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N E A

NEWSLETTER

NEW ENGLAND ARCHIVISTS



C O V E R — Horse-drawn Sled with Ice Blocks, c. 1915. The Rhode Island Historical Society, Graphics, Winslow Collection, (RHi X3 5810).

I N S I D E — John Campopiano discusses the New England Media & Memory Coalition (page 4), Kelly Shand interviews Suzanne Noruschat for *Lessons in Leadership* (page 18), and Anna Clutterbuck-Cook shares her work over the past year as Inclusion and Diversity Coordinator in *Who's Missing from this Table?* (page 20). This issue also includes session reports from the Fall 2016 Meeting, a book review, updates from Roundtables and New England repositories, and a calendar of events.

TAKING THE PAST INTO THE FUTURE



New England Archivists

TAKING THE PAST INTO THE FUTURE

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From the Editors

- Jessica Holden

Happy New Year, and welcome to the first *Newsletter* issue of 2017! In this issue, John Campopiano discusses the New England Media & Memory Coalition, and how the activities of NEMMC intersect with those of archives (page 4); NEA President Jennifer King reflects on the New England Archivists Fall 2016 Meeting (page 6); Kelly Shand interviews Suzanne Noruschat of Yale University for *Lessons in Leadership* (page 18); and Anna Clutterbuck-Cook shares her work over the past year as Inclusion and Diversity Coordinator in *Who's Missing from this Table?* (page 20). We also bring you session reports from the Fall 2016 Meeting, a book review by K.H. Kobialka, news about repositories in New England, Roundtable updates, and our usual calendar of events.

This issue marks the end of my term on the NEA Newsletter Committee. I have enjoyed my three years as

an editor immensely, and I thank my fellow editors, past and present, from whom I have learned so much: Heather Mumford, Pam Hopkins, Carolyn Hayes, Sean Parke, and Claire Lobdell. I welcome and wish the best of luck to our incoming editors, Sally Blanchard-O'Brien and Betts Coup. The *Newsletter* is in good hands!

2016 was a difficult year for our country. As many of our citizens fear the uncertainty of our future, I urge us as archivists to be vigilant in upholding our professional ethics, thoughtful in the decisions that we make every day and for the long-term, and inclusive in all aspects of our work—from staff hiring to collection building and processing to access and public services. Let us empower the diverse individuals and communities that we serve through collaboration and conversation.

These words, written by Langston Hughes more than eighty years ago, ring true for me now: “O, let America be America again— / The land that never has been yet— / And yet must be—the land where *every* man is free.” ■



Arthur Witcher in O.B. Brown's Dodge Snow Boat. This image is from the Brown Company Collection at Plymouth State University. Arthur Witcher was an employee of the Brown Company in Berlin, New Hampshire, and O.B. Brown was one of the owners of this large paper and pulp mill. This photograph was taken January 6, 1922, and shows one of the earliest ski jumps in the country, later to be known as the famous Nansen Ski Jump. <<http://digitalcollections.plymouth.edu/cdm/landingpage/collection/p15828coll3>> *Brown Company Collection, Michael J. Spinelli, Jr. Center for University Archives and Special Collections, Herbert H. Lamson Library and Learning Commons, Plymouth State University.*

ARCHIVAL INSIGHT

New England Media & Memory Coalition

By John Campopiano

For as long as I can remember, I've been a nostalgic person. I can vividly remember scouring through family photo albums and watching hours of home video footage with both of my parents and extended relatives. Our family history—both immediate and distant history—was always a topic of discussion in our household. As I entered adolescence, I retained an interest in and passion for my own history and, by default, my place in my own family and larger community.

Several years ago, I began imagining what it might be like to start a group dedicated to the intersection between media, memory, and nostalgia, with a heavy emphasis on firsthand stories, research, and perspectives. This idea took the shape of the New England Media & Memory Coalition which has a mission statement that reads,

The New England Media & Memory Coalition (NEMMC) is a regional organization dedicated to fostering discussion and promoting a better understanding of how media and digital and analog technologies intersect with and relate to memory, identity, nostalgia, and senses of place. NEMMC supports and is represented by myriad professions including but not limited to archives, A/V and moving-image conservation, cultural informatics, art, and information science.

During its first full year in existence, NEMMC has covered a wide array of topics and themes by way of interviews, short- and long-form essays, event reviews, and original video content. Much of this content (though not all) is centered on people, places, and events from the New England area. From the preservation of motion picture film to “trash culture” to museum programming at such places as the Museum of Everyday Life in northern Vermont, NEMMC is committed to nurturing rich conversations about the genealogy of our media and our relationship to it.

Wherein lies the value of such efforts and how does

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www.newenglandarchivists.org

the work NEMMC is doing overlap with that of archivists? This question can be answered by taking a closer look at a sample of entries that have been published on the NEMMC website since September 2015:

Collecting personal narratives and crowdsourcing the curatorial process

“Ghost in the Artifact: Object-Oriented Histories and the Archaeology of the Present” by Matt Spry

Laurelin Kruse, founder of the Mobile Museum of American Artifacts (MMoAA) has been traveling with her mobile museum collecting personal objects and the stories about them from everyday people from all around the country. In collecting objects—from old cell phones to melted spectacles—Laurelin is challenging professionals in our field to think about the ways in which we assign meaning to objects in our personal lives and in the collections we care for, as well as how storytelling can have a significant impact on everything we do. “We can try so hard to summon a person or a moment through an object,” Laurelin says in the article, “something that was once very much alive, but objects are inherently inanimate, and so this absence and silence is all the more apparent, devastating, creepy, heartbreaking, present. Objects contain the presence of an absence and an absence of a presence.”

Non-traditional uses of our archival collections

“Dana Keller and Seeing History in Color” by John Campopiano

Dana Keller has been colorizing black and white photographs for several years now. Since the beginning, he has

experienced both passionate praise for his work as well as some pushback by those in the archives and conservation worlds who “see colorization as perhaps a misrepresentation of history or even a deliberate defacing or violation of the original records.” Such creative efforts clash with what we, as archivists, are taught with regards to caring for and preserving historical objects. Is there a place in the archives and in our collections for creative and artistic experimentation? Or does the very notion of altering (or even outright repurposing) the materials in our care too disruptive to the essence of what we do as archivists? Which side of the argument do you fall on? Perhaps somewhere in the middle?

Rediscovering meaning in memories, media, and our communities

“The Electric Grandmother (Revisited)” by Eric P. Gulliver and John Campopiano

For some of us there are films or pieces of music that left an indelible mark on us the first time we experienced them. For Eric Gulliver, a film that has stayed with him for nearly two decades is the 1982 made-for-TV short film, *The Electric Grandmother*, starring Maureen Stapleton. The film was based on a short story by Ray Bradbury titled, “I Sing the Body Electric.” Eric’s interest in this film led to him and me tracking down a copy of the film on 16mm and organizing a community screening event where people who shared a similar nostalgia for this film and all its weirdness could assemble, exchange stories about seeing films and growing up, and watch the film together. Following the screening, Eric penned an essay about the film and his emotional attachment to it—an attachment dating back to his youth—and together we also shot a video about the screening event. Both of these can be found on the NEMMC website at <www.NEMMC.org>.

