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NEA

NEWSLETTER

NEW ENGLAND ARCHIVISTS



COVER—Halloween Masquerade, Providence College, October 1974. Student life images collection. *Courtesy of the Providence College Archives and Special Collections.*

INSIDE— Andrew Elder and Carolyn Goldstein introduce the Roadmap for Participatory Archiving (page 4); President Caitlin Birch's Inside NEA column (page 6); Susanna Coit shares accessibility best practices for social media (page 10); Melanie Wisner reviews the *Dictionary of Archives Terminology* (page 11); Thera Webb provides resume tips (page 12); the Inclusion and Diversity Committee recaps a discussion from the 2022 Unconference (page 14); a Spotlight on a new NEA board member (page 18); and a note from the editors on the future of the *NEA Newsletter* (page 3).

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

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From the Editors

- Jessica Holden

Welcome to your first all-digital edition of the *NEA Newsletter*! As a newer member of the *NEA Newsletter* Committee and the main editor for this issue, I want to say how appreciative I am for our NEA community and the support and solidarity that this organization provides in so many ways. As part of this team, I am excited to help transform the *Newsletter* into a more forward-looking and accessible publication.

In this issue's feature article (page 4), Andrew Elder and Carolyn Goldstein announce the launch of the Roadmap for Participatory Archiving (RoPA), and discuss how this brand-new resource helps libraries and archives build event-based digital collections through partnerships with their local communities. Our mini-features present helpful guidance on two important topics: Thera Webb shares resume tips (page 12) and Susanna Coit provides best practices for social media accessibility (page 10). In her Inside NEA column, President Caitlin Birch reflects on how NEA

is coming back to life after the many challenges of the past couple of years.

On page 11, Melanie Wisner reviews SAA's *Dictionary of Archives Terminology*, which she describes as a user-friendly "cross-section of our shared professional terminology." The Inclusion and Diversity Committee (IDC) shares insights from a virtual reading circle held at the Spring 2022 Unconference (page 14). This issue's Spotlight (page 18) introduces Stephanie Gold, NEA treasurer and school archivist at Choate Rosemary Hall in Wallingford, Connecticut. As always, we share news, notes, and photographs that you, our readers, have contributed from across New England.

Do you have ideas for potential articles, updates to share, or interesting photos from your collections that you would like to highlight? We want to hear from you! Contact us at <newsletter@newenglandarchivists.org>. The *Newsletter* relies on your contributions.

Please read on as we discuss the future of the *NEA Newsletter*. ■

The Future of the *NEA Newsletter*

In a recent statement distributed to the NEA listserv, we announced that going forward, the *NEA Newsletter* will be published in a digital format only and that we will no longer produce printed issues. Many factors led to this decision, including steadily declining member interest in the print edition, volunteer and contributor burnout, and concerns related to digital accessibility and the environmental impact of printing physical copies. This decision was made in consultation with the NEA Executive Board and approved at its June 29, 2022, meeting.

At the Spring 2022 Unconference, we held a town hall to discuss the future of the *NEA Newsletter*. The members in attendance shared a number of excellent ideas that we plan to consider as we try to more clearly define the publication's purpose and explore what a fully digital *Newsletter* could look like in the future. Among the ideas shared were events calendars, digital digests, audiovisual features, and possible changes to our delivery schedule. A big theme that emerged was the importance of being open to change and the potential for creativity.

As an editorial board, we feel that creating an all-digital *Newsletter* is the best path forward for our membership and our organization. Without the limitations of a print edition, we can provide more dynamic content, increase the digital accessibility of our publication, and find ways for the *Newsletter* to best serve all of our members. As an added bonus, now that we are going fully digital, the entire *Newsletter* will be in color!

