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N E A

NEWSLETTER

NEW ENGLAND ARCHIVISTS



C O V E R — “Melonheads,” 1988. Photograph by Lynn Clark, August 1988, for the Cambridge Community Development Department’s “Local Color” Photo Project, Cambridge, Mass. *Courtesy of the Cambridge Historical Commission.*

I N S I D E—Session reports describe the conversations we shared at “Together We Can,” the NEA Spring Meeting (page 5); new NEA President Jamie Rice celebrates the generous spirit of NEA members (page 4); Karen Walton Morse and Kris Kobialka do deep dives into two NEA Spring sessions in “Who’s Missing From This Table?” (page 14); NEA members and repositories share their latest news (page 10), and Roundtables share their updates (page 23).

TAKING THE PAST INTO THE FUTURE



New England Archivists

TAKING THE PAST INTO THE FUTURE

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Articles and **News** of interest to archivists, historical society members, historians, and other NEA members should be sent for consideration to the attention of: Katy Sternberger at <newsletter@newenglandarchivists.org>.

Requests for changes or updates to website content should be sent to: <webmaster@newenglandarchivists.org>

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From the Editors

- *Betts Coup*

Another *NEA Newsletter* has hit your mailbox, likely in the middle of a warm summer week. This edition of the *Newsletter* marks a change, as we are transitioning from book reviews to conversational pieces about technology and tools, exhibitions, and other practical elements of the archival profession. Our first review will appear in the October issue, and if you have ideas of software, programs, exhibitions, or other topics you'd like to explore, please reach out to us at <newsletter@newenglandarchivists.org>. We will also be featuring profiles of NEA Board members as well as those who have newly joined the organization in order to celebrate the diverse group of people who make up NEA more broadly. Speaking of celebrations, the Spring Meeting served as a great celebration of the work we're doing regionally and beyond as an archival profession, and much of this issue focuses on reporting the presentations and discussions from "Together We Can" in Burlington, Vermont, back in April (page 5).

New NEA President Jamie Rice writes her first column for the *Newsletter* in this issue (page 4), focusing on volunteerism and championing the devotion members have to our organization. She also congratulates the NEA Mentoring Program, which recently won the 2019 Society of American Archivists' Distinguished Services Award. In "Who's Missing

From This Table?", Karen Walton Morse and Kris Kobialka discuss two sessions from "Together We Can" in even more depth. Morse describes ProjectSTAND, an effort to cooperatively preserve and provide access to student groups' records and materials, and Kobialka describes in detail a session on cultural heritage preservation (page 14). As always, we also have news and updates from NEA roundtables, members, and regional repositories (page 10).

For the NEA Newsletter Committee, "Together We Can" served as an opportunity to have many conversations with members about potential articles and topics to be discussed in future issues. The *Newsletter* has a role to play in showcasing the work we do and the issues we face, and we encourage those of you with interest to submit proposals for articles. We are always thrilled to hear from those interested in publishing in the *Newsletter*! ■

Editors Wanted

The Newsletter Committee seeks two new members to serve as Session Reports Editor and Inside NEA/This Season in New England History Editor. Committee members will serve a three-year term beginning July 2020. Contact <newsletter@newenglandarchivists.org> for more information.

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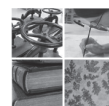
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Inside NEA

FROM THE PRESIDENT

- Jamie Rice



Happy summer to everyone, and while I am writing this column under the threat of flurries in Northern New England, I hope this article finds at least some of you during a beautiful summer. Relatively fresh from the Spring meeting in Burlington, I would like to extend a welcome to all incoming NEA board members. Quite a few new people joined the board this past election season, which also reminds us to recognize outgoing board and committee members whose work is so important to NEA's relevance and strength. The successful Spring Meeting is an example of NEA's volunteer commitment. Additionally, and notably, I would like to extend a congratulations to the New England Archivists Mentoring Program which is being recognized with the 2019 Society of American Archivists' Distinguished Services Award. This is a great testament to the hard work and dedication of the program participants, and echoes NEA's efforts to support incoming and early career archivists on their paths to success.

I am continually amazed by the amount of time and the number of individuals who volunteer for our organization, through committees, roundtables, programs, publications, as well as at the board level. It takes a small army of archivists to further the mission of NEA, and it's wonderful to see these activities recognized at the national level.

As I mentioned in my remarks at the Spring 2019 Meeting, it can be hard to find time to volunteer, but I would encourage those of you who might be thinking about sharing your time or expertise to consider all the ways one can participate in NEA. Certainly, opportunities with varied time commitments are available, but smaller gestures like nominating individuals for NEA awards, participating in the Day of Service, or encouraging fellow archivists to join NEA, are welcomed ways to ensure the organization is as representative as possible. Realizing that not everyone's work-life balance allows for participation at a larger level, nor is everyone comfortable with engaging in a public way,

it is important to note that continued engagement, at whatever level works best, makes for a richer professional organization. Continued and consistent membership, as well as financial giving are also fundamental to NEA's success, and are greatly appreciated ways to engage in the organization. On that note, I would like to thank each member of NEA for doing their part, however large or small, to ensure our profession's growth and success.

Here's to a successful summer and start of the academic year, and I hope to see you at the Fall 2019 Meeting on November 1st in Portland. ■

SAVE THE DATE! Fall 2019 Meeting - Maps

November 1, 2019

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Program Committee Chair Patrick Ford,

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Spring 2019 Meeting Session Reports

1.1 We're All Stories in the End...: Active Learning in the Archives

-Jane E. Ward

Panelists: Rose Oliveira, Connecticut College (chair); Pam Hopkins, Tufts University; Andrew Martinez, Rhode Island School of Design

Pam Hopkins explained that in 2014 the new director of Digital Collections & Archives at Tufts University wanted to establish a sustainable program for education. Lack of awareness of the archives and the small reading room posed some limitations, but assets included buy-in from the provost's office, colleagues who were hustling to send people to the archives, and a can-do attitude on the part of the archives staff. In five years, the program has expanded to 39 classes with 175 students using the archives. A community of practice has grown, creating and depositing original work in the Tufts Digital Library, increasing the use of collections and services, and creating emerging scholars who understand and value archivists' labor and role.

Rose Oliveira outlined a session she developed for the English Department at Connecticut College focusing on Rachel Carson's *Silent Spring*, using the Linda Lear Papers on Rachel Carson. Oliveira emailed a faculty member, suggesting ways to use the collection in her class. The faculty member was interested and Oliveira preselected a range of materials to bring to and use in the class. Students did individual writing reflections; paired up and examined the documents; the pairs then paired up to examine the language; and finally, each group of four did a presentation, giving everyone the opportunity to talk. Lessons learned? Talk to people outside the field. Create learning goals for the session. Edit—less is more. Failure is a thing—don't fixate on what went wrong. Both Hopkins's and Oliveira's presentations, including helpful resources, can be found at http://bit.ly/NEA_1_1.

Andrew Martinez came to RISD in 1997 to establish the institutional archives and now teaches one class a week. RISD students use the archives in a number of ways:

a student created a guide to the archives using posters and cards; another student wanted to use the data on the backs of photos. Martinez collects ephemera created by students for exhibits. Students do close reading and use archival items for inspiration. Student work that was deposited with departments is now placed in the archives. Martinez finished by stating that archives perpetuate scholarship, and that you learn the collection as you process it.

