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N E A

NEWSLETTER

NEW ENGLAND ARCHIVISTS



C O V E R — “The Maypole Dance.” This photo is one in a collection of photos of an event called the “Dances of the Seasons.” It was taken in 1905 by photographer W.H. Sanford, and donated by Emily Noyes Vanderpoel. *Courtesy of the Litchfield Historical Society.*

I N S I D E — Taylor Whitney discusses her 2015 fellowship at the Museo del Cine (page 4); NEA releases an official statement in response to recent political actions (page 6); Maria Bernier shares advice on the management of interns, student workers, and volunteers (page 12); Anna Clutterbuck-Cook presents ways to take action when your values are under attack (page 16), and member reviews of three books (page 18). As always, you can also read about news from NEA Members, roundtables, upcoming events, and New England Archives.

TAKING THE PAST INTO THE FUTURE



New England Archivists

TAKING THE PAST INTO THE FUTURE

Milne Special Collections and Archives
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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: Elizabeth Slomba, Membership Secretary, New England Archivists, Milne Special Collections and Archives, The University Library, University of New Hampshire, 18 Library Way, Durham, NH 03824-3592, 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:
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From the Editors

- Sean Parke

Welcome to the April 2017 issue of the NEA Newsletter. With this issue, the Newsletter welcomes two new editors to our team, Betts Coup (Sessions Reports Editor) and Sally Blanchard-O'Brien (Inside NEA/This Season in New England History).

In this issue, Taylor Whitney proves just how exciting the life of an archivist can be through her adventure to Buenos Aires and the Museo del Cine (page 4). In her final column for *Demystifying Management*, Maria Bernier shares advice for managing interns, student workers, and volunteers (a must read for anyone who handles this responsibility). Anna Clutterbuck-Cook contributes to this issue's *Who's Missing from this Table?* with a look at the numerous options archivists have to be heard and confront political actions which oppose our values (page 16).

We also have three book reviews this month (page 18). Katy Sternberger finds *Digital Preservation Essentials* (edited by Christopher J. Prom) to be an "approachable, practical introduction to digital preservation." Erik R. Bauer concludes that *Managing Local Government Archives* (by John H. Slate and Kaye Lanning Minchew) is well done, but "best suited for those who do not have an archival background." Finally, Barbara Austen explores what it takes to invoke empathy within museum patrons in *Fostering Empathy through Museums* (by Elif M. Gokcigdem).

In light of recent events, NEA has released an official statement opposing actions from the Trump administration and Congress which discriminate against specific groups and reduce government transparency and/or access to information (page 6).

Finally, please enjoy reading about the latest news from our NEA roundtables and members, as well as announcements from institutions around New England. ■

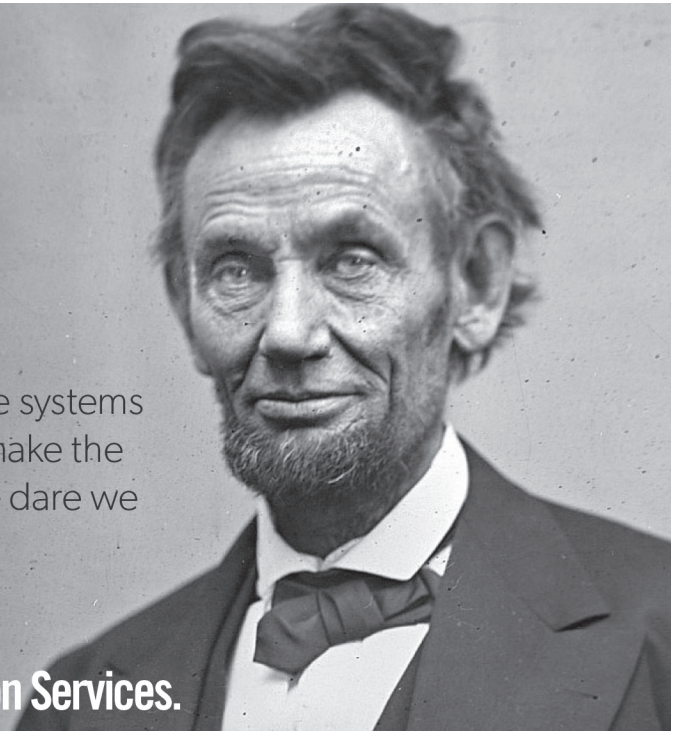
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ARCHIVAL INSIGHT

By Taylor Whitney

It was May 28, 2015 when I made my way from Rochester, New York, to board a plane for a 14-hour flight from Toronto Pearson International Airport to Buenos Aires, Argentina. I was to begin yet another one of my exciting adventures as an archivist.

The program to foster audiovisual preservation is an international initiative spearheaded by the Moving Image Archiving and Preservation (MIAP) graduate program at New York University (NYU) through the Audiovisual Preservation Exchange (APEX). Our 2015 trip to Buenos Aires was its fifth (third consecutive) year. MIAP students organized the curriculum, which was attended by nine working professionals in film and video preservation, and ten students from MIAP, University of California Los Angeles (UCLA) Moving Image Archiving Studies program, and the George Eastman Museum Selznick School of Film Preservation program students. Our arrangement was to work at Museo del Cine and TV Pública in Buenos Aires. At Museo del Cine we were assembled into three teams: 1. 1940s 16mm Argentine Naval Collection, 2. 35mm Nitrate Collection, and 3. Colección Peña Rodríguez. At TV Pública, one team was designated to work on the extensive video collection, particularly the two inch quad collection.

Although this was a volunteer position, we were expected to treat our day-to-day obligations as work. Our days consisted of engaging staff and students in all things film preservation. I was on Team One at Museo del Cine working on the Argentine Naval Collection. Our first day



Taylor Whitney inspecting 16mm black and white negative from the Argentine Naval Collection. *Courtesy of Taylor Whitney, Preserving The Past, LLC.*

was an orientation of sorts at the Museo (museum) department of the government-funded institution, followed by a tour of the exhibitions, and a short walk to the vaults, a non-descript building about two blocks away in the charming, up-and-coming neighborhood of La Boca.

The Argentine Naval Collection contains Naval training films, Hollywood feature films used to entertain the sailors, and military films from other countries including the United States Navy. The Argentine Naval Collection consists of over 3,000 film cans of which approximately eighty percent are 16mm and approximately twenty percent are 35mm film. They are predominantly original camera negatives and are often with a separate optical audio reel on 16mm negative film of the same 16mm negative stock. As with many underfunded repositories, the vault at Museo del Cine presents a challenge to storing their collections in optimum conditions. The four of us, Blake McDowell, MIAP Graduate and archivist at Dance Heri-



The worst film deterioration the author has ever seen was found in a rusty can in the Argentine Naval Collection. *Courtesy of Taylor Whitney, Preserving The Past, LLC.*

tage Coalition in New York City; Jonathan Farbowitz, a second year student in the MIAP program; Caroline Gil, a second year student in the MIAP program; and myself, worked as a team to assign unique identifiers to each film can. We used white-out on the rusted film cans, which writes over the rusted cans and is waterproof, to identify the contents title (if available) and film format. We documented the findings in a database and re-housed the film in new-ish film cans.