We will continue to solicit your feedback as we embark on this exciting journey for the future of the *Newsletter*, and we warmly invite you to contact us at <newsletter@newenglandarchivists.org> with your thoughts and questions. See page 6 for an invitation to join the *Newsletter* Committee and help shape the future of this publication. Thank you all for your ongoing contributions, readership, and support. – The *NEA Newsletter* Committee

ARCHIVAL INSIGHT

Plan Engaging and Inclusive Participatory Archiving Programs with RoPA

By Andrew Elder and Dr. Carolyn Goldstein

Earlier this year, University Archives and Special Collections in the Joseph P. Healey Library at the University of Massachusetts Boston (UMass Boston) launched RoPA, the [Roadmap for Participatory Archiving](#). Supported in part by a National Leadership Grant from the Institute of Museum and Library Services (IMLS), RoPA is an online resource designed to guide libraries of all kinds in collaborating with communities to organize public digitization events and build digital collections. For those in the archival profession specifically, RoPA is designed to meet users where they are, whether they are part of a large academic institution or a volunteer-run community archives.

RoPA is inspired by the success of the Mass. Memories Road Show (MMRS), a statewide, event-based participatory archiving program out of UMass Boston that documents people, places, and events in Massachusetts history through family photographs and stories. For this program, archivists and public historians from UMass Boston collaborate with local planning teams and volunteers to organize free public events where individuals bring photographs to be copied and included in a digital archive. Since its launch in 2004, we've hosted more than fifty events and digitized more than 12,000 photographs and stories from across the state.

While the MMRS program is limited to Massachusetts, individuals from around the country who are interested in hosting participatory archiving events of their own regularly contact us for guidance and support. To begin to address this growing demand, in 2018 we received a LYRASIS Catalyst Fund award that supported the production of a video describing our program and the development of online training materials for volunteers and community members working at MMRS events. That project, while successful, ultimately helped us to realize that we wanted to create not only a resource that would inspire others to engage in participatory archiving activities, but also one that would help users overcome the unique challenges of this kind of work, such as planning for inclusive community engagement and working through the technical hurdles of digital repositories and preservation.

Building a Team and Understanding Participatory Archiving

The development of RoPA was supported by a National Leadership Grant from IMLS and was led by Andrew Elder and Carolyn Goldstein as co-principal investigators and by

Sarah Collins, who served as project manager. We worked closely with leaders in the participatory archiving field to inform development and best practices on all aspects of RoPA, and built a core team that included: Kathy Bolduc Amoroso, Maine Historical Society; Anne Karle-Zenith, Metropolitan New York Library Council; Yesenia Lopez, Newark Public Library; Veronica Martzahl, formerly of Massachusetts Archives and now with La Mesa History Center; Danny Pucci, Boston Public Library; Joanne Riley, UMass Boston (MMRS founder); and Michele A. L. Villagran, San Jose State University.

Early on, we focused on understanding the breadth of what falls under the umbrella of participatory archiving. In broad terms, participatory archiving is a form of collaborative practice in which archivists, historians, and community members work together to document local and community histories and build unique archival collections. And yet, the ways that different participatory archiving programs carry out this work varies significantly. So in addition to studying a number of programs and initiatives, we conducted a nationwide survey in 2019 that would ultimately inform the development of what would become RoPA. The [survey results](#) capture the knowledge, attitudes, and practices of libraries and other cultural organizations with experience hosting participatory archiving events and those that are exploring the idea of hosting an event. We collected responses from 208 individuals representing thirty-three states and 123 libraries (public, private, university, and K-12), forty-six cultural heritage organizations, and twenty-five government agencies.

In addition to revealing that there is a great deal of

interest in participatory archiving across the country, the survey results showed that different users had differing needs for an online resource of this type. As a result, we went through an iterative development process and designed RoPA to be an accessible and adaptable resource that would guide both specialized professionals and novice volunteers through all steps of the participatory archiving process. RoPA is organized into sections and by module to allow users to find the guidance they need and connect it to their own expertise and experience.

The Roadmap

RoPA is organized into four overarching sections of modules: Getting Started, The Community, The Event, and The Collection. Each module in the Community, Event, and Collection sections features an introductory video and a list of Roles and Responsibilities. Steps to Success are the detailed instructions for what to do before, during, and after the event, and they include handouts and instructional videos. Best Practice Examples highlight successful case studies from other participatory archiving programs, while the Glossary and Resources sections allow for in-depth understanding and further exploration.

