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NEWSLETTER

NEW ENGLAND ARCHIVISTS



COVER — The ice palace was built in Lewiston City Park, Lewiston, Maine, in February 1925 as part of the first International Snowshoe Congress. *Courtesy of the Franco-American Collection, University of Southern Maine Libraries.*

INSIDE — Session reports from the 2021 Fall Meeting (page 11); Emily Atkins and Genna Duplisea demystify Spring Meeting planning (page 4); Genna Duplisea reflects on the hopepunk spirit of archives (page 7); News and Notes from around New England (page 8); Spotlights on *Newsletter* editors Jessica Holden and Charlotte Lellman (page 22); Ross Griffiths reviews University of Connecticut's *25 for 25* online exhibition (page 16); Kelli Yakabu reviews *FromThePage* (page 17); the IDC breaks down the new Racial Justice Honoraria Fund and introduces news members (page 20); plus updates from the Preservica and Teaching with Primary Sources roundtables (page 15).

TAKING THE PAST INTO THE FUTURE

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New England Archivists

TAKING THE PAST INTO THE FUTURE

45 Skehan Street • Somerville, MA 02143

www.newenglandarchivists.org

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

Annual Dues are \$35 for individuals, \$17.50 for students, and \$45 for institutions. Sign up online at <https://www.newenglandarchivists.org/renew>. Payment can be made via PayPal or by check made out to New England Archivists and mailed to Stephanie T. Gold, NEA Treasurer-Elect, 130 Collindale Drive, Meriden, CT 06450.

The *NEA Newsletter* is published quarterly in January, April, July, and October. The contents of the *Newsletter* may be reproduced in whole or in part provided that credit is given.

Articles and **News** of interest to NEA members as well as other archivists and allied professionals should be sent for consideration to newsletter@newenglandarchivists.org.

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

Deadlines for submitting materials are:
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From the Editors

- Vanessa Formato

This issue is all about the meetings that bring us together as a community. We take a look back at October 2021's successful Fall Meeting through a series of session reports (page 11). *Preservation: Save (It) Yourself!* touched on a variety of preservation and conservation issues from creating the ideal disaster plan to saving materials used in scientific projects at sea. Reflecting on the Fall Meeting, Genna Duplisea describes the "hopepunk" nature of archival work in her President's Column (page 7). And in our feature article (page 4), Duplisea and Meeting Coordinator Emily Atkins describe how NEA leadership plans the annual spring meeting.

In Reviews, Kelli Yakabu provides her insight on transcription crowdsourcing platform FromThePage (page 17), and Ross Griffiths gives us a tour of the University of Connecticut's Archives & Special Collections' online exhibition celebrating 25 years of the Thomas J. Dodd Research Center (page 16). The Inclusion and Diversity Committee gives an in-depth look at the process of creating the new Racial

Justice Honoraria Fund and introduces three new committee members (page 15). In addition, meet News and Notes Editor Jessica Holden and This Season/Inside NEA Editor and Newsletter Committee co-chair Charlotte Lellman (page 22) in this issue's Spotlights, and learn about Elisa Graydon and Michelle Williams' efforts to preserve the history of the Coast Guard Women's Reserve in Around and About (page 18).

And don't forget to catch up with news from repositories and archivists around New England in our News and Notes section (page 8)!

Have a great idea for an article you'd like to write? Have photographs in your collection you're dying to share? We'd love to hear from you! 📧

Correction

Correction to the July 2021 issue: On page 19, in the session report for 5.2: "You CAN Get There from Here: Using Remote Tools and Resources to Connect to Primary Sources", Rebecca Parmer's name is misspelled as Rebecca "Palmer."



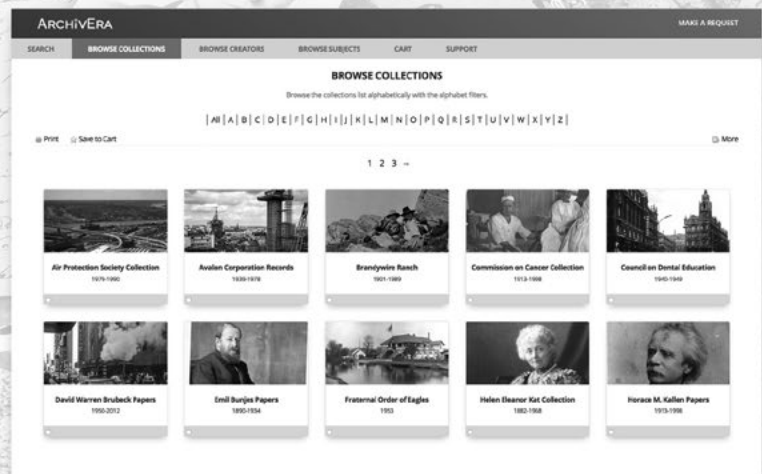
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ARCHIVAL INSIGHT

What Comes Before: An Inside
View of Spring Meeting Planning*By Emily Atkins and Genna Duplisea*

“Hello! Checking in?” This is typically how each meeting attendee would be greeted by the New England Archivists (NEA) registrar upon arrival at a spring meeting. This moment is one of the first experiences of a meeting which is months, if not years, in the making, relying on dozens of volunteers, and welcomes members, non-members, students, friends, and colleagues from the New England community and beyond to our gathering.

The leadership of NEA had hoped to bring our membership together in person for the first time in two years for the Spring Meeting in 2022. Unfortunately, the COVID-19 pandemic continues to disrupt our meeting plans; in this case, the hotel we had arranged as our meeting venue was still undergoing renovations. Therefore, hotel management canceled our contract (already renegotiated once from 2021), leaving us without a place to physically meet. Instead, we will gather virtually once again in 2022. And we will hope to see everyone in person, saying hello over the registration table, meeting new colleagues over cups of coffee in the lobby, and gaining professional insight during workshops and sessions for our 50th Anniversary Meeting in 2023.

As we reflected back on the roller coaster which has been meeting planning during the last few years, we realized that so much of the hard work of our volunteers was taking place unseen and perhaps even under appreciated. So we are taking this opportunity to thank the amazing volunteers who put in so much time and effort into pulling together truly wonderful programs by sharing the details of the process. We hope this will demystify why things are the way they are and hopefully encourage your involvement in planning future meetings!

For almost a decade, NEA has held a three-day meeting in the spring—one day of workshops and service events and two days of presentations, coupled with our annual business meeting—and a half-day meeting in the fall. This format was the result of work done in 2012 by the Three-Day Meeting Task Force. This group researched meeting schedules at similar regional organizations and surveyed the membership on its needs and concerns for meetings. Though the proposed shift from two full-day meetings in the fall and spring was by no means

unanimously supported, the board continues to believe that this change has been positive and supports our mission to connect and support the diverse individuals and organizations in New England responsible for the care of cultural heritage and the documentary record through advocacy, education, communication, and the forging of a strong, inclusive professional network.

The first three-day spring meeting coincided with the 40th anniversary celebration in 2013 and was held at the College of the Holy Cross in Worcester, Massachusetts. A full list of past meetings can be found on our website at <<https://www.newenglandarchivists.org/past-meetings>>. With the exception of the first three-day meeting in 2013, the spring meeting has been held at a hotel with a conference center, while the smaller, topically-focused fall meeting is hosted by an institution. NEA meetings are opportunities for archivists to share knowledge, build skills, and create connections with other individuals and organizations. You can read more about meetings and the value of attendance at <<https://www.newenglandarchivists.org/meetings>>.

The process of spring meeting planning kicks off more than a year before the meeting itself with the selection of the event venue. In recognition of the increasingly elaborate meetings and the difficulties inherent in planning an annual meeting with a fresh committee each year, the executive board created the position of meeting coordinator in 2019. Throughout the entire planning process the meeting coordinator supports the vice president (VP) and program committee chair (PCC), providing threads of continuity from year to year by assisting with administrative and logistical tasks, sharing institutional knowledge, and offering consultation to the PCC and other board and committee members.