A good amount of the Naval Collection suffered from fair-to-extreme cases of vinegar syndrome. Vinegar syndrome is the molecular decomposition of the acetate base and affects all film formats. The problem became apparent in the late 1980s and early 1990s when an odor was noticed coming from the film can stacks. The vinegar syndrome film was put in a separate vault, tagged accordingly, and documented in the database.

There was one particular film that had the most extreme level of deterioration that I have ever seen. We are still uncertain as to why this particular reel of film became literally soupy. We think it might have something to do with the reaction from the plastic core, the film stock, the film developing process or maybe something else—we just do not know.

Other than working on the film collection, I took it upon myself to document some of the history of the museum by interviewing three employees on video. Francisco Lezama, who works at the museum as Film Researcher and Special Projects Producer and Editor, was my translator and technical assistant. I interviewed Institutional Relations and Production Coordinator Graciela Mazza, Director of the Scripts Jorge Couselo, and Cinematic Coordinator Valeria Pedelhez, and plan to create videos with subtitles that the Museo del Cine will be able to use on their website.

I came to archiving later in life after working in film production and film preservation and have discovered that although the field is constantly changing there are many adventurous opportunities to keep up with these changes. Presenting at conferences and volunteering one's time at underfunded archives are just a few ways in which we can broaden our horizons and contribute to preserving the world's cultural heritage. For more information on our APEX excursion to Buenos Aires please read my blog or the APEX blog listed below. ■

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Whitney, Taylor. "Apex 2015 Buenos Aires: History of our host institution: Museo del Cine." Preserving the Past, LLC. <<http://preservethepast.com/donate/tw-apex-blog.pdf>>.

"APEX 2015 Buenos Aires." <<https://apexbuenosaires.wordpress.com/blog/>>.

"Acetate Film Base Deterioration: The Vinegar Syndrome." Image Permanence Institute. <<https://www.imagepermanenceinstitute.org/resources/newsletter-archive/v12/vinegar-syndrome>>



Taylor Whitney, President and Founder of Preserving The Past, LLC, worked in film production and film preservation for over 23 years. In 1997, Whitney established Preserving The Past, LLC to address a void in the then fast emerging field of film preservation. She earned a Master of Arts in Photographic Preservation and Collections Management at Ryerson University in collaboration with George Eastman Museum, International Museum of Photography and Film. The executive board of the Association of Moving Image Archivists awarded Whitney the 2013 Alan Stark Award honoring achievement in film preservation. Whitney may be reached at <taylor@preservethepast.com> or (585) 271-4774 NY or (818) 317-7147 LA. Bio photo courtesy of Andrew Marshall, Preserving The Past, LLC.



Taylor Whitney and Andrés Levinson, APEX General Coordinator at ENERC, Escuela Nacional de Experimentación y Realización Cinematográfica, the 50-year old theatre that still projects film. *Courtesy of Taylor Whitney, Preserving The Past, LLC.*

Inside NEA

NEA OFFICIAL STATEMENT

- February 2017

On February 13, 2017, New England Archivists issued an official statement opposing political actions that discriminate against individuals and calling for a more transparent government and documentation of all government activities, regardless of political party. NEA stands ready to work with others to ensure that federal policies and funding recognize and support archives as an essential element of an enduring democracy.

NEA OFFICIAL STATEMENT

Actions of a government that impact access to information, discriminate against specific groups, and reduce government transparency are a threat to the core values of New England Archivists (NEA). We urge the new administration to pursue policies that promote access to information, protect against discrimination, and maintain transparency and funding for federal offices and programs that support preservation of our national heritage. Our statement is based on our understanding that the archive is essential to democracy. New England Archivists is a volunteer-run organization of professional archivists and records managers who live or work in the states of Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont, and beyond.

NEA IS COMMITTED TO:

- Visibility and advancement of archival practice and of all individuals engaged in archival work and study.
- Community building with an emphasis on diversity and inclusion.
- Encouraging collaboration, innovation, experimentation, and creativity across institutions and areas of expertise.
- Stewardship of history and the historical record.
- Transparency, integrity, and professional ethics.

Access to information and intellectual freedom are threatened when a budget blueprint advocates for the elimination of the National Endowment for the Humanities and the National Endowment for the Arts, and the cessation of federal funding for the Corporation for Public Broadcasting, proposals we believe violate fundamental democratic values. Archivists democratize access to information by



"Can't Take Our Rights — They're Archived" T-Shirt photographed at Metro Center during the Women's March on Washington, Washington, DC, Saturday, January 21, 2017. Photograph by Jennifer Gunter King, President of NEA 2016-2017.

physically preserving, organizing, and describing historical materials so they can be found and used by all. When we are able to digitize historical materials and make them available online, we make them even more broadly accessible. Even with public funding through national endowments, archival repositories struggle to meet the demands from the public whom we serve. Elimination of funding and programs for arts, humanities, and broadcasting programs will challenge archival programs, scholarship, and the American public's access to its own cultural heritage. Without the work of archivists, history is at risk of being lost, and collections that are saved would be accessible only to those wealthy enough to travel—if they are able to be saved at all.

Many Americans who might otherwise never have the time or ability to do their own research in an archives can benefit from the work of others, thanks to, for example, the support for broadcasting provided by the Corporation for Public Broadcasting (CPB). Without federal funding, Ken Burns's acclaimed and popular documentaries including *The Roosevelts*, *Jackie Robinson*, *The National Parks*, *Jazz*, and *The Civil War* would not have been made. If our government does not support the stewardship of history, it will be cutting

off access to the nation's bounteous cultural heritage, and our citizens will be much poorer for it.

Discrimination against individuals restricts their access to archival resources, and as such diminishes scholarship and freedom. New England Archivists is committed to a diverse and inclusive community, and we join the Society of American Archivists in strongly opposing the discriminatory executive order issued by the Trump Administration on Friday, January 27, 2017, barring entry to the United States by individuals from seven Muslim-majority countries (Iran, Iraq, Libya, Somalia, Sudan, Syria, and Yemen). We oppose actions that discriminate against individuals and threaten individual rights. When groups are barred from entering the United States based on their religious or regional identity and their access to archival resources is denied, then both the pursuit of scholarship and the democratic access to information are threatened.