Getting Started

The Getting Started modules of RoPA provide an overview of who is needed on the project team and how long it will take to plan and produce your participatory archiving event and process the new collection. Through our experience and research, we've found that it is essential to build a strong team from the start. Planning and producing a par-

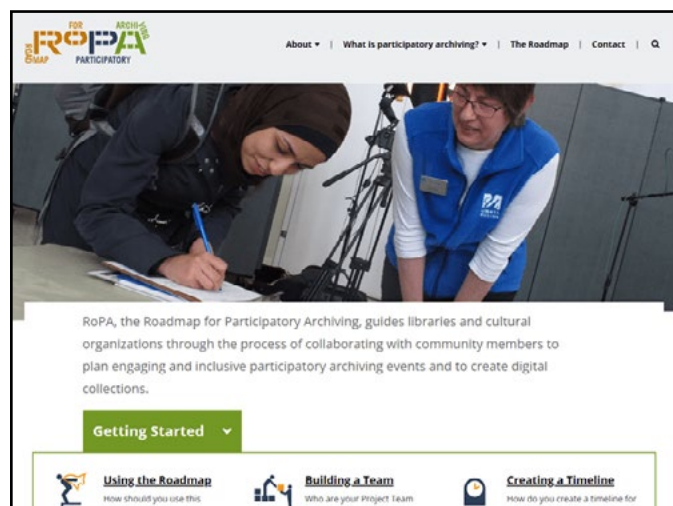
ticipatory archiving event and creating a digital collection requires a wide range of expertise, knowledge, and skills—from community building and event planning to digitization and digital preservation experience. The Getting Started modules are designed to help you build your team and to work together effectively to meet your goals.

The Community

The Community modules of RoPA outline how to implement an inclusive, community-engaged planning process and how to spread the word to participants. The modules in this section might be most useful to archivists who are more experienced with processing and preserving digital collections but less comfortable with cultural competency work and community engaged practice.

A central module in the Community section of RoPA—and the first that we worked on, in close collaboration with our core team—focuses on processes for ensuring inclusiveness and creating a sense of belonging that will enhance your event and help you build a collection that reflects the whole community. Cultural competence is the capability of individuals and organizations to function effectively in cross-cultural situations, and developing cultural competence requires everyone involved to become aware of their own values and biases and to learn about and respect different cultural identities. Cultural competence, inclusiveness, and belonging are not one-time practices, however, and are best considered and revisited throughout all aspects of the planning process. Nor is cultural competency work something that can be approached with a one size fits all mentality. The Ensuring Inclusiveness module in this section of RoPA is informed by a range of resources, is designed to meet users where they are, and includes a number of adaptable tools for engaging in this work, including a plan for a cultural competence workshop with your team.

The Community section also includes modules that guide the project team through the process of identifying the communities you're hoping to reach with your event and what kinds of stories you are trying to collect. Finally, this section includes a module that outlines how to tackle outreach and engagement. The success of your event and resulting collection hinges directly on attendance, and determining the most effective ways of communicating with community members and motivating them to attend and contribute items is key.



Screenshot of the home page from the RoPA website.

Inside NEA

FROM THE PRESIDENT

- Caitlin Birch



As I sit down to write this column in August, summer is waning and fall is just around the corner. The sunset is noticeably earlier, and where I live in northern New England there's an undeniable chill creeping into the mornings. It's a time of slowing down and settling in—for cooler weather, shorter days, and for some of us, the rhythms of the school year. In my life, it's a season in which I have keenly felt the passage of time each year. But as I look around NEA, an organization on the cusp of its fiftieth anniversary, I don't sense slowing or aging; rather, the word that comes to mind is "rejuvenation."