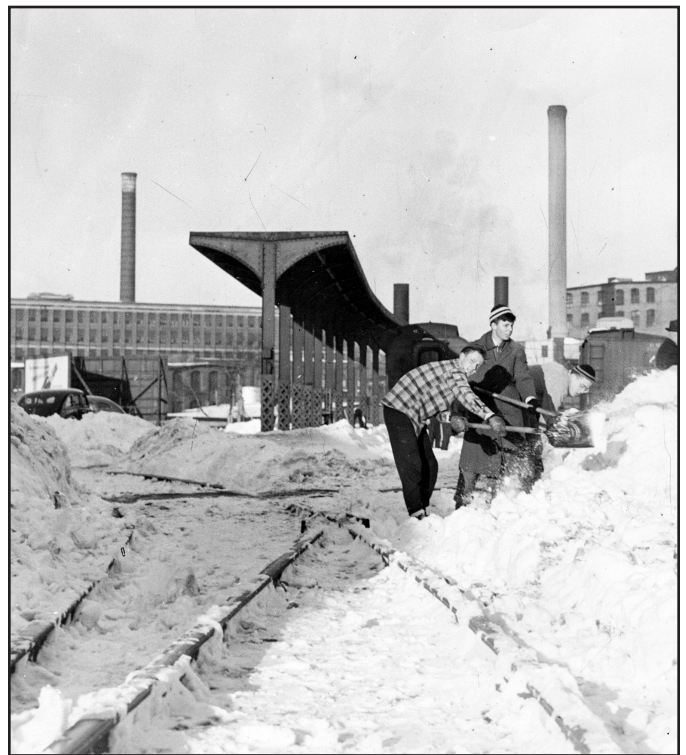
So far, the New England Media and Memory Coalition has proven to be an exciting outlet for me and others to explore ideas about media, memory, objects, popular culture, and how all of the above occasionally overlap. If you or your colleagues have an idea for a possible piece on NEMMC, please don’t hesitate to reach out to me at <jcampopiano@gmail.com>. In the meantime, I’m looking forward to all of the new and exciting content lined up for the NEMMC website in 2017, including some event collaborations with other organizations in the Massachusetts area! ■



John Campopiano originally hails from Pawtucket, Rhode Island. As an undergraduate at Wheaton College, John majored in Ethnomusicology. After college he worked in a variety of places, including the New England Conservatory of Music, the Jewish Women’s Archive, and the Harvard Film Archive. While getting his MLIS at Simmons College, John focused his research efforts on moving image and sound archives and, in particular, how issues like planned obsolescence and nostalgia impact archives, museums, and collector communities.

In 2014, John began a full-time position as Digital Records Manager with WGBH-TV’s investigative documentary series, *Frontline*.

When he’s not writing and editing for NEMMC he can usually be found watching films, reading, or writing about films, and spreading cheer as his alter ego, The Boston Yeti.



Students shoveling snow off B. and M. train tracks in Lawrence Massachusetts, by C.A. Holbrook, Jr., PEA, 1943. It shows Phillips Exeter Academy boys shoveling snow on the Boston and Maine railroad tracks in Lawrence, Mass., in 1943, done as part of their war service. *Phillips Exeter Academy Archives, Exeter, N.H.*

Inside NEA

FROM THE PRESIDENT

- Jennifer King

Bridging the Gap



In October, more than 100 archivists traveled to the Yiddish Book Center in Amherst, Massachusetts for the New England Archivists Fall 2016 Meeting. Nestled on a ten-acre apple orchard at the edge of the Hampshire College campus, the center's architecture is reminiscent of an Eastern European *shtetl* (Jewish town). The contrast of the Eastern European roofline against the autumn intensity of the Holyoke Range of western Massachusetts in mid-October is striking, as unexpected as the repository itself—a repository of books that bridges the gap left between erasure of east European cultural identity and today's contemporary Jewish world—in this rural New England setting.

The fact of the center's existence set the context for the meeting. In 1970, just after the experimental undergraduate college opened its doors, Aaron Lansky found very few Yiddish books available in the consortial libraries. Yiddish, the living chronicle of Jewish historical experience, was proclaimed in 1980 by most Jewish leaders as dead. Lansky wrote, "within the Jewish mainstream the story of Yiddish culture continues to be erased, our history rewritten, our sensibility recast, our identity redefined."

Over the course of forty years, with help from friends, Lansky salvaged Yiddish books from dumpsters and apartments. As a graduate student in Montreal in the late 1970s he discovered that large numbers of Yiddish books were being discarded by younger Jews who could not read the language of their parents and grandparents. He took what he

expected would be a two-year leave of absence from graduate school, founded the Yiddish Book Center, and, in the summer of 1980, issued a public appeal for unwanted and discarded Yiddish books. At the time, scholars believed just 70,000 volumes were extant and recoverable. Lansky and a handful of young colleagues recovered that number in six months and went on to collect more than a million volumes. Their work has been described as "one of the greatest cultural rescue efforts in Jewish history."

Today the Yiddish Book Center has collected more than a million volumes. The organization has drawn on its duplicate holdings to establish or strengthen Yiddish collections at 700 libraries in twenty-six countries and, with help from Steven Spielberg and others, it has digitized most of the titles in its collection and posted them online, where they have since been downloaded more than 1.6 million times.

This rapid and incredibly voluminous acquisition was a first step in an effort to bridge a gap. I want to remind us all, that in our careers as archivists, we will also, like Lansky, have to take the first step to bridge gaps, even without knowing what the second, third, and fourth steps will be. How many times have you been confronted with a huge amount of material for which there may not be space or funds for boxes and folders, let alone funds for an archivist to arrange and describe those materials? This meeting and this column ask you to recognize that your role as an archivist is to actively bridge gaps. Bridging gaps requires courage, bravery, and sometimes taking action before there is a plan.

Following Lansky's plenary, the papers presented at the Fall 2016 Meeting challenged archivists to examine how archival practice creates gaps, and bridging these gaps in bibliographic description and online accessibility also takes courage.

Jennifer Arnott, the reference archivist at the Perkins School for the Blind, helped the audience consider how we make reference services accessible. Shannon O'Neill, the head of archives at Barnard College, presented "Access & Accountability: An Analysis of Police Records of Police Violence." Shannon interrogated public access to police records at fifty police departments in light of the new exposure police violence against people of color has received in the last few years. Alana Kumbier's presentation, "Queer Zines and Pedagogies for Access," looked at accessible ar-

Look for the NEA Board Meeting Minutes online!

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

chival spaces for students within the archival repositories in the Five Colleges from the perspective of race, gender, ability, sexuality, language, as well as representation in the collections and in the space. Mary Margaret Groberg, outreach archivist at Norwich University, described how archivists bridge gaps between archives and their communities. Molly Brown, MLIS and MA candidate at Simmons College, looked at the empathetic outreach of digital collections, including the Baltimore Uprising Digital Archive Project, Documenting Ferguson, A People's Archive of Police Violence in Cleveland, and Archive-It's Black Lives Matter web archive. Amita Kiley, collections manager for the Lawrence History Center, showed us how the archive as a place and program can help communities belong. Jen Hale made the case for accessible images at the Perkins School for the Blind. Veronica Marzahl rounded out the program by introducing the Commonwealth Historical Collaborative.

