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NEWSLETTER

NEW ENGLAND ARCHIVISTS



C O V E R — Don and Bill Grahn tossing Barbara Miller into snow drift in front yard of Tufts Mountain Club house in East Hampton, New Hampshire, circa 1936. The Tufts Mountain Club was founded in December of 1939 to enable students to experience outdoor sports and activities year-round. That year, with the backing of the Tufts Ski Club, an effort was made to purchase a shelter for student use in northern New Hampshire. In order to accommodate interested students at the Jackson College for Women, a female chaperone was hired to stay at the lodge on the first and third weekend of every month. Courtesy Digital Collections and Archives, Tufts University.

I N S I D E — Julia Demir Grabianowski returns with a second report on her Richard L. Hass Records Management Award (*Archival Insight*, page 4). Anna Clutterbuck-Cook reflects on her first year as NEA's inclusion and diversity coordinator (page 8). Members provide reports from our Fall Meeting (page 13). Kelly Shand interviews Elizabeth Rose, library director of the Fairfield Museum and History Center (*The Archivist*, page 18). Martha Meacham reviews *Rights in the Digital Era*. And as always, news (page 10) and upcoming events (page 23) from repositories and colleagues across New England.

TAKING THE PAST INTO THE FUTURE



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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Membership in *New England Archivists, Inc.* is open to all.

Dues of \$35/year (\$45 for institutions) should be sent to: Kristine M. Sjostedt, 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: Sean Parke at <parke.sean@gmail.com>.

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 for consideration to: Sean Parke at <parke.sean@gmail.com>.

Contributions for inclusion on the NEA website should be sent to: <webmaster@newenglandarchivists.org>.

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

Advertising Policy:

There will be no fee to list position openings. Advertisements for archival products will be accepted as space permits. Advertising should be submitted to Jane Ward, (978) 459-2129 or <jane.ward@comcast.net>.

Rates: Full page: \$125; half page: \$75; quarter page: \$40. Payment is requested at the time the ad is submitted. All checks should be made payable to *New England Archivists*.

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From the Editors

- Pamela Hopkins

I'm writing to you from a fine blue-grey morning on the cusp of the Winter Solstice with a strong sense of speaking into the future — you'll find this in your mailboxes sometime in early January. Perhaps you're at home on a snowy New England morning; perhaps you're coming into the office for a busy work day; or perhaps you've stumbled in after finally catching a showing of "Star Wars: The Force Awakens." Let's look back over the year — and the fall — that was.

Our inaugural 2016 issue features session reports to transport you back to our fall meeting at the Providence Public Library with a day-long trip to the nineteenth century via venue, costume, and photography and photographic processes.

We're pleased to present Kelly Shand's first *Lessons in Leadership* column (*The Archivist*, page 18). Julia Demir Grabianowski is back with a final report on her exploration of records management issues made possible by the Richard L. Haas Records Management Award (*Archival Insight*, page

4). Anna Clutterbuck-Cook, our very first inclusion and diversity coordinator, looks back on her first year in service.

Speaking of service, we have a report from the NEA/REPS Day of Service, which took place on Saturday, October 17. Members visited Hardwick, Vermont, and Worcester, Charlestown, and Boston, Massachusetts, to aid colleagues new and old in making their collections more accessible.

Sadly, this issue also includes two memorial notices: Margaret Mair, University of Hartford Archivist, and Kathryn Hammond Baker, Deputy Director, Center for the History of Medicine, Countway Library.

This is my last issue as the *Newsletter's* Reviews Editor/Senior Editor after three incredible years. I was a brand new professional when I joined Sally Barkan, Judy Farrar, and Heather Mumford on the *Newsletter*. I can't imagine a more welcoming team. Carolyn Hayes and Jessica Holden came aboard as Sally and Judy cycled off, and working with Carolyn, Jessica, and Heather has been a joy.

Happy New Year! May 2016 be more than you hoped and all that you need! ■

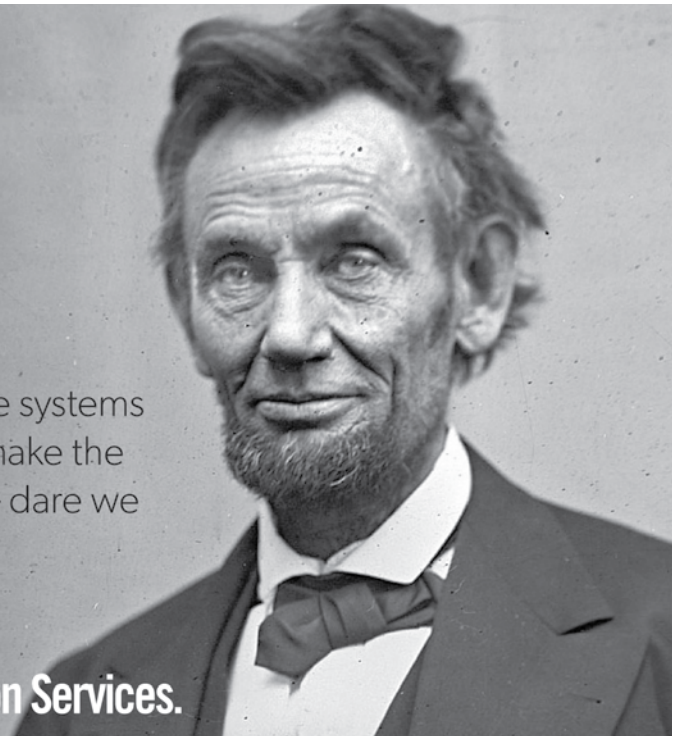
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ARCHIVAL INSIGHT

Richard L. Haas Records Management Award Report

By Julia Demir Grabianowski

This past spring, I received a grant of \$574 to access a variety of continuing education resources through ARMA International. I used the grant money toward a year-long professional membership, an online course on records management and the law, and four webinars on digital trends. This article builds upon the short update I published in the October 2015 *Newsletter*. My work for the online course is slated for completion this January, and I will continue to explore the materials that are available to me as part of my membership.

The Convergence of Archives and Records Management

Whenever there are items of enduring historical value mixed with time-sensitive documents of business importance, the fields of records management and archives converge. Before appraisal, an institutional archive must have a records management plan in place to ensure that records management issues don't spill into their historical collections. As archivists, best practices and careful consideration of context allow us to make decisions regarding the organization, access, and preservation of historical documents. While an understanding of historical context may help us in our handling of archival materials, being attuned to an institution's business "context" may inform any decisions made regarding the handling of nonarchival records. Records management needs push us to become better communicators and researchers. We must dig through workers' concerns, organizational data, and company culture to come up with approaches that make the most sense. Records management creates an opportunity to better understand the past in connection with the present. The need to interpret and apply legal knowledge pushes us to become sharper in our handling of sensitive information.

ARMA International Course: Records Management and the Law

Both archivists and records managers can find themselves in ethical situations that require understanding of laws pertaining to privacy and access. I sought out funding for this continuing education course because I wanted to learn more about exactly what was required of records managers involved in the legal process. In addition to giv-

ing me a clearer picture of litigation and the expectations of a records manager, the course taught me about proactive steps that can be taken to ensure that records exist as an asset rather than a liability. Interdepartmental communication and clear policies are key. Because so many records are now electronic, a special emphasis was given to the records manager's relationship with information technology.

A retention schedule that is enforced and understood by all departments can save an institution money, time, and trouble in the long run. Without regular destruction of old records, an institution is at risk of being accused of spoliation: "spoliling" or tainting evidence. When records are shredded or deleted but there is no records and information management (RIM) policy directing its destruction, it may raise questions in court. While the penalties for intentional spoliation are more severe, the course text notes that courts have imposed sanctions for negligent spoliation. The example used is Prudential Insurance, which was fined \$1 million for its "haphazard and uncoordinated approach to document retention" (ARMA, 2007, 11). There was no evidence that Prudential Insurance destroyed evidence intentionally, but their failure to show that they had a solid records and information management program in place got them in serious trouble.

It is necessary that the retention schedule and other records management efforts are documented. The text states that "Any policy or procedure is only as good as it is used and understood" (ARMA, 2007, 14). To ensure follow through, it is vital that the records manager work with the institution's legal counsel, ensuring that both the legal team and management approve of RIM policies.

