century: Preserving, Collecting, Collaborating & Connecting,” to be held in Bloomington, IN. <www.arsc-audio.org/conference.html>.

**July 13-16, 2016.** National Association of Government Archives and Records Administrators (NAGARA) Annual Conference in Lansing, Michigan. More information at: <http://nagara.org/index.php>.

**July 24-29, 2016.** Introductory Archive Workshop for Religious Communities at the Marillac Center, Leavenworth, Kansas. Sessions will focus on the unique types of records found in the archives of religious communities. Register by June 17. Registration information at: <www.archiveworkshops.wordpress.com>. ■



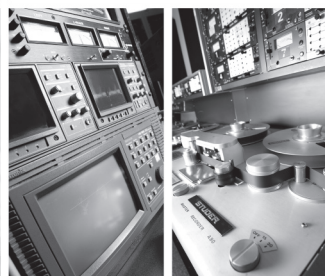
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## THIS SEASON IN NEW ENGLAND HISTORY



### **“Wishing Well”**

Students studying on the green in front of an old wishing well, which was part of the original Middlesex University campus, the same land Brandeis University currently occupies. The well was torn down sometime in the late 1950s or early 1960s.

This image is part of the University Photography collection at the Robert D. Farber University Archives & Special Collections at Brandeis University.