To select a venue, the VP works with a professional meeting procurement agency, HelmsBriscoe, to find venues that fit our meeting needs as outlined in our request for proposals (RFP). The RFP includes our preferred meeting location, meeting dates, meeting room requirements, meeting room setup, hotel room block, and food and beverage (F&B) minimum. The HelmsBriscoe representative works directly on our behalf, narrowing down a list of viable options and then negotiating the contract with the hotel. HelmsBriscoe does not charge a fee to NEA but rather makes a commission off the sleeping room block from the hotel.

Each year we give our representative some ideas for possible locations. We try to select interesting cities that are easily accessible by car and public transportation. We also strive to move the spring meeting around New England so the burden of travel does not always fall on the same folks living on the farthest borders. Unfortunately, sometimes no venue within our desired geographical area can give us the pricing or space that we desire; discussion and compromise are necessary parts of the process.

In the past, NEA has scheduled meetings which coincided with religious holidays and observances, a practice that is contrary to our stated goal of inclusion. To prevent this from happening in the future, the board has revised our planning guides to include more comprehensive and clear directives to partner with NEA's inclusion and diversity committee (IDC) to investigate and avoid religious holiday conflicts whenever possible and, if unavoidable, to take steps to actively communicate these conflicts and mitigate inconvenience to observant members through creative means.

During the process of identifying the best venue for our meeting, the VP works closely with the meeting coordinator and treasurer to determine how to best get our wants and needs for a superlative meeting experience met. The following are some examples of the many considerations we keep in mind.

- Geographical location, writ large and also from a local perspective; parking availability; access to public transportation and major highways; the restaurant scene; walkability of the town; possible organizational partners for a day of service.
- The cost of a night in a hotel room. We try to anticipate how many room nights our organization can fill

because we gain concessions in our contract the higher this number is, and we pay penalties if we fall short of that number.

- Size of the meeting rooms and how they are oriented relative to each other; accessibility issues, such as the presence of stairs and elevators, and the distance between session rooms; number of restrooms (including gender neutral or single occupancy rooms); rental fees.
- Catering options and their costs. Do they have robust vegan, gluten free, and kosher options? What do they charge for coffee and snacks? We are required to spend at least the F&B minimum listed in our contract, but the actual amounts of food received for that payment can vary widely depending on pricing.
- Will the cost of attendance for a member be reasonable, and will the income from registration and vendor fees cover or slightly exceed our expected meeting expenses?
- Are there other fees, penalties, or limitations to the contract?

Upon identifying the optimal date and location, the VP notifies the NEA executive board of the proposed venue location and dates and works with the HelmsBriscoe representative to negotiate our contract. After the details have been set and reviewed by our pro-bono legal advisor, the VP creates a motion to approve the final contract. After approval, the president signs our contract with the hotel and we announce the date and location to the membership.

While the search for a venue is taking place, the VP is simultaneously seeking an NEA member, or members, to chair the program committee (PC). It can be helpful for the PCC to work or live near the meeting venue, but it is not a requirement. The VP traditionally asks for nominations for the position of PCC from past meeting committees, as having participated in planning an NEA meeting can make leading the PC's planning easier. However, if a chair cannot be found from the ranks of past committee members, the VP will seek nominations from the board or post an open call for volunteers.

As with all NEA committees, the executive board must vote to approve the PCC and the members selected by the chair. The PCC can fill their committee by posting an open call for volunteers or personally soliciting participation.

Similarly to picking a location, we strive to create a PC which represents the diversity of our membership's backgrounds and experiences from across all six New England states.

Once set, the PC determines the theme, or "scope and content" if you will, of the meeting, which acts as a unifying element throughout the programming. With the theme set the PC then writes and disseminates calls for proposals, which usually contains a mix of traditional and more experimental sessions like lightning talks, World Café, etc.

From the final list of proposals the PC selects presentations for the meeting and builds the schedule. Because of the two-day format, the PC has flexibility in determining how many simultaneous sessions happen each day. The PC attempts to schedule sessions evenly on both Friday and Saturday depending on presenter availability, with at least three simultaneous sessions scheduled over three time blocks each day. In addition to the sessions, the spring meeting typically boasts two plenary speakers, workshops, day of service volunteer opportunities, vendor showcases, an executive board meeting, the annual business meeting, an awards ceremony, roundtable discussions, repository tours, résumé reviews, reading groups, a reception, and other special events.

The PC collaborates with the IDC, as well as the education, membership, and communication committees, registrar, treasurer, vendor coordinator, and meeting coordinator to ensure everyone has a seat at the table and that we are all working toward making the best meeting possible. These processes and conversations happen whether the spring meeting is in person or virtual. Now that we are all Zoom experts and NEA has successfully held both a spring and fall meeting on that platform, the past PCCs and the meeting coordinator are including format-specific considerations into our planning guide, such as Zoom setup, virtual presentation captioning, and live session moderation.

There is so much more involved in meeting planning than what we can fit into a *Newsletter* article (we didn't even mention session reporters!) but we hope this has piqued your interest. And even more, we hope that you will consider joining a PC or at least look at the cookies and fruit offered during breaks with a new appreciation

of the many layers of decision-making that went into providing both options. If you want to have your say in the snack selection (and the presentations), please consider answering a call for PC volunteers. Prior experience is not necessary to get involved; the meeting planning process benefits from a wide array of perspectives, and NEA welcomes your feedback and participation in continually improving our meetings and responding to member needs. "We" are our NEA members, and we cannot do it without you.

We look forward to seeing you this spring! ■



Genna Duplisea (MSLIS, MA) is the archivist and special collections librarian at Salve Regina University, where she is a "lone arranger" overseeing everything from acquisitions to processing collections to digitization to reference. She currently serves on the Rhode Island Historical Records Advisory Board (RIHRAB) and is the 2021-2022 president of New England Archivists.



Emily Atkins (MSLIS) is currently an archivist/records manager at the Harvard University Archives, where she has worked as a temp, grant-funded survey archivist, and staff assistant. She has served on the NEA board as inaugural registrar from 2013-2017, treasurer for 2017-2019, and has been developing the role of NEA meeting coordinator since 2019.

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 newsletter@newenglandarchivists.org.

Inside NEA

FROM THE PRESIDENT

- Genna Duplisea



Our Fall 2021 Meeting program, focused on the acts of maintenance that allow us to transport collections through time and space, had me thinking about the word “repair.” Like “prepare,” it has at its root the Latin word *parare*, “to make ready.” As archivists, we make materials, stories, and information ready through time, looking ahead—*pre*—and turning back—*re*—in a constant labyrinth of making and unmaking, folding time backward and forward.

I recently read an essay by historian and fiction writer Ada Palmer on “hopepunk,” a genre she describes as “tend[ing] to showcase cooperation, collective action, resilience, partial victories as the world is moved *toward*, not *to*, a better state, ending with (re)construction underway and the

world changing, not changed.” This term was new to me, and I think it applies to the work we do as archivists: incremental, collaborative, messy, scrappy, reparative, forward-looking. Hopepunk and archival maintenance respect the effort of muddling through, an appropriate perspective for our current historical and cultural moment.

“Maintain” has its origins in *manus* and *tenere*—“to hold in the hand.” As we maintain archival materials, we remember the preciousness of the histories we hold in our hands, the many acts of maintenance which have allowed materials to find their way to us, as well as the neglect or conscious destruction that have kept materials from doing so. We think about how archives can repair wrongs and prepare for the future, how our profession itself requires reparations and preparations. To repair, prepare, and maintain are, in many ways, inherently hopeful. ■

1. Palmer, Ada. “Hopepunk, Optimism, Purity, and Futures of Hard Work.” Before We Go Blog. November 5, 2021. <https://beforewegoblog.com/purity-and-futures-of-hard-work-by-ada-palmer/>.

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News and Notes

CONNECTICUT

James Marshall Recordings Now Available

UConn Archives & Special Collections has recently made available a series of audio recordings of lectures delivered by author and illustrator James Marshall to Francelia Butler's Children's Literature course from 1976-1990. Marshall is best known for the *George and Martha* series of picture books. The recordings span sixteen visits Marshall made to Butler's class, and demonstrate with wit and humor Marshall's thoughts on writing, illustration, the publishing industry, and creativity. Butler's course became one of the largest and most popular courses at the University of Connecticut, in part because of the opportunity it offered students to learn from guest lecturers that included Madeleine L'Engle, Maurice Sendak, and Isaac Bashevis Singer, among others. Listen to the recordings and learn more at <<http://hdl.handle.net/11134/20002:19970056JML>>.