Webinars

I used part of the money from this grant for the following four webinars: “*Corporate Alzheimer’s*”: *The Impending Crisis in Accessing Digital Records and Data*; *Beyond Retention: Leveraging the Records Inventory for Information Governance*; *Is Information the Problem or the Solution? A Discussion with Kon Leong Hosted by Barclay T. Blair*; and *CASE STUDY: Ten “Must Do” Starting Tasks for Successfully Building the Foundation for Technology Change*.

In *CASE STUDY: Ten “Must Do” Starting Tasks for Successfully Building the Foundation for Technology Change*, Mark Curtis from Procter and Gamble explains how records and information professionals can work with Information Technology to bring order to the landscape of disorganized electronic information. The first step is assessing one’s digital landscape, which involves collecting samples of electronic documents, mapping data by function, and documenting the process of information collection itself. I imagine that the equivalent of this step in a physical archive would involve surveying a collection and brainstorming ideas for records series and subseries.

Is Information The Problem or the Solution? A Discussion with Kon Leong Hosted by Barclay T. Blair addresses the changing nature of information and the ways in which records management and archives management must adapt. Blair describes information as being like a river that flows through organization and states that, like a river, it cannot be controlled or stopped. Currently much of the information that needs to be managed is unstructured, including emails and text messages. Whereas an old fashion-

ed mail room was centralized and played a filtering role, electronic mail is scattered in many different places. Leong and Blair also point out that there are fundamental changes in attitudes toward data volume and that many businesses may want to hold on to seemingly insignificant electronic information. Blair points out that whereas in the past large amounts of space would be needed to hold on to paper records, today the cost of digital storage is often very low. These shifts pose serious challenges to the profession of records management. Leong states that he believes that records management will still be important in 2020 but that the focus will shift to records analytics, access, and security.

Looking Forward

As an early professional and lone arranger, this membership has further sparked my excitement and passion for the field and helped me see new possibilities vocationally and in the way I approach my current work. Knowledge gained through the ARMA International membership has helped me better assess the needs and assets of the archive in which I work. I am excited about the resources I can continue to access literally at my fingertips through this membership and am convinced that records management knowledge can benefit archivists in our approaches to communication, legal issues, and digital preservation.

References

ARMA International. *Records Management Responsibility in Litigation Support*. Lenexa: ARMA International, 2007. Print. ■

Votes have been counted and the election results are in. Please join the 2016 Nominating Committee in congratulating the winners:

- Vice President/President Elect (2016): Ellen Doon
- Secretary (2016-2018): Caitlin Birch
- Representatives-at-Large (2016-2019): Abigail Cramer and Liz Francis

Congratulations to the winners and thank you to all those who volunteered to run this year.



Julia Demir Grabianowski is currently the digital archivist and records manager at the Archaeological Institute of America and received her MLIS from Simmons School of Library and Information Science in May 2015. Her undergraduate degree in journalism piqued her interest in community narratives and digital outreach. In her free time, she enjoys writing, exploring new parts of the city, cooking Mediterranean food, and reading about global current events.

Inside NEA

FROM THE PRESIDENT

- Colin Lukens



Consider, for a moment, these worthy objectives heralded by the NEA Long Range Planning Committee in 1989: Encourage cooperative ventures and regular exchange of information. Refine existing education mechanisms. Make archival programs and institutions an established, recognized element in New England. Involve more members actively.

To me, these intentions are interesting to digest. For over forty years and at its most basic, NEA has faced the same issues: how to advocate, connect, and inform. At the same time, we've seen four decades of creative thinking on how to keep our institution relevant, engaging, and fun. The notion to bring these two sides into balance is perfect fuel when thinking about the future NEA.

Strategic planning can be both an affirming and terrifying prospect for an institution. It can create a constructive roadmap to improve quality, service, and offerings. It lets us identify accomplishments of which we can be proud, and forward steps that give us grounds for hope. At the same time, it lays bare the limitations of our resources, showing where we fall short. Out of this, an institution creates a plan and learns to make wiser, more strategic decisions.

Slated to last the next five years, our forthcoming strategic plan is the latest addition to a growing corpus of long-range planning for NEA. We will have a welcome opportunity to build on our past successes and our updated vision, mission, and value statements by focusing on advocacy, outreach, community, development, education, and inclusion and diversity. We, together, have radically improved how we communicate, meet, and inform. Support for membership has grown, institutional processes are easier and more convenient, and we are on sound financial footing. For all of this, we should celebrate.

Yet challenges remain. NEA needs to do more to advocate for our region's diverse archival community, address

the changing landscape of archival employment, and sustain our adolescent mentoring program. We need to reach out to the next generation of archivists, foster future leaders, and challenge long-term members to stay involved. We need to evaluate educational programs, bolster scholarships, and preserve professional development opportunities.

Last August, NEA held its Caring for Historical Records workshop in Northampton, Massachusetts. What made this particular offering distinct was the collaboration between NEA, Historic Northampton, and University Products: to offer free or drastically-reduced registration costs, and to provide needed basic archival training to the volunteers of Historic Northampton and others in the Pioneer Valley. This example illustrates what NEA needs to do more often: inspire our members to reach out, educate, include, and develop. Help others discover the rewards and frustrations of the archival landscape. I am hopeful our next strategic plan will help us do just this, building on what has been done by passionate volunteers of the past to create a stronger community and enrich our members.

I hope to see many of you in Portland, Maine for the Spring 2016 Meeting. ■

Look for the NEA Board Meeting Minutes online!

NEA's Executive Board Minutes are now exclusively online at <newenglandarchivists.org>.

AWARD & SCHOLARSHIP DEADLINES

- Richard L. Haas Records Management Award (Jan 15)
- NEA Member Meeting & Travel Scholarship (Jan 15)
- The Susan J. Von Salis Student Meeting and Travel Scholarship (Jan 15)
- Archival Advocacy Award (Feb 15)
- A/V Professional Development Award (Feb 15)
- Distinguished Service Award (Feb 15)
- Richard W. Hale Jr. Professional Development Award (Feb 15)

To learn more about the application or nomination process, visit <www.newenglandarchivists.org/awards>.

New England Archivists Spend a Day in Service of Others

A day spent in service of others is always a success. This was indeed the case on Saturday, October 17, when nearly forty archivists from across New England, both new and established, volunteered to help fellow archivists in need. The Day of Service program, organized this fall by the Roundtable for Early Professionals (REPS) for the New England Archivists (NEA), is becoming a regular event. Its main purpose is to encourage students and new professionals to learn about NEA, gain more hands-on experience working with collections, and meet fellow archivists and mentors, all while giving something back to the community. By enabling greater access to collections, the program also benefits the public and archival community at large.

For the 2015 NEA/REPS Day of Service, sites were selected to showcase a range of repositories. Volunteers went to the Hardwick Historical Society (Hardwick, Vermont), the Worcester Refugee Archive housed at Clark University's Kasperson Research Library (Worcester, Massachusetts), the USS Constitution Museum's Samuel Eliot Memorial Library (Charlestown, Massachusetts), and the History Project (Boston, Massachusetts).

Established in 1980 by a group of historians, activists, and archivists. The History Project is the only group focused exclusively on preserving the history of Boston's LGBT community and making that history accessible to future generations. At this repository, volunteers helped to arrange and describe the BAGLY (Boston Area Gay and Lesbian Youth) Collection.

Volunteers at the Hardwick Historical Society, led by Dr. Elizabeth H. Dow, helped process several small manuscript collections relating to the history of the Town (and former village) of Hardwick. The USS Constitution Museum's staff welcomed the assistance of the volunteers to reduce a processing backlog of the museum's institutional records. Kate Monea, Archivist, said that she was pleased by the opportunity to work alongside and share ideas with new colleagues.

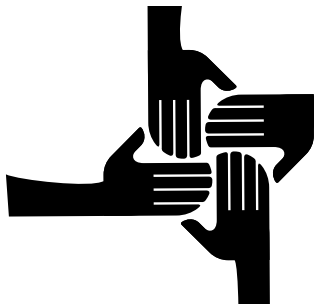
The Worcester Refugee Archive at Clark is a repository for materials, knowledge, research, and resources related to Worcester's refugee and forced migrant communities. Volunteers helped create item-level descriptions and research the copyright status of works where the information was in question ("orphan works"). "It was exciting to be contributing to a young, worthwhile project such as this to get it more... widely known through archival description. Also, as a mid-career archivist, I personally enjoyed working with all the younger people in graduate programs and feeding off their enthusiasm and energy," stated Peter Nelson of Amherst College Archives.