After weathering the storms of the last two-and-a-half years, NEA is coming to life again, permanently changed by the recent past but newly vibrant as we look toward the future. As you read this issue of the *Newsletter*, many NEA members will have just gathered at Sim-

mons University for the Fall 2022 Symposium, the organization's first in-person event since November 2019. Planning will be in full swing for our fiftieth anniversary meeting in Portsmouth, New Hampshire, this spring. Leaders around the organization will be busy working on initiatives to benefit all of New England's archival workers. And they'll be joined by a whole crew of new volunteers who answered our spring and fall calls to join our awards committees, the Communications Committee, the Education Committee, the Financial Planning Committee, the Inclusion and Diversity Committee, the Membership Committee, the Nominating Committee, the program committees, and the Executive Board. I am heartened to see a restored and refreshed NEA and hopeful for what we'll accomplish together. In every season, thank you for sustaining this vital community. 🖨️

CALL FOR EDITORS

The *Newsletter* Committee seeks two new members to serve as Inside NEA/This Season in New England History Editor (three-year term starting July 2023) and Session Reports Editor (three-year term starting July 2023). Please submit a resume and a short writing sample. To apply or for more information, contact <newsletter@newenglandarchivists.org>.



Applications are now open for the

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For information or to apply, go to:
<https://newenglandarchivists.org/Racial-Justice-Honoraria-Fund>



News and Notes

CONNECTICUT

UConn Exhibit Features Punk Rock Materials from the Alternative Press Collection

The UConn Archives & Special Collections presents *Days and Nights of Print and Punk*, showcasing the roughly four decades of punk rock aesthetic documented through the Alternative Press Collection. Through show flyers, riot grrrl and skate zines, t-shirts, stickers, vinyl, cassettes, and posters, the evolution of the scene has demonstrated its adaptability for youth movements from the late 1970s to the present day. This exhibition also features selections of performance photographs from the traveling exhibition *Live at The Anthrax* from the Joe Snow Punk Rock Collection. The photographs were selected and reprinted with the intent to highlight the primacy of analog at that time as well as the aesthetics of the not-so-distant past illuminated by a sweat tinted flash bulb.

The *Days and Nights of Print and Punk* exhibition is on display at the Schimmelpfeng Gallery, UConn Archives & Special Collections from August 30 through October 16, Monday–Friday 9:00 a.m.–5:00 p.m. Contact <graham.stinnett@uconn.edu> for more information.



Days and Nights of Print and Punk on display from August 30–October 16, 2022 in the Schimmelpfeng Gallery. Courtesy of UConn Archives & Special Collections.

MAINE

Prince Memorial Library Project Increases Awareness of Indigenous Shell Deposits and Coastal Erosion

Prince Memorial Library in Cumberland, Maine, has been awarded an Island Institute grant for its project *Climate Change and the Shell Middens of Casco Bay*. The project aims to increase awareness of Indigenous shell deposits and the threats posed to them by coastal erosion, and enlist the public in protecting these important cultural resources. Funds are being used for outreach, survey, and excavation, and to preserve and expand the Casco Bay midden record, specifically by providing archival treatment for documents relating to the University of Southern Maine's 1978–80 Casco Bay Archaeological Project. Yolande Bennett, a second-year student in the Master of Library and Information Science (MS): Archives Management Concentration at Simmons University, has organized the original documents, created a digital archive, and produced a finding aid for the material. Bennett also participated in archaeological excavation and survey on multiple islands in Casco Bay. For more information, contact <tbennett@cumberlandmaine.com>.

MASSACHUSETTS

College of the Holy Cross Receives Grant to Digitize the Deaf Catholic Archives

The College of the Holy Cross Archives and Distinctive Collections has received a \$250,000 grant to fund *Digitizing the Deaf Catholic Archives* to make this unique collection accessible. The DCA was assembled by Rev. Joseph Bruce, S.J., a Deaf Jesuit priest, from the many donations he has received through his connections with the Deaf community. It provides insight into the history of Deaf culture as well as an understanding of how Deaf Catholics practice their faith (culturally) in new ways, when traditional methods are insufficient. A variety of materials such as newsletters, documents, photographs and ephemera from institutions across the globe will be accessible online via CrossWorks, the institutional repository of the college. It is supported by a Digi-



tizing Hidden Collections grant from the Council on Library and Information Resources (CLIR). The grant program is made possible by funding from The Andrew W. Mellon Foundation. Contact <deafcatholicarchives@holycross.edu> for more information.