MAINE

Master's Paper on New England Collections Security Now Available

Collections security in New England archival repositories was the subject of a master's paper from the University of North Carolina that is now available online from the Carolina Digital Repository <<https://cdr.lib.unc.edu/>>

<[concern/masters_papers/qn59qd104?locale=en](https://hdl.handle.net/11134/20002:19970056JML)>. "Catch Them If You Can: An Evaluation of Archival Security Practices in New England," by Katie Greene, examined current best practices with top museum and library security expert, Steve Keller, and explored how New England archivists use those guidelines in practice via interviews with NEA members. Katie is now working as a Project Archivist for the City of Portland, Maine, and can be contacted at <krosegreene@gmail.com> with any questions.

Franco American Digital Archives/Portal franco-américain Launches in 2021

Franco American Digital Archives/Portail franco-américain (FADA/PFA) is an online portal to Franco-American archival collections funded by the University of Maine and a major grant from the National Endowment for the Humanities. Launched in October 2021, FADA/PFA is a creation of the Franco American Collections Consortium, which consists of the University of Maine Orono; University of Southern Maine; University of Maine Fort Kent; Assumption University (Massachusetts); and Saint Anselm College (New Hampshire).

FADA/PFA addresses the need for online access to Franco-American cultural history by identifying archival materials from French-Canadian, Québécois(e), and Acadian diaspora communities in the Northeast United States; bringing together information about these collections in an organized, searchable, and culturally conscientious way; and making these collections accessible by directing the public toward their digital presence and the institutions that steward them.

FADA/PFA can be accessed at <<https://francoportal.org>>. For more information, contact FADA/PFA Program Manager Jacob Albert <jacob.albert@maine.edu>.



FADA/PFA is a French/English bilingual archival portal designed to improve scholarly and community access to Franco-American history collections.

MASSACHUSETTS

Brandeis University Launches Henri Lazarof Exhibit

Brandeis University's Archives & Special Collections is delighted to announce the launch of a new digital exhibit, *Henri Lazarof: A Life in Music*. <<http://tinyurl.com/hf853frp>>



The *Henri Lazarof: A Life in Music* digital exhibit. Courtesy of Brandeis University's Archives & Special Collections.

This exhibit celebrates the career of world-renowned composer, conductor, musician, teacher, and Brandeis alumnus Henri Lazarof (1932–2013) as represented in his archival collection housed at Brandeis. In this exhibit you will find digitized manuscripts, audio clips, photographs, posters, interviews, awards, documents, and more.

Lazarof's archival collection came to Brandeis in 2019 as part of the Henri Lazarof Living Legacy <<https://www.brandeis.edu/lazarof/>>, which was established by a gift to the university. Mark your calendars for Sunday, March 27, 2022, for the campus celebration of the establishment of the Henri Lazarof Living Legacy!

The collection has been fully processed and is open to researchers. You can access full recordings and manuscript compositions on the Brandeis Distinctive Collections page <<http://tinyurl.com/k242x9ec>>.

Department of Conservation and Recreation Records Transferred to Massachusetts Archives

The 2018–2019 expansion of the Massachusetts Archives permanent records vaults enabled the Mass. Department of Conservation and Recreation (DCR), the state parks agency, to legally and physically transfer in fall 2021 its entire permanent public archives of its legacy agencies/systems. This includes the Metropolitan Parks System (1893), the State Forests and Parks System (1904), and the Metropolitan Water Works System (1895), including of the Quabbin Reservoir construction, the main water supply reservoir for greater Boston. Only the legacy plans collections and real estate and land records collections were not transferred due to current operations use. Under an inter-agency Memorandum of Agreement, DCR Archivist Sean Fisher will continue to manage these archival collections but will do so from the Mass. Archives rather than from a DCR-leased office and storage space. The planning and preparation for this move took one year.

For more information, contact DCR Archivist Sean M. Fisher at <sean.fisher@mass.gov>.

E.S. Coe Papers Processed at the Peabody Essex Museum's Phillips Library

The Phillips Library at the Peabody Essex Museum announces the completion of a 194 linear foot processing project, the E.S. Coe Papers. The collection, the library's largest manuscript collection, contains the business papers of Ebenezer S. Coe, a nineteenth-century manager of Maine and New Hampshire timberlands and a business partner of the Salem-based shipping magnate David Pingree and his heirs. The papers offer a uniquely thorough perspective into the inner workings of the nineteenth-century timbering industry, containing exploration journals, maps, correspondence, and many other types of records.

The processing of this collection was funded by a gift from the Pingree heirs. To view the finding aid, visit <<https://pem.as.atlas-sys.com/repositories/2/resources/757>>. For research questions contact <research@pem.org>.

City of Somerville Archives Introduces Electoral History Database

In September, the City of Somerville introduced an election database tracing over a century of its electoral history from 1915 to the present.

This resource integrates fully normalized data drawn from multiple formats—including scanned bound volumes, digital publications, and information from Somerville's current election reporting system—into a fully searchable interface.

To date, it contains the results of 5,479 contests across thirty-six offices and 378 ballot measures. This living digital archive is regularly updated with the certified results of every city election. All data is paired with images of the corresponding official source document and is download-

able as CSVs to ensure the transparency, accessibility, and preservation of this public information.

This project is the result of collaboration between the Somerville Elections Department, the City of Somerville Archives, and Civera Software. To view the database, visit <<https://electionarchive.somervillema.gov/eng/>>. For more information, contact <elections@somervillema.gov>, <ndixson@somervillema.gov>, or <info@civerasoftware.com>.

VERMONT

***Moving Image* Article Describes 1916 Vermont Progressive Party Film**

“**A** Vermont Romance Turns One Hundred: Vermont’s Earliest Surviving Photoplay” has recently appeared in *Moving Image*, the journal of the Association of Moving Image Archivists (2021).

The article describes the unique history of a “contest” film where actors and actresses were chosen by popular vote as a community builder for the Vermont Progressive

Party. The 1916 release drew thousands to its Vermont premier, later to be forgotten but then rediscovered mid-century, surviving at a time when hundreds of nationally released movies of that era were lost.

The New England Archivists Audio/Visual Professional Development Award of 2017 provided support to Frederick Pond in researching and writing the article, which Pond co-authored with Martin L. Johnson.

Access the article <<https://scholarworks.uvm.edu/libfacpub/90/>>. Access the film <<https://video.vermont-pbs.org/video/community-partner-programs-vermont-romance/>>.

Pond contributes to the discovery, preservation, and appreciation of Vermont’s moving image heritage while volunteering at the Vermont Historical Society. For more information, contact <pondfc@yahoo.com>.

Henry Sheldon Museum’s Virtual Lecture Series: “The Elephant in the Room: Exploring the Future of Museums”

The Sheldon’s Stewart-Swift Research Center received a generous grant from Vermont Humanities to convene a virtual lecture series by national artists, scholars, curators, and cultural visionaries. The presenters will examine historical and present-day museum practices with an eye on race, gender, and class differences. They will also share their vision for the museum of the future, including democratic curatorship, meeting demands of changing demographics, and envisioning museums as community spaces. The lecture series offers an opportunity to learn from, listen to, and engage museum makers and the public in conversations on how to create forward looking changes to shape new narratives, so that historical and art collections speak more adequately to today’s social justice issues.

All virtual talks will take place on Wednesdays, on a monthly basis, at 7pm EST, between October 2021 and April 2022. Talks are free and open to all.

To learn more about the series and to register for the talks, visit <<https://www.henrysheldonmuseum.org/elephant-in-the-room>> or contact Eva Garcelon-Hart at <eghart@henrysheldonmuseum.org>. ■



Advertisement for “A Vermont Romance” in *The Vermont Advance*, April 1, 1916, page. 29.