According to Mehrdad Kermani, of Simmons College, "the most rewarding part of my experience was learning while contributing. This was my first venture archiving, and it was great working alongside professionals. I really had a great time and look forward to doing it again." First launched in 2013 to celebrate NEA's fortieth anniversary, the Day of Service event has been alternately organized by NEA (spring) and by REPS (fall, beginning in 2014). Drawing on feedback from participants, hosts, and coordinators, both groups plan to continue growing and developing the Day of Service program. ■

See more photos from NEA Day of Service on pages 19 and 21.



From left to right: Lily Troia, Sara Davis, Jennifer Pino, Casey Davis, Chris Kaplan. Courtesy of Elizabeth H. Dow.



WHO'S MISSING FROM THIS TABLE?

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

Your Inclusion and Diversity
Coordinator, Year One
By Anna Clutterbuck-Cook

I am writing this column on a chill, overcast November day roughly a year since I assumed the position as the inaugural inclusion and diversity coordinator (IDC) for New England Archivists. You'll be reading this column in January as we dig in on our goals for 2016 – and probably digging out from the most recent New England snowfall. I take this opportunity to share with you some of what I have done and learned during this first year of my three-year term – and let you know where you will find me during this coming year.

During the winter of 2015 I offered to meet with NEA membership to discuss how NEA might do a better job of being welcoming and combatting structural injustice. Poor weather scuttled some of these meetings, but I was still glad to meet with a number of you to hear your varying perspectives. Overall, current members are cautiously hopeful that NEA is moving in a better direction by discussing these issues openly, and I am doing my best to keep these conversations going in a variety of ways while also taking short- and longer-term action to turn our earnest talk about building a representative and social justice-oriented organization into a reality.

Short-term, it has been a pleasure to work with those of you who have contacted me about specific accessibility issues over the course of the year. The IDC is now responsible for fielding questions about event accessibility and accommodations, and in that capacity I was gratified to support our conference, symposium, and workshop planners in making venues physically accessible to attendees with specific mobility needs, establishing a lactation room for an attendee who was breastfeeding, and arranging for ASL interpreters for a participant in one of our workshops. It is our hope moving forward that some accessibility parameters will become the norm for every event, while others will be available as needed. All NEA members with questions large or small about inclusivity at our events should not hesitate to contact me (email below) to propose a change or request particular support.

Longer-term projects include developing a Code of Conduct (CoC), establishing an annual IDC travel award for the NEA Spring Meeting, and participating in the strategic planning process. Members Ran Cronin and Rosemary K. Davis have been invaluable colleagues in the code of conduct crafting process; together we reviewed existing CoCs for organizations such as SAA and ALA and determined – with input from the board – what implementation processes were workable for NEA. We look forward to introducing the new CoC in 2016, hopefully at the Spring 2016 Meeting in Portland.

The IDC travel award will also be inaugurated at Spring 2016 to support panels that address issues of inclusion and diversity within archival collections and the profession. By the time this newsletter arrives in your inbox, the 2016 winners may already have been announced. A big thanks to member Amanda Sherman for her assistance in developing this proposal and serving on the award committee.

The NEA strategic plan was also a fruitful process for the IDC to be involved in, and the final plan will include a number of goals related to reaching out to marginalized professionals in the New England archival community that we may better support their activities and address their concerns.

One such marginalized group, our contingently employed colleagues struggling to build their careers with a patchwork of term-limited, part-time, and paraprofessional work and jobs outside the profession, will be a focus of mine in 2016. During spring and summer 2016, the Contingent Employment Study (CES) team will be seeking out individuals who identify as contingently employed archivists in New England to discuss their experiences and needs. This online survey and follow-up interviews will serve as the basis for a report to the NEA board with recommendations on how better to support this growing segment of our professional population. Please contact me at <diversity@newenglandarchivists.org> if you would like us contact you when our survey goes live and we are ready to schedule interviews.

You'll see me in Portland in March where Stephanie Call and I will be running a brainstorming session with interested members on possible programming to explore issues of work-life balance in the archives profession. We hope that you will come with your questions, concerns, and ideas for how NEA might foster a fruitful peer-to-peer conversation around the structural challenges that leave many of us struggling to stay afloat in our personal and professional lives.

At the end of the Spring 2015 Meeting in Boston, I conducted a highly unscientific Twitter poll using the conference hashtag and discovered that many of you felt the need for a designated Quiet Room at conferences to relax and recharge between activities. You have been heard, and in Portland the IDC will be sponsoring a Quiet Room to be open for much of the conference and available for those who need low lighting, ambient rain or wave sounds, and a buffer from social interaction.

I am in the process of recruiting members to write about structural racism, radical librarianship, and dis/ability in the archives in this column for the other *Newsletter*

issues in 2016. I hope that you will find these contributions thought-provoking and action-provoking as we move toward an incrementally more representative and equitable future as an organization and a profession.

I look forward to the questions and challenges all of you will bring to me in 2016. Please contact me at any time. Once again: <diversity@newenglandarchivists.org>. ■



Anna Clutterbuck-Cook is the inclusion and diversity coordinator for New England Archivists. She earned her BA in women's studies and history at Hope College and her MA/MLS in history and archives management at Simmons GSLIS. She serves as reference librarian for the Massachusetts Historical Society and can be found online at <thefeministlibrarian.com>.

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 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!



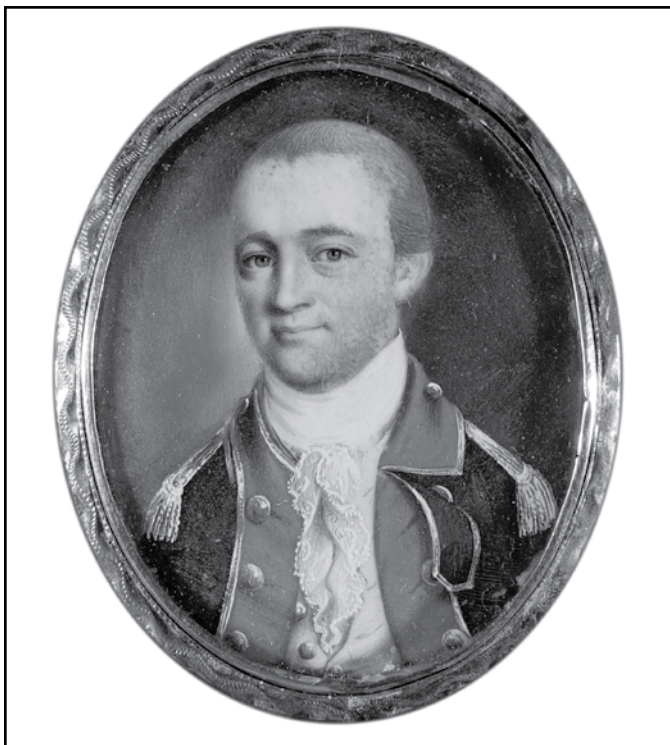
News and Notes

CONNECTICUT

The Connecticut State Library Celebrates Its Contributions to *Chronicling America's* 10 Million Pages

The Connecticut State Library's Connecticut Digital Newspaper Project joined the Library of Congress and National Endowment for the Humanities (NEH) in celebrating the ten millionth page posted on *Chronicling America*, a free searchable database of historic US newspapers published between 1836 and 1922. Connecticut's contribution includes news from over one hundred towns from Putnam to North Stonington in the east (including western Rhode Island) and from Greenwich to West Cornwall in the west.

The Connecticut State Library was awarded a grant from NEH in 2013 to digitize 100,000 pages of Connecticut newspapers, and received another grant this summer to digitize 100,000 more. "This has been a tremendous opportunity for Connecticut to contribute our state story to



Portrait Miniature - Col. Benjamin Tallmadge (1754-1835) by John Ramage. Courtesy of the Litchfield Historical Society.

this growing window on our nation's history," said State Librarian Kendall F. Wiggin. For further information, visit the Connecticut Digital Newspaper Project at <http://ctdigitalnewspaperproject.org/> or contact Gaily Hurley <Gail.Hurley@ct.gov> or Jane Cullinane <Jane.Cullinane@ct.gov>.