In addition to federal funding, stewardship of the historical record requires a transparent government and documentation of all government activities, regardless of political party. Responsible stewardship is not possible when publicly-funded research is buried, when federal agencies are ordered to stop sharing information, and when federal officials use personal and government Twitter accounts interchangeably. Democracy depends

upon retention of, preservation of, and access to federal records. We urge the administration to adhere to archival principles and practices in documenting the work of the United States government.

NEW ENGLAND ARCHIVISTS STANDS READY TO WORK WITH OTHERS TO ENSURE THAT FEDERAL POLICIES AND FUNDING RECOGNIZE AND SUPPORT ARCHIVES AS AN ESSENTIAL ELEMENT OF AN ENDURING DEMOCRACY.

New England Archivists Executive Board
February 13, 2017

WORK CITED

The Heritage Foundation. (2016). *A Blueprint for Balance: A Federal Budget for 2017*. Washington, DC.: The Heritage Foundation. Retrieved from <<http://thf-reports.s3.amazonaws.com/2016/BlueprintforBalance.pdf>>.

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Women's March on Washington protestors taking a break on the steps of the National Archives and Records Administration, Washington, DC, Saturday, January 21, 2017. *Photograph by Jennifer Gunter King, President of NEA 2016-2017.*

News and Notes

CONNECTICUT

Litchfield Historical Society to Hold a Digitization Day

The Litchfield Historical Society (LHS) is pleased to announce it is the recipient of a Common Heritage grant from the National Endowment for the Humanities. The grant will enable LHS to hold a community-wide digitization day in Spring 2017 aimed at gathering valuable stories, images, artifacts, and other material from the public for the town's 300th anniversary in 2019. At the event, experienced staff from the Connecticut State Library will work with LHS staff to digitize historical materials brought in by the public. Contributors will be given a digital copy of their items along with the original materials.

With the owner's permission, digital copies will be included in the institutions' collections. Historical photographs, artifacts, documents, family letters, art works, and audiovisual recordings are among the many items eligible for digitization and public commemoration. This model is based on the Connecticut State Library's digitization for a state-wide WWI project. For more information contact Linda Hocking at 860-567-4501 or <lhocking@litchfieldhistoricalsociety.org>

MAINE

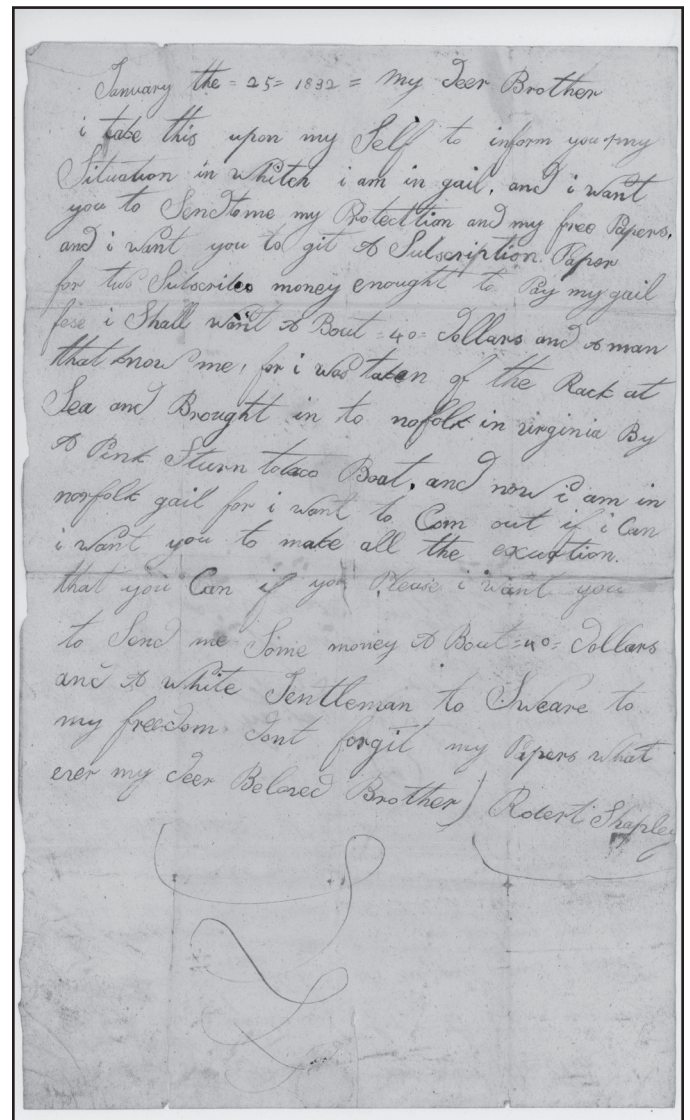
Documents Scanned for Black History Month

In recognition of Black History Month, Maine's Archives staff digitized documents relating to slavery, including Maine's Act ratifying the 13th Amendment to the Constitution.

Another document is an 1838 letter supporting a mariner accused of slave stealing. While in Savannah, the mariner befriended a young slave who then stowed away. When Georgia marshals tried to enforce the Fugitive Slave Act, the mariner slipped away to fish the Grand Banks. Georgia demanded extradition, and the legal wrangling further motivated Maine's abolitionists.

Several scanned items relate to the case of Robert Shapley, a black sailor who was shipwrecked off the Virginia coast. Having lost papers proving his freedom, Shapley was jailed. In a letter to his brother, Shapley pleads for his papers and "a white gentleman to swear to my freedom." He also needed forty dollars to pay Virginia authorities or face being sold at auction. Shapley's brother requested help from Maine's Legislature, which approved the payment to secure Robert's freedom.

The digitized documents can be accessed at <http://digitalmaine.com/early_aa_history_me/>. For more information, contact Heather Moran, Archivist, at <Heather.Moran@maine.gov>.



Letter from Robert Shapley to his brother Prince, 1832. From the Maine State Archives collection, Augusta, Maine. Available online: <http://digitalmaine.com/early_aa_history_me/7/>.

MASSACHUSETTS

Jones Library Collections Now in Digital Commonwealth

The digital collections of The Jones Library, the public library for Amherst, Massachusetts, are now available in Digital Commonwealth <www.digitalcommonwealth.org>.

Many of the items document the rich history of Amherst and Western Massachusetts, including early photographs by Amherst's first photographer, John Lovell. Another item of significance is an original recording of Robert Frost giving a speech in the Jones Library at the dedication of the Robert Frost Room in 1959. The photographs of Hadley photographer, artist, and author Clifton Johnson showcase not only Western Massachusetts, but also African Americans in the South at the turn of the twentieth century.

Our digital collections are also still available on our own site, Digital Amherst <www.digitalamherst.org>. The Jones Library would like to thank Digital Commonwealth and the staff of the Boston Public Library, especially Eben English and Tom Blake, for their invaluable collaboration on this successful project. For more information, contact Cynthia Harbeson, Head of Special Collections, at <harbesonc@joneslibrary.org> or 413-259-3182.