Fall 2021 Meeting Session Reports

Session Block 1: Getting Ready: Preparation, Preservation, and Empowerment

- Thomas Lester

Presenters: Angela DiVeglia, Providence Public Library; Tina Panik, Avon Free Public Library; Katy Sternberger, Portsmouth Athenæum

This session began with a presentation titled “Creating a Disaster Plan,” during which Tina Panik shared her experiences creating a disaster plan for the Marian Hunter History Room at the Avon Free Public Library in Connecticut. She began by discussing why a disaster plan is necessary and outlined the major components, including stakeholders (such as library staff, emergency responders, insurance representatives) who need to be involved in the process, what information needs to be incorporated (such as collection inventory, contact information, floor plans), and end goals (such as timelines for emergency response, priority collections, recovery workflow). Panik concluded with action items for after a written plan has been approved, including distributing the plan to potential responders, creating a disaster response kit, and scheduling an annual review to update the document.

In the next presentation, “Self-Care in the Archives: Creating an Archival First-Aid Kit,” Katy Sternberger discussed the importance of self-care, especially as archivists contend with contingent positions, emotional labor, and physical health risks. She described self-care as self-advocacy, which involves recognizing what archivists need to succeed. Having faced these issues in her own work, Sternberger decided to fill a plastic box she found at an art supply store with the preservation supplies she uses regularly. She called it an “archival first-aid kit.” Examples of supplies she listed were N95 masks, nitrile gloves, a microspatula, and a pocket microscope. Designed as a way to support archivists and community members who work with archival resources, the archival first-aid kit is a personal, portable way to stay organized. It is also an advocacy tool that helps archivists reach out and teach others about archival labor.

Finally, the session concluded with “Better-Than-Nothing Practices for Community Archives,” during which Angela DiVeglia spoke about her work with community-based archives. Through her role at the Providence Public Library, DiVeglia offers free half-day workshops or up to six hours of on-site consultation to community-based archives. She helps identify the purpose of the archive, why its collection exists, how materials are acquired, and how they are inventoried, stored, and preserved. Following the assessment, she provides a written report and recommendations for future development of the archive, including recommendations for funding. During the Q&A DiVeglia was asked if she would offer her services to a community archives outside of Rhode Island, and while she has not previously done so, she would be willing to discuss it with an archives in need of her assistance.

Session Block 2: How to Tame Your Preservation Project: Institutional Experiences with Preservation Grants

- Samantha May Driscoll

Presenters: Elvis Bakaitis, CUNY Graduate Center Library; Samantha May Driscoll, GBH National Public Radio; Jordan Goffin, Providence Public Library; Rebecca Parmer, University of Connecticut; Chris Spraker, Temple Israel of Boston

This session shared how five institutions experience the grant process, assess collections for preservation, enhance collection accessibility, and manage long-term projects.

The session opened with Rebecca Parmer presenting “Preserving the History and Legacy of UConn’s Black Experience in the Arts Course.” The library sought a Council on Library & Information Resources (CLIR) Recordings at Risk grant to digitize, preserve, and improve access to sound recordings from a course entitled, “Black Experience in the Arts” <<https://www.clir.org/recordings-at-risk/>>. The course, which ran from 1970-1990, served as a cultural forum for Black artists, actors, musicians, writers, and poets. Digitizing these recordings “will preserve and make available these artists’ unique, personal insights, providing a vital resource,” says Parmer. Key takeaways from the project include scoping and scaling the anticipated impact of the digitized resources, expanding the network of expertise and knowledge, and managing time effectively.

Another institution tackling a CLIR Recordings at Risk grant is Temple Israel of Boston. Chris Spraker shared insights about grant writing for the “Preserving the Voices of American Jews, 1934-1979” project. The grant will preserve and make accessible 279 individual recordings of sermons, services, lectures, and community events. The four primary criteria for CLIR Recording at Risk grants are “impact, urgency, potential for preservation, and approach to access.” Spraker advises that “following the instructions and focusing on [the] points was crucial” to a successful grant application. After digitization, the voices and words of rabbis, congregants, and the Reform Jewish community will be freely available on Digital Commonwealth and Digital Public Library of America.

Similarly, the Boston broadcasting station GBH is tackling a digitization project through a National Endowment for the Humanities (NEH) Infrastructure and Capacity Building Challenge Grant. Samantha May Driscoll outlined the grant, which included the implementation of an internal digital access system, improvements to the public access website, and digitization of at-risk media assets in the GBH Archives. Driscoll recommended useful resources, such as Indiana University’s MediaScore application for prioritizing audiovisual formats for digitization.

Jordan Goffin explained that The Providence Public Library (PPL), in partnership with the Rhode Island Historical Society (RIHS), has also secured an NEH grant to digitize at least 100,000 pages of historic Rhode Island newspapers. RIHS currently holds master negative microfilm of 314 newspaper titles that ceased prior to 1923. This project will result in the newspapers being widely available through the Library of Congress.

Finally, Elvis Bakaitis presented on “Visions of Activism: Oral History, Digitization, Exhibits & Outreach.” The Lesbian Herstory Archives was awarded a \$90,000 Community Archives grant from the Andrew W. Mellon Foundation with intent for robust projects for the all-volunteer collective archive. These funds “[will allow us to] continue our digitization projects, develop an elders oral history project, and rethink and expand our traveling exhibitions,” Bakaitis explains.

These projects reflect the high demand of digitization as a current preservation strategy. With the aid of grants, institutions can focus time, energy, and financial resources on unique and invaluable projects.

Session Block 3: Entering the Third Dimension: Strategies for Preserving Non-Paper Based Materials

-Robin Alario

Presenters: Vanessa Formato, Mass Eye and Ear; Brett Freiburger, Woods Hole Oceanographic Institution; Corinne Gabriele, College of the Holy Cross; Dana Hart, Ilsley Public Library; Abigail Stambach, College of the Holy Cross

Vanessa Formato, Abigail Stambach, and Corinne Gabriele presented advice on preserving 3D objects on a shoestring budget. In her talk, Formato explained that her job to establish intellectual and physical control of medical collections could be challenging and dangerous. She listed her ground rules for complex projects: 1) the archival process is iterative, 2) any step forward is good and valuable, even if it’s not perfect; and 3) do not panic, and do not feel ashamed. The presentation touched upon the agents of deterioration and the other considerations for designing archival and museum storage. Formato also provided specific tips on caring for materials commonly found in medical collections.

Likewise, the Guiney Collection at Holy Cross contains unusual 3D ephemera. Stambach and Gabriele explained how they had constructed custom trays from acid-free folders, creating safe storage versatile enough to hold multiple small items in one box, such as rosary beads, life masks, and eyeglasses. The presenters also provided insight into how they used professional networks to build an effective storage plan.

Both presentations shared simple, affordable and homemade solutions for caring for unusual items and showed examples from their own collections. A great deal can be done with archival folders, Ethafoam, and cotton twill tape. The presenters advised to make note of dangerous objects and to always save your scraps.

Next, Brett Freiburger discussed care of audiovisual scientific materials, focusing on the Blake Trailer Project. His rule of thumb for preservation is simple: “Can I keep it? Can I view it?” If yes, examine the material, provide optimal storage conditions, know the last service or use date of equipment, and perform a scrap-format test. If no, then let it go. Freiburger advised that archivists acknowledge limitations and manage their expectations.

Freiburger's long-term plan is to increase visibility using outreach to show that archives are alive and deserve to be preserved. Persistence pays off: material from the Blake Trailer Project has been used in documentaries by 93 Metros, PBS, National Geographic, as well as in several educational exhibitions.

Finally, Dana Hart spoke about her project to preserve the historic early 1900s double-sash windows in a 1920s library. Hart explained how serving as a steward for a building is not dissimilar from caring for an archival collection, although it does require significant funding and a specific skillset. She recounted the process of finding experts in the field of historic preservation and grant funding from public and private partners. Hart shared sources of grant funding available to libraries and archives in Vermont. The project is still in progress.

Many resources were shared across the presentations. Information on materials, vendors, and more can be found on the NEA Fall 2021 Meeting Google Drive: <<https://tinyurl.com/3w937tjr>>.

Lunchtime Plenary Address: A Tale of Two Professions

- *Becky Tinker*

Presenter: Christine McCarthy

In this presentation, Christine McCarthy, director of preservation and conservation services at Yale University, provided an in-depth examination of the relationship between conservators and archivists and ways in which they can better work with one another, as well as the programs that she has been involved in that sparked additional dialogue points between the two professions.