Improving Access: CollectionSpace and ArchivesSpace

The Institute of Museum and Library Services awarded a grant of \$24,750 to the Litchfield Historical Society's Helga J. Ingraham Memorial Library for a one-year project, *Improving Access: CollectionSpace and ArchivesSpace*. The project team will create a user-friendly public interface that will provide patrons with a single search portal for the society's instances of CollectionSpace and ArchivesSpace. Currently, users who want to read Benjamin Tallmadge's papers and view portraits of him have to search in several places. Upon the completion of this project, users will be able to retrieve his pantaloons and his letter written in cipher in one fell swoop. In addition, they will be able to "tag" his powdered hair or his Sons of the Revolution medal using a new social tagging feature. Finally, rather than seeing the archivist's biography of him in one place, and the curator's in another, the project team will create a single source authority file that both databases will draw from. Users will see only one biographical note, minimizing confusion and maximizing staff time. Contact Linda Hocking <lhocking@litchfieldhistoricalsociety.org>, Curator of Library & Archives, with questions or comments.

MAINE

Maine Historical Society and Maine Photo Project Celebrate State's Photography

The Maine Historical Society and the Maine Photo Project are pleased to announce the release of *Maine Photography: A History, 1840-2015*, published by Down East Books, in cooperation with Maine Historical Society and the Maine Photo Project. The new book celebrates the technological and artistic achievement of photography, and explores its impact on Maine. Authors Libby Bischof, Susan Danly, and Earle G. Shettleworth, Jr. survey the rich history of photography in Maine through subjects including the

state's early photographic processes and practitioners; the application of photography in chronicling culture and economy; photography's role in bolstering tourism; the origin and proliferation of fine-art photography; and the contemporary photographic landscape. Maine Historical Society holds the largest and most comprehensive collection of the earliest images of Maine, a selection of which are featured in the book. For more information visit: <www.mainephotoproject.org/book>.

MASSACHUSETTS

New Project at The Center for the History of Medicine

The Center for the History of Medicine (CHoM), in collaboration with the University of Alberta Libraries (UAL), is pleased to announce a new project, *Bridging the Research Data Divide: Rethinking long-term value and access for historical and contemporary maternal, infant, and child research*. This endeavor is funded by the Council on Library & Information Resources.

The project seeks to close the gap left by current research data management practices, which often overlook data's long-term and multidisciplinary reuse potential. CHoM and UAL will create metadata for research data collections and push discovery through the Dataverse and other portals. As a result of the project, CHoM and UAL will develop and distribute recommended best practices for describing research data for discoverability with the special collections community in mind.

Updates will be posted on the Center's blog <<https://cms.www.countway.harvard.edu/wp/>>. For more information, please contact Emily Novak Gustainis, Head of Collections Services <emily_gustainis@hms.harvard.edu>.

UMass Boston's Growing Bicycle History Collections

University Archives & Special Collections in the Joseph P. Healey Library at UMass Boston has taken in a number of collections over the past few years that tell the stories of bicycling in Boston and around the country. Most recently, the library acquired the records of the League of American

Wheelmen (now called the League of American Bicyclists), a national bicycling organization founded in 1880 that has played an important role regarding issues of bicycle safety, design standards, and the rights of bicyclists.

Two recently processed collections include the Ralph Galen papers, which document the activities of the Boston-based Charles River Wheelmen, and the Phyllis Harmon papers on the League of American Wheelmen. Items from the archives' bicycling collections will be on display in the Healey Library at UMass Boston through June 2016.

Please contact <library.archives@umb.edu> or visit <<http://blogs.umb.edu/archives>> for more information.

Rubin "Hurricane" Carter Papers are Now Open at Tufts University

Digital Collections and Archives at Tufts University is pleased to announce that the Rubin "Hurricane" Carter papers are now open for use. Carter (1937-2014) was a professional boxer and legal rights advocate who spent nearly twenty years in prison for murder convictions that were later overturned. After his release from prison in 1985, he immigrated to Toronto, Canada, where he served as Executive Director of the Association in Defense of the Wrongly Convicted from 1993-2004.



Photograph from the Records of the Harvard School of Public Health Longitudinal Studies of Child Health and Development, the first historical collection being processed through this grant. Harold Coe Stuart (center) was the studies' first principal investigator. From the Harvard Medical Library in the Francis A. Countway Library of Medicine.

The collection documents Carter's involvement with non-profit legal organizations seeking to exonerate the wrongly convicted, his career as a motivational speaker and author, as well as his personal life. Subjects include social justice, legal reform, philosophy, and boxing. The bulk of the material dates from the mid-1990s through the 2000s, although there are notes, writings, and correspondence dating back to Carter's imprisonment in the 1970s and 1980s. Carter donated the collection in the fall of 2014 and it was processed by Collections Management Archivist Adrienne Pruitt in 2015.

For more information about the Rubin "Hurricane" Carter papers, please see our finding aid <<http://bit.ly/1I6FqaJ>> or contact us at <archives@tufts.edu>.

Opening New Worlds: The Colonial North American Project Exhibit

The Opening New Worlds exhibition shines a spotlight on some of the remarkable material and work that is part of the multi-year Colonial North American Project at Harvard University. When complete, the project will make Harvard Library's seventeenth and eighteenth century North American materials available to the world. Scattered through twelve repositories, these documents reveal a great deal about the changing Atlantic world on topics such as social life, education, trade, finance, politics, revolution,



Rubin Carter and Nelson Mandela, 2000. Courtesy Digital Collections and Archives, Tufts University.

war, women, Native American life, slavery, science, medicine, and religion. In addition to reflecting the origins of the United States, the digitized materials will also document aspects of life and work in Great Britain, France, Canada, the Caribbean, and Mexico.

Opening New Worlds is on view through March 2016 in the Lamont du Pont Copeland Gallery in Pusey Library on the Harvard campus. The exhibition is free and open to the public. Learn more about the project at <<http://library.harvard.edu/colonial>> or contact <archives_reference@harvard.edu>.

R H O D E I S L A N D

Naval Historical Collection at U.S. Naval War College Completes Staff Expansion

The Naval Historical Collection (NHC) at the US Naval War College in Newport, Rhode Island, recently completed hiring its third full time archives staff member since June, establishing the largest staff since the archives' founding in 1969.

Dara A. Baker, CA, became head archivist of the NHC in June 2015. Dara was hired as an assistant archivist with the NHC in September 2014, and was delighted to accept the promotion to head archivist.

Elizabeth M. Delmage assumed the position of assistant archivist in November 2015. Elizabeth previously worked as archivist/special collections librarian at the Redwood Library and Athenaeum. Elizabeth's role as assistant archivist at NHC includes a focus on processing, acquisitions and records management.

Robert Marchetta came on board as archives technician in August 2015. Robert is currently a student in the library science program at Simmons College with a concentration in archives. Robert came to the archives profession after a successful career in the Army and as an employee of the Department of Veterans Affairs and the Department of Defense. ■

Visit the NEA online at:

<www.newenglandarchivists.org>

Fall 2015 Meeting Session Reports

WORKSHOPS

A1. Cyanotype Photography Workshop

- *Lillianne Germain*

Instructor: Sam Thompson, Photographer

At this hands-on workshop, taught by Rhode Island photographer Sam Thompson, participants created a cyanotype print. As you may know, cyanotypes are the blue-tinted photographs we sometimes find in our collections. The process was surprisingly straightforward and simple. Prior to the workshop, we sent files of an image of our choosing to the instructor that he made into negatives and printed on acetate with a regular laser jet printer.

Thompson began the workshop by introducing the different types of paper and chemicals used to make cyanotypes. Two chemical solutions were used to treat the paper, ferric ammonium citrate and potassium ferricyanide, mixed together in equal parts.

The next step was to paint the solution on a sheet of paper. At the workshop we used triple-ply bristol paper, but Thompson told us that watercolor paper has been used with success. He recommended using a brush with fine bristles and no metal as the metal can react with the chemical solution. He uses a Hake brush, which can be found at most art supply stores. For the workshop, we used foam brushes with successful results. A light green pigment now covered an area at least the size of our negatives on the triple-ply bristol paper.

We placed our negatives flush with the sheets painted with solution face down in a “screen printing thing.” Thompson likened it to a tanning bed, and noted that any solar light will work to expose the image. Our images were exposed for six minutes in the screen printing machine.