Simmons SLIS Looking for Internship Hosts

Interested in hosting a Simmons intern at your repository? The archives program has two internships for academic credit. The introductory sixty-hour internship, part of the first archives class (LIS-438), is offered in the fall and spring semesters; students process a small collection and complete a finding aid. The LIS-502 Archives Field Experience internship occurs near the end of the archives program and is offered during the fall, spring, and summer semesters. Students complete 130 hours at the archives, and may engage in a wide variety of archival activities. Both internships require a professional archivist to supervise. The archives program seeks internships all over New England and around the country for our Boston and South Hadley based students, as well as online students. Contact <archives_education@simmons.edu> for more information.

NEDCC Awarded State and Federal Grants

Andover's Northeast Document Conservation Center (NEDCC) was recently awarded two prestigious grants to support conservation and preservation of the nation's cultural heritage collections. The Massachusetts Cultural Council awarded a "Cultural Investment Portfolio" grant of \$28,400, for general organizational support for the Center.

In January, NEDCC was awarded a \$200,000 grant from the National Endowment for the Humanities (NEH) to develop a new "Digital Assessment Training Program," to help train professionals at cultural institutions to assess their growing digital collections. The grant will create a framework for assessing digital preservation practices, and provide workshops in different regions of the country. NEDCC has also been the recipient of two-year grants from NEH's Division of Preservation and Access for many years, which help support the Center's vital preservation training programs for staff at libraries, archives, museums, and historical organizations, as well as the freely available website resources and 24/7 disaster assistance for cultural collec-

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MBLC Awarded NEH Preservation Grant

The Massachusetts Board of Library Commissioners (MBLC) is pleased to announce that it is the recipient of a two-year \$196,696 grant from the National Endowment for the Humanities (NEH) to initiate a statewide project that will bring local first responders together with members of the cultural heritage community in an effort to protect humanities collections and municipal records following a disaster.

The project, Finding Common Ground: Collaborative Training for the Cultural Heritage and Emergency Response Communities, will ensure that the cultural heritage community is included in a municipality's Comprehensive Emergency Management Plan (CEMP) and that emergency responders play a formal role in the protection of local humanities collections.

A series of five workshops will address preservation,

risk assessment, disaster planning, disaster recovery, and salvage of cultural heritage. Once the in-person training is complete and the curriculum evaluated and refined, it will be turned into a free online course that can be adapted by other states and territories. For more information, contact Gregor Trinkaus-Randall at <gregor.trinkaus-randall@state.ma.us>.

The Jewish Heritage Center Receives WWI Grant for Exhibition and Programming

The Jewish Heritage Center at the New England Historic Genealogical Society (NEHGS) was awarded a \$1,200 World War I and America programming grant from the Library of America to create an exhibit commemorating the 100th anniversary of America's entry into the war. Through planned activities and archival collections, NEHGS will engage the community in the stories of veterans through original artifacts, photographs, and texts. The exhibit, which is in collaboration with the Special Collections of NEHGS and Historic Newton, will run from April through October 2017 at the New England Historic Genealogical Society, 99 Newbury Street, Boston, Massachusetts. It is free and open to the public during Society hours. For more information contact Judi Garner at <judi.garner@nehgs.org>.

R H O D E I S L A N D

Moses Brown School Archives and Special Collections moves to new location

Moses Brown School Archives and Special Collections moved this past December into new quarters after a library-wide renovation. The space includes 230 square feet of storage and a small reading room. The completion of these rooms fulfills one spoke of the mission, to provide an appropriate space for the collection, and works toward realizing another by supporting efforts in the areas of educational and community outreach.

The largely unprocessed collection, ranging from the mid-1700s to the present, contains materials on the life of founder Moses Brown and the school, including all aspects of its community. The special collections also holds

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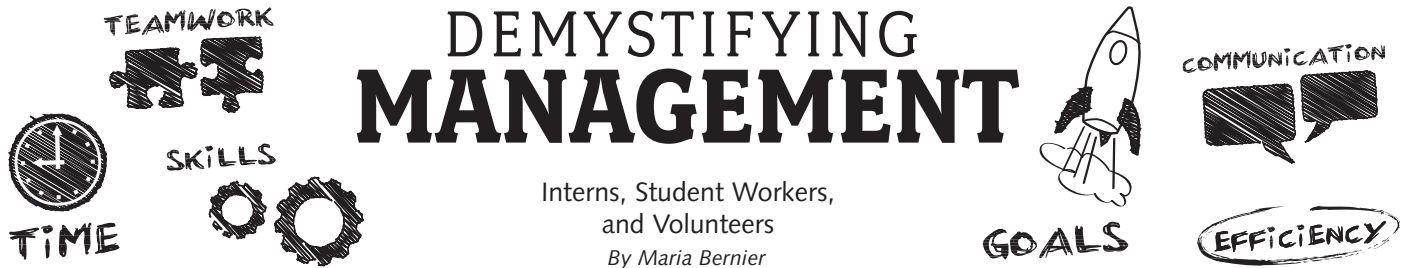
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We have worked with many prominent universities including Harvard University, Brown University, University of Michigan and the U.S. Naval War College. References available upon request.

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In many archives, volunteers, interns, and student employees are part of daily life. They contribute to the work product, help us advance our mission, add much-needed skills and time, and encourage us to look at our profession with a fresh perspective. They can bring enjoyment and also frustration, just like any other coworker. As a manager, remember that they're part of your job too.

When taking on a new volunteer, student, or intern, consider your own workload. Do you have time to teach and supervise that additional person? Will your extra work pay off in increased work from the new person? If so, great! But try not to take on extra hands when you're too busy to allocate sufficient time or find work for them. That just leads to frustration for everyone.

Typically, interns spend only a semester with you and are assigned to a specific project that addresses their professional learning goals. Your focus is on teaching them archival methods and good archival work habits. Student workers and volunteers can be with you longer, possibly several years, and usually work on a wide variety of tasks over that time period. Because of this longevity, you need to manage their performance as you would manage paid professional staff.

Starting Out

Communication with students, interns, and volunteers is especially important, because you're often teaching someone to do a job they've never done before. They will

"Start with good people, lay out the rules, communicate with your employees, motivate them and reward them. If you do all those things effectively, you can't miss."

— Lee Iacocca, American automobile executive

likely have little or no understanding of archives and library terminology or philosophy. You'll need to spend extra time explaining things, and check back with them frequently, especially at the beginning, to assess their work and provide feedback or correction. It's best to establish this pattern of communication early in the relationship so it's clear that you're receptive and interested in their progress.