McCarthy presented a useful comparison of the Society of American Archivists and American Institute for Conservation memberships and codes of ethics. She noted that preservation's primary focus is maintaining the relationship between content, context, and access, and encouraged a re-examining of the longstanding attitude towards access in the conservation field, saying that it should not be seen as preservation versus access, but that preservation is access.

McCarthy then spoke on how this objective can be approached. She suggested that when it comes to the characterization of objects, archivists can be allied professionals to conservators, helping to establish the value of items when it comes to context and use.

The audience was given an overview of Yale University Library's "Ask Conservation: Virtual Conservation Sessions." These sessions were first piloted by McCarthy's department during lockdown as a way to continue providing conservation guidance to their colleagues on campus. The sessions have been attended primarily by archivists. The sessions helped teach archivists how to take care of materials themselves and ultimately established a valuable dialogue and shared understanding between archivists and conservators.

McCarthy then described her own experiences at Yale's Beinecke Rare Book & Manuscript Library, examining how conservation and archival practices intersect. When the Beinecke took on a massive project to address its processing backlog, McCarthy supported the work of her colleagues there. In reviewing quick reference spreadsheets, half the plans included non-paper materials, which required conservation review. In the past, McCarthy explained, it was best practice to review individual items, which resulted in separating the objects not only from who they might be of interest to, but also from archivists who did background historical research that provided context on the items' value. In one case she referenced, a book itself was the cultural context, not its written content, based on the historical information found about it.

McCarthy laid out potential points of dialogue and opportunities for collaboration between the professions, as well as other processes that should be considered. She suggested finding touchpoints from the processing of a collection to stewardship where dialogues can occur between conservators, curators, and archivists, and reserving the time to have such conversations. She ended the presentation by encouraging the audience to reframe the idea of "saving it yourself" to "sav[ing] it together."

Following the presentation, an audience member asked what the best course of action is for archivists working at institutions without an in-house conservationist, and it was suggested that they consult with national conservation foundations.

Virtual Workshop: Non-Adhesive Attachment Techniques for Works on Paper and Photographs

- Kayla Allen

Presenter: AnnaJean Hamel, Northeast Document Conservation Center

The first part of the Fall 2021 Meeting was a workshop titled “Non-adhesive Attachment Methods for Works on Paper,” given by AnnaJean Hamel from the Northeast Document Conservation Center (NEDCC). This was a virtual event requiring additional registration. In preparation for the workshop, NEDCC sent out a large envelope to each participant. Each envelope contained a folder with supplies needed for the webinar, including strips of acid-free and lignin-free papers such as MicroChamber Paper, PermaDur, and Renaissance Paper (non-buffered), as well as small pieces of Melenex and Mylar, and a plastic bone folder. The package also included a pamphlet titled “Preparator Services” from the NEDCC, Hamel’s business card, and a program for the workshop. Other recommended equipment and supplies for the class included Filmoplast P90, a bone burnisher, an OLFA knife or scalpel, PVA synthetic adhesive, a blotter, Hollytex, acrylic pieces with no hard or sharp edges, and weights.

More than thirty people joined Hamel’s workshop. She used two cameras, one so she could speak with her audience and the other so she could show the attendees exactly what work she was doing with her hands. In this webinar, her work was related to securing photographs and works on paper in matting—overmats in particular—without getting any kind of adhesive on the object. Hamel demonstrated the creation of secured photo corners, openable photo corners, strip hinges, and Z-trays. Her photo corners, taped down to the base mat, secured her example photograph within two pieces of matting. She cut the photo corners to be invisible viewed through a window in the top mat. She then created openable photo corners, folded so that they did not need to be taped down, just adhered to the base mat with archival paste.

Hamel’s strip hinges formed an adjustable narrow frame in which she placed an oddly shaped work on paper, which could then be adhered to the base mat with archival tape. The Z-trays wrapped around the back of the sample photograph and folded over the edges to create a more static narrow frame. The tray could then be adhered to the base mat. In each of these methods, Hamel applied tape and liquid adhesives to the back or front of the paper attachments, not to the objects being secured. Audience members used the supplies provided by the NEDCC to follow along with each step and create similar attachments.

This workshop was a thorough introduction to the topic of non-adhesive paper fasteners. At the end of the webinar, Hamel listed some resources that attendees could use to further educate themselves about the topic. These included the suppliers like <<https://www.talasonline.com/>> and <<https://www.dickblick.com/>>, as well as reference websites such as <<https://stashc.com/>> and <<http://www.paccin.org/>>. ■



Feeding Station Winter Birds. This hand-colored glass lantern slide was captured circa 1913-1950, during the years when the Children’s Museum was located in Jamaica Plain, Boston. The Boston Children’s Museum Lantern Slides collection can be viewed on Digital Commonwealth. *Courtesy of the Boston Children’s Museum.*

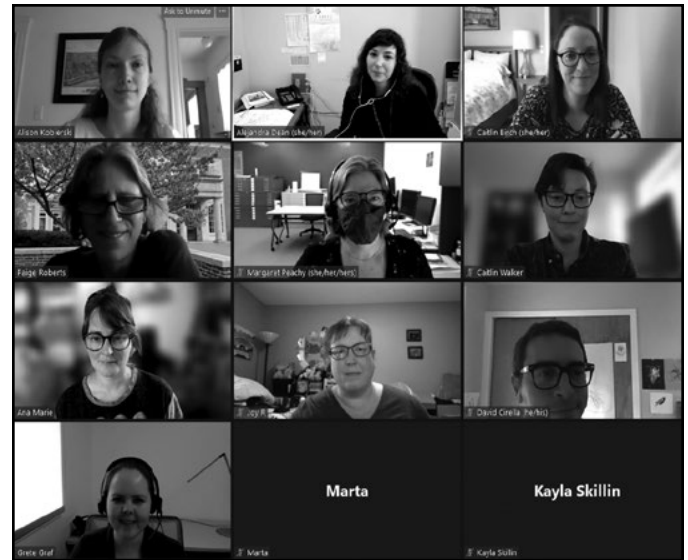
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NEA Roundtable Updates

Preservica Roundtable Holds Biannual Meeting

Last September, the Preservica Roundtable held its biannual meeting virtually. The meeting provided roundtable members a chance to check in with each other and discuss digital preservation topics such as automating ingest, customizing public search portals, syncing catalog systems with digital preservation systems, and how digital processing workflows are set up. Much of the meeting was spent discussing issues and questions surrounding processing and preserving born-cloud records, including records created using Google Workspace. The meeting concluded with an informal question and answer session led by Spencer Leonhard, Preservica solutions architect, who discussed recent updates to Preservica products. The



Virtual biannual meeting of the Preservica Roundtable.

roundtable plans to meet again virtually in the spring. The Preservica Roundtable co-chairs are Alejandra Moutenot, digital archivist at the Massachusetts Archives, and Caitlin Walker, digital asset librarian at the National Fire Protection Association.

Nominate Someone or Apply for a New England Archivists Award

The New England Archivists offers five awards through nomination and application that honor leadership in the field and provide financial support for projects and professional development. Nominations for the Archival Advocacy Award, which is given to a nominee demonstrating extraordinary support of New England archival programs and records, and the Distinguished Service Award, which is given to a nominee who promotes the objectives of New England Archivists and has made significant archival contributions, are due by March 1.

Applications for the Audio/Visual Professional Development Award, the Richard L. Haas Records Management Award, and the Richard W. Hale Jr. Professional Development Award are due by February 15. These awards offer an opportunity to receive funding to support a project and continue professional development in their archival specialty.

For more details on the five awards
New England Archivists offers visit:
<<https://newenglandarchivists.org/awards>>

Teaching with Primary Sources Roundtable Holds Weekly Chats

The TPS Roundtable continues to hold its weekly chats (Thursdays, 11 a.m. – 12 p.m.), which are a great opportunity to connect with colleagues across the region, whether you're a current practitioner of teaching with primary sources or just interested in learning more and connecting to this community of practice.

This fall we've welcomed new members to the group and new visitors from across the country to our weekly chats. Topics have included regular updates on reopening reading rooms, advancements in hybrid teaching and learning, and exhibits and exhibit planning with undergraduate classes.