Juliana Kuipers is New Associate University Archivist at Harvard University Archives

Juliana Kuipers <juliana_kuipers@harvard.edu> was appointed Associate University Archivist for Collection Development and Records Management Services (AUA/CDRMS) at the Harvard University Archives. This role is responsible for the strategic and inclusive development of both the archives' permanent and historical collections, and for managing the university's records management program, which ensures appropriate management, stewardship, local and governmental compliance, and access to Harvard's institutional records in all formats. She has worked at the archives for twenty years, including serving as interim AUA/CDRMS since January 2022 and as Senior Collection Development Curator/Archivist from 2018 to 2022. Serving NEA in various roles since 2009, Juliana received NEA's Distinguished Service Award in 2022 and currently serves as clerk of the corporation.



responsible for the strategic and inclusive development of both the archives' permanent and historical collections, and for managing the university's records management program, which ensures appropriate management, stewardship, local and governmental compliance, and access to Harvard's institutional records in all formats. She has worked at the archives for twenty years, including serving as interim AUA/CDRMS since January 2022 and as Senior Collection Development Curator/Archivist from 2018 to 2022. Serving NEA in various roles since 2009, Juliana received NEA's Distinguished Service Award in 2022 and currently serves as clerk of the corporation.

R H O D E I S L A N D

MIT Press and Brown University Library Publish *A New Vision for Islamic Pasts and Futures*

The MIT Press and Brown University Library's Digital Publications Initiative announce the publication of *A New Vision for Islamic Pasts and Futures*, by Shahzad Bashir, Aga Khan Professor of Islamic Studies and History at Brown University.

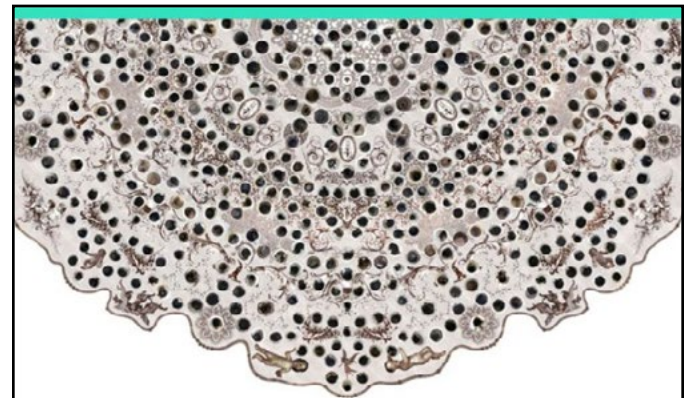
Published with support by the Mellon Foundation, the Carnegie Corporation of New York, the MIT Press, and the Brown University Library's Digital Publications Initiative, the interactive, open-access, born-digital publication encourages engagement with rich visual material and multimedia

evidence. The author draws on various literary genres, art, architecture, material culture, and media in his discussion of Islam as phenomenon and discourse. The book decenters Islam from a geographical identification with the Middle East, an articulation through men's authority alone, and the assumption that premodern expressions are more authentically Islamic than modern ones. Readers at all levels can appreciate Islam as an aspect of global history for centuries through its engaging stories and audiovisual materials. For more information, contact <jennifer_braga@brown.edu>.

O T H E R N E W S

IMLS Grant Funds the First Set of Best Practices for Archival Accessioning in the United States

Rosemary K. J. Davis (Head of Archival Accessioning, Beinecke Rare Book and Manuscript Library)



A New Vision for Islamic Pasts and Futures

by Shahzad Bashir

A New Vision for Islamic Pasts and Futures, by Shahzad Bashir, Aga Khan Professor of Islamic Studies and History at Brown University.