After exposing our prints, Thompson demonstrated how to fix the image. No chemicals were needed as cyanotypes were fixed with water. He told us that it is important to rinse the print well — if a print has not been rinsed

enough it will still have traces of green when looked at in the light. When this happens the print just needs to return to the water to be rinsed more.

Thompson told us the print is fine as is, but then discussed a couple of ways we could finish our cyanotypes. One finish was a bath of water with a little hydrogen peroxide; this bath would darken the image slightly. Another tray was filled with water and TSP (trisodium phosphate) cleaner, which would act as a bleach to get rid of the blue tone.

Thompson demonstrated with his own image and the print all but disappeared. He then rinsed it in water and placed the bleached image in tannic acid (basically a super strong tea). The print reappeared in a brownish hue. He informed us that almost anything that will stain will work to tint the image. Thompson revealed that historically, people would treat a cyanotype in this way in an attempt to disguise the photograph and make it look more like a charcoal drawing.

Overall, the cyanotype workshop was a great way to learn about a historic process that we sometimes find in our collections.

A2. Wet Plate Collodion

- *Chris Tanguay*

Speaker: Brett Henrikson, Brett Henrikson Photographs and Pawtucket Arts Collaborative

Brett Henrikson began the session with a display of finished wet plate works. While participants examined the plates, he briefly described the history of the process. Invented in 1851, collodion quickly became a tool for the masses, as the process was safer and more affordable than daguerreotypes. Wet plate collodion was phased out of popular use in the 1880s with the creation of the dry plate negative.

Henrikson then described the process of varnishing plates — the only part of the process not demonstrated in the workshop. Varnishing the plate provides protection for the negative, as the emulsion can be abraded off the surface. Plates would be heated over flame, then a flammable mixture of alcohol, gum sandarac, and lavender oil was poured on the plate, and the plate was reheated over flame.

Next, using a large format view camera, Henrikson demonstrated the camera obscura effect. Attendees took turns looking at the ground glass of the back of the camera under a dark hood, where the image projected by the lens appeared upside-down. Showing the camera and strobe set-up, Henrikson briefly discussed the qualities of collodion. Compared to modern film, exposure time is very slow. Without the use of high intensity strobes, plates would actually go bad before they would reach a proper exposure. Collodion is also more sensitive to blue and ultraviolet light, causing some colors to appear darker in the finished image. One strength of the process is the amount of detail that appears on the plate, which Henrikson noted would only be limited by the quality of the camera lens.

The group moved into the darkroom where some features were pointed out, such as the use of a double set of doors to keep out light. A previously developed plate was held up to show the amount of detail, and passed around. The group proceeded further into the darkroom to sensitize plates for the demonstration. The whole process was performed under red safelights. Henrikson discussed the need to put a burr on the edge of the glass plates to create good surface tension, though the plates had already been cut and burred. Before the collodion was applied, the surface of the glass was cleaned. The collodion formula was a mixture of guncotton, ether, alcohol, iodide, and bromide. The mixture was poured on the plate and flowed across the surface. After the surface was covered, the excess liquid was collected for reuse. Henrikson noted that often in old plates, the finger print of the photographer would be left in the corner of the plate where it was held during this coating process. Following the application of the collodion, the plates were then placed in a bath of distilled water and silver nitrate to become sensitized. Plates were then loaded into film holders.

After exposing the plates in the view camera, the development process was demonstrated. Under safelights, the developer solution was poured over the plate. Developing time was determined by inspection. To stop development, the plate was washed under running water. The plates then spent time in a bath of fixer, followed by another water wash. While at this stage, imperfections on the plate can be rubbed off. After processing, the plate was left to dry and later varnished.

Henrikson proceeded to demonstrate the developing

process with additional plates while discussing photography as a medium. With the shift to digital, he stated, photography has never been more prevalent and more worthless. He noted that as companies have started discontinuing supplies, artists have moved to using the alternative methods. The collodion process will continue being available to everyone into the future.

A3. History and Current Use of Nineteenth-Century Techniques

- *Lillianne Germain*

Instructors: Martha Mahard, Simmons College, and Kathleen Deep, University of Connecticut

In this session Kathleen Deep, an artist and photographer who teaches photography at the University of Connecticut, and Martha Mahard, Associate Professor of Practice at Simmons College, discussed the history of photography and current uses of historic photographic processes.

Deep presented a brief introduction to the history of photography leading up to the development of the cyanotype. She introduced the audience to the work of Anna Atkins, a botanist and photographer who printed cyanotypes. The cyanotype filled the need for documentation. Deep noted that cyanotype launched photography into the realm of art because it was no longer a medium accessible to only those with chemistry backgrounds.

After discussing the cyanotype process, Deep passed around modern prints she made using this process. She also passed around an anotype, and described the very easy process to make an anotype. Her example was made by blending spinach greens and mineral spirits. She encouraged experimentation with different materials such as beets or other pigmented material. She made sure to note that it is important to use edible materials if you are using a blender that you will continue to use for food preparation.

The resulting mixture creates an emulsion to coat your paper. To create the image, an object (in this case it was a leaf) is placed on top of the paper and this is exposed to direct sunlight. The sun bleaches the area of the print that is exposed so that the area covered with the object will still have pigment. There is no rinsing in this process.

Deep then moved on to discuss the discovery of collodion for photographic processes. Frederick Scott Archer used collodion to make glass plate negatives. Deep commented that both the wet plate negative and cyanotype processes led to the idea of photography as an art form and not a science.

Mahard added to the discussion the idea of photography as communication as it was an accurate form of reproduction. There was an idea of photography as a type of documentation that competed with the idea of it as an art form. It was created with a machine and therefore it could not be art.

Deep continued to discuss how these processes are used today. She suggested the website <www.alternative-photography.com>, which outlines different photographic processes. She also showed us her website <www.kathleen-deep.wix.com/photography> and brought in some of her own prints to demonstrate how she uses historic processes in her art and photography.

Deep commented that her takeaway from using historic processes is that you do not always have control. Mahard asked Deep if she thought about how mixing mediums and processes will affect preservation. Deep replied that she does sometimes think about it, but she will usually disregard it as she wants her work to erode.

Deep presented historic processes of photography and how she uses them in her own work as an artist. Her discussion with Mahard brought up ideas and challenges for archivists as we may encounter modern prints made using historic processes. The discussion also brought to mind the difference between fine art photography and other forms of photography that are often in our collections.

ROTATIONAL SESSIONS

Description of Nineteenth-Century Photography

- Elisa Graydon

Speaker: Robert Burton, Weissman Preservation Center, Harvard University

Robert Burton, Photograph Cataloger for the Weissman Preservation Center at Harvard University, discussed the importance of cataloging as well as practical

issues and standards to consider when an institution decides to take on the challenges of cataloging their photograph collections.

Burton stressed the concept of cataloging, not only as a means of access, but also as a method of preservation. Cataloging reduces “excessive and inappropriate handling,” which is the most common way photographs are damaged. Also, cataloging enables institutions to have a better idea of what is contained in their collections. Without cataloging, it is difficult to know what is in a collection and therefore it is easier for theft to occur. In addition to preserving the physical photograph, cataloging also preserves information that may not be evident just by viewing the photograph itself, such as institutional knowledge that can often be lost through the years. Burton also discussed a survey of the collections at Harvard University Library, funded by the Mellon Foundation, that revealed that cataloged photographs were in better condition than photographs without records or a finding aid.

Cataloging photographs is a time-consuming process. Burton estimates that it may take a cataloger an hour to produce one record for a single photograph. It also requires catalogers to take a different approach to cataloging. Often cataloging photographs will require the cataloger to consult other sources for interpretation of the photograph and will also use the collection the photograph is housed with for more clues about the photograph.

Photographs can be described as part of a collection or at the item level. Item-level description is not essential to making photographs accessible and often the decision is to create item-level description for photographs in high demand or with greater research value. He noted that photographs are frequently cataloged at the item-level after digitization.