To join or learn more about the TPS Roundtable, contact Co-Chairs Pam Hopkins <psmhopkins@gmail.com> and Heather Moran <heather.moran@maine.gov>. ■

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Reviews

25 for 25: Celebrating Twenty-Five Years of Collecting, Online Exhibition, UConn Archives & Special Collections

- Reviewed by Ross Griffiths, Archives and Special Collections Librarian, Worcester State University

The exhibit <<https://tinyurl.com/66b6mn2c>> by the University of Connecticut's Archives & Special Collections celebrates the twenty-fifth anniversary of the Thomas J. Dodd Research Center by examining twenty-five items from the collections in a series of videos created by staff archivists. Along with showcasing a diverse group of materials, this exhibit is a good model for archivists seeking alternatives to in-person exhibits or looking for general tips on exhibiting collections. It also highlights the work of archivists, giving visitors a look at the intellectual work that supports collecting and interpretive activities.

Unlike a static exhibit in which visitors pace themselves and select areas of interest to explore, a video format places the visitor experience more directly under the control of exhibit creators. *25 for 25* makes good use of this format by keeping videos short (most are under eight minutes) and provides a variety of titles to choose from, eighteen in total, so visitors can explore the entirety in bite-sized pieces. The exhibit web page features a block of descriptive text at the top, describing the Dodd Research Center's history and the exhibit's themes, inviting viewers to "dive visually, textually, and contextually" into the selected items. The eighteen videos are embedded on the bottom of the page, arranged in a non-hierarchical grid, and include only titles without descriptive text, leaving visitors to decide where to start and finish. When clicked, however, each video opens in a new page that includes a description as well as links to related content. This arrangement creates more steps for visitors interested only in browsing, but it also allows each video to stand on its own as a complete work and facilitates easy linking and sharing of individual videos.

Each video features one of seven archivists who present items from their area of responsibility within the archives. Some presenters include a more personal approach, introducing themselves on camera and sharing anecdotes while others remain behind the scenes as narrators. Each video

uses an array of effects including slide shows and hand held camera work. While each video begins and ends with uniform titles, credits and music, the individual personalities of the presenters and the diversity of their approaches lend variety and liveliness to the content.

Highlights of the exhibit include the excellent work of Laura Smith, archivist for Business, Railroad, and Labor Collections. Her video, *The New Haven Railroad's Comet*, is a first-rate example of how to present historical background information (broad to narrow; thorough without being wordy) as well how to use archival photos and images to tell an engaging story. Her videos would be instructive for students of both archives and exhibition development. Another notable contribution is that of Clara Nguyen, project archivist for The Maurice Sendak Collection, who demonstrates exemplary techniques for analyzing artistic works on paper. Nguyen's narration combined with elegant video work showing Sendak's original art makes for a captivating experience, and her inclusion of original quotes from the artist himself demonstrates how primary sources support interpretive activities.

Along with illustrating narrative and interpretive skills, this exhibit may also broaden popular concepts of the types of materials found in archival collections as well as their potential use to researchers. Graham Stinnett, archivist for the Human Rights & Alternative Press Collections, presents 1980s punk rock concerts and alternative zines from regional underground music scenes while Archivist Kristen Eshelman models a pinafore she sewed from a pattern featured in a collection of 1940s sewing manuals. Archivists may be well aware that collections include more than just manuscripts, but visitors from outside the discipline may be surprised by the breadth of UConn's collections.

All of the creators represented in these videos contribute to our understanding of UConn's collections, but the deeper value of this exhibit lies in how these videos highlight the essential role of archivists themselves. It's thrilling to see skilled professionals do their work and to exercise their expertise in domain knowledge. Their presentations illuminate the importance of a strong archival education that includes archives-specific knowledge combined with the study of history and allied subjects. UConn's archival collections are impressive, but their archivists are the stars of this show.

FromThePage

<<https://fromthepage.com>>

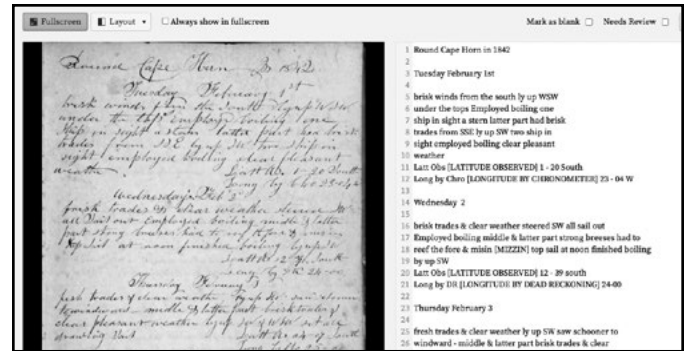
- Reviewed by Kelli Yakabu

Remote crowdsourced transcription projects are a great way to increase access and discoverability of your archival materials and to recruit volunteers who might not otherwise interact with your archive. Created in 2005, FromThePage is a crowdsourcing transcription platform that allows organizations to upload materials online so that anyone with an internet connection can view and transcribe them.

While working at the Nantucket Historical Association (NHA), I managed our transcription projects hosted on FromThePage. Our initial focus was on our ships' logbooks, which document whaling, trading, passenger, and military vessels and voyages.¹ Of the more than 400 logs in the collection, we transcribed over fifty since late 2019 using FromThePage. The logbooks range in length from twenty to 400 pages. Planning this transcription project allowed us to revisit this collection and identify voyage logs kept by women, often the wives of the ships' masters. We prioritized these logs for transcription because of their unique narratives, and we have since transcribed them all.

During this project, I often heard from people interested in remote volunteer opportunities as they could not travel to Nantucket due to COVID-19. I could easily send interested volunteers to FromThePage to view our current projects and get started. Without signing up, volunteers can view projects and see what materials are available for transcription. They can see how others are transcribing and if they'd be interested in participating. Rather than assigning materials to one person to transcribe, multiple people can collaboratively edit and review, allowing for materials to be transcribed faster and more accurately. With everything online and in one place, volunteers can get started on their own without even reaching out to the repository. New volunteers told me that they discovered our projects just by browsing the website.

Navigating the platform is straightforward as well. Repositories can create artificial collections to house multiple works. Works are individual items such as a book, journal, or letter.² Within a collection, transcribers can view all of the works, the number of pages for each work, and the progress, including the percentage transcribed and in need of review. Within an individual work, transcribers can easily view pag-



A screenshot of a page from the log of the ship *Susan* on FromThePage showing the digital image zoomed in and the volunteer-written transcription next to it.

es that need transcription and those that need review. When transcribing a page, one can zoom in or out on the image; configure the layout by moving the image to above, below, or next to the text editor; and view all of the changes made to the transcription over time. Transcription instructions can be included at the bottom of each page. Transcribers can leave notes or comments and work together on difficult tasks, including deciphering particularly tricky handwriting.

Repositories can track the number of volunteers, how often they transcribe, and overall progress on a project. There is also the option to restrict individual works or collections to a particular individual, useful when volunteers wish to work individually on a specific task. This is ideal for students who will be transcribing regularly to receive volunteer credit. Special features include field-based transcription setup, table encoding, collaborative translation, voice dictation for transcribing, GIS features, OCR correction, and subject indexing.

FromThePage is integrated with CONTENTdm, Internet Archive, and Omeka to easily import documents, although we chose to directly upload our materials ourselves. There are a variety of export formats, including plain text, HTML, TEI-XML, or zip files. We exported transcripts as HTML, copied them into a Word document, and then cleaned them up to include only the transcription. This allowed us to do a final check before uploading it to our catalog as a PDF.

Some challenges with crowdsourced transcription projects, not specific to FromThePage, include ensuring consistency across transcribers' work and keeping transcribers engaged and coming back. Here are some suggestions for addressing these challenges and getting started with FromThePage:

Continued on Page 19

AROUND AND ABOUT

Preserving the History of the Coast Guard Women's Reserve at the Coast Guard Academy

By Elisa Graydon and Michelle Williams

In 2016, the U.S. Coast Guard Academy (CGA) Library Special Collections was awarded a grant from the Connecticut State Library as part of the Traveling Archivist Program, which is funded through the National Historical Publications and Records Commission. The grant funds enabled a traveling archivist hired by the Connecticut State Library to visit and evaluate CGA Library Special Collections and write a preservation evaluation. In 2020, CGA Library was eligible to apply for additional funding as part of the Traveling Archivist Program, for support in implementing an archival project. Evelyn Green, the Connecticut traveling archivist who worked to develop a preservation evaluation with CGA Library in 2016, returned to work with the library on the SPARs Collection.