and Meaghan O’Riordan (Archivist, Moravian Church in America, Southern Province) were recently awarded a National Leadership for Libraries grant by the Institute of Museum and Library Studies (IMLS) for their work developing the first set of best practices for archival accessioning in the United States. Davis and O’Riordan established the National Best Practices for Archival Accessioning Working Group in 2021, selecting thirty archival practitioners from across the country, including multiple individuals from the New England region: Maureen Cresci Callahan (Smith College), Jennifer Coggins (Yale University), Juliana Kuipers (Harvard University), Eve Neiger (Boston Public Library), and Kelli Yakabu (John F. Kennedy Library Foundation). Funding from this \$245,963 grant will support honoraria and a multi-day community building summit in 2023 for working group members, plus a one-day public share session adjacent to the 2024 Society of American Archivists annual meeting in Chicago. For more information, contact <rosemary.davis@yale.edu>.

The Mid-Atlantic Regional Archives Conference Celebrates Fiftieth Anniversary

During 2022, the Mid-Atlantic Regional Archives Conference (MARAC) has been fully engaged in a fiftieth anniversary celebration which will culminate in a multi-day conference on October 19–22 in College Park, Maryland, the site of the organization’s founding in 1972. At the meeting, MARAC will unveil a historical exhibit, host an open house at the University of Maryland library where the group’s founders first met, and highlight sessions devoted to the organization’s past and future.

Throughout the year, MARAC also introduced a range of commemorative initiatives. These included a “50 for the Future” fundraising campaign to provide more resources for scholarship and disaster relief funds, an oral history project, numerous celebratory articles in our newsletter, and virtual archives tours featuring regional repositories and live Q&A. In addition to producing more traditional anniversary merchandise for purchase, MARAC is designing metal medallions, commonly known as “challenge coins,” for each of the organization’s founding members. Contact <jboyle@albany.edu> to learn more. ■

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ARCHIVAL INSIGHT

Accessibility 101: Social Media

By Susanna Coit

As a follow-up to “Accessibility 101: Print, Photo, and Social Media Tips” in the July 2022 issue of the *NEA Newsletter*, this article includes some best practices for making social media accessible, especially to people who are visually impaired or have reading disabilities. When creating content for social media platforms, it’s important to remember that whatever is available to people who are sighted needs to be available to people who are blind or visually impaired, or using a screen reader. These general tips are offered with the caveat that social media platforms are changing frequently.

ALT TEXT

Some social platforms will automatically apply alt text to your photos, but relying on that could mean your images are presented as “might be a person with text” or something equally inadequate, or even incorrect. All images should have alt text and any text in the image should be included in the post’s caption or the embedded alt text. Without alt text, images are “invisible” to people who use screen readers (or for whom images won’t load). The accessibility pages for each platform provide instructions for how to add alt text to images and GIFs. [Accessible Social](#) is a great resource for tips on writing alt text for social media. Likewise, captions should be added to any videos or stories. As with all images, what and how much information is included in the description will be determined by the context and intended message. Alt text should not include any information or text that is not about the image—it is not a place to put hidden messages.

DECORATIVE FONTS

Decorative fonts are a popular way to draw attention to usernames or certain information in posts, but they are not recognized by screen readers. Often they are read as mostly unintelligible math symbols, so it’s best to stick with the default font(s) set by the platform. A tweet that lets you hear what decorative fonts sound like on a screen reader can be found at <https://bit.ly/DecorativeFont>.

EMOJIS AND EMOTICONS

Emojis have built-in text descriptions—you may notice this when your phone is reading aloud a text message to you. For example, what many people use as a common smiley face emoji is actually “slightly smiling face.” You’ll want to keep this in mind when using emojis

since the text description may not convey your intended message. Screen readers will typically either speak the text description and then either say how many there are or read for each instance. For this reason, it’s best to limit your emoji use to about three per post and they should be placed at the end of a sentence. Emoticons should be avoided, as they are read as punctuation. For example, :) is read “colon, right parenthesis.”

HASHTAGS

Hashtags are a great way to reach people who aren’t following your account but who have common interests. To make hashtags accessible, capitalize the first letter of each word (for example #ArchivesHashtagParty) and place them at the end of your post if possible. It’s worth spending some time exploring what hashtags accounts similar to yours are using. Also note that links are not “clickable” on Instagram and can’t be copied or pasted, so it’s best not to include them in your caption or comment.