1.2 Two Birds, One Stone: Using Archives Month for Advocacy and to Foster Connections

-Michelle Interrante

Panelists: Chrissie Perella, The College of Physicians at Philadelphia; Hillary Kativa, Science History Institute; Karolina Lewandowska, Naval History and Heritage Command; Alyson Mazzone, Marine Corps University; Gabrielle Speirs, Naval History and Heritage Command

This session exposed the successes and pitfalls of participating in American Archives Month by detailing the experiences of its presenters: participants from Archives Month Philly (AMP) <https://archivesmonthphilly.com/>, a volunteer organization that has been organizing for several years, and the Naval History and Heritage Command (NHHC), which recently wrapped its first series of events.

While panelists differed in their level of experience with participating in Archives Month, they agreed on many of the aspects of overall success. Location was a major factor. Hillary Kativa described how coordinated independent events showcased exhibitions on-site, while AMP-organized centerpiece events gave institutions without exhibition space a means to participate. Representatives from NHHC described meeting users where they are: at an in-house archival training event, archivists used Archives Month to bring the materials and their stakeholders together. All presenters stressed the importance of establishing a team and how that leads to engaging events. Social media played a role in both presentations. The NHHC noted a boost in Twitter engagement during their participation in Archives Month, while AMP used Instagram and Google Calendar to great effect. Blog posts, which can be repurposed throughout the year, are also popular. Beyond events

that generate buzz and engage local communities, Archives Month fosters professional development. It connects archivists to departments and colleagues outside of their typical day-to-day activities and creates opportunities to gain new stakeholders.

Karolina Lewandowska succinctly summed up one of the major challenges: event burnout. Month-long event planning, recruiting and working with volunteers, taking photographs, engaging in social media, working with home and partner institutions, and interfacing with the public all take a toll. This can be mitigated with flexibility and organization. Assigning leadership roles and designated point-people is critical, as is balancing normal workload with additional outreach activities. Institutional buy-in was also highlighted as critically important.

1.3 Email Archiving for the Rest of Us: Developing and Implementing a Low-Resource Strategy for Institutional Email Preservation

-Rona Razon

Panelists: Rebekah Irwin and Patrick Wallace, Middlebury College

The presenters started by asking the attendees about ordeals that they have encountered with email preservation. In response, one attendee pointed out that some staff in her organization are still printing emails, while another expressed frustration in dealing with legacy electronic mails. The presenters proceeded by demonstrating some of their experiences at Middlebury College as the basis for their recommendations on developing and implementing a low-resource strategy for institutional email preservation.

First, they recommended consulting the current literature and emerging standards that examine various issues and solutions regarding email archiving. Irwin referenced *The Silence of the Archive* (2017) to emphasize that archivists need to see the changing nature of archival collections, as evident in the complex reality of emails. CLIR's *The Future of Email Archives* (2018) and NARA's Capstone Approach were also used as guides for the presenters' email archiving initiative. Irwin pointed out the constructive effects of managing emails based on the role, position, or of-

fice of the records creator(s), rather than the content of an individual's emails. Instead of focusing on records by a person, concentrate on and communicate the significance of assessing and maintaining departmental emails (e.g., Office of the Provost) for the sake of institutional memory. This approach allows administrators to reflect on their own historical lineage and the value of preserving it. Secondly, Irwin emphasized that having hard numbers proved to be useful, especially when trying to convey to the administrators the importance and urgency of preserving emails.

"Our process is (theoretically) easy," read one of their slides. On the technical side, they export email mailboxes to a file, creating basic metadata, packaging files for storage, and running regular checksums. They concluded the session by stating that it is still a work in progress and that they recognize the need to accept inevitable imperfections and challenging realities such as technical and social complexities.

1.4 Beyond the Carton: Thinking Outside the Box for Oversized and Three-Dimensional Materials

-Katie Loughrey

Panelists: Erica Donnis, Champlain College; Marianne Zephir, Woodstock Foundation/Marsh-Billings-Rockefeller National Historical Park; Carolyn Frisa, Works on Paper; Emily Phillips, Phillips Art Conservation Studio

Focusing on resourceful, space- and budget-conscious collections storage strategies for oversized and three-dimensional materials, each panelist demonstrated practical examples from their own experience. Several noted they find storage tips from Canadian Conservation Institute Notes, National Parks Service Conserve-O-Grams, and Storage Techniques for Art Science and History Collections (STASHc).

First, Erica Donnis, a lone arranger of a traditional college archives, shared strategies of retrofitting storage solutions. Donnis suggested fixes within cartons, such as using foam, acid-free cardboard strips, and trays to custom fit for small objects like ribbons, buttons, and pins, or for larger but still unusually shaped items like tea sets, felt pennants, or college beanies. Solutions included padding wire shelving on wheels to create mobile cart units or approximate compact shelving.

Marianne Zephir stressed the importance of utilizing available space and prioritizing storage needs based on object stability. Zephir provided an overview of how Marsh-Billings-Rockefeller National Historical Park updated storage for 25,000 objects, including furniture, personal items and textiles, from a mere 1200 square feet of attic space. With 10,000 items able to be moved to climate-controlled storage, less sensitive objects were housed in the historic mansion's pantry and closets. This freed space to properly rehouse sensitive clothing and personal items in cartons with preservation techniques like rolling fabric, padding and backing delicate items, and using foam cubes to create levels within cartons. Zephir suggested using visual labels for easier access to textile collections.

Next, Carolyn Frisa provided insight into ideal storage for large-format paper objects. Frisa noted the importance of storing large paper works flat whenever possible, in proper sized boxes or drawers, avoiding folding and adding additional supports to large format photographs. She provided video guidance on the proper technique for rolling items for storage when necessary. Frisa suggested leaving the humidifying and flattening of stubbornly rolled items to conservators and cautioned against trendy DIY magnet mounting for display and storage.

Emily Phillips gave an overview of temporary and permanent storage for paintings. The best general storage is that which is climate controlled and up to date on security and fire suppression systems. Temporarily, A-frame carts or against walls are suitable. Permanently, rolling racks, which can be easily self-made, are space-effective. Phillips notes that large paintings can be rolled safely if not stretched, though a conservator should be consulted.

1.5 Archiving Amateur Movies: Robbins Barstow Centennial

-Michelle Slater

Presenter: Kimberly Tarr, New York University

Presented by Kimberly Tarr of New York University (NYU), this session gave a brief overview of the life and works of amateur filmmaker and enthusiast Robbins Barstow, celebrating the centennial of his birth as an homage to his life and contributions to amateur film.

Barstow's most notable or recognizable work, *Disneyland Dream* was recently inducted in to the National Film Registry, while his other, earlier works show a dynamic and charming view into his childhood and community involvement. At an early age, Barstow took to amateur filmmaking—directing, shooting, and editing movies with his friends during the 1930s and 1940s. Barstow produced over one hundred silent 16-millimeter films, which his family kept over the years. In adulthood, Barstow continued his career in amateur filmmaking, creating several films with a youth group organization in New York City, where he was a Boys' Group Worker.

Later in life, Barstow became active within the archival community through events like the Orphan Film Symposium, where others saw value in his amateur works, and he developed a relationship with the archives at NYU. Four of his films now reside with NYU, and have been preserved for generations to come via National Film Preservation (NFP) grants alongside support from the New York State Aid for Preservation Fund. Due to the homemade nature of Barstow's films, only original, positive prints existed on Kodak reversal film. Through funding from the aforementioned grants, contracted film technicians set out to repair and duplicate the four films. Through preservation and digitization, NYU is able to provide access to Barstow's films and raise further awareness of the value of amateur film as archival resources.