Good cataloging is based on standards, and photographs are best cataloged using standards made for images. The type of institution will dictate what content standards to use, but description should answer the questions, “Who? What? Where? When? And why?” as well as identify the Name/Roles, Date of Creation, provide access points, and rules for use. Burton recommends consulting *Describing Archives: A Content Standard* (DACS), from the Society of American Archivists (SAA), and *Descriptive Cataloging of Rare Materials (Graphics)* (DCRMG) from RBMS, the Rare Books and Manuscripts Section of the Association of Col-

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lege & Research Libraries (ACRL), when cataloging photographs. The access points should be controlled headings, such as Getty or the Library of Congress, and should point out the features of the photograph. Some essential tools of the trade for identifying, cataloging and handling photographs include magnifiers, such as a portable microscope, a good retractable tape measure, a metal micro spatula, nitrile gloves, good graphite pencils, and foam book cradles.

Overall, nineteenth-century photographs will only make up a small portion of most institutions' collections, but it is estimated that there are over 727 million photographs in American collections. Historically, these collections have been considered a low priority for preservation but there has been an increased interest in photographic collections and scholarship has also increased. Technology over the last fifteen years has enabled greater access to photographs; however, good cataloging will continue to be needed, for not just access, but for the preservation of photographs.

Identification of Nineteenth-Century Photos

- *Amanda Sherman*

Speakers: Matthew Mason and Eve Neiger, Beinecke Library, Yale University

Dressed in period attire, Matthew Mason and Eve Neiger of Beinecke Library at Yale University gave a rundown of tools and strategies for identifying nineteenth century photographic processes. Stepping into the stately Rhode Island Room of the Providence Public Library, each workshop attendee took a pair of nitrile gloves and found a seat at a table. Each table exhibited several examples of photographs, from daguerreotypes to albumen prints, as well as magnification tools and handouts. Matthew and Eve started by explaining how to handle these often delicate photographs, mainly by keeping hands and work surfaces clean and dry, using cloth or nitrile gloves, holding photographs by the edges, placing glass photographs on soft surfaces, and supporting cased photographs with both hands.

Next, they described the different types of evidence that can be used to identify the photographic process. These include the materials that were used, whether an image appears positive or negative, how many layers the photograph has, the types of deterioration the photograph may be showing, and the date the photograph was taken.

Going through each of the more common processes, they described how the layers and deterioration can make the photograph look the way it does. Some processes used a base layer of glass or metal plates, whereas others used paper, some include an emulsion layer to bind the image, and some beyond that may even include an intermediate layer. The way the layers appear on the photograph can help you figure out, for example, whether the glass plate you have is a daguerreotype, collodion glass negative, or gelatin dry plate negative, not to mention all of the paper processes.

Matthew and Eve explained that the chemicals used on the emulsion and intermediate layers usually determined whether the tone is warm or neutral, and they determined the color of the photograph, ranging from black to gray to brown to purple. These layers also influence whether the image appears matte, smooth, glossy, or even reflective, as well as any other distinct texture. The chemical layers can also determine whether paper fibers are visible through the image, and if the layers are visible, the number can also narrow down the processes. Furthermore, the method of applying the chemicals to the base layer can also be a clue. For example, if the photographer brushed on the chemicals, you may see brushstrokes or uneven edges, and if the photographer needed to hold the base layer while pouring chemicals on, you may see a fingerprint. Finally, the way deterioration appears can also help you determine the process. Photographs using certain processes can chip, tarnish, fade, lose contrast, become silvered or scratched, or show rust.

Matthew and Eve illustrated how the different combinations of visual observations provide a trail back to what process was used, and the date of the photograph can also help. They provided two handouts for this: one with a timeline of when processes were used and another with descriptions of processes and how they appear. Using a timeline, as we did with the first handout, you verify which processes were in use during the time of the photograph, though depending on the circumstances of the photographer, they may have still used an older process. Once you have an idea of the possible processes, you match the appearance of your photograph to a description of the process, as attendees did with the second handout. From there, the process used can determine how photographs should be preserved and stored. ■

NEA has eight Roundtables! For details, visit:
<www.newenglandarchivists.org/roundtables>



Profiles in Archival Careers, Mentoring, and Leadership

Lessons in Leadership

By Kelly Shand

Elizabeth Rose has been the library director of the Fairfield Museum and History Center since 2011. She has a PhD in history from Rutgers University and a Masters in library science. She serves on the Connecticut League of History Organizations.

The Fairfield Museum and History Center explores the regional history, art, and culture of Fairfield County dating back to the 1600s and continuing into the present. Their collections, education programs, and exhibitions provide a window into how the community has developed and changed over 400 years.

Please tell me about your background.

I have a PhD in US history focused on women's history and modern history from Rutgers University. I taught at Vanderbilt University and then came to Trinity College in Hartford. There I worked with schools to encourage study into Hartford's history. I ran a grant project for history teachers at Central Connecticut State University that developed programs for teaching history that started in kindergartens and continued on into the high school level.

The work at the Fairfield Museum uses both my history and education work. It is a different focus than the academic work, being more local, but it's very rewarding. Last year I earned my MLS from Southern Connecticut State University, so I've been able to incorporate librarian skills into my work as well.

As the main staff for the library, which encompasses the archives, how do you balance all the responsibilities?

It's important that you keep the priorities of the organization in mind. I was hired to run the library, so working with the community, helping them with their reference questions, introducing them to their local history, is my main concern and one that will take precedence over

all other things that I do. It is the main focus of the library and archives. Coming from an education background, I enjoy it and it's our main form of community engagement and outreach.

I also work with the curatorial team to mount exhibitions, using the archives and library collections to do the research for the chosen theme. Again, I see it as part of the organization's priorities to engage and teach. During those times this does mean that some other tasks have to put aside for a time. I've found that it's helpful to have a day set aside to do them.

What type of tasks?

I will set aside a day to do digital work.

What kind of digital work?

We do a lot of engagement on Facebook sites for people who grew up in Fairfield. I'll choose materials from the collections to share on our pages. It can be from an exhibition we currently have going or even for a recent holiday. For Veterans Day we shared photos of some uniforms in our collection from the Civil War to Vietnam. Photos from our archival collections are interesting and can tie into events in the community. On the Facebook sites I've answered reference questions right on the spot from people who are researching their family or looking for a place they lived. Some have moved away from Connecticut and have been gone for years. Doing these tasks on a set basis helps balance the work. I see it as an important form of community engagement and it is part of our organizational priorities.

As a lone arranger staff member, what new skills have you developed?

I've learned about exhibition design, which directly relates to the work I do with the curatorial teams. I've learned

about and use archival software in the library. It's most rewarding to find and learn new skills that directly relate to what I do here. Learning the specific skills for a job is very motivational.

Is finding time to developing those skills difficult in a small organization?

As the only full-time staff it's hard to find time for conferences, but both the Connecticut League of History Organizations and NEA have great programs, some of which are in-state, making them more accessible.

I work with other similar organizations, and that makes it easier to develop new skills, while developing better relationships with them and our patrons. I worked recently with the Weston Historical Society to share best practices about collections policies. I shared what we've found was helpful in setting up our collections policies, in order for them to make their organization stronger. It's a great collaborative tool, working with other historical societies, and it builds a good community and opens up areas where we can share information and even materials for exhibitions, which engages the community in both cities.

What advice would you have for others looking to work in a local historical society and museums?

Volunteer and see first-hand the wide range of tasks that are involved in an organization like the Fairfield Museum. You want to be interested in everything they do and be willing to do any task. The more varied your skills are, the more valuable you are to the job, and the more interesting the job can be. ■

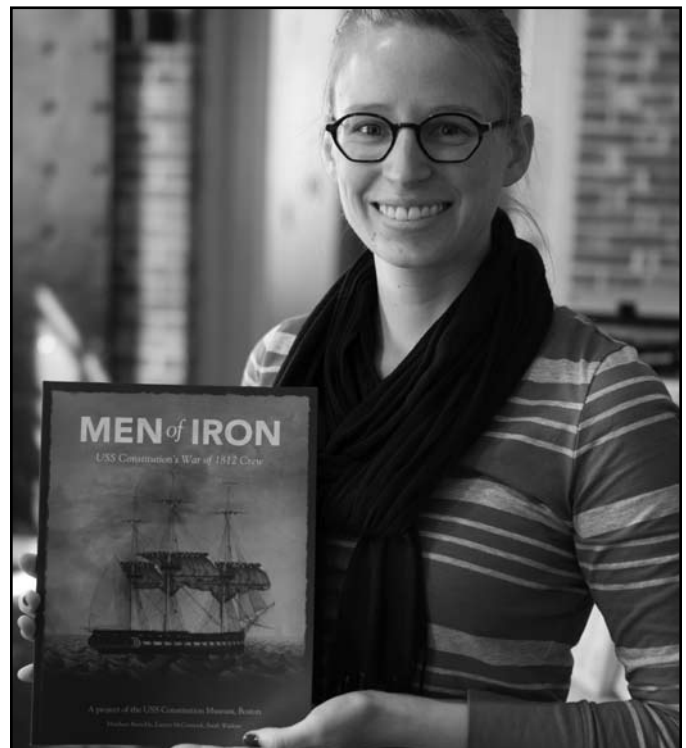


Kelly Shand is a 2011 graduate of Simmons College in library science and archives management. She worked at the Yale Divinity School Library until 2013 when she attended the University of St Andrews for their museum and gallery studies program. Her archival interests are in museum collection development,

reference, and archival outreach. She is a native New Englander who loves baseball and travel.