Susanna Coit is the archivist and research library assistant at Perkins School for the Blind, Watertown, Massachusetts, archives@perkins.org. Follow us on [Instagram](#).

Correction: Due to an editing error, this section on social media accessibility tips was accidentally omitted from the article “Accessibility 101: Print, Photo, and Social Media Tips” in the July 2022 issue. We apologize for this mistake.

Reviews

Dictionary of Archives Terminology

- Reviewed by Melanie Wisner, Accessioning Archivist,
Houghton Library, Harvard University



If ever there were a resource that needed no introduction, it is the online Society of American Archivists (SAA) *Dictionary of Archives Terminology* (DAT).¹ The title says it all, and, according to Google Analytics, one out of every ten visitors to the SAA website already stops by the DAT.² A LibGuide produced by Dalhousie University Libraries calls the DAT “an invaluable resource for anyone getting started with archival research.”³

This is encouraging and well-deserved attention! As the self-described “foremost reference on the archival lexicon,” the *Dictionary* is a resource for practiced archivists, LIS students, the curious, and the confused. Whatever you use it for and however quickly, it is well-spent professional development time. It does, in fact, have an introduction—a useful one that names the parts of an entry and search methods. But it is a dictionary; you can just jump in.

Dictionaries may be among the best understood reference tools in the world, but it is worth underscoring what the DAT is and is not, especially given our focus on careful language and tools that help. The DAT is descriptive, not prescriptive, a reflection of past and present uses. It is not a thesaurus or an authority database. It is, at any moment, a cross-section of our shared professional terminology. Accordingly, the DAT promises to evolve as the language evolves, with help from all of us (more on that later).

The DAT is also not the online *Multilingual Archival Terminology*⁴ database, an effort by the International Council on Archives and collaborators which bears mention as a very useful tool for translations of terms. It includes twenty-five languages as of thus far. I prefer the DAT for definitions. The DAT is written in the English of the United States and Canada, except where terms from other languages have been absorbed by the profession (e.g., “provenienzprinzip”).

Entries in the DAT are based on thorough research of

archival literature past and present. The DAT is a direct descendant of Richard Pearce Moses’s *Glossary of Archival and Records Terminology* (2005);⁵ its text was ingested as the basis for the DAT. Pearce Moses said that writing the *Glossary* allowed him to “...engage in the larger dialog of the archival profession.”⁶

If the *Dictionary* is our gateway into the “larger dialog” of the archival profession, then the key to that gate is the “Word of the Week” (WOTW). WOTW is an email subscription-based service that first appeared in 2014, so it might be called the seed from which a dictionary bloomed. It features a word or a phrase to mull over for a week. The weekly reminder of the *Dictionary*’s existence seems to me like a friendly hello.

The *Dictionary* is user-friendly and trim, with a clean landing page and plenty of reassuring empty space. It is very readable, and I found its workings easy to understand. It boasts a syndetic (“using cross-references to indicate links”)⁷ structure that works and, with my middling degree of web connectivity, quickly. Every type of thing links to every other type of thing. Terms have been gathered in one or more of the thirty-four available categories to aid searching by archives-related subjects. The basic search box searches terms, while advanced search includes full-text search of all entry parts.

Citations are handled elegantly in the *Dictionary*. In abbreviated form, they supply in-context examples of each term in a chronologically arranged list of sources from archival literature. Each brief citation links to the appropriate spot in the list of full source citations, and the full source citation in turn links to all the terms that use it in the DAT. The list of sources for a given term amounts to a miniature bibliography. Citations for each entry are hidden by default, helpful in avoiding going down rabbit holes. Each term is also accompanied by its synonyms, related terms, and pronunciation when useful. Some terms receive extensive notes that further contextualize the entry. Speaking of rabbit holes, the brief list of “Terms trending now...” that appears on every entry page is there if you need one.