2.1 Co-archiving: Collaborative Archiving of Diverse Student Groups

-Molly Brown

Panelists: Jessika Georgeanne Drmacich, Williams College; Cecilia Pou Jove, Williams College; Patrick R. Wallace, Middlebury College

This session, which won the Inclusion and Diversity Scholarship, explored processes for co-archiving student group records.

Jessika Drmacich discussed her work building relationships with student groups at Williams College to become an ally in co-archiving their records. Drmacich shared her documentation work with a secret society on campus and "Divest Williams." Each group required specific restrictions and access conditions depending on the sensitivity of their material. Drmacich's general methodology while working with student

groups was to prioritize relationship building, act as a guide so the group can tell its own story, create records retention schedules, incorporate the task of archiving in the group's foundational documents, and institute an annual records transfer. These methods helped with the challenges of student turnover and ensured more inclusive record keeping practices.

Cecilia Pou Jove spoke about a third group from Williams College they are documenting: the Williams College memes page, "Williams Memes for Sun-Dappled Tweens." Jove, after reaching out to the administrator of the memes page and creating an agreed upon documentation relationship, uploads a screenshot of each meme to a preservation server, and web crawls the site via Archive-It four times a year. Jove emphasized that college meme pages are a generational record of collective community-building on college campuses, documenting student responses to the administration and daily life.

Patrick Wallace shared his work preserving student voices at Middlebury College. Wallace collaboratively developed a campus community web archive with open submissions received from a form that requires an institutional login. The submissions document student activities, traditions, criticism, satire, activism, protest, and personal narratives. Along with the web archive, Wallace supported a student intern who mined student activist tweets and shared social media scraping skills. Wallace's recommended strategies for documenting student life are: asking for student input, acknowledging bias, assuming good faith, accepting limitations, and acting quickly.

2.2 Beyond Frost: Northern New England Poets in the Archives

-Hannah Horowitz Yetwin

Panelists: Chris Burns, University of Vermont; Peter Carini, Dartmouth College; Rebekah Irwin, Middlebury College; Cathleen Miller, Maine Women Writers Collection, University of New England

This session focused on New England poets' influence on public perceptions of the region, and how collections are acquired and used. Panelists discussed how place plays a role in the works of different poets and issues that arise in being custodians of these collections.

Carini discussed Robert Frost's collection at Dartmouth, one of four major collections around the country. Frost's Dartmouth collection is a destination collection for traveling researchers. Adding to the collection is becoming prohibitive; Carini cited that nineteen letters between Frost and others cost \$150,000. The high request rate and rising costs make the collection a gift and a curse. Carini also spoke about Jack McCarthy, a poet from South Boston known for his unique style. McCarthy's collection is paper and digital; the paper portion was processed immediately, and the digital portion remains unprocessed as it exists on 88 floppy disks.

Next, Irwin discussed Middlebury's relationship with Robert Frost's works. Frost spent summers in Vermont on a property now owned by Middlebury, and his chair is on display in the library. She also discussed Anne Sexton, who corresponded with Frost, and controversy around Sexton's psychotherapy notes being acquired by various archives. Miller followed with her work documenting and preserving the voices of Maine women. She spoke about the poet Celia Thaxter, whose works are centered on relationships to the natural world. Miller's dilemmas in curating are that literary collections are expensive, and that building artificial collections is problematic as they are dependent on chance discovery and established relationships. Finally, Burns discussed the complications that poets' papers in archival collections can create, using Hayden Carruth's collection as an example. He explained that correspondence among poets deeply enhances poetry collections, as they add a personal element that published works might not include.

2.3 Problematic Processing: Exploring the Issues of Organizing Complex Collections

-Michelle Slater

Panelists: Jordan Jancosek, Brown University; Eve Bourbeau-Allard, Yale University; Amanda Axel, Berklee College of Music Archives; Stephanie Krauss, Historic New England

This session consisted of four studies detailing the issues related to processing. Jordan Jancosek undertook what she thought was a simple re-processing of a comic book special collection. Upon examination, the need for an item level inventory and reorganization of the collection became apparent. Addressing these issues revealed a further need for

rehousing. From this ground-up approach to re-processing the collection, materials were alphabetized, preserved, described accurately with a new finding aid, and updated in the catalog, as well as stored together for the first time.

Eve Bourbeau-Allard took a systematic approach in processing the 270-box collection of Maurice Lemaître. By rotating boxes from off site storage to the archives for processing, Eve first identified themes across the collection, creating groupings that she could lay out and re-arrange in an affinity diagram, to establish the scope of materials. Boxes and items would then be sorted in to those umbrella categories, and refined further to fully flesh-out and describe the contents of the collection as a whole.

Amanda Axel reported on a collection she processed during her time at Berklee College of Music Archives, addressing the considerations that related to a living donor. The donation in question encompassed the third accession of the papers of Jonas Salk, which included 600 linear feet of material. While Salk had passed, the donor of his materials set parameters for the processing of the collection, including a date when the collection would be processed, which was a hard promise to keep given the size and arrangement of materials.

Stephanie Krauss shared her experience processing the Yankee Publishing Company photography collection, where she ran in to myriad issues with organization as well as varied formats. Dangerous and fragile materials were identified and separated, prioritizing the needs of the materials while still providing access. Project documentation was emphasized as an important tool for the continued processing of this large collection, which turned out to contain three times the amount of materials originally thought.

2.4 A Dance Archives Duet: Perspectives Working on the Mark Morris Dance Group Archives Project and Jacob’s Pillow

-Danielle Castronovo

Panelists: Regina Carra, Mark Morris Dance Group; Norton Owen and Patsy Gay, Jacob’s Pillow

This session looked at how two dance archives collect, preserve, and make accessible content that can be fleeting by nature and how collaboration is key to success.

Continued on Page 16

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News and Notes

CONNECTICUT

***Live at the Anthrax* Exhibition of Connecticut Hardcore Punk Rock Photographs**

The University of Connecticut Archives & Special Collections in Storrs is pleased to present *Live at the Anthrax*, an exhibition of performance photography from the Joe Snow Punk Rock Collection. Snow photographed the thriving Connecticut Hardcore Punk Rock (CTHC) scene in the late 1980s during the final years of Norwalk's famed Anthrax club.

Bands featured in the exhibition include local CTHC staples and New York hardcore bands such as Wide Awake, Up Front, and Absolution, as well as seminal acts such as Fugazi. *Live at the Anthrax* highlights the dedication, energy, and lived values of those who formed the hardcore scene and turned it into a community. The exhibition is on display at Willimantic Records through August 9. To learn more about the Joe Snow Punk Rock Collection, visit <http://s.uconn.edu/4r3> or email archives@uconn.edu.



Vincent S. D'Addario at work. His photographs were acquired and exhibited by the Holyoke History Room. *Courtesy of the Holyoke Public Library.*

MASSACHUSETTS

***Vincent D'Addario: A Life in Photography* Exhibition at the Holyoke Public Library**

In 2018, the Holyoke History Room and Archives at the Holyoke Public Library acquired a collection of more than 20,000 prints and negatives made by photographer Vincent S. D'Addario (1930–2011). An exhibition of thirty-five of his works will be on view until July 5, supported by a grant from the Holyoke Local Cultural Council.