What I remembered and relearned throughout the afternoon is that the archive is not an inanimate and objective resource. Archivist Terry Cook's words came to mind: "All acts of societal remembering, in short, are culturally

bound and have momentous implications. As Czech novelist Milan Kundera asserts, "the struggle against power is the struggle of memory against forgetting."¹ In the case of the fall meeting, the struggle against power is the struggle of memory against forgetting. It is not a struggle against the archive, but rather an interrogation of the subjectivities inherent in archives and a constant reminder to collect first, so that the interrogation can happen later. ■

1 Cook, Terry. "What is Past is Prologue: A History of Archival Ideas Since 1898, and the Future Paradigm Shift." *Archivaria*, 43 (Spring 1997): 18.

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NEA Invites You to Start a Roundtable!

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. Roundtables organize workshops or events, develop conference sessions, and work with NEA committees on specific initiatives. Take your discussion online through Twitter, Facebook, a blog, or an e-mail list, or make recommendations to the NEA board based on the experience of Roundtable members.

SAVE-THE-DATE

NEW ENGLAND ARCHIVISTS
SPRING 2017 MEETING

Changing Tides



MARCH 23-25, 2017

Resort and Conference Center
at Hyannis on Cape Cod

With the theme *Changing Tides*, NEA's Spring Meeting will focus on archival collaboration in a changed environment. Save the dates and look for additional information on the NEA website or by following #NEAsp17.

News and Notes

CONNECTICUT

Jewish Historical Society of Greater New Haven Celebrates Forty Years

The Jewish Historical Society of Greater New Haven founded in 1976, looks back on forty years of achievement <www.newhavenindependent.org/index.php/archives/entry/jewish_historical_society>.

With the biblical saying “write it down” as its motto, the society develops and promotes its archival collection through oral history, publications, and educational programs. The archives’ collection dates back to 1840 when Jewish immigrants organized Congregation Mishkan Israel, the oldest continuing synagogue in New England. This year, the JHS is preparing to publish the tenth volume of *Jews in New Haven*, drawn from the archives and oral histories.

The society encouraged the establishment of the Ethnic Heritage Center of Greater New Haven in 1988, uniting with other societies to share facilities and promote diverse educational programs. On the Southern Connecticut State University campus, the Center members are the Greater New Haven African American Historical Society, Connecticut Irish American Historical Society, Italian American Historical Society of Connecticut, Jewish Historical Society of Greater New Haven, and Connecticut Ukrainian American Historical Society. For more information about the JHS visit <<http://jhsgnh.org>> or contact the volunteer archives director, Judith Ann Schiff, at <judith.schiff@yale.edu>.

GLBTQ Archives at Central Connecticut State University

The GLBTQ Archives is comprised of personal papers, organizational records, and periodicals, which include manuscripts, minutes, reports, letters, photographs, books, buttons, T-shirts, videos, oral histories, postcards, and flyers, by and about gays, lesbians, bisexuals, and transgendered people. These collections also include unpub-

lished materials such as letters, diaries, and scrapbooks documenting the lives of both average people and community leaders, and are particularly strong in materials by and about Connecticut’s GLBT communities.

There are several significant collections including the following: John Loughery, Richard Cardarelli, George W. Henry, Christine Pattee, Carolyn Gabel-Brett, The Connecticut Coalition for Gay and Lesbian Civil Rights, and the Connecticut Gay and Lesbian Film Festival Collection.

The archives also has extensive holdings of periodicals, which can be accessed using the library catalog. Some oral histories, posters, and button collections have been digitized and are available at: <<http://content.library.ccsu.edu/cdm/landingpage/collection/GLBTQ>>.

Finding aids of some of the collections can be found at <<http://library.wcsu.edu/cao>>. For more information on the collection go to: <<http://library.ccsu.edu/help/spcoll/equity/index.php>> or contact Renata Vickrey at <vickreyr@ccsu.edu>.

Jon A. Reynolds papers at Trinity College

Michelle C. Sigiel, a SLIS student from Simmons College, recently processed the Jon A. Reynolds papers at the Watkinson Library & College Archives; a collection of approximately twenty-one cubic feet of personal papers containing photographs, slides, transparencies, and correspondence primarily from Reynolds’ time as an air force pilot in Vietnam, as a POW, and as an air defense attaché to China. The collection contains an array of visual material from the Vietnam conflict such as landscapes, aerial images, and images of ethnic minorities who assisted the US military, such as the Montagnardi. In 1965, Reynolds was taken prisoner and held in Son Tay prison in North Vietnam until February 1973. After his release, Reynolds continued his education and obtained an MA and PhD from Duke University. He taught at the Naval War College for a short time and became an attaché to China in 1984. For more information contact Peter Rawson at <peter.rawson@trincoll.edu> or call 860-297-2000.

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MAINE

Maine Historical Society Receives IMLS Grant to Digitize Photographs

The Maine Historical Society has been awarded a \$149,000 grant from the Institute of Museum and Library Services to digitize, catalog, and provide free online access through Maine Memory Network to 1,000 images in our early Maine photograph collection—including daguerreotypes, ambrotypes, and tintypes dating from ca. 1845 through the Civil War—as well as 25,000 glass plate negatives from the Portland Press Herald, ca. 1917-1940. The project is scheduled to be completed in July 2018, with images becoming available online at <MaineMemory.net> and the Society's museum collection database <mainehistory.pastperfectonline.com> throughout the process. For more information, please contact Jamie Kingman Rice, Director of Library Services, at <jrice@mainehistory.org> or 207-774-1822 x 219.

MASSACHUSETTS

Scottish Rite Masonic Museum & Library Digitizes Rare Masonic Documents

The Scottish Rite Masonic Museum & Library has recently launched the Van Gorden-Williams Library & Archives Digital Collections website <<http://digitalvgw.omeka.net>>, which provides access to some of the riches of the Library and Archives collection. The site includes 500 documents from the Archives collection and continues to grow. Among the digitized items are Masonic membership certificates, a selection of early twentieth-century postcards with views of Scottish Rite buildings, and founding documents of the Scottish Rite. There are also a variety of other materials reflective of the depth and breadth of the collection, including the April 20, 1775, Lexington Alarm letter and a selection of US presidential documents dating from George Washington through Lyndon B. Johnson.

Established in 1975 by the Scottish Rite Freemasons of the Northern Masonic Jurisdiction, the Scottish Rite Masonic Museum & Library, located in Lexington, Massachusetts, tells the story of Freemasonry and fraternalism in the context of American history. For more information, contact the Van Gorden-Williams Library & Archives at <library@srmml.org>.

Trustees Launch Online Collections Catalog

The Trustees is celebrating the launch of its new online collections catalog <www.thetrustees.org/collections>! This public resource is the result of a two-and-a-half year collaboration with Preservica and History Associates. Visitors can access photographs, documents, and objects from the Trustees' 116 properties, including an original letter written by a twelve-year-old Ralph Waldo Emerson that was discovered under a loose floorboard in the Old Manse (Concord, Massachusetts).