NEA Day of Service (Page 7) Etching in the copper for the USS Constitution, (L-R) Johanna Carl and Adrienne Naylor. Courtesy of Dan Bullman.



NEA Day of Service (Page 7) Jessica Venlet. Courtesy of Dan Bullman.

Reviews

Behrnd-Klodt, Menzi L. and Christopher J. Prom, eds. *Rights in the Digital Era*. Society of American Archivists, 2015. 248 pages. \$34.99 (SAA members \$29.99). ISBN: 1-931666-73-3.

- Martha E. Meacham, University of Massachusetts,
Lamar Soutter Library

Rights in the Digital Era is the second in the Trends in Archives Practice series from the Society of American Archivists (SAA). The volume is broken into four modules (modules four through six in the open-ended Trends series), each addressing a different aspect of the legal obligations archivists have when providing access to collections, especially in the digital age. This includes copyright, privacy, publicity, and trademarks. The module authors are all archivists who also have law degrees and extensive experience working at the intersections of intellectual property, the law, and archives. *Rights in the Digital Era* is written with the needs and work of archivists in mind, but the subject matter is so logically and thoughtfully covered that it would serve as a useful resource for any information professional at any career level.

One of the benefits of the Trends in Archives Practice series from SAA is that each module is discrete and adaptable. Electronically, they can be purchased separately, allowing for an archivist to mix and match, filling gaps in knowledge. However, the complexities and intertwining nature of all the legal facets discussed make *Rights in the Digital Era* more informative and valuable as a whole.

Given the complex subject matter, this is a remarkably clear and readable book. Each legal, ethical, and professional component is broken down well enough to be understandable, while also covered thoroughly enough to provide real insight and guidance. While covering different subjects, each module follows the same logical format, offering background, overview of laws, and applicability to archives. Most significantly, case studies are included which offer practical examples of complicated concepts.

Module four, "Understanding Copyright Law," by Heather Briston, outlines US copyright law and its purpose, discusses how to work within copyright restrictions, and examines special issues that impact archives. Module five,

"Balancing Access and Privacy in Manuscript Collections," by Menzi L. Behrnd-Klodt, introduces the concepts of privacy and access, focusing on manuscript materials and private or family papers. Module six, "Balancing Access and Privacy in the Records of Organizations," also by Behrnd-Klodt, extends the concepts of privacy and access introduced in module five to public, organizational, and business records. The final module, "Managing Rights and Permissions," by Aprille C. McKay, covers the management of all aspects of rights information for both analog and digital archives.

The themes that connect each module are that the law is imprecise and understanding of the law is constantly changing, but the uncertainty and evolving nature of an archivist's interaction with the law is not a justification for being overly conservative with access restrictions.

It is essential for archivists to be aware of and thoughtfully apply the concepts presented in this volume. As Peter Hirtle notes in his introduction, "many of the issues that archivists face in managing rights are not matter of law, but of professional ethics." This volume is an indispensable tool for the ethical fulfillment of archival responsibilities, while maintaining respect for and balance with the law. ■

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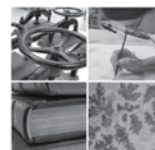
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NEA Roundtable Updates

Lesbian, Gay, Bisexual, Transgender and Queer (LGBTQ) Issues Roundtable

- Anna J. Clutterbuck-Cook, Co-Chair (Reference Librarian, Massachusetts Historical Society)

Volunteer Day of Service: The History Project

On October 24, 2015, the **LGBTQ Issues Roundtable** held its first Volunteer Day of Service. We worked with The History Project, a volunteer-driven organization focused on documenting, preserving, and disseminating the history of the Massachusetts LGBT community. Roundtable

NEA video content now available:

<http://vimeo.com/newenglandarchivists>

members spent the day collaborating with The History Project to help process two collections related to twentieth century lesbian history, including materials collected by a lesbian librarian throughout the 1970s.

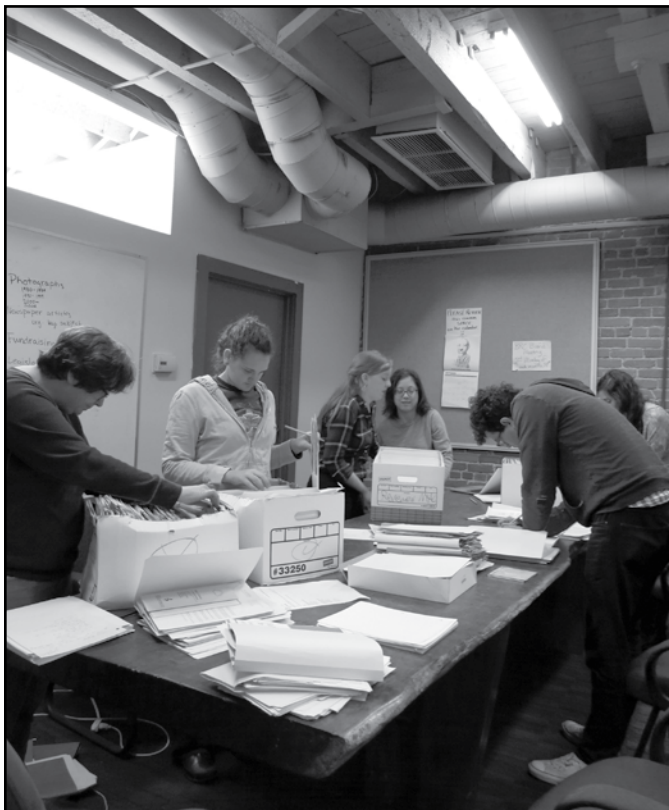
If you'd like more information on the LGBTQ Issues Roundtable, please feel free to email <queernea@gmail.com> or tweet @queernea. ■■

NEA Has Eight Roundtables!

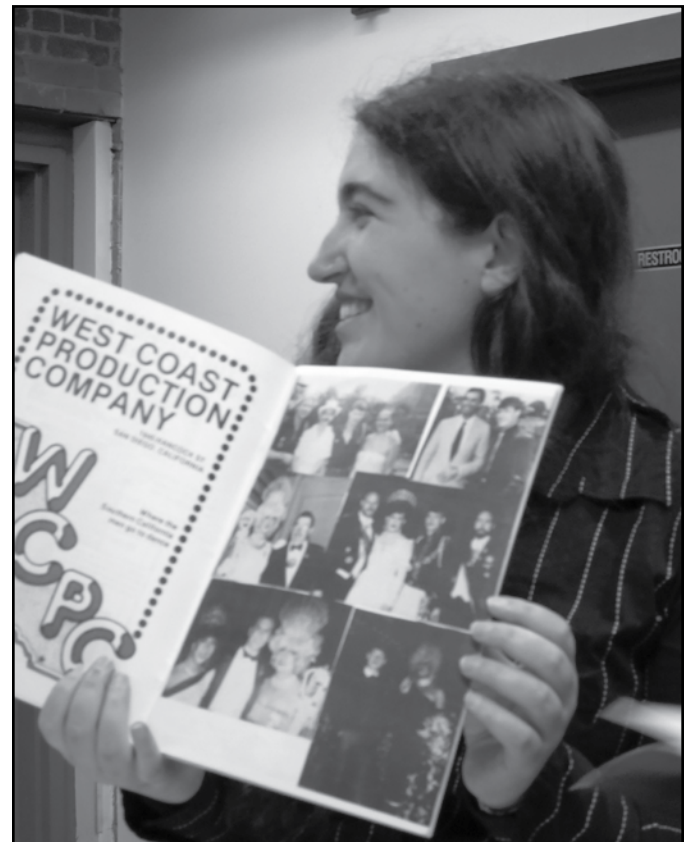
Offering opportunities for members to connect over shared interests, affiliations, backgrounds, occupational categories, practices and methodologies, and more.