D'Addario's interest in photography began when he found cameras left behind by his older brother Raymond, a U.S. Army photographer. In 1954, he embarked on a career as a commercial, news, portrait, and art photographer, publishing many of his photographs in the Springfield newspapers. Recognized with awards from the Associated Press and *Look* magazine, his work provides rich documentation of social and cultural life in the Pioneer Valley from the 1950s through the 1980s. For more information, contact the Holyoke History Room at 413-420-8107 or historyroom@holyokelibrary.org.



Welcome Home, a photograph taken by Holyoke, Massachusetts, native Vincent S. D'Addario. *Courtesy of the Holyoke Public Library.*

Touch This Page! 3-D Printed Access to the Perkins Archives

The Perkins School for the Blind in Watertown, Massachusetts, recently hosted an exhibition that featured 3-D printed surrogates of texts and diagrams from early embossed books held by the Perkins Archives. The exhibition, *Touch This Page! Making Sense of the Ways We Read*, addressed multisensory experiences of reading and allowed visitors to touch objects made from rare and fragile archival materials.

This collaboration with Northeastern University and Harvard University has so far culminated in a two-day symposium held in April; four “pop-up” style exhibitions at Boston-area institutions; and an online exhibition with downloadable, 3-D printable files of the artifacts used in the display. Anyone with access to a 3-D printer can reproduce the exhibition and the objects from the Perkins Archives. The project highlights the benefits of interinstitutional collaboration and continues to promote dialogue about the possibilities and definition of access to archival collections.

To access the online exhibition and learn more about this project from co-directors Sari Altschuler and David Weimer, visit <<https://touchthispage.com>>. For questions, contact Perkins Archivist Jen Hale at <Jennifer.Hale@perkins.org>.

Joseph P. Healey Library Receives IMLS Grant

The University Archives and Special Collections department in the Joseph P. Healey Library at the University of Massachusetts Boston received a National Leadership Grant for Libraries from the Institute of Museum and Library Services (IMLS) for a two-year project to build an accessible, adaptable, and engaging online “roadmap” to guide libraries through the process of planning participatory archiving programs with the communities they serve.

The roadmap will be flexible enough to allow libraries to enter at their current point of need, whether they are navigating the complexities of community partnerships, planning digitization events, providing access to archived items, or preserving digital images long term. By using the roadmap as a guide, libraries across the country can em-



A visitor exploring a 3-D printed artifact in the *Touch This Page* exhibition. Courtesy of the Perkins School for the Blind/Michael Brook.

power their communities to preserve their stories in the archival record.

Healey Library’s partners in the roadmap development include representatives from the Maine Historical Society, Digital Public Library of America, Metropolitan New York Library Council, Massachusetts Archives, and Boston Public Library. The roadmap is scheduled to be completed by fall 2020. For additional information about the project, contact Community Archiving Grant Project Manager Sarah Collins at <Sarah.Collins@umb.edu>.

SAA Course on Audiovisual Materials at the Peabody Essex Museum

Register now to attend the Society of American Archivists (SAA) course Arrangement and Description of Audiovisual Materials, which will be held at the Peabody Essex Museum’s Phillips Library on Friday, October 18, from 9 a.m. to 5 p.m. The Phillips Library is located in the museum’s new Collection Center in Rowley, Massachusetts.

This course fulfills credit toward the Arrangement & Description (A&D) certificate program. Learn how to arrange and describe archival sound, video, and film materials found in mixed-media archival collections. Early bird registration ends September 19. Register at <<https://mysaa.archivists.org>>.



The SAA course Arrangement and Description of Audiovisual Materials will be held at the Phillips Library in Rowley, Massachusetts, on October 18. *Courtesy of the Peabody Essex Museum.*

R H O D E I S L A N D

Extraordinary Women of the East Bay: An Exhibition of Images, Artifacts, and Biographies

Sixteen historical and preservation societies, museums, and libraries from across Rhode Island collaborated to produce an exhibition celebrating sixty women from Barrington, Bristol, Jamestown, Little Compton, Middletown, Newport, Portsmouth, Tiverton, and Warren who made a difference in their communities. The exhibition looks at more than 300 years of women's contributions to East Bay history.

Sponsored by a grant from the Heritage Harbor Foundation, the exhibition opened in March at Linden Place in Bristol before traveling to the Edward King House in Newport, Roger Williams University Library in Bristol, and the Barrington Public Library. It will continue to travel through March 2020, visiting the Tiverton Public Library and Little Compton Historical Society, among other locations.

The exhibition is curated by Roger Williams University Archivist Heidi Benedict and includes an online database as well as a virtual exhibit offering detailed biographies and images, <<https://sites.google.com/rwu.edu/exhibit-eastbay-women>>. For more information, contact Heidi Benedict at 401-254-3049 or <hbenedict@rwu.edu>.



An exhibition opening for *Extraordinary Women of the East Bay* took place at Linden Place in Bristol on March 3. The exhibition is traveling around Rhode Island, and a virtual exhibit is available online. *Courtesy of Victoria Ramos.*

V E R M O N T

Champlain College Receives Grant for Sheet Music Project

Champlain College in Burlington received a Humanities Research for the Public Good Award from the Council of Independent Colleges, with support from the Andrew W. Mellon Foundation. This \$10,000 grant allows for the in-depth exploration of more than 110 pieces of Vermont sheet music in Special Collections at Champlain College. The college will partner with Vermont Public Radio to share this music with students and faculty, local residents, and a broader statewide audience.

The project will culminate in spring 2020 with the release of a student documentary film about the music, a performance by the college's student a cappella group at a free public event on campus, and an interview and performance broadcast on Vermont Public Radio. For questions, contact Special Collections Director Erica Donnis at <edonnis@champlain.edu>.

OTHER NEWS

Movie Night at the NEA Spring 2019 Meeting

A movie night was held at the NEA Spring 2019 Meeting on April 5 in Burlington, Vermont. Approximately thirty moviegoers attended the screening, which featured mountain scenes, including Vermont's hills, New Hampshire's White Mountains, Colorado's Cheyenne Mountain, and even the Crimean Mountains in Nikita Khrushchev's home movies:

- *The Miraculous Maple Tree*, 1966 (Vermont State Archives and Records Administration)
- Vermont Interstate Opening, circa 1960 (Vermont State Archives and Records Administration)
- Barre Recreation, circa 1930 (Vermont Historical Society)
- AMC Excursion to the Crawford House, N.H., September 20–30, 1930 (Appalachian Mountain Club)
- *A Little Child Shall Lead Them*, circa 1920 (Boston Children's Hospital)
- *Looking Back*, circa 1990 (Channel 17/Town Meeting Television, Burlington, Vermont)
- NORAD COC Excavation 425L, 1962 (MITRE Corporation)
- *Sno' Time for Learning*, 1948 (Middlebury College)
- Student Life at Lasell Seminary, 1928 (Lasell College)
- Nikita Khrushchev Home Movies, 1962 (Brown University)

For more information, contact Fred Pond, institutional repository management and outreach librarian at the University of Vermont, at <fpond@uvm.edu>. ■



A still image from the opening scene of the 1966 film *The Miraculous Maple Tree*. Courtesy of the Vermont State Archives and Records Administration.

People



Sarah Collins joined the University Archives and Special Collections department in the Joseph P. Healey Library at the University of Massachusetts Boston as the new community archiving grant project manager. In this two-year position, Collins will drive the library's work to develop

an online "roadmap" to steer libraries through the process of planning participatory archiving programs with the communities they serve. Previously, Collins was the manager of evaluation and interpretation at the New England Aquarium where she worked in interpretive planning, exhibit and program evaluation, and visitor experience.