An orientation to the department and organization is important too. Give your new staff a tour of the building and introduce them to other coworkers, making sure for security reasons that everyone knows who is allowed in what spaces. Food and drink policies will need some explaining as well, and be clear about any actions that could put the collections at risk.

Student workers, especially those without much prior work experience, may need extra training at the outset. At the simpler end of the spectrum, they might never have used a multifunction photocopier or scanner before. At the more complicated end, they might need coaching on work expectations, such as working a consistent schedule and behaving professionally in the office. Judge carefully whether they are ready for more responsibilities.

Recognition

Recognition is important when managing long-term volunteers and students, and even small things make a difference. Celebrate their milestones, such as years worked or special accomplishments. See if your budget will stretch to include a holiday lunch, graduation gift, or occasional box of goodies. As with your paid employees, saying "thank you" aloud or in writing goes a long way. For interns, recognition usually comes in the form of a good report or recommendation.

Manager as Mentor

Mentoring is a crucial aspect of managing people who are considering or embarking on a career in archives. You

get to encourage their professional growth and help them network. Your guidance can impart the confidence to do a job and do it well. One of the very best things about being an archivist is seeing former students, interns, and volunteers graduate from a library or archives program and land a job.

This also means that they'll be asking you for grad school and job recommendations as well as social media connections. Keep notes regarding their job performance, tasks or projects accomplished, and personality traits so that you have relevant content for your recommendation letters. Have a plan for how you'll handle Facebook and LinkedIn requests, and the like, whether initiated by the students or yourself. In real life, are you friends, coworkers, boss and employee, mentor/mentee? And what does that mean for your social media relationship? Are you sure that you want to know about your students' personal lives, and vice versa? What about waiting to friend them until after graduation? Once you've figured out your strategy, you should apply it to everyone—no favorites.

Volunteers

You can hire and dismiss volunteers just as you do paid employees, though with fewer strings and paperwork at-

"Mentoring is a brain to pick, an ear to listen, and a push in the right direction."

— John Crosby, mentoring expert

tached. Sometimes you actually have a formal volunteer job opening—you've figured out a job description and desired qualifications and posted them publicly—but more often people just appear and offer to work. When you're approached by a potential volunteer, interview them about their work history, skills, and interests, and find out what they can do that will be beneficial for your archives. Discuss your expectations for time and work commitment, including setting a work schedule, filling out a time sheet or sign-in log, and advance notification when they won't be in to work. You can also ask them to fill out a volunteer job application, which is a handy way to collect full contact information in one place.

If you can, maintain a list of potential projects, including entry-level and short-term projects, as well as more in-depth work for experienced volunteers. Then, when you

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"I can no other answer make, but, thanks, and thanks."

— William Shakespeare

accept a new volunteer, you'll be ready to match them with a project.

If a potential volunteer seems to be a bad fit either temperamentally or because of a lack of relevant skills, you can turn them down, just as you would turn down a job applicant who is a bad fit. It's better to disappoint them than to accept help that is not helpful and occupies time you could spend more productively elsewhere.

Likewise, if a volunteer is performing poorly and doesn't respond to your managerial efforts to correct their behavior, you can ask them to leave. You're under no obligation to sustain that relationship. As with paid staff, document all your conversations, and have a witness with you when you dismiss the volunteer. One handy way of letting them down gently: "The archives is not the best place for your volunteer efforts."

Volunteer as Mentor and Friend

Just as it's rewarding to mentor people new to the archives field, it can be very rewarding to spend time with volunteers who are farther along in life than you are. Leave room in your schedule to socialize and hear more about their experiences, because there's always something you can learn from them (they might even have some management tips for you). If you have multiple volunteers, try to coordinate a group gathering to spur even more interesting conversations. At my first archives job, Tuesday mornings were the primary volunteer day, and we all took a break together at 10:30am to share coffee, donuts, and stories. That tradition continued for more than twenty years under multiple department heads because the experience was so strongly valued by both the paid and volunteer staff.

Parting Thoughts

I should have mentioned right from the beginning of this column in October 2015 that management is a lot easier to write about than it is to do on a daily basis. As with any skill, it takes practice, and some days are better than others. Some days are also more emotional than others—that's part of the job.

For this final article, here are my takeaways for you:

1. Communicate early and often (productively, not micromanage-y).
2. Be respectful.
3. Say "thank you" to everyone. Frequently.
4. Be honest with yourself and others.
5. Be brave. Good management takes guts.

Good luck!

Additional resources related to interns and volunteers:

- 501 Commons. "Volunteer Management Guide." Accessed February 14, 2017. <<https://www.501commons.org/resources/tools-and-best-practices/volunteer-management>>.
- Bastian, Jeannette A., and Donna Webber. *Archival Internships: A Guide for Faculty, Supervisors, and Students*. Chicago: Society of American Archivists, 2008.
- "Best Practices for Volunteers in Archives." Society of American Archivists. August 2014. Accessed February 14, 2017. <www2.archivists.org/standards/best-practices-for-volunteers-in-archives>.
- National Archives and Records Administration and Society of American Archivists. "Resources for Volunteer Programs in Archives." Accessed February 2017. <http://files.archivists.org/pubs/free/Resources_for_Volunteers-Final-V3.pdf>. ■

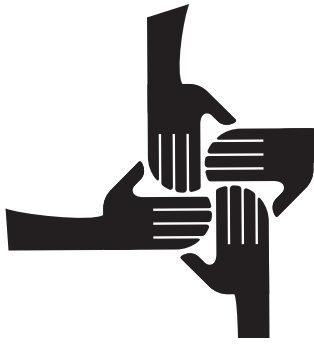


Since the age of twenty-seven, **Maria Bernier** has been supervising people older than she is, and they haven't seemed to mind. She most recently utilized her management training as the assistant director of the Redwood Library & Athenaeum in Newport, Rhode Island

where she directly and indirectly managed fifteen employees as well as interns and volunteers. She now works for the Connecticut State Library.

Visit the NEA online at:

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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.

Archives and Libraries in the Age of President Trump

By Anna Clutterbuck-Cook

It has been a difficult few months for many of us, as we adjust to daily life in a world where we feel under renewed attack in both personal and professional ways: for who we are and the work that we do. I, myself, continue to struggle with grief and fear in this post-election landscape, yet I have also been moved in more positive, hopeful ways by the growing signs of grassroots protest. Since November, we have seen an engaged citizenry on many fronts, including in the world of archives, libraries, and the information science professions. In this column I would like to highlight a few responses to the new administration that may be of particular interest to the members of NEA. As librarian John Overholt argued shortly after the inauguration, “Everything we believe as a profession, all our most fundamental values, are political beliefs because they are under political attack.”¹ I hope these resources will inspire you to think about ways you could take action in your own communities to uphold our core values in precarious times.