The Trustees was founded to “preserve, for public use and enjoyment, properties of exceptional scenic, historic, and ecological value,” and the online collections catalog is another way to make these special places available to all. The Archives & Research Center (ARC) will continue to expand its digital offerings with artifacts from across the state, including 125 years of institutional treasures that document the history of the world's first land preservation organization. The ARC is based in Sharon, Massachusetts and can be reached at <arc@thetrustees.org>.



Certificate of appreciation issued to Nathaniel B. Shurtleff, Mayor of Boston, 1869. Collection of Scottish Rite Masonic Museum & Library, Lexington, Massachusetts, SC 040. Available online: <<http://digitalvgw.omeka.net/items/show/452>>.

Houghton Mifflin Harcourt Relocates

On November 14, 2016, Houghton Mifflin Harcourt moved for the fourth time in its 184-year history into a new headquarters building on the Greenway in Boston. During the months leading up to the move, hundreds of boxes of correspondence with authors, book publicity files, and other company business files were sent off-site for storage while others were moved into the new building where there will also be a space for researchers to use the materials, or teachers to bring a class interested in looking at primary source material from our publishing history. Our authors include writers like Virginia Woolf, Louis Auchincloss, Anne Sexton, H.A. Rey, and Chris Van Allsburg, among many more. For more information, please contact Susan Steinway, archivist, at <susan.steinway@hnhco.com> or 617-351-5311.

Picturing Emerson: A Selection of Lifetime Portraits of Ralph Waldo Emerson

In her 2006 article in *Nineteenth-Century Prose*, “‘The Tenant is More Than the House’: Selected Emerson Portraits in the Concord Free Public Library,” Curator Leslie Perrin Wilson wrote: “Although the basic work of identifying and describing images begs to be done, Emerson iconography is about a good deal more than creator, date, medium, and circumstances of portrait.” Ten years later, that work has been done. The result is a forthcoming book, *Picturing Emerson: An Iconography* (Harvard University Press), co-written by Wilson and Joel Myerson, and an accompanying exhibit, *Picturing Emerson: A Selection of Lifetime Portraits of Ralph Waldo Emerson*, to be held at the Concord Free Public Library Art Gallery. In creating both, Wilson and Myerson attempted to compile the most comprehensive listing of Emerson portraits to date, limiting their choices to original portraits produced during the philosopher’s lifetime.

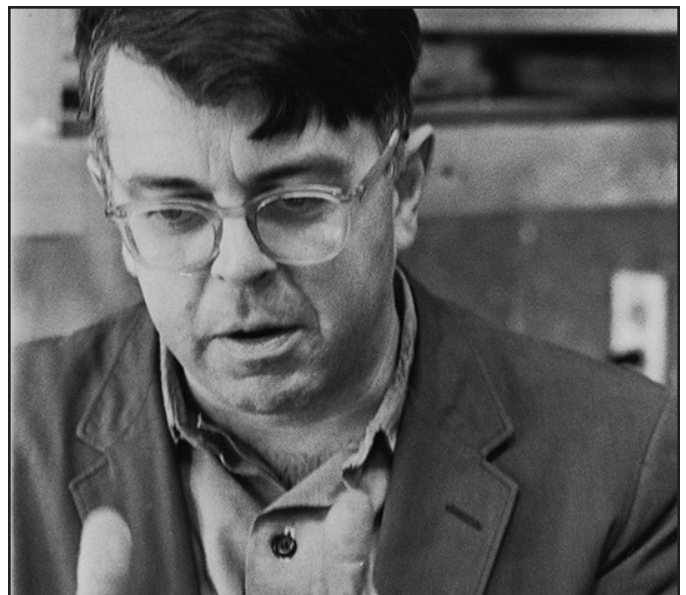
The exhibit takes viewers chronologically through Emerson’s life, from his earliest portraits as a young minister through his productive middle years, abundant in family, friends, community life, an accumulating body of work, and a growing reputation as America’s first public intellectual. It concludes with his later years, as deepening dementia became visible, his son Edward writing, “Nature gently drew the veil over his eyes; he went to his study and tried to work, accomplished less and less, but did not notice it.”

The exhibit runs from March 7 to May 30, 2017 at the Concord Free Public Library’s Art Gallery, 129 Main Street, Concord, Massachusetts. It is free and open to the public during library hours. For more information see the library’s website at <www.concordlibrary.org> or call 978-318-334.

Lloyd Art Education Papers Now Open

We are thrilled to announce that the Robert A. Lloyd papers collection (1956-2003) in the Phillips Academy Archives has been processed by A. Britton and is now open for research. A finding aid for the collection is online: <www.noblenet.org/paarchives/?page_id=2734>.

The papers document Lloyd’s professional life primarily as an art teacher at Phillips Academy Andover, secondarily as a member of the wider profession of art education in New England and the United States, and lastly as an architectural designer. Included are materials related to courses Lloyd taught, Phillips Academy committees, nonacademic campus activities such as student groups and housing matters, continuing professional education, regional and national professional service, published and unpublished writing, exhibitions, and privately commissioned design projects. Examples of writing and artwork by students are also present. For more information, contact Paige Roberts, Director of Archives and Special Collections, at <proberts@andover.edu>.



Portrait of Robert Lloyd.

Housing for All? Resources

The Cambridge Historical Society recently concluded a public symposium, "Housing for All?" about the past, present, and future of affordable housing in Cambridge. Each of the three conversations featured a panel of speakers with backgrounds in history, activism, public service, and academia, along with opportunities for attendees to ask questions and write responses about the topics.

The goal of the symposium, and the historical society, is to slow down issues that the city faces and use history to examine them. We ask each other: How did we get here? What's my role in solving this problem? We use stories, personal experiences, and histories to make sense of the world.

Written responses from the symposium are shared with Envision Cambridge, the City of Cambridge's long term planning process. Program evaluations are conducted through surveys and interviews.

A resource guide, including links to conversation videos can be found here: <<http://cambridgehistory.org/content/are-we-home>>. The symposium was partially funded by Mass Humanities.

Congregational Library & Archives Uses Instagram to Reach Patrons

The Congregational Library & Archives has been expanding its social media presence. Most recently, librarian Sara Belmonte established an Instagram account. The account has been getting excellent feedback and attracting new researchers. One researcher from Oxford who was interested in the Spiritualist materials came thanks to their October #pagefrights. The Congregational Library & Archives were also featured in *Fine Books Magazine* for their work showcasing their rare books <https://www.finebooksmagazine.com/fine_books_blog/2016/09/rare-books-on-instagram-part-1.phtml>. For more information, please email <info@14beacon.org> or call 617-523-0470.