Mott Linn accepted a position as the chief librarian of the National Security Research Center at the Los Alamos National Labs in New Mexico, which houses more than seventy-five years of archival materials. Previously, he worked at Clark University where he first served as the coordinator of archives and special collections and then as head of collections management. He has held leadership positions in both the Society of American Archivists (SAA) and the Academy of Certified Archivists (ACA). He earned an ACA Distinguished Service Award in 2018.



Amanda Strauss was appointed as associate university librarian for special collections at the Brown University Library. Working in close partnership with University Librarian Joseph Meisel, Strauss will oversee the curators, staff, and operations of the John Hay Library

and provide leadership for special collections stewardship, acquisitions, scholarly programming, research and education services, and resource development. She will also develop initiatives that advance diversity and inclusion in special collections. She previously worked at the Schlesinger Library where she managed grant-funded projects. ■

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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.

This issue's "Who's Missing From This Table?" covers two topics addressed at the Spring 2019 Meeting: Project STAND and community engaged preservation practices.

Toward Inclusivity in the Documentation of Student Struggle: Continuing the Discussion

- Karen Walton Morse, University of Rhode Island

Project STAND (STudent Activism Now Document-ed) is a consortium of college and university archivists working to ethically collect material that documents contemporary student activist activity and uncover and share archival collections about student organizing. It has created an online clearinghouse <<https://standarchives.com>> where academic institutions can provide researchers a centralized access point to archival documentation about the development and ongoing occurrences of student dissent.

Archival reference questions about the absence of black students in documentation of the Kent State shootings, coupled with the resurgence of campus political activism in recent years, inspired Lae'l Hughes-Watkins (then University Archivist at Kent State University) to found Project STAND in 2016. The consortium is dedicated to better documenting the organizing activities and concerns of today's students—particularly those from historically marginalized groups—and to increasing access to documentation of historic student struggle held in (and sometimes hidden within) institutional repositories.

Though it originated as a group of Ohio archivists dedicated to meeting this need, Project STAND quickly grew as other college and university archivists learned about the project. The group currently consists of archives and archivists from over fifty institutions of higher education across the country. In the New England region, members include Connecticut College, University of Connecticut,

and University of Rhode Island, as well as two of Project STAND's newest members, Brandeis University and the University of Maine.

At the Spring 2019 Meeting, Benjamin Panciera, Rebecca Parmer, Graham Stinnett, student organizer Reed Puc (URI), and the author introduced the work of Project STAND in a session entitled "STANDING Together: Collaborating to Document Student Activism of Historically Marginalized Communities." The presenters also invited discussion on how archivists can best engage with student activists from vulnerable communities to ethically document their experiences and activities.

That discussion continued at "Centering the Marginal: Toward Inclusivity in the Documentation of Student Struggle," a Project STAND symposium hosted by URI's Carothers Library on Monday, June 3, 2019. The symposium was part of a series funded by a National Leadership Grant for Libraries from the Institute of Museum and Library Services. The series will build additional partnerships and help to solidify the project's goals and objectives. The URI symposium was the second of the four IMLS-funded symposia, which are meant to provide a forum for discussion of best practices, challenges, and successes in documenting the activism of traditionally underrepresented student populations and to provide a platform for student organizers to discuss their work and to dialog with archivists.

Issues surrounding diversity, equity, and inclusion have historically been the most consistent area of student activism at the University of Rhode Island and that history served as the backdrop for the symposium. Student organizers (current students and recent alumni) of different intersectionalities were active participants in the symposium. The program also included papers solicited from students, archivists, faculty, librarians, independent scholars, and community members via a CFP.

The conveners of the second Project STAND symposium developed a program which provided vital discourse between memory workers and student organizers. Participants examined student activism through the lens of difference (including, but not limited to ability, class, gender, race, and sexual orientation) as well as the roles and responsibilities of archivists tasked with documenting student life and culture on their campuses. Dialog with student organizers highlighted the importance of engaging with students as stakeholders. Practitioners shared best practices for doing so.

Information about the symposium is available at <https://standarchives.com/stand-symposium-university-of-rhode-island/>.

Karen Walton Morse currently serves as Director of Distinctive Collections at the University of Rhode Island, where she oversees the university archives and special collections unit. She (and the URI archives) joined Project STAND in November 2017.

Preservation Partners: More than Just One Piece of the Puzzle

- *K.H. Kobialka, Boston Architectural College; Amita Kiley, Lawrence History Center; Michele Cloonan, Simmons University; Nella Young, Enterprise Community Partners*

Our conference session approached preservation from a heritage perspective. The known universe of heritage includes tangible and intangible cultural heritage and natural heritage. Archives are part of the matrix of heritage, which also includes dance, music, traditions, ceremony, material culture, built environment, stories, and so much more. To include all heritage in our planning and preservation efforts means working with other heritage professionals because archivists can't (and should not try to) do it all. A more equitable human society would be inclusive of the entire variety of social groups and environmental and cultural settings, while honoring diversity as critical to respect and retain. As archivists, we should make sure to be included in the network of diverse professionals that will form interdisciplinary networks to preserve heritage. Archivists must forge relationships with communities to preserve ephemeral records, and should strive to expand the use and user base of our repositories.

Kris Kobialka introduced the characteristics of heritage preservation frameworks. The Historic Urban Landscape Guidelines currently in development by UNESCO are an example of a theoretical framework intended to preserve urban heritage, build capacity, mitigate displacement, and manage change in cities. These guidelines will support the retention and acknowledgement of culture in situ, in order to preserve "sense of place."

Michele V. Cloonan gave a brief survey of heritage preservation history. Starting with the 1863 Lieber Code, through the Hague Convention for the Protection of Cultural Property and an ongoing legacy of international compacts, she highlighted that heritage preservation and human rights are inextricably interwoven. Advocacy is required to ensure that the importance of heritage preservation to mankind is understood, especially in times of conflict. UNESCO has built a framework of heritage preservation and human rights guidance that continues to grow in response to the need for best practices. While the United States has not always signed the UNESCO compacts, we still have access to UNESCO guidance.

Amita Kiley, Collections Manager & Research Coordinator, Lawrence History Center, explained: "At the Lawrence History Center we strive to keep our table as full as possible. Lawrence, Massachusetts, is a gateway community and home to a young, growing, striving Latino immigrant population. These new audiences, especially the city's youth, often feel unconnected to the community in which they live. That feeling of disconnect, combined with socioeconomic challenges and language barriers, set the stage for an indifferent community. But that isn't the case in Lawrence. Despite the challenges, Lawrence History Center bolsters our community's interest and passion for their new city's history in a variety of creative and inclusive ways." She highlighted the diversity and inclusion values of several of the Lawrence History Center's ongoing initiatives, such as the Lawrence Student Writers Workshop (LSWW). At LHC's Academic Symposiums all levels of scholarship and historical knowledge are represented.

The final speaker of the day was Nella Young, who represented Enterprise Community Partners, a private non-profit focused on funding projects that promote strength and resilience in communities, especially those that have typically been socio economically disadvantaged. From an

Spring 2019 Meeting Session Reports from Page 9

Regina Carra spoke about the recent formation of the Mark Morris Dance Group (MMDG) archive, funded by a three-year Mellon Grant. She gave an overview of the archive's contents, processing and digitization efforts, the development and testing of a content management system, and the future goal of a public access point. She discussed how the archive is used by the company and mentioned outreach efforts by the archives staff. She closed with suggestions for other dance archives including the need for collaboration and to learn from what others have accomplished.