Position statements, of course, are often a first step for groups or organizations considering action. To reaffirm our core values, or articulate newly-formed opposition to government intentions or policies, gives an institution’s staff or an organization’s members the confidence to speak up and act in accordance with articulated commitments. On February 13, NEA issued its own statement — printed elsewhere in this newsletter — explicitly opposing government policies and actions that impact access to information, discriminate against specific groups, and reduce government transparency. Before the inauguration, open letters began to appear from groups of individuals who came together to voice their concerns about the potential of the incoming administration to do harm. As the new administration took shape, and stated intentions grew into executive orders and legislative proposals, national organizations such as the AAU, ACRL, ALA, AUP, and SAA, along with corporations and institutions of higher learning, began to issue strongly-worded critiques of government actions. While institutions and organizations are often justly criticized by their members for being slow

to act, official statements such as these — however slow they are to appear — are invested with the authority of institutional and organizational power. They matter both for the attention they receive when issued and as documents to which we can point in future when holding decision-makers within those structures accountable.

New groups are also coming together to resist the actions of the Republican-led Congress and the Trump administration when its actions run contrary to our values as archivists. The Concerned Archivists Alliance <<https://concernedarchivists.wordpress.com/>>, of which I am an organizing member, is a community of information professionals, paraprofessionals, and information science students, committed to speaking out as a professional community against federal, state or local government policies that negatively impact democracy or social justice. Check out the Resources page of the Concerned Archivists Alliance website above for a growing list of further reading and ideas for taking action. Our colleagues at @LibrariesResist <<https://twitter.com/LibrariesResist>> and @MuseumsResist <<https://twitter.com/museumsresist>> have likewise come together, using social media, to hold one another accountable, share resources, and to protest (and mitigate) the damage done by those currently in power.

Two extensive and evolving guides for action that you will want to be aware of are the Indivisible Guide <www.indivisibleguide.com/>, put together by a group of former congressional staffers, and the Resistance Manual <www.resistancemanual.org/> from Black Lives Matter activists. Both of these online resources are rapidly evolving as hubs for information sharing and political organizing at the grassroots level.

Of course, action doesn’t have to be on the scale of starting a new group, running for office, or becoming a professional organizer. We can recommit to our core values in small, daily ways. In the wake of the executive order targeting Muslim immigrants, for example, many public and academic

libraries created and displayed messages of explicit welcome to all users. You can create a custom message or print out a ready-made sign — one of my favorites, from artist Micah Bazant, is available to download for free <<https://www.micahbazant.com/buy-art/everyone-is-welcome-here>>. Consider using and offering preferred pronoun buttons and all-gender bathroom facilities. Assess your physical and digital spaces for accessibility to those of us with disabilities. Amplify the stories of those from marginalized communities where they appear in your collections. In an era when marginalized people are experiencing renewed assaults on their ability to fully participate in society, ensuring your library or archives is explicitly welcoming is a political act. And if you take action in this way, consider sharing your experience using the #smallacts hashtag so that others may be inspired to do likewise.

We also need to remember that, when it comes to resistance in the age of Trump, there is more than enough work for everyone — no one can effectively go it alone. As historian Angus Johnston wrote on the day of the Women’s March,

No one person can fight all of this, but no one person needs to. Wherever you put your effort in

the coming days and years, your effort is needed. Whatever work you do to fight this crisis is important work. What’s vital is not what precisely you do, but that you do something—that you pitch in and lend a hand.²

If you are feeling overwhelmed, pick an issue close to your heart — or in line with your expertise — and commit yourself there. If street protest is in your wheelhouse, consider working with the Women’s March on Washington Archives Project to collect oral histories, protest signs, and the voices of those who were critics of the Women’s March event.³ If climate change is your bailiwick, consider joining ProjectARCC <<https://projectarcc.org/>>. Has this moment prompted you to think about running for elected office? If you’re under age 35, check out Run for Something <www.runforsomething.net> and throw your hat in the ring. There is room enough for us all to find our place to make a difference.



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 SLIS. She serves as reference librarian for the

Massachusetts Historical Society and can be found online at <thefeministlibrarian.com>.

1 John Overholt, “The Professional is the Political,” Medium, January 28, 2017, accessed February 23, 2017, <https://medium.com/@john_overholt/the-professional-is-the-political-53ef9e217996#.krgb21fey>.

2 Angus Johnston, “Here’s What You Can Do to Beat Trump,” Student Activism, January 22, 2017, accessed February 22, 2017, <<https://studentactivism.net/2017/01/22/heres-what-you-can-do-to-beat-trump/>>.

3 Project Spotlight: Women’s March on Washington Archives Project,” Women Archivists Section, January 10, 2017, accessed February 22, 2017, <<https://womenarchivistsroundtable.wordpress.com/2017/01/10/project-spotlight-womens-march-on-washington-archives-project/>>. ■



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Reviews

Prom, Christopher J., ed. *Digital Preservation Essentials*. Chicago: Society of American Archivists, 2016. 135 pages. \$29.99 (SAA members \$24.99). ISBN: 1-931666-95-4.

—Katy Sternberger, *StarWrite* (information management)

Digital records are becoming increasingly prevalent in archival repositories, but ongoing preservation and accessibility of digitized and born-digital content remains a challenge. However, the long-term sustainability of digital collections depends upon how well archivists adapt to change and plan for preservation. For an approachable, practical introduction to digital preservation, consult *Digital Preservation Essentials*, edited by Christopher J. Prom, with modules written by written by Erin O’Meara and Kate Stratton.

Part of the Trends in Archives Practice series from the Society of American Archivists, this volume contains modules twelve and thirteen, which are timely additions to the archival literature. As technology continues to evolve rapidly, preserving digital content might seem overwhelming, but O’Meara and Stratton help make sense of the issues that should be addressed by a digital preservation program. They recommend establishing different levels of digital preservation to ensure that the program is manageable: “The preservation of digital objects is best approached incrementally, collaboratively, and iteratively” (p. 12).

Module twelve, “Preserving Digital Objects,” introduces the Open Archival Information System (OAIS) Reference Model, a conceptual framework for digital archives, and ISO 16363, a set of requirements for a trusted digital repository (TDR). The authors explain how these two standards enable repositories to identify their preservation needs and build their capabilities. This section also compares tools, including digital preservation systems, collections management systems, institutional repositories, and digital asset management systems, used to describe and manage digital objects.

Module thirteen, “Digital Preservation Storage,” covers storage planning for the long term. Although digital objects are inherently fragile, archivists can mitigate risk by implementing best practices for preservation storage, such as redundancy (“lots of copies keep stuff safe”), monitoring,

and auditing. O’Meara and Stratton outline current storage options and methods for evaluating them based on the repository’s requirements and cost considerations.