Second Annual DERAIl Forum

On March 4-5, 2017, the second annual DERAIl (Diversity, Equity, Race, Accessibility, and Identity in LIS) Fo-

rum will be held at Simmons College. The forum started in Spring 2016 as a student-led event initiated to address the need for critical discussions of the intersections between social justice issues and students' roles as emerging information professionals. The 2017 forum reflects the same focus. Day one of the forum will consist of presentations, workshops, and other activities in traditional formats. Day two will follow an unconference format. Proposals are welcomed from Simmons SLIS students, including undergraduates and recent graduates in library, archives, computer science, children's literature, cultural heritage, and information science. In an effort to keep DERAIl a student-centered event, we ask for those interested in attending DERAIl who are not current students or recent alumni to register as virtual attendees only. If you would like to support the Forum, please consider donating or volunteering during the event. For more information, please visit <<https://lisedforum.wordpress.com>>, contact us at <derailforum@gmail.com>, or follow the conversation on Facebook and Twitter @derailforum.

Fully-Digitized Manuscript Collections Available on Massachusetts Historical Society's Website

The Massachusetts Historical Society (MHS) is pleased to announce that seven collections relating to women in the public sphere have been digitized thanks to funding from the Institute of Museum and Library Services under the provisions of the Library Services and Technology Act grant as administered by the Massachusetts Board of Library Commissioners. The grant allowed for the creation of 16,003 digital images available with links to finding aids, as well as preservation microfilm developed from the digital files.

These collections contain records of organizations concerned with social issues such as anti-slavery, women's education, the peace movement, treatment of the poor, and anti-suffrage. The collections range from small (the Juvenile Anti-Slavery Society records) to large (7,534 images of records kept by the Woman's Education Association) and date from 1827 (Society for the Employment of the Female Poor Trustees' reports) to the 1930s (Rose Dabney Forbes papers).

More information and links visit <www.masshist.org/blog/1407> or contact Nancy Heywood, Digital Projects Coordinator, at 617-646-0503 or <nheywood@masshist.org>. ■

Fall 2016 Meeting Session Reports

Panel: Building Bridges: Theory and Practice for Collections and User Access Across Boundaries

- Peter Nelson

Moderator: Rob Cox

Speakers: Jennifer Arnott, Perkins School for the Blind; Amita Kiley, Lawrence History Center; Alana Kumbier, Hampshire College; Shannon O'Neill, Barnard Archives and Special Collections

The goal of making archives open and accessible is beset by obstacles of many kinds: physical, technological, cultural, psychological, legal, political, and so on. A panel of information professionals gathered at the fall meeting to discuss several of these obstacles and to share ways to address them.

Jennifer Arnott, research librarian at the Perkins School for the Blind <www.perkins.org/library>, spoke on “Accessible Reference for a Diverse Community.” She offered a variety of practical suggestions for enabling researchers in the information-gathering process that is at the heart of what we do. Of paramount importance is assessing the needs of our users: do they employ a screen reader, or require enlarged text? At the Perkins School, the single most commonly used tool enlarges text. Remember that exclusively image-based PDFs are unusable for those who use a screen reader. Do they have limited bandwidth at their disposal thus making large attachments difficult to download? What kind of device are they using to communicate with you and take in your collection—desktop PC, laptop, tablet, smartphone? Today we should strive to make our web content and communications display effectively on as many devices as possible. Then there are the often delicate interpersonal issues of communicating sensitively with our patrons: interpreting their level of education, awareness and understanding based on the questions they ask, and other cues. Ms. Arnott recommends forming a preliminary judgment, but not holding too tightly to it as interactions proceed. When responding by e-mail, we should be careful with our use of technical terms and professional jargon; be intelligible

but don't oversimplify or patronize. Finally, we should form good habits in our communications with patrons so that they reach their desired information with the fewest mouse-clicks and other obstacles; web links should be meaningful (i.e., be sure link text actually usefully describes the link). With the bulk of our reference service now being performed through e-mail, sensitivity to and anticipation of patron needs are more important than ever.

Amita Kiley of the Lawrence (Mass.) History Center <www.lawrencehistory.org> spoke of the barriers caused by language and culture when connecting citizens to their local history—or indeed, encouraging citizens to feel they are a vital part of their local history. Known as the Immigrant City Archives when it was founded in 1978, the Lawrence History Center's mission is “to collect, preserve, share, and animate the history and heritage of Lawrence and its people.” Kiley referred to the language barriers naturally occurring in a melting-pot city comprising dozens of nationalities, most recently, Dominicans. How do you get them all to feel invested in their communal history and to contribute their stories? In addition to the obvious language barrier, she said, there is the “narrative barrier” created by negative images and gross stereotypes. The narrative barrier breeds civic apathy and, ultimately, a desire to leave. Change the narrative by making it as accessible as possible—let it become seen as a diverse and complex entity that is constantly growing and changing. To do that, local history keepers need to reach out, through programming, to every possible demographic. Kiley presented a wide array of examples, such as the “Reclaiming Urban Renewal” symposium earlier this year, as well as an exhibition about the Bread and Roses Strike of 1912, which showed how a worker's strike in the city of Lawrence had a major impact on US labor history. Many events sponsored by the center are offered in English and Spanish. It sponsors an active collection-building effort, seeking donations from every corner, as well as an oral history program.

An annual history award dinner brings insight and inspiration to the work of documenting a diverse urban community. And most enjoyably, Kiley described the LHC's Student Writing Workshops, a free summer program for middle school students to have unlimited access to the entire center as a place to discover and write. This year's theme was “Lawrence—Home to Me.” Students present their work in a final exhibition, and their writings are collected in a bilingual anthology. Altogether, Kiley presented an image of a vibrant, energetic program of grass-roots out-



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reach to collect and preserve the history of a multicultural community.

Alana Kumbier, Critical Social Inquiry and Digital Pedagogy Librarian at Hampshire College, discussed “Queer Zines and Pedagogies for Access.” For some time now, Kumbier has focused her research on the medium of zines, the ephemeral, self-published, low-circulation magazines that provide a means of self-expression for the members a particular subculture. She has found that zines are a medium through which members of queer subcultures and communities teach fellow members about archives and archiving, and the importance of documenting their communities. One of her main points was that zines foster “archivalization.” This, she said, is a term coined by Eric Ketelaar to describe “the conscious or unconscious choice (determined by social and cultural factors) to consider something worth archiving.” Zines help their readers understand why their experiences are worth documenting and, why their histories are worth saving. Zines are distributed among queer communities to offer guidance to records creators, establish the relevance of archives for them, and create a space for dialogue and accountability. Zines, in effect, guide queer communities on how to be their own archivists.

Kumbier has recently co-taught a course at Hampshire

College called “Beyond the Riot: Zines in Archives and Digital Space,” in which students work with multiple archival collections of zines in the Pioneer Valley. They learn about the process of archivalization: how collections come to be, where they exist (both physically and digitally), and the how to engage with them. Instead of doing research papers, students do small digital humanities projects that contextualize collections and specific zines, raise awareness of these collections, establish connections across them, and create space for students to explore ethical issues surrounding the use of zines. The students cast a critical eye on the context of archival communities and the concept of “environmental accessibility”—i.e., “the feel’ of a space and the way a person is treated in that space.” Factors comprising environmental accessibility include the physical and verbal environment, bathrooms, and images that are displayed—all contributing to how inclusive an archive is to all researchers.