Norton Owen and Patsy Gay gave an overview of Jacob's Pillow, including the ten-week dance festival. They discussed how the archive is integral to the festival, from the highly visible reading room that is open during performances to their participation in exhibitions, public talks, and dance documentation. A strength of the archive is that they provide highly curated content for the public as well as research collections for scholars and dance professionals. They stressed the importance of moving image documentation to dance and showed various access points including Jacob's Pillow Dance Interactive <<https://danceinteractive.jacobspillow.org/>>, featuring clips of performances from the 1930s to the present.

3.1 STANDING Together: Collaborating to Document Student Activism of Historically Marginalized Communities

-Betts Coup

Presenters: Karen Walton Morse and Reed Puc, University of Rhode Island; Benjamin Panciera, Connecticut College; Rebecca Parmer and Graham Stinnett, University of Connecticut

This session discussed the work of Project STAND (STudent Activism Now Documented), a collaborative group of college and university archivists working to ethically collect material that documents contemporary student activist activity and uncover and share archival collections about student organizing.

During their presentation, members of Project STAND described its background and foundation, the progress they've made, and invited considerable discussion about their work. Further information regarding this session

can be seen on page 14 in member archivist Karen Walton Morse's discussion in "Who's Missing From this Table."

3.2 The Vermont Archive Movie Project: Preserving and Providing Access to Vermont's Moving Image Heritage

-Lindsay Olson

Presenter: Mary Albee, Vermont PBS

This session profiled the collaborative efforts of Vermont PBS and the Vermont International Film Festival (VTIFF) to preserve Vermont's moving image history through the Vermont Archive Movie Project (VAMP) <<https://vtiff.org/vamp>>. Launched in 2014 by a group of filmmakers, archivists, and concerned members of the public, its mission is to locate films shot in and about Vermont, restore them when necessary, digitize, and provide the filmmakers with assistance to meet their preservation needs. A few notable films received grants for their restoration, such as *Chester Grimes* (1971) and *A Vermont Romance* (1916), the first feature made in Vermont. The digitally remastered versions were presented at VTIFF and were central to their promotional efforts at the festival.

VAMP also built a database to catalog information about the productions and players involved in these movies, ranging from Hollywood feature films to public access programming. Producer-director Nora Jacobson led an initial round of data collection by reaching out to other filmmakers to gather information about their films, which was then migrated by Albee and her team into the PBCore schema. The database launched with a formal presentation at VTIFF in October 2017 and continues to expand, with researchers working to provide more robust records and digital viewing copies that can be accessed through the database at <<https://vamp.vtiff.org>>.

VAMP's outreach was of particular interest to the audience. Besides a strong push on social media and in the local press, VAMP's signature effort was a Home Movie Day workshop in Burlington, co-hosted by Fred Pond of the Vermont Historical Society. Locals were invited to bring their home movie materials to be screened; coordinators then connected people with vendors and resources to help them preserve their stories through digitization. Based on

its success, VAMP hopes to bring the event to other cities across Vermont in the coming years.

3.3 Roadmapping for Digital Preservation

-Michelle Slater

Panelists: Becky Geller, New England Document Conservation Center; Erica Donniss, Champlain College; Eva Garcelon-Hart, Henry Sheldon Museum

Becky Geller presented the Northeast Document Conservation Center's (NEDCC) latest endeavor to provide guidelines to assess digital collections. Funded by a grant from LYRASIS, the NEDCC developed a scalable framework for examining and evaluating digital preservation practices for institutions of different sizes through a network of peer assessors. This program included the training of several archivists to perform these assessments, and a pilot program to test the assessment methods and processes.

The pilot assessment process included an institutional questionnaire, on-site visits (or remote interviews), and the assessment itself, which resulted in a report covering institutional organization, staff and resources, policy and infrastructure, processes and workflows, technology resources, a risk assessment of assets, and finally observations and recommendations to address risks. Geller led a remote analysis as a peer assessor, and shared observations and challenges about the pilot process within those circumstances.

Erica Donniss served as a peer assessor during the pilot program and shared her experience consulting at the Henry Sheldon Museum. Eva Garcelon-Hart shared her experience in receiving this assessment, the impact it had on her institution, and opportunities for improvement based on her experience with the program. The assessment served Eva's institution by providing an in depth look into current practices, which was necessary in order to advocate for and establish new policies, procedures, and workflows for digitization and care of digital collections.

The purpose of the assessment is to serve as a tool to understand, assess, and address the needs of digital collections in institutions of all sizes, and the guidebook is available digitally at <<https://www.nedcc.org/preservation-training/digital-preservation-assessment-training>>.

3.4 Archival Life in Retirement

-Jane E. Ward

Panelists: Mary Ide, WGBH, (retired); Connell Gallagher, University of Vermont (retired); Elizabeth Dow, Hardwick Historical Society; Rachel Onuf, Vermont State Archives and Records Administration (chair)

The three panelists for this session discussed how they're enjoying archival work in retirement and using their archival experience to help their communities. Mary Ide, who retired from WGBH in 2005, started off by saying "retirement is wonderful" and proceeded to explain how she has been able to blend a mix of volunteer and paid work to continue using her archival skills, particularly for non profits that have sought her out. Ide retooled her skills to use them in writing grants, managing volunteer organizations, and fundraising. She was asked to join the Vermont Records Advisory Board (VRAB), and she has organized programs to promote and preserve Vermont's local records. She has also acted as a liaison to NHPRC, reviewing proposals. She has acted as secretary to the Board of Friends of the Brooks Memorial Library in Brattleboro, where she organized 30 years of board records, prepared newsletters, and managed volunteers.

Ide is involved with the Brattleboro Words Trail, a project involving five local institutions that are documenting and mapping a history of literary places in Brattleboro by writing a book of the history of printing and publishing in the area, and producing podcasts of people and places connected to the local literary history. Ide noted that retired (or retiring) archivists can use connections they've created during their work lives to find projects, and said that retirement allows you to step away when the work becomes annoying or boring!

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Connell Gallagher worked at UVM for thirty-six years, retiring in 2006. His special areas of interest were congressional papers and the book arts; the congressional papers connection led Senator Patrick Leahy's office (D-VT.) to contact him and ask him to come to Washington, D.C., for a semester to work on the Judiciary Committee's records. Leahy then asked Gallagher to work on processing his papers. Gallagher's work over the years kept him in contact with many rare book and manuscript dealers and he has parlayed that into a number of appraisal jobs for manuscript and/or rare book collections. Gallagher did field work while at UVM and, like Ide, made many contacts over the years.

Elizabeth Dow started off by explaining "I have never really understood play." After a career that included archival work at the Sheldon Museum, the Vermont State Archives, and Special Collections at UVM, she taught at the School of Library and Information Science at Louisiana State University. She retired to Hardwick, Vermont, and in 2009 began volunteering at the Hardwick Historical Society where processing a collection of papers got her foot in the door. Since 2014 Dow has worked full-time at the Hardwick Historical Society, and she was elected president of the board in 2016. "My retirement work is my retirement play," she said.

Asked what would they have wanted to know before retirement, all the panelists said time management. You can become overcommitted in retirement!