At the end of each module is a brief glossary that familiarizes readers with the terminology—not to mention the overabundance of acronyms—specific to the digital realm, such as “checksum” and “render.” Other appendices include case studies in the form of interviews with digital preservation experts as well as example metadata records for MODS, PREMIS, and METS, which show how different schemas can be used in combination to adequately describe the preservation needs of digital objects.

Digital Preservation Essentials is equally appropriate for students or those just beginning to manage digital collections and for those seeking a broader understanding of how preservation workflows support a digital stewardship program. As stewards of digital records, archivists must take steps to implement preservation strategies and ensure that digital records remain viable and accessible.

Slate, John H. and Kaye Lanning Minchew. *Managing Local Government Archives*. New York: Rowman & Littlefield, 2016. 163 pages. \$29.95 (paperback). ISBN: 978-1-44-22-6395-6

—Erik R. Bauer, *Peabody Institute Library*

Certified archivists John H. Slate and Kaye Lanning Minchew have worked in both local and county archives and their book, *Managing Local Government Archives*, aims to “expand and update some of the themes in H.G. Jones’s work [*Local Government Records*], and to introduce some facets of archival work that he did not touch upon” (xi). The authors have successfully written a book that provides local government archives with a clear and easy-to-follow roadmap by explaining how and why these records need to be protected. The book also includes important topics such as caring for electronic records, outreach, and exhibits.

The book provides a broad overview of a how to set up an archive, including a records management system. Chapter one gives a history of archives in the United States and

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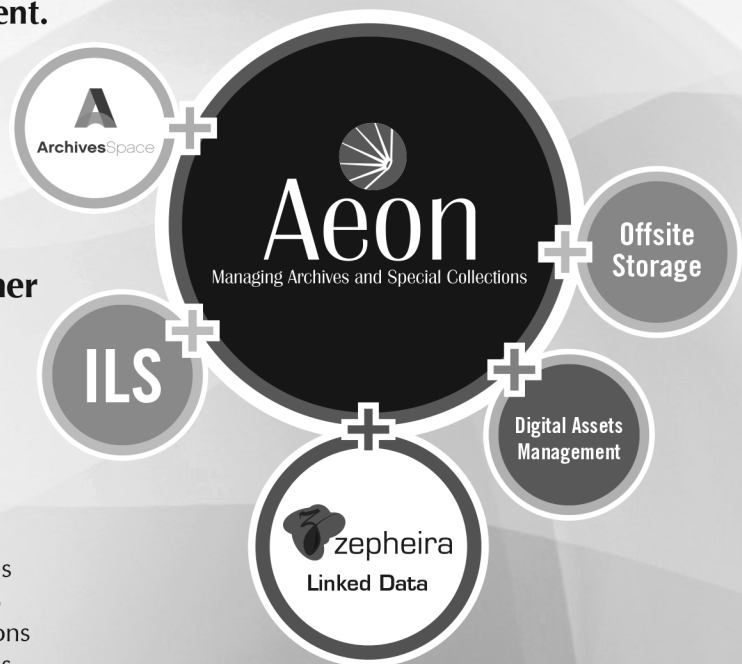
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Reviews From Page 18

is particularly interesting. In addition, the authors make an honest assessment that most neglected records tend to be from local governments because they have an obligation to prioritize support for other city services such as police, fire, and education. *Managing Local Government Archives* clearly outlines the various types of municipality records and how to appraise them, all while providing advice on space considerations and maintaining intellectual control of the collections.

The book also takes a forward-looking view on electronic records and outreach. Electronic records have their own set of issues that are different from other types of records and the authors do a good job of providing a basic understanding of how to care for them and the challenges of maintaining digital records to protect against data loss. The authors also stress the importance of public outreach since it does not matter how well records are cared for if they are not used or if no one knows about them. Through the use of exhibits and community outreach, the authors show how local government documents can add to a municipality's historical record and be the foundation for further funding.

Although the book is well-written and informative, it may be too basic for those already working in local government archives. This introductory book is best suited for those who do not have an archival background or understanding of how an archive works. Despite this, *Managing Local Government Archives* succeeds in giving readers a better understanding of the how and why local government records need to be preserved. The book could also be useful to smaller institutions as a basic how-to guide for working with archival collections.

Gokcigdem, Elif M., ed. *Fostering Empathy through Museums*. Lanham, MD: Rowman & Littlefield, 2016. \$45.00 (paperback). ISBN: 978-1-4422-6357-4

—Barbara Austen, Connecticut Historical Society

At the Connecticut Historical Society, where I work, staff explored and defined various themes to direct future programming, exhibitions, and collecting. One subject in particular caused a great deal of discussion: whether empathy was a theme or a goal (we finally agreed it was a goal). As this volume shows, it is a question many museums have asked.

The book, which would be applicable for museum curators or archivists working in a museum setting, is composed of fifteen essays describing how a variety of institutions promote empathy in their exhibitions and programming. The central thesis is that museums can provide safe communal gathering places and critical context to foster empathy “through experiential learning, storytelling, artistic expression, dialogue and contemplation” (xx, xxi). It was particularly interesting that the definition and application of empathy varied widely among institutions.

The volume contains examples of fostering empathy in children's, art, history, and science museums. Many chapters are in the show-and-tell, “this is how we did it,” mode—from interactive science exhibits to art therapists encouraging artistic creativity and discussion in highly structured programs—while others are more philosophical and explore the psychology of empathy, elucidating the differences between perspective taking, empathy, and sympathy. I found something useful in nearly every chapter.

Only one institution, the Lower East Side Tenement Museum in New York City, mentioned manuscripts explicitly. They use primary documents to provide context: census records to show the density of apartments in the neighborhood or to make a connection with a person from the past. When using documents or developing any historical programming for that matter, one needs to guard against hindsight bias (we already know how it turned out). It is also imperative to include vivid instructions on how to empathize.

The central message I took away from these essays is that fostering empathy in museums requires deep thought and an institutional commitment to the goal. It is also clear that empathy involves active listening and the encouragement of inquiry. Interaction with the exhibit and each other is critical in creating a sense of empathy; it cannot occur in a vacuum. ■

NEA Has Eight Roundtables!

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<www.newenglandarchivists.org/roundtables>

People

Kris Kobialka (Kobi) has just become the new archivist of Endicott College in Beverly, MA. She is still the Archivist/IRM of the Boston Architectural College. This winter, Endicott College created a 2017-2022 Long Range Preservation Plan, based on the recommendations in a 2016 Preservation Needs Assessment provided by NEDCC. This was part of an MBLC preservation grant that benefitted several institutions in Beverly, MA. Kobi can be reached at <kkobialk@endicott.edu> with any questions or comments.