Finally, Shannon O’Neill of the Barnard College Archives provided a sobering and visually arresting analysis of the problem of the inaccessibility of records related to police violence in the US. To date this year, 838 individuals have died as a result of police violence; however, holding law enforcement agencies accountable for their actions has been difficult, because, as her investigations and those of others have shown, these agencies routinely obfuscate their acts of violence



Housatonic Railroad. *Allyn Fuller Collections, Archives & Special Collections, University of Connecticut Library.*

through both legal and extralegal means. O'Neill reported on her analysis of the websites of police departments in the fifty largest cities in America, while projecting a series of Google Street View images showing actual sites of police violence around the country. The use of Street View images eerily conveyed the sense of erasure that her analysis simultaneously described. For each of the fifty websites, she utilized search functionality and sitemaps (when available) and performed extensive explorations of each web page. Each of the websites was then categorized based on eleven factors to evaluate the availability, transparency, accuracy, and re-usability of police records of violence.

Historically, police have always maintained a wealth of crime data, typically in prominent locations on their websites. Does the same tradition hold when it is the police who commit the crimes? And what about when those crimes are equivalent to human rights abuses? Police employ a host of tactics ranging from seemingly banal clerical errors to outright and intentional malfeasance. O'Neill then showed a slide listing nineteen of those tactics. Her analysis suggests that there is a meager but growing tendency for police websites to have publicly accessible documentation of police violence; however, this increased accessibility has no correlation with increased accountability. To date, forty percent of police departments analyzed still share no records of their violence on their website; of those that do share them, less than half make them on the top level. Moreover, her analysis has shown that data available on police websites is very tenuous. For example, in 2015 the Baltimore Police Department, extolled as a national leader in the move for greater transparency, linked directly to a set of data on Baltimore's Open Data site called "Officer Involved Use of Force"; this year it no longer has that link. Depth of reporting has been exchanged for superficial breadth. What the public is given access to is carefully curated data that presents a particular narrative. O'Neill questions whether this is truly access at all.

In opposition to this is a recent rise in community and citizen-generated documentation of the police (as exemplified in the Chicago Torture Memorials and A People's Archive of Police Violence), as well as postings on a multitude of social media platforms. Archivists can work with communities to expand the range of documents of police violence that might be collected and supported, and thus actively engage a survivor-centered approach. They must, in short, embrace the activist role of memory work. They must ask, for whom are records being saved?

Short Presentations

-Rebecca Morin

The Case for Accessible Images

Speaker: Jen Hale, Perkins School for the Blind

Jen Hale demonstrated how the Archives at Perkins School for the Blind uses Flickr to showcase their digital images. Currently there are 6,119 digital images on their Flickr page. Hale stressed the importance of writing very descriptive narratives of the images in order to help facilitate visual literacy and to reach the widest audience possible. Providing rich descriptions for images does not need to take a great deal of time. Hale suggested that when describing images we look at the entire picture, describe the content without making inquiries, and include information that we may have gathered from the collection as a whole. These descriptions move away from using broken sentences and single word descriptive terms towards multi-sentenced stories that allow users to fully experience what is happening in the image through text. To see examples, visit <www.flickr.com/photos/perkinsarchive>.

Digital Collections and Empathetic Outreach: Engaging the Remote User

Speaker: Molly Brown, Simmons College

Molly Brown challenged audience members to think about "radical empathy of the archives," and in particular, to become more empathetic to the people who may access and use our institution's digital collections. Brown noted the emotional ties that people forge with the narrative, content, and physical being of records both in person and online and stressed the importance of archivists to acknowledge these feelings and take certain actions to improve the user's experience with our digital collections. Some suggestions include: allowing for tagging of images by users as it creates a natural flow between records; make sure users can view the image and descriptions side-by-side; and increase collaboration between record creators, administrators, and users. The ability for users to contribute and participate in digital collections is essential, but it needs to be easy to do. Brown also suggested that if the content of the collection is particularly sensitive, psychological resources for comfort

should be noted. An example of empathetic digital collections include: “Documenting Ferguson” and “A People’s Archive of Police Violence in Cleveland.” Brown’s presentation, including a list of important readings pertaining to radical empathy and archives, can be found on Slideshare.

Uncomfortable Connections: Taking Archives on the Road to Win Friends and Influence Donors

Speaker: Mary Margaret Groberg, Norwich University

Mary Margaret Groberg presented on an outreach event that she coordinated for her institution that she characterized as “the scariest outreach that ever worked.” Her fear may be shared by any archivist who takes collections out of the reading room and brings them on the road to an event where there will be food, drinks, and mingling. Mary thought that alumni of the university were an “easy outreach target,” and agreed to set up a display of materials from the collection at their holiday party. Party-goers not only got to view archival materials, they were also able to interact one-on-one with the archivist. The environment of a holiday party assisted with the approachability of the archivist and interactions with the materials. The benefits of getting out of the archive with materials in hand are numerous, as Groberg pointed out that “outreach happens one person at a time.”

Introducing the Commonwealth Historical Collaborative

Speaker: Veronica Martzahl, Massachusetts State Historical Records Advisory Board

Veronica Martzahl introduced participants to the Commonwealth Historical Collaborative project and its website. The goal of the project is to have a single point of access for information on the locations of historic materials in Massachusetts. Any cultural heritage institution in Massachusetts is free to create a page for their institution that can include general information about the institution, their collections, and links to digitized materials. In addition to this material, institutions are able to build an online catalog of their holdings at no additional cost. Users will be able to search the site through a graphical map of Massachusetts, or based on a theme or topic of interest. Martzahl provided the example of a school student looking for information about Massachusetts’s role in the American Revolution. This student could visit the CHC website and then search for collections based on the search term “American Revolution.” Participation in the CHC is highly encouraged and will benefit users, as well as peers at other institutions. ■



Ready for Graduation. All dressed up and ready to graduate. The Willimantic State Normal School Class of 1902 is all dressed and ready for their Spring graduation. The school had its beginning in 1889 and is still located in Willimantic, Connecticut, now Eastern Connecticut State University. In 1902, students had to be sixteen years of age to apply and each applicant had to bring satisfactory testimonials to their character and attainment from the high school principal or a school visitor of the town in which the applicant resided. The advantages of the school were offered for free to all who declared their intention to teach in the common schools of Connecticut. *Courtesy of Eastern Connecticut State University Photography Collection, Willimantic, Connecticut.*

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Profiles in Archival Careers, Mentoring, and Leadership

Lessons in Leadership

By Kelly Shand

Suzanne Noruschat is the architectural records archivist librarian at the Manuscripts and Archives of Yale University. She holds a PhD in art history from Emory University and taught at the University of Nebraska-Lincoln for ten years.

The Yale Architectural Archives is held in the Manuscript and Archives area of Yale University Library. It numbers about 20,000 graphical drawings as well as other materials relating to modern architecture, city planning, collections of architects Louis Kahn and Eero Saarinen, and materials about Yale campus building dating back to the foundation of the university.

Please tell me about your background.

I have a PhD in art history from Emory concentrating on architecture of the twentieth century. I taught for ten years at the University of Nebraska-Lincoln. When I left teaching I still wanted to use my subject knowledge. I had the combination of both practical work of using archives for research and the subject matter of art and architecture.