The Coast Guard Women's Reserve was active during World War II (from 1942–1947). They were known as the SPARs, which stands for *Semper Paratus—Always Ready*, the official motto of the Coast Guard. There had been a Navy Women's Reserve officer training facility in Northampton, Massachusetts, where approximately 200 SPARs trained before the Coast Guard opened its own Women's Reserve officer training school at the U.S. Coast Guard Academy. The Coast Guard was the only branch of the military to have a Women's Reserve officer training school at its service academy. However, Black women were excluded from the Coast Guard until 1944.

CGA Library Special Collections has a collection of scrapbooks created by the SPARs who trained at the Coast Guard Academy. The SPARs scrapbooks served as yearbooks for each company of SPARs; they contain photographs, writing, poetry, secret messages, and advice to the next company of SPARs beginning their officer training. In addition to the scrapbooks, CGA Special Collections also has a collection of archival materials related to the SPARs and a Public Affairs Scrapbook comprised of newspaper clippings of the Coast Guard's SPARs recruitment efforts.

Each scrapbook was authored by a different company of SPARs and was unique in format and layout. Evelyn Green and Elisa Graydon, special collection librarian, went through each company scrapbook and recorded names, dates, and events into a spreadsheet. Researchers can now see a list of names of the women who took part in creating the SPARs company scrapbooks without potentially damaging the scrapbooks. Previously, library staff would have to physically go through each scrapbook every time there

was a research request, putting the scrapbooks at risk of damage. The list of SPARs will improve accessibility to the scrapbooks as well as aid in their preservation, which were two objectives of the project. One discovery made through the item level processing of the SPAR scrapbooks is that one of the first Hispanic American women to join the Coast Guard, Mary Rivero, attended the Women's Reserve officer training school at the Coast Guard Academy.

Michelle Williams, CGA Library's archives and cataloging technician, went through the Public Affairs Scrapbook, which is filled with newspaper clippings that were related to the recruitment of women into the SPARs program during World War II. The Coast Guard toured the country with its own stage show, *Tars and SPARs*, which was a musical about Coast Guard life. Recruitment techniques for the Women's Reserve often involved a special outing or event. Pictures in the scrapbook showed potential SPARs attending picnics, taking boat tours, and watching demonstrations of duties that they could potentially perform in the Coast Guard. Reading through each of the articles, Williams looked closely to identify any names of SPARs who enlisted at that time and added these names to a spreadsheet as a way of making the newspaper clippings more accessible.

Currently, there is not a lot of primary source material about the SPARs officer training school at the Coast Guard Academy available for research. The CGA SPARs Collection finding aid makes a large amount of information about the SPARs and their experiences at the Coast Guard Academy available to researchers for the first time. CGA Library Special Collections's goal for the SPARs collection is to preserve, digitize, and make the scrapbooks available online in



A page from the SPARs Public Affairs Scrapbook. Courtesy of the U.S. Coast Guard Academy Library Special Collections.

the Connecticut Digital Archive (CTDA). Processing and creating a finding aid for the CGA SPARs Collection is an important step toward that goal.

CGA Library Special Collections has posted one SPAR scrapbook on the CTDA and is working to add the entire CGA SPAR Scrapbook Collection. It can be accessed through the CTDA site <<https://tinyurl.com/CGASPARS>> or the Digital Public Library of America. ■



Elisa Graydon is the special collections librarian at the U.S. Coast Guard Academy where she oversees the library's rare book and archival collections. Previous positions include digital librarian at the Third Circuit Court of Appeals, cataloging and metadata librarian at Moore College of Art & Design, and archival assistant at The Franklin Institute in Philadelphia, Pennsylvania.



Michelle Williams is the cataloging and special collections technician at the U.S. Coast Guard Academy where she does copy cataloging and assists in maintaining the special collections at the library. She previously taught at the CGA preschool for almost fourteen years. She is excited about this new position and all that she is learning about archives and special collections in such a hands-on environment.

From Page 17

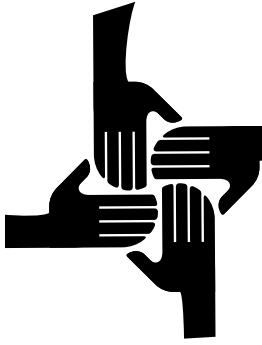
- Create a guide or stylesheet to ensure consistency. NHA has a webpage for getting started, including video tutorials on creating a FromThePage account, how to start transcribing a document, and instructions on addressing abbreviations, capitalization, and more.³ Keep up with outreach through social media, newsletters, and communicating directly with transcribers. Share new works to transcribe, completed transcripts, and volunteer highlights. FromThePage has suggestions for writing a transcription newsletter.⁴
- If possible, have a variety of material available. You are likely to attract more transcribers if the subject matter is interesting, unique, or relevant to your intended audience. I tried to choose more narrative-style journals or logs with interesting drawings or poetry. Before we finished transcribing the logs written by women, we had two separate collections: the general ships' logs collection and a collection of "Ladies' Logs."
- Start with shorter materials. This helps new transcribers feel less overwhelmed and will give you time to become comfortable with the platform and managing projects, especially if you are taking on transcription for the first time.

NHA has a small organization account and has not come close to reaching the maximum number of pages allowed (50,000 pages).⁵ The email, phone, and video support included in our account helped me as I took over the role of managing our transcription projects from the previous archivist. FromThePage also offers a trial for interested institutions.

For institutions without the ability to develop their own transcription software or an organization looking to set up remote work for volunteers, FromThePage offers an easy-to-use and well-supported platform. ■

Notes

1. See <<https://fromthepage.com/nharl/logs>> for the NHA's current transcription projects.
2. See <<http://zebrapedia.psu.edu/static/faq>> for FAQs on FromThePage terminology.
3. See <<https://nha.org/research/the-collections/transcribe-the-collections>> for getting started on transcribing with the NHA.
4. See <<https://content.fromthepage.com/crowdsourcing-project-newsletter>> for ideas on creating a transcription newsletter from FromThePage.
5. See <<https://fromthepage.com/software>> for information on pricing.



From IDEAs to Action

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

Introducing the Racial Justice Honoraria Fund

By Jeanne Lowrey, IDC Chair (2021-2022)

In the Inclusion and Diversity Committee's (IDC) January 2021 *Newsletter* column, we shared our plans to create a Racial Justice Honoraria Fund (RJHF) to compensate people of color for reparative and equity work focused on archives and NEA. After months of careful planning, we were delighted to announce the launch of this fund at the end of the year. More specifics about the fund, the application process, and how to donate can be found on the NEA website at <https://www.newenglandarchivists.org/Racial-Justice-Honoraria-Fund>.

I would like to share some insight about the process involved in making this idea a reality. I took the lead on this project when I joined the IDC in fall 2020. In early 2021, I began working with then IDC chair Stephanie Bredbenner to connect with NEA stakeholders whose work would be impacted by the fund. It was critical to us that we garnered broad support across NEA to ensure the fund's continued operation as an ongoing organizational commitment. Through these conversations, we were delighted to hear enthusiasm for our efforts and a collective recognition of the value of addressing this issue. We would like to thank the NEA board, the treasurer/treasurer-elect, and the communication, education, and newsletter committees for their engagement, support, and for providing critical feedback throughout the planning process.

After gathering this internal feedback, I created a detailed proposal outlining the scope of the fund, explaining how it would be structured and how it would benefit both individuals and NEA as an organization. After the proposal was reviewed by the IDC, Stephanie and I presented it at the Summer 2021 Board Meeting, and the final proposal was approved in September 2021. Once the proposal was

approved, I began working on bringing all of the behind the scenes pieces together to launch the fund. By the time you read this, the fund will have been officially announced, and the newly assembled fund committee will be in the process of preparing documentation to guide their work. Applications are open, and the inaugural round of awards are slated to be granted in spring 2022.