David E. Horn retired from the John J. Burns Library at Boston College on January 31, 2017. Horn graduated from St. Anselm's College in New Hampshire in 1959. Since 1962, he has served as archivist, librarian, manuscripts curator, or records manager at Newman Preparatory School (Boston), Montana State University (Bozeman), DePauw University and the Archives of the United Methodist Church of Indiana (Greencastle), The Faxon Company, Boston Edison Company (now Eversource), and Boston College.

Horn received an MA in history from Boston University and an MLS from the School of Librarianship at the University of Oregon (Eugene).

David Horn has been a member of the NEA for over thirty years and has taught workshops and made presentations at meetings. He has also been active in the Society of American Archivists and the Boston chapter of ARMA. His interests include archival ethics and copyright. Horn can be reached at <davidehorn@verizon.net> or 508-651-9951.

Claire E. Lobdell will be leaving Wood Memorial Library in South Windsor, Connecticut in early April to take a position as Distance Learning Librarian at Greenfield Community College in Greenfield, MA. While serving as archivist and museum educator at Wood Memorial Library, Claire wrote a book, *South Windsor*, part of the Images of America series from Arcadia Publishing, which will be released June 5, 2017. To coincide with the book launch, Claire has put together an exhibit of some of the photographs featured in the book, which will hang at Wood Library from June-August. ■

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News and Notes From Page 10

rare books related to all aspects of Friends history, by and about Quaker authors. Founded in 1784 as Friends' Boarding School, Moses Brown School educates students in Nursery - twelfth grade in the Quaker tradition. The thirty-three-acre campus, formerly Moses Brown's farm, provides expansive academic, arts, and athletic facilities in the heart of Providence, Rhode Island. For more information, contact Anne Krive, Director of Library Services, at <akrive@mosesbrown.org>.

Providence Public Library Acquires AS220 Archives

The Providence Public Library (PPL) recently acquired the organizational archives of AS220, a nationally recognized arts organization in Providence, Rhode Island. Founded in 1985, AS220 is credited as a national model for urban revitalization and recognized for its advocacy for the role of artists and art practice within community development. The organizational archives of AS220 encompass over thirty years of organizational records, including the creative output of artists, performers, and musicians who have used their venues to create and showcase their work. The collection documents creative voices, especially of those who are often under-documented, including LGBTQ, the economically and politically disenfranchised, people of color, and youth.

The initial donation includes over 70 linear feet of records representing a wide variety of types and formats, including planning documents, building plans, press releases, promotional posters, menus, publications, reports, artist applications, booking records for events, photographs, re-

cordings of musical performances, recordings of a public access television show, and original artwork. Also included are over 700 gigabytes of digitized files created to document the history of the organization. For more information, contact Kate Wells, Curator of Rhode Island Collections, at <kwells@provlb.org>. ■

NEA Roundtable Updates

Records Management Roundtable (RMRT)

The NEA Records Management Roundtable co-sponsored a session on Saturday, March 25 at the NEA Spring Meeting titled "The Challenges of Managing the Records of Cultural Institutions (How to Take Better Care of Our Own Stuff)." If you'd like information on the roundtable or you'd like to become involved in future workshops or meetups, please contact the roundtable chair, Andrea Belair, at <andreabelair@gmail.com>.

Preservica Roundtable

The Preservica Roundtable met with Tim Hodge, Sales Engineer with Preservica, on Thursday, February 23, 2017 for a meet-and-greet and informational question and answer session. Thirteen members of the group discussed a variety of issues including how to implement faceted searching and how to customize metadata. The meeting was hosted by Tina Carey at Northeastern University and the group would like to thank Tina for arranging for refreshments. ■

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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.

March – October, 2017. Library Pipeline’s Innovation Committee and the Awesome Foundation, will be accepting proposals each month between March and October (due by the 15th of each month) to receive \$1,000 grant for innovative, library-related projects. For more information, visit <www.awesomefoundation.org/en/chapters/libraries>.

April – October 2017. World War I exhibit, created through collaboration by The Jewish Heritage Center at the New England Historic Genealogical Society (NEHGS), the Special Collections of NEHGS, and Historic Newton, will run from April through October 2017 at NEHGS, 99 Newbury Street, Boston, Massachusetts. It is free and open to the public during Society hours. For more information, visit <https://www.americanancestors.org/index.aspx>.

April 27, 2017, 12:30 – 1:30 pm. “Writing a Preservation Plan,” a webinar presented by the NEDCC. The webinar is free. For more information or to register, visit <https://www.nedcc.org/preservation-training/training-currentlist?show=0>.

May 3-4, 2017. The 2017 joint annual meetings of The Archivists and Librarians in the History of the Health Sciences (ALHHS) and the Medical Museums Association (MeMA) in Nashville, TN. For more information, visit <www.alhhs.org/> or <http://medicalmuseumsassociation.org/?page_id=23>.

June 15, 2017. Boxes within Boxes: Caring for Historic Structures and Collections, a full-day workshop exploring ways to improve the preservation of your structure and collections. Participants will tour the Providence Athenaeum (Providence, RI) as a jumping off point to understanding potential issues in historic preservation and collections care. Visit < www.nedcc.org/preservation-training/training-about> for details.

June 22 – 27, 2017. American Library Association’s 2017 Annual Conference and Exhibition in Chicago, IL. Visit <http://2017.alaannual.org/> for details.

July 12 – 15, 2017. National Association of Government Archives and Records Administrators (NAGARA) Annual Conference will be in Boise, ID. For more information visit, <www.nagara.org/2017AnnualConference>.

July 23 – 29, 2017. SAA Annual Meeting at the Oregon Convention Center in Portland, OR. For more information, visit <www2.archivists.org/am2017>.

August 21-23, 2017. Digital Directions: Fundamentals of Creating and Managing Digital Collections, a two-and-a-half days of instruction on best practices and practical strategies for the creation, curation, and use of digital collections in Seattle. For more information, visit: <www.nedcc.org/preservation-training/digital-directions/dd-17>.

November 29 – December 2, 2017. The Association of Moving Image Archivists (AMIA) will hold their annual conference in New Orleans. See their website <www.amiaconference.net/> for details. ■



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“Disaster in Haydenville”

This photo depicts damage to the Hayden, Gere & Co. Brass Works after the Mill River Disaster. On the morning of May 16, 1874, the earthen dam holding back a water power reservoir failed, causing vast destruction and the loss of 139 lives in the factory villages of Williamsburg, Skinnerville, Haydenville, and Leeds. It was the worst disaster of its kind in North American history up to that time. After the flood, owner Joel Hayden, Jr. kept his entire workforce of about 200 men employed for weeks in clean-up efforts, and some of those workmen are seen here. The photographer is identified as G. & H. A. Alden Photographers. *Courtesy of the Meekins Library.*