NEA members are encouraged to start a Roundtable—a new, more informal way to get involved with NEA and the archival community, and to connect with others around your interests and needs as a professional.

www.newenglandarchivists.org/roundtables



NEA Day of Service (Page 7) (L-R) Jill Snyder, Emily Crawford, Rachel Woodring, Sara Powell, (behind Michael) Stacey Chandler, Michael Wilkerson. Courtesy of Rose Oliveira.



NEA Day of Service (Page 7) Rebecca Frainhow. Courtesy of Rose Oliveira.

People

In Memoriam

Courtesy of University of Hartford UNotes

University of Hartford Archivist **Margaret Mair** died on July 13, 2015 after a brave, seven-month battle with brain cancer.

Mair was known for her helpfulness and her dedication to preserving and sharing the rich history of the University of Hartford.

“As University Archivist, Margaret was able to not only promote the use of primary materials, but she encouraged both the use and exploration of the University Archives,” said Director of University Libraries Randi Ashton-Pritting. “Many faculty members brought their students in to explore the wealth of information stored in the archives. It was always fascinating to hear the students get excited about using primary materials and to broaden their knowledge of both the University and the surrounding areas.”

Mair began working part-time at the University in 2005, under the guidance of longtime Archivist Ethel Bacon. Bacon passed away in 2008, and Mair was promoted to full-time University Archivist the following year.

“Margaret was a lifelong learner who was interested in many things,” Pritting said. “At the time of her death, she was studying Hebrew and early childhood education.”

Mair was born in 1953 in Princeton, New Jersey. She grew up in Northampton, Massachusetts, where her father, Dr. George F. Mair, was the dean of Smith College. Mair was a 1975 graduate of Smith College, and she held master’s degrees in American history from Trinity College and in library science from Syracuse University.

Before working at the University of Hartford, Mair was an independent archival consultant. Among the institutions she worked with were the Mark Twain House, Harriet Beecher Stowe House, Historic Wethersfield, the Wadsworth Athenaeum, Connecticut Mutual Insurance, the Connecticut Historical Society, and the Jewish Historical Society.

In Memoriam

Kathryn Hammond Baker died on November 17, 2015, following a prolonged illness.

Kathryn joined New England Archivists in 1984 and served as president from 2008 to 2009. For the past seventeen years, she has held various positions in the Countway Library of Medicine at Harvard Medical School (HMS), most recently serving as Deputy Director of the Center for the History of Medicine (CHoM) from 2007 to 2015. Prior to her time at Harvard, Kathryn worked for over a decade at the Massachusetts Archives in Boston. She taught records management to a generation of archivists at the Simmons Graduate School of Library and Information Science, and she served as a mentor to her students and colleagues alike.

At the Countway, Kathryn was responsible for developing the HMS records management program and for catalyzing the development of the Archives for Women in Medicine program. Upon becoming Deputy Director of CHoM, Kathryn’s energy and intelligence transformed the Center, advancing acquisitions, cataloging, and educational programs. She also developed collaborations such as the online Medical Heritage Library <www.medicalheritage.org>, as chair of the governance committee. Under her stewardship, the Center received multiple grants — from the Sloan Foundation, the Council on Library and Information Resources, and the National Endowment for the Humanities — that extended the reach of CHoM’s programs and enabled the history of medicine to inform contemporary medicine and society.

Kathryn is remembered by her colleagues, past and present, her former students, and those she mentored as an innovative leader who inspired others to think creatively and challenged them to perform at their best. She is survived by her husband, James Baker, and her daughter, Olivia.

Those who wish to are invited to leave remembrances as a comment at <<https://cms.www.countway.harvard.edu/wp/?p=12323>>. ■

Visit NEA online at:

<www.newenglandarchivists.org>

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.

January 8-12, 2016. ALA Midwinter meeting at the Boston Convention and Exhibition Center - Boston, Massachusetts. <<http://2016.alamidwinter.org/>>.

March 31-April 2, 2016. New England Archivists Spring 2016 Meeting. By the Bay Conference Center, Portland, Maine. Early-bird registration starts January 11 and runs through February 28. Advanced registration starts February 29 and runs through March 25. <<https://newenglandarchivists.wildapricot.org/Spring-2016>>.

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, Indiana. <<http://www.arsc-audio.org/conference.html>>.

July 31-August 6, 2016. Joint Annual Meeting of the Council of State Archivists and Society of American Archivists, Atlanta, Georgia. <<http://www2.archivists.org/am2016>>. ■

Promote your photograph collections!

The *NEA Newsletter* is seeking submissions from repositories in New England for back cover pictorial features in *This Season in New England History*. Submissions should be in digital format at 300 dpi or better, along with a caption detailing the subject of the photograph. Please email submissions to <Jessica.Holden@umb.edu>.

NEW ENGLAND ARCHIVISTS SPRING 2016 MEETING

March 31-April 2, 2016 | Portland, Maine

Early-bird registration for the Spring 2016 Meeting is now open and will continue through February 28th. Register now to join us in *Uncharted Waters* in Portland, Maine.

There will be educational workshops and a Day of Service at the Maine Historical Society, thought-provoking plenary speakers, a new-member breakfast, and plenty of opportunities for networking. Or experience something different by participating in the very first Archives StorySLAM.

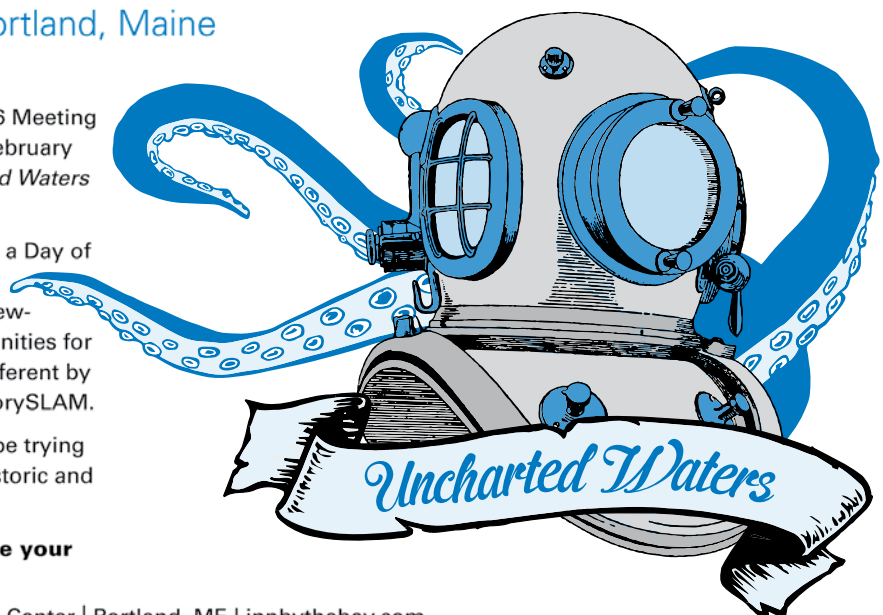
This year's meeting will push the envelope trying out new programs and new ideas in a historic and vibrant New England city.

Be part of things in Portland. Reserve your hotel room today:

The Inn By the Bay Hotel and Convention Center | Portland, ME | innbythebay.com

Special NEA rate: \$125

Call to reserve your room: 800-345-5050 (reference the NEA Meeting)



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New England Archivists

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THIS SEASON IN NEW ENGLAND HISTORY



“Dashing Through the Snow”

From the 1941 Focus (yearbook): “Dashing through the snow in a two-horse sleigh... Who can forget that wonderful winter! There was that dazzlingly white winter day when we took the sleigh ride through the countryside around Wellesley. A passer-by would have seen girls hurling snowballs at their friends, others jogging along beside the sleigh, and still others skjöring behind, and occasionally getting left in the distance. We eventually came to a tiny country store which we invaded, leaving the counters bare and the till bulging.”

The photo was taken in 1939, and the photographer is unknown. Courtesy of Nina Heald Webber 1949 Archives, Dana Hall School.