What is important for being an architectural records archivist?

To work in architectural records it helps to have design training. You don't have to be an architect. You can have city planning or landscape design work, but it's important to understand the design process. What that does is help in the appraisal aspect as well as the curatorial areas that we do. I highly recommend internships, which should be paid, in a large architectural firm, to understand the design work and the culture of the profession. The internships are valuable to gain the essential practical skills. They help in understanding and learning the software and technology that are used in creating these records as well as the records themselves and the different formats that are used in construction.

So you need to have a good understanding of digital materials and technology for this as well?

You absolutely need a good background in technology and born digital materials and digital preservation for architectural archival work. Architectural firms depend on technology, so it is essential to understand it and to be able to use it comfortably. Learning the software and technology will also help in understanding the digital issues specific to these collections, such as preserving 3D building models and in knowing how to better preserve, collect, and arrange the born digital materials that are being created and collected.

What advice would you give to someone wanting to work in architectural records?

This is not a large niche of the archival profession. Larger firms and places like Yale, Harvard, the University of Pennsylvania, and Avery at Columbia will have this type of collection. Yale's collection is pretty large and they've been doing collection development for fifteen years. It is more often a second career which helps develop the profession to bring in new experts and viewpoints. Art history or architecture degrees are very important, because as I said it's essential to understand design.

It's really important to stay involved in the profession and to learn about digital issues as that's where the future of this area of archives is really going. Organizations like ICAM, the International Council of Architectural Museums have conferences and publications to directly address some of the issues these collections deal with. The Digital Objects and Architectural Records roundtables at SAA have helped me with the born digital issues. If there are sessions on digital preservation in someone's workplace, take those.

It's also important to learn about things like deeds of gift and working with and identifying donors. Outreach is also something that is needed. It's important to work within the institution to bring a collection into the archives, as is working with donors. ■

Reviews

Marks, Steve. *Module 8: Becoming a Trusted Digital Repository* (Trends in Archives Practice Series). Chicago: Society of American Archivists, 2015. 96 pages. \$29.99 (Discounted price for SAA members and ebook download). ISBN 1-931666-86-5.

-K.H. Kobialka, C.A.

Becoming a Trusted Digital Repository by Steve Marks focuses on ISO 16363, a certification standard with the goal of a formal, objective declaration of trustworthiness in a digital repository and its environment. Pleasantly, it is a slim volume, intended to treat the application of trust metrics with ISO 16363, a fact that is not completely clear from the title. Michael Shallcross, volume editor, makes the argument for why we should use tools such as ISO 16363 to document our trustworthiness, along with the caveat that there is no one-size-fits-all approach. In the introduction, Bruce Ambacher gives an overview of this arm of digital records standards development and talks about lessons learned from test audits, including how high the cost of a formal audit can be. This introductory material is pretty useful.

Marks begins by putting forth ISO 16363 as an important tool, but one for which little guidance exists, stating that his volume is intended as a tour guide for the ISO standard. Fortunately, he has experience with applying TRAC, the precursor to the standard. He states that the audience for his book is twofold: those who need to prove trustworthiness and those who want to use the standard to help them build towards it. Marks gives an overview of the ISO 16363 structure and some useful terminology, mostly concepts from the OAIS reference model that all archivists dealing with digital materials should be familiar with.

This work is intended to be used in conjunction with the standard itself and the OAIS model. Marks points out

where to get a copy of ISO 16363 for free on the web. Still, depending on your ability to commit time to this process, assessing trust at this point might start to feel a little like pie in the sky.

The original ISO 16363 checklist is about sixty pages long, but with very detailed examples and discussion. Marks' checklist is fifty pages long, on shorter pages. In comparing a few of the specific items, Marks tends to focus on certain aspects of each topic. His advice is useful because it comes from his experience, but you will also need to see the original checklist in order to really understand the requirements, since he skips some items.

The appendix includes a case study and some further resources. The case study is from a very large institution, which was running an informal self-audit. The author of the case study is very complementary about the Marks checklist and offers lessons learned, but it would be nice to have a case study from a smaller repository.

We may someday take fully automated trustworthy repositories for granted. For the present we still need to continue to collect and preserve digital objects. However, I am not certain that exhaustive checklists of any sort will be truly helpful to smaller institutions like mine. I am a lone arranger, spread thin. For a larger archives with more resources, this volume contains lots of helpful advice and may be an indispensable resource. ■



"Building a snow road," Oxbow Flats, Maine, 1931, from the David Pingree (1795-1863) Papers, MSS 901, in the Phillips Library at the Peabody Essex Museum, Salem, Mass.

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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.

Inclusion and Diversity at NEA,
Year Two
By Anna Clutterbuck-Cook

I am writing this column shortly after the 2016 presidential election, as many of us are struggling with the reality that a person with Donald Trump's history of sexist, racist, and xenophobic words and deeds received enough support to become the the next president of the United States. Whatever 2017 brings, we must act with the knowledge that many women, people of color, immigrants, Muslims, Jews, LGBTQ people, and people with physical dis/abilities or cognitive difference are experiencing rational, legitimate fear for their safety and security.

In such a political and cultural moment, it is all the more crucial for organizations such as ours to be explicit in our commitment to accessibility and inclusion—and to back up our words with concrete actions. During the next four years, we must continually assess when and how we can stand in solidarity with NEA members and those who are guests in our spaces who may be targeted. I encourage all of you to consider how you can take action locally—in your own workplaces and neighborhoods—and as always I welcome suggestions for how NEA as an organization might take action in this rapidly changing reality.

In the meantime, I want to take this opportunity to highlight some of the IDC work of this past year, successes that I hope we can build on in 2017 and beyond.

The meeting in Portland, Maine was the first spring meeting that I was able to support from the early planning stages, and I want to extend particular thanks to Megan Schwenke and the rest of the Program Committee for seeking and listening to my input throughout the process. We were able to provide gender-neutral restrooms, a lactation room, preferred pronoun buttons, a quiet room for rest and reflection, and food options for a variety of dietary needs and preferences. I am working with the Spring 2017 Program Committee to replicate and improve upon these offerings. As the meeting handbook is revised, many of these practices will become a routine part of the planning process.

At Spring 2016 we were also pleased to offer the first IDC Travel and Session Award <<http://newenglandarchivists.org/inclusion-diversity-travel-award>>. The award, currently funded as a three-year pilot program, gives financial support to presenters who bring a social justice sensibility to their professional work. Our 2016 winners were Giordana Mecagni, Patricia Reeve, Marilyn Morgan, Josue Sakata, Andrew Elder, and Julia Collins Howington for their presentation, “Boston Public Schools Desegregation: From Digital Library to Classroom.” Look for our 2017 session in Hyannis, and it's never too early to think about applying for 2018!

Those of you at the annual business meeting in Portland had a chance to hear me present on the NEA Code of Conduct which is, as I write this column, being voted on by the membership. A big thanks to many of you for supporting this set of policies and procedures that back up our commitment to (as our Inclusion and Diversity Statement reads) “building and maintaining an inclusive environment where differences of opinion, beliefs, and values are sought, listened to, respected, and valued.” If the Code is adopted by the membership, watch for its official roll-out at the Spring 2017 Meeting in Hyannis, Massachusetts.