In order to ensure the fund's success, however, we must take into account more than just NEA's organizational needs. As deliberative as this process has been, much of it has been completed by me, a white woman, and I do not want any of my own implicit biases to inadvertently affect the process. I also want to ensure that the fund committee, whose members are responsible for reviewing applications, is mindful of the power dynamics at play and has clear guidelines to support the application review process. To this end, NEA plans to hire a person of color to evaluate the documentation drafted by the committee to ensure that the selection process is equitable. The IDC will also conduct periodic reviews of the entire process to see what is working well and what needs improvement. In the interest of transparency, we plan to share information about application review and recipient selection on our website, similar to that provided for the Inclusion and Diversity Scholarship. We welcome community feedback at any point; please do not hesitate to reach out to the IDC at diversity@new-englandarchivists.org at any time.

Once the fund is fully launched, I will step back to allow Meg Rinn, the new IDC vice-chair, to step up as chair of the RJHF committee. I will continue to provide support as needed during the inaugural year. My hope is that we have created a program that will be both adaptable and enduring, allowing NEA to make a meaningful difference in addressing racial injustice in our field and beyond. I also hope that the fund will provide new opportunities for people to engage with NEA and help us thrive as an organization. I recognize that the RJHF is only one part

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of the ongoing work to create a more equitable profession. Nevertheless, I hope that the fund is a tangible way to support people of color and amplify their voices as we put in the work and commit to building and maintaining a more inclusive community.

The Inclusion and Diversity Committee is thrilled to announce three new members! Meg Rinn is our new vice-chair/chair-elect, and Sandrine Guérin and Sarah Shepherd are both starting two-year terms. This year's committee also includes veteran committee members Monika Lehman and Jeanne Lowrey. Jeanne is chairing this year after serving a one-year term as the inaugural vice-chair/chair-elect. You can read more about our new members below.

Meg Rinn is serving a two-year term on the IDC, beginning as vice chair/chair-elect (2021–2022) and then serving as chair (2022–2023.) Meg serves as the assistant archivist at the Bridgeport History Center, part of the Bridgeport Public Library in Bridgeport, Connecticut. Previously, she worked as the archivist and cataloger for the P.T. Barnum Digital Collection and as an assistant archivist at Rutgers University. She received her MLIS from Rutgers and holds a BA in religion from Syracuse University.

Sandrine Guérin is serving a two-year term (2021–

2023) as a member of the IDC. She is a processing archivist at the Beinecke Rare Book & Manuscript Library and a member of the Reparative Archival Description Working Group (RAD) at Yale University Library. In 2018, she collaborated on a pilot project at NYU Libraries that implemented new workflows for the management of the Indigenous Media Collection, including community input for description and post-custodial stewardship. Sandrine holds an MLS from Queens College-CUNY; an MFA in fine arts from the School of Visual Art, New York; and an MA in sociology from Université Paris Nanterre, France.

Sarah Shepherd is serving a two-year term (2021–2023) as a member of the IDC. She is currently studying at Simmons University for her MLIS and MA in history, and works as a reference assistant at Boston College. Previously, Sarah worked at the Greenbrier Historical Society, the City of Burlington, and the Special Collections and Archives at Goucher College, and interned at the Library of Congress in the Manuscript Division. She holds a BA in history and anthropology from Goucher College. Sarah is very excited to join the Inclusion and Diversity Committee and get to work! Her two years of service as an AmeriCorps member in a small rural community has taught her the value of service and reinforced her commitment to combat past and current injustice through her passion for history and archives. ■



Winter Weekend (1969). Photograph by Gary J. McTrottes. Photo 11. *Courtesy of the University of New Haven Library.*



Winter Weekend. Photo 77-1a. Photograph by Gary J. McTrottes. *Courtesy of the University of New Haven Library.*

**Name:**

Jessica Holden

Newsletter role:

News and Notes Editor

Affiliated institution:

University of Massachusetts Boston

Job title:

Reference Archivist; mid-career

How did you become interested in the archival field?

I originally wanted to be a rare books librarian and discovered the world of archives as I was researching graduate programs in library science. Archives intersected with many of my interests, including literature, history, politics, and social issues, so this felt like a natural career choice. I also find the public service role of an archivist to be incredibly fulfilling, as I love helping people and connecting them with the information that they seek.

What are some of your focuses and interests in the archival field?

I am passionate about access, ethics, and racial and social justice in the archival field. I am especially committed to shifting away from the myth of neutrality that has pervaded this profession for many years and working toward a field that is antiracist in all areas of our work, from collection building to exhibitions and programming to reference and instruction.

What is your role on the *Newsletter* and what are your responsibilities?

I am the News and Notes Editor as of this past October. I am responsible for soliciting news, updates, and photographs from NEA members and NEA Roundtables. I edit submissions before sharing them with the main editor for a given issue, and I work with my fellow

members of the Newsletter Committee to prepare each issue for publication.

What are you looking forward to about being involved in the *Newsletter*?

I am excited to engage with the NEA membership, help keep our members informed on current issues and themes in the archival field, and participate in a side passion of mine—editing and publishing.

What do you see as the most pressing challenge to archives?

The most pressing challenge is to decolonize and dismantle the historical and existing whiteness of archives. Archivists must focus on repairing past and present racist harms in our collections, our cataloging and descriptive work, our hiring practices, our public programming, and so forth. We must become a field that stands against white supremacy.

What's an interesting fact about you or an unexpected talent or interest?

I am a marathon runner.

What are your hopes for the archival profession?

In a time when our country's democracy is at risk and misinformation runs rampant, I hope that archivists can be stalwarts for truth. I hope that by preserving and providing access to records, we can help keep our government and our leaders accountable for their actions. I hope that we can help create a world where human rights are respected and where we can all be free. ■



Winter Weekend, 1969. Photo 113-3A. Courtesy of the University of New Haven Library.

**Name:**

Charlotte Lellman

Newsletter role:This Season/Inside NEA Editor,
Newsletter Committee Co-Chair**Affiliated institution:**Center for the History of Medicine,
Harvard Medical School**Job title:**

Processing Archivist

How did you become interested in the archival field?

As an undergraduate, I studied eighteenth-century French literature and history. I also worked as a research assistant for a history professor, who became an important mentor to me. I was able to take two research trips to Paris, France, first to work on my own thesis research on police surveillance of prostitution and then to research for my professor's work on moral crime. After spending weeks and weeks poring over eighteenth-century police records, I realized I was just as interested in the context and existence of the archives as I was in the content.

What are some of your focuses and interests in the archival field?

As a processing archivist, I am particularly interested in description and how our descriptive choices inform the way users access and understand the records. As for content, I process collections of scientists' and physicians' papers, so with each project that I work on, I learn new and interesting things that often extend well beyond the field of medicine.

What piqued your interest about New England Archivists?

I first heard about NEA from supervisors at my Sim-

mons internships. In a field that is relatively small and not very well known, it's meaningful to be able to connect with and learn from other archivists.

What is your role on the *Newsletter* and what are your responsibilities?

I am serving as the This Season in New England History and Inside NEA Editor. For each issue, I solicit photo contributions representing a variety of repositories all over New England. I also edit the president's column and NEA Member Spotlights. As co-chair, I work with Vanessa Formato to plan future *Newsletter* content and liaise with the NEA board.

What's an interesting fact about you or an unexpected talent or interest?

I love to run, ride my bike, and rock climb. I also recently started racing cyclocross! (Look it up!)

What are your hopes for the archival profession?

I hope that the archival profession will continue to serve communities by collecting and providing access to records and that it will be valued and recognized for this work. Archivists do important work for the public good, but we often operate in secret.

What challenges have you observed so far in your career?

Because archivists sometimes struggle to gain support and recognition, archival positions are often part time or temporary. This is a challenge to many people trying to get started in the field, and one that I have personally experienced. ■

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 social media, a blog, or an email list, or make recommendations to the NEA Executive Board based on the experience of roundtable members.

THIS SEASON IN NEW ENGLAND HISTORY



Winter Weekend, 1969. Photograph by Gary J. McTrottes. Photo 10-1A. *Courtesy of the University of New Haven Library.*