4.1 Crowdsourcing Vermont History

-Sally Blanchard-O'Brien

Panelists: Paul Carnahan and Marjorie Strong, Vermont Historical Society; Jill Mudgett, independent historian, Vermont

This panel introduced attendees to Vermont history and the unique character of Vermonters through the lens of collaborative history projects. Early efforts to capture Vermont history involved gazetteers. Strong and Carnahan walked through three nineteenth-century gazetteer projects. The first published an advertisement in a newspaper to solicit materials for inclusion; the second, building off some of the work of his predecessor, mailed forms to town officials for their content; and the last, compiled by a woman named Abby Maria Hemenway, relied on personal

and social histories, as well as her travels around the state, to create a history of the people.

The lecture then moved to attempts to qualify the Vermont character. A 1937 *Boston Herald* article on the subject was written by sending the curious reporter's questions to leading Vermont figures as a survey. In 1995, the Center for Vermont Research at the University of Vermont decided to recreate the survey to revisit those questions and attitudes, finding several of the same themes.

Jill Mudgett then reviewed her work on the Vermont Roots Migration Project in 2014. As Vermont has been facing a population decline, the project sought to answer the question: why are so many Vermonters leaving? The project gathered a collection of personal narratives from those who had attended high school in Vermont by distributing an online survey through social media and personal network. They received more responses than expected, and found that among the chief reasons for staying (or what was missed upon leaving) were the landscape and community of the state.

4.2 Building Awareness of Archival Value: Working with Records Creators

-Charlotte Lellman

Presenters: Karolina Lewandowska, Naval History and Heritage Command; Sesily Resch, Naval History and Heritage Command

Karolina Lewandowska and Sesily Resch presented on their work with records creators in the United States Navy. Under the Navy mandate OPNAVINST, Lewandowska and Resch collect monthly deck logs from each vessel and annual Command Operators Reports (COR) from each naval command. Lewandowska and Resch described their outreach efforts with sailors, which led to improved quality and quantity of reports received.

Lewandowska and Resch increased communication with sailors responsible for submitting reports, using phone calls, emails, and an FAQ website to make themselves more visible and their resources more accessible. They teach the sailors basic archival practices, such as metadata and file naming, but above all, Resch said, they strive to "instill [a] desire to [...] document their own

history.” Rather than mandating precisely what records the commands should submit, Resch helps them develop critical thinking skills about their history and the future value of their records.

Learning goes both ways, since “sailors know sailor stuff; archivists know archivist stuff” (Resch). As civilians, the archivists are not always taken seriously, so they emphasize that they are there to serve the sailors. Lewandowska learned to use Navy language and appeal to Navy values to connect with records creators. Lewandowska and Resch also trained sailors through the Naval Combat Document Unit training program, to grow the network of sailor knowledge about records. They are very open to feedback and new perspectives from these training sessions. These approaches, undertaken with persistence and creativity, have led to measured increases in the number of COR reports submitted.

Note: As indicated in their presentation, Lewandowska’s and Resch’s views do not represent the views of the Department of the Navy, the Department of Defense, or the United States government.

4.3 Preservation Partners: More than Just One Piece of the Puzzle

-Betts Coup

Panelists: Kris Kobialka, Boston Architectural College; Amita Kiley, Lawrence History Center; Michele Cloonan, Simmons University; Nella Young, Enterprise Community Partners

Kris Kobialka began with a discussion of current understandings of cultural heritage and preservation that she has learned through her studies. New concepts tend to be expansive, interdisciplinary, and interested in looking at communities and the built environment broadly, thinking of cultural heritage as the organic products of culture. Michele Cloonan spoke about the historic origins of concepts of cultural heritage and preservation, dating back to the nineteenth century and then formalized in reaction to both World Wars. The third speaker, Amita Kiley, spoke about Lawrence History Center’s origins and the many ways they work to record an inclusive history of the changing community and reach newcomers through educational program-

ming and events. Finally, Nella Young spoke about her work at Enterprise Community Partners, using creative activities in communities around the country to assuage historical trauma. For more detailed information on this panel, see “Who’s Missing From This Table,” starting on page 14.

4.4 Connecting to the Local Community

-Abbey Malangone

Panelists: Matt Amory and Lisa Quinn, Canton Public Library

Looking to engage more with their local community, the Canton Public Library decided to tap into an active local veteran’s community for a new project, Canton Remembers. Early research led them to “scanning parties” held by libraries in Plainville and Westborough, Massachusetts. With the help of colleagues from those institutions, the Canton Public Library was able to gather resources used and adapt them for the needs of their project. This do-it-yourself approach worked well for their institution.

The library laid out three phases for the project: the scanning event, the physical display, and an online exhibit. The scanning event allowed individuals to tell their stories and have their photographs and documents scanned. Quinn stressed the importance of staff and volunteers who could draw out additional information during the interview process to capture more robust data. While the original plan for phase two was to create a physical display of photographs at the library, they instead created a photobook, using Shutterfly and Lulu. The library selected Omeka for their online exhibit. As with any new system, there was a learning curve and this phase of the project took a bit longer than originally expected. You can view the online exhibit here: <cantonremembers.omeka.net>.

This project was considered a success, allowing the library to build community—both with their patrons and within the Library itself, allowing different teams to come together. This project also provided a roadmap to repeat the event with a different set of patrons to engage more members of their community.

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5.1 “Thank You for Trusting Us with All the Old Cool Stuff”: K-12 Students in Archives and Special Collections

-Molly Brown

Panelists: Blake Spitz, University of Massachusetts Amherst (Facilitator); Caroline J. White, University of Massachusetts Amherst; Alex Lehning, Saint Albans Museum; Samuel Howes, Maine State Archives

The panelists explored the challenges and methodologies of creating meaningful and engaging primary source programming for K-12 youth. After Blake Spitz introduced the session, Caroline J. White outlined her program, a collaboration between the history department of University of Massachusetts Amherst and the Easthampton High School, a school with low postsecondary enrollment. The sessions were designed to engage multiple learning styles in a low-stakes environment using Library of Congress worksheets, verbal sharing out, and an array of different archival material. White’s hope for the students is that they leave the session feeling positively about archives and postsecondary education, and with a taste of what college is like.

Alex Lehning shared about his program for third and fourth grade students “Lake Lessons.” The goal of the program was to create a bridge between cultural heritage and STEAM education using stories and images from the Saint Alban’s Museum archives. The pilot program worked with local schools to provide a series of hands-on place-based enrichment sessions in Saint Alban’s Bay Park and Georgia Beach Park with stations for history, creative expression, and ecology. Lehning is now working on a program catered toward fourth and eighth graders and hopes to continue sustainably scaling the program to connect Vermont history with local students.

Samuel Howes described how two essay contests in Maine brought the contest winners’ classes to the Maine State Archives, and spoke about his goals for future outreach. The winners’ class tour of the archives offers students a chance to view Maine history up close. Howes assesses where students are in their Maine history curriculum and where they are visiting from to best connect the youth with a relevant and engaging historical tour. Howes’ goal is to conduct outreach beyond the established school programs and essay contest.

5.2 Cataloging and Accessing Franco-American Music in Vermont

-Charlotte Lellman

Presenter: Andy Kolovos, Vermont Folklife Center

Andy Kolovos described his work on a recent project, “Revitalizing Franco-American Song in the Champlain Valley of Vermont.” The project was inspired by several collections of French lyric sheets and songbooks. Because the lyrics are in French and often do not include music or indicate a tune, the songs are inaccessible to many Franco-Americans today. Most of the collections dated from the twentieth century, a time during which Québécois communities in Vermont gathered for singing soirées as a way to stay connected. Kolovos noted that because Franco-Americans have assimilated into Vermont culture, this music tradition is unknown to many descendants today.