On April 1 we launched the NEA Contingent Employment Survey, seeking to understand the unique experiences and needs of archivists in New England whose employment is part-time, contract, grant-funded, or otherwise precarious. Over a four month period we received seventy survey responses and conducted twenty-three follow-up interviews with willing participants. The CES research team is currently analyzing the data and will present our findings to the Executive Board in January 2017, to be followed by a written report to be made available to the public later in the year. In the meantime, I want to thank you all for participating and sharing your stories of struggle.

From my preliminary review of the CES data, I can

say that the survey confirmed that contingent employment brings unique challenges. Happily, a number of the goals in the NEA 2016-2020 Strategic Plan <www.newenglandarchivists.org/Strategic-Plan> will be an opportunity for us, as an organization, to ameliorate some of those challenges. For example, we plan to enhance access to NEA's resources through low-cost/no-travel online options, reach out to professionals working in underrepresented institutions, develop programming around work/life balance issues, and increase awareness of scholarships and awards. Our overarching goal is to serve you better moving forward.

Speaking of moving forward, November 2017 will be the end of my three-year term as your Inclusion and Diversity Coordinator. I have appreciated the opportunity to shape this new position on the Executive Board and am excited to see what strengths and perspectives my successor will bring to this work. We are currently updating the job description for the position and will be circulating the call for volunteers in the new year. Our hope is to have the new IDC identified by the Spring 2017 Meeting so that they can shadow me before stepping into the role. If this is a challenge that appeals to you, please watch for the call and consider applying!

I am eager to see what questions and feedback all of you will bring to me and my successor in 2017. Don't hesitate to contact your Inclusion and Diversity Coordinator at any time. The IDC email is: <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>.

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NEA Roundtable Updates

Records Management Roundtable (RMRT)

The Records Management Roundtable hopes to sponsor a session at NEA's Spring Meeting. RMRT has been developing ideas for records-related workshops and events and would love to hear your feedback. Contact roundtable chair Andrea Belair at <andreabelair@gmail.com> if you'd like to become involved.

Preservica Roundtable

The Preservica Roundtable is currently discussing topics for a workshop and sharing documentation through the Roundtable's Google group. The roundtable looks forward to meeting at the upcoming Spring 2017 Meeting. The Preservica Roundtable would also like to thank Christina Zamon and Kelli Bogan for their work as the group's initial co-chairs and would like to welcome Veronica Martzahl as interim chair until the spring elections.

Roundtable of Early Professionals and Students (REPS)

On Saturday, November 5, NEA's Roundtable of Early Professionals and Students (REPS), hosted its third annual Day of Service. This year, REPS had three locations: The History Project (Boston, Massachusetts), The First Parish Church (Dorchester, Massachusetts), and New London Historical Society (New London, Connecticut). The twenty-four participants processed over fifteen feet of material during this time.



The First Parish Church (Dorchester, Massachusetts).

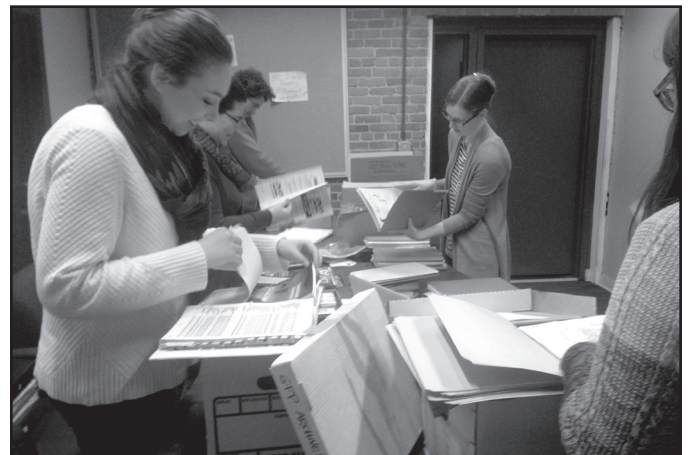
At The History Project, volunteers processed the collection "Gays For Patsy," records from a gay square dancing group from 1984-2000s. Participants collaborated on creating a box list with brief descriptions. The First Parish Church members removed over two dozen items from photo frames and packed and sorted about seven cubic feet of materials, and New London Historical Society volunteers inventoried nearly six rooms of miscellaneous material for future processing.

New NEA Roundtable

In the winter of 2016, an interested group of archivists elected to form a Roundtable for Archivists of Religious Institutions (RARI.) RARI will be planning an event for the Spring 2017 Meeting. Anyone who has not previously enrolled as a member may contact Meg Smith at <mbsmith@episcopalct.org>. ■



New London Historical Society (New London, Connecticut).



REPS Day of Service at the History Project (Boston, Massachusetts).

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 20-24 2017. The American Library Association Midwinter Meeting in Atlanta, Georgia. To register or learn more visit: <<http://2017.alamidwinter.org>>.

March 4-5, 2017. DERAILED (Diversity, Equity, Race, Accessibility, and Identity in LIS) Forum <lisedforum.wordpress.com>.

March 7 to May 30, 2017. “Picturing Emerson: A Selection of Lifetime Portraits of Ralph Waldo Emerson,” an exhibition open to the public during library hours at the Concord Free Public Library’s Art Gallery, 129 Main Street, Concord, MA. Visit <www.concordlibrary.org> for more information.

March 22-25, 2017. The Association of College & Research Libraries (ACRL) conference in Baltimore, Maryland. For more information visit: <<http://conference.acrl.org>>.

March 23-25, 2017. New England Archivists Spring Meeting 2017—Changing Tides at the Resort and Conference Center at Hyannis on Cape Cod. NEA’s Spring Meeting will focus on archival collaboration in a changed environment. Save the dates and look for additional information at <www.newenglandarchivists.org/> or by following #NEAsp17.

June 20-23, 2017. National Episcopal Historians and Archivists 2017 Conference in New York City. The topic of this year’s conference is “Immigration, Going Out and Coming In: Ministries, Transitions and Change in the Episcopal Church.” Visit <www.episcopalhistorians.org/2017-conference.html> for more information.

July 12-15, 2017. Council of State Archivists (CoSA) and the National Association of Government Archives and Record Administrators (NAGARA) joint Annual Meeting at the Riverside Hotel in Boise, Idaho. For more details visit: <www.statearchivists.org/programs/cosa-annual-meeting/joint-annual-meeting> or <www.nagara.org>. ■



Sleigh Ride on Commonwealth Avenue. Sleigh ride provided by Mrs. Thomas Mack of Boston for the Perkins School for the Blind students on February 1, 1912. Courtesy of the Perkins School for the Blind Archives.

N E A

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“Students on a Sleigh”

This photo depicts Norwich University cadets, possibly members of the class of 1867, on a horse-drawn sleigh, approximately 1863-1867. The photographer is identified as Henry O. Bly, who was the village photographer of Hanover, New Hampshire in the late nineteenth century. Norwich University was located across the river from Hanover until 1866. *Courtesy of Norwich University Archives.*