Kolovos and his colleagues wanted to make this music accessible to a younger generation. They tracked down tunes, finding or creating audio recordings, and providing translations and phonetic adaptations. The Virtual Gramophone Project and the Library of Congress’ American Folklife Center were helpful resources locating tunes to forgotten songs. Kolovos and his colleagues designed a six-week Franco-American Singing School with the Vermont Folklife Center and Young Tradition aimed at teaching younger people the traditional Québécois songs. To mimic the social context of soirees, they held the classes in someone’s home rather than in a more formal setting and provided accessible songbooks. The songbook, along with audio recordings and additional information about the project, is available at <<https://vermontfolklifecenter.org/revitalizing-franco-american-song>>.

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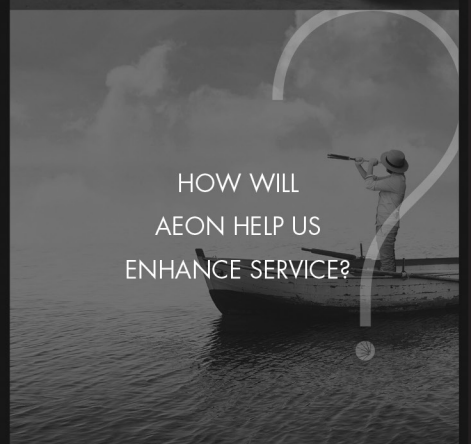
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Kolovos talked about his perspective as an archivist-folklorist, as both backgrounds informed his work on the project. In reply to a question about working with communities to preserve traditions, he emphasized the importance of understanding your position relative to the cultural tradition you are working with. He reminded us that as he does not have French Canadian heritage, working alongside members of that community was vital to the project.

5.3 The Rights Stuff

-Erik Bauer

Presenter: Erik Bauer, Peabody Institute Library

As archivists, we want to make our collections more accessible, but at the same time there is a need to let people know how materials can be used and avoid copyright issues. Bauer shared some tips regarding copyright statements. He recommended seeking out the website <<https://rightsstatements.org>>, which provides simple and standardized terms, called rights statements, to summarize the copyright status of objects in their collection, as well as how those objects may be used.

Bauer explained that rights statements are designed to be used by cultural heritage institutions to communicate the copyright and re-use status of digital objects to their users. These statements provide a best practice for use by international, national, and regional aggregators of cultural heritage data as well as the individual institutions and organizations that contribute data to them. Each statement is accompanied by a detailed explanation of how the material may be used. In addition, the statements themselves are customizable; the New York Public Library Digital Collections uses modified statements. Bauer stated that there are a few caveats: these are guidelines and do have any legal

standing on how materials can be used. Archivists have to abide by copyright law and still need to do due diligence and research to avoid legal trouble.

5.4 Cross Borders Provenance: The Roger Emerson Family Papers/Collection

-E. Ashley Cale and Michelle Slater

Presenter: Tom Belton, University of Western Ontario

Tom Belton's presentation spoke not only to questions of ethical acquisitions, but also the complex nature of describing family papers with complicated custodial history and provenance. His discussion cited articles by Geoffrey Yeo, engaging literature on the topic, and introduced the Roger Emerson Family Papers Collection at the University of Western Ontario as a compelling case study to investigate the binary delineations of *fonds* and artificial collections (2009, 2012).

Dr. Roger Emerson was born in Barton, Vermont, served as a professor at the university until his retirement in 1999, and eventually became a Canadian citizen in 2004. After he retired, he sought to donate his papers alongside a plethora of inherited and collected family related materials. Belton initially believed that the Roger and Emerson family papers should be separated and offered to a repository in Vermont, since they informed a portion of that region's history, while Emerson wanted the collection to remain together. He felt his regular correspondence with his mother, shed light on his professional work, and provided additional context for his own papers. Ultimately, the acquisition committee agreed to accept the entire collection as a deposit, and it has been queued for processing with Belton's notes about the arrangement that Emerson had established. These steps will make the delineations of groups more transparent and informative to researchers by explaining the custodial history more fully.

Belton has also created an ArcGIS Esri Story Map of the Emerson family's history based on Dr. Emerson's book, *My Vermonters*, tracing their origins and movement across the Northeast Kingdom <<https://arcg.is/1uLmGr>>. His use of this tool will provide remote access to the collection for patrons in the Vermont area and beyond. An individual can click through a chronological narrative, as certain pieces of text are hyper-linked that connect to images of archival documents, or progress the story to various locations mentioned in the map. ■

Promote your photograph collections!

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

NEA Roundtable Updates

Preservica Roundtable Holds User Group Meeting in Boston

The Preservica Roundtable held an in-person user group meeting at the Boston Preservica offices on May 3. Roundtable members spent the day discussing institutional updates and use cases for Preservica, troubleshooting descriptive metadata filters in the Preservica front end, and meeting with Preservica Vice President of Product Management Peter Anderton to chat about the software's upcoming 6.0 release and new data model.

This session included a detailed look at changes to the ArchivesSpace integration with the system as well as Preservica's in-development pilot on "auto-archiving" (the automated transfer of records through collaborative document management and storage services such as Microsoft SharePoint and OneDrive). Participants also had a chance to pose questions directly to the Preservica team. The roundtable will meet in-person again at Yale University in October.

Teaching with Primary Sources Roundtable Holds Inaugural Meeting

The Teaching with Primary Sources Roundtable held its inaugural meeting at the NEA Spring 2019 Meeting on April 5 in Burlington, Vermont. An enthusiastic group of practitioners gathered with colleagues from across the region to share stories as well as tips and tricks for teaching in a variety of organizations, including historical societies and museums, academic institutions, and state archives.

After a brief introduction by co-chairs Stephanie Call and Pam Hopkins, members broke into small discussion groups to talk about successful and unsuccessful sessions, and outreach to K-12 teachers and schools. In addition, the roundtable raffled off two "Archives Are Not Neutral" tote bags, which were purchased in support of the Society of American Archivists (SAA) Mosaic Scholarship. For information about the roundtable or to join the e-list, contact co-chairs Stephanie Call at <steliza277@gmail.com> and Pam Hopkins at <psmhopkins@gmail.com>. ■



The Preservica Roundtable held an in-person user group meeting at the Boston Preservica offices in May. *Courtesy of Alejandra Dean.*

NEA Invites You to Start a Roundtable!

NEA members are encouraged to start a roundtable—a 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 email list, or make recommendations to the NEA board based on the experience of roundtable members.

Who's Missing From This Table? from Page 15

archives perspective, these communities also tend to be under documented. In their newest publication *Made to Last*, Enterprise has developed a framework for climate and cultural resilience in these communities, acknowledging that interconnectedness can help to heal the trauma experienced in these communities, whether caused by disaster or systemic disadvantage. Archivists and heritage preservationists may be uniquely poised to support initiatives such as these, because we understand the nature of documentation and the role that it can play in revealing and communicating culture.

Kris (Kobi) Kobialka is a graduate of Simmons University and has been a professional archivist for almost 20 years. ■

THIS SEASON IN NEW ENGLAND HISTORY



Return home from D-Day, 1944.

This year, June 6 marks the 75th anniversary of D-Day. This photograph from August 1944, "USCG Patrol: for the Tars and Spars of the Boston District," shows some members of the Coast Guard who returned from France to Boston. The U.S.S. PENTHOUSE recreation room atop the Receiving Station in Boston was used as a clearing house to arrange leaves home for the men. *Courtesy the Coast Guard Academy Library Special Collections.*