The DAT’s clean appearance belies the work involved in growing and tending a dictionary. I recall receiving an early WOTW and thinking, “Huh, cool, great idea. I wonder who’s behind it.” The makers of the DAT were then and are still, by my reckoning, a bit shy of the spotlight. The

AROUND AND ABOUT

Resume Tips

By Thera Webb

In the spring of 2021 I had been out of graduate school for a year and was working two part-time jobs at university archives while constantly looking for full-time positions. The Spring 2021 Meeting was virtual and offered resume reviews. According to NEA board member Emily Atkins, resume reviews will continue to be offered at the annual spring meetings as they have been, and NEA leadership is exploring expanding the program to better serve members.

I have compiled a list of some of the most useful tips I received from my resume review. Hopefully they will be as useful for you as they were for me. While not all of these tips will be universal, it can be handy to have a list of ideas in mind while navigating the often confusing land of the job market.

Let's start with the general organization of your resume.

Have a comprehensive working resume that lists every single thing you've ever done. When you apply for a position, you can pull relevant experience from the working resume. I have in-depth descriptions of every position I've worked and every little skill and task involved. I will never include all twenty bullet points from a position in my official resume, but having everything laid out in detail makes it easier for me to identify specific skills to call out in my application resume. My master resume includes headings like Curatorial Work, Publications, Presentations, Committees/Memberships, Volunteer Work, Professional Development, and Technical Skills. Not every job needs to know you have taken a class in taxidermy or published a paper on the differences between Edwardian and Georgian bathtub styles, but you should have everything written up and on hand just in case, so it's easy to pull what you need when you need it.

Remove your address. This is 2022. Nobody needs to know where you live. You can replace your address with a link to your LinkedIn profile if you want or just remove it. This may also help avoid any unconscious bias towards hiring locally on the part of a hiring manager.

Now for some more specific tips, as you tailor your application-specific resume to the job.

Resumes can be more than one page. Just like including your address, limiting resumes to one page is outdated. You've done a lot of work to get to where you are, and it might take two pages to show your relevant work experience. That is fine! Just don't leave any blank space on the page. Make sure to fill any remaining space with membership lists, volunteer activities, etc.

Play it by ear. There are no set rules for how to arrange a resume. For some job applications you may want to list everything under Work Experience, while for other positions you might want to split work up into Archival Experience and Internships. Do what seems right to you to effectively tell your story. But, please, erase the term "relevant experience" from your vocabulary. If it's irrelevant don't include it in your resume!

Tell a story. Like with a cover letter, you want your resume to tell the story of why you're the best candidate for a position. Compile a list of the qualifications/skills in the job posting and make sure you cover all of them in your resume. Then you can easily pull related skills from your working resume and paste them into your application resume.

ABN (Always Be Name-dropping) Do you use software at your job? My guess is yes. Even if you use something unique to your workplace, name it in your resume! Giving the name of a program rather than saying "collection management software" may not seem like a big change, but it highlights the fact that you learned a specific program. You can always explain what the program does in your cover letter or interview if you'd like.

Other things to include are all the acronym skills.

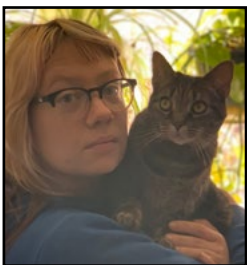
Does any of your work include using HTML? EAD? MARC? If you write finding aids you're definitely familiar with DACS. Include these in your skills section even if you think they're so basic as to be uninteresting.

Be specific. Instead of saying you “processed collections,” try to spell out what that means. The first person reading your resume may not be a professional archivist and they may not know all of our archival jargon. I personally like to say “arranged and described archival materials.”

Include grants and grant applications. Have you been part of a grant-funded activity? Have you applied for a grant even if you didn't get it? Write that down! Applying for a grant takes a lot of work and is impressive, even if you didn't end up getting funding. This is a great thing to include in your work experience.

And finally, try to **think about some stats.** Just for fun. Do you have a rough idea of how many cubic feet or collections you've processed at a specific job or how many reference requests you answer in a year? This may not be worth including in the final draft of a resume or cover letter, but it is a cool thing to know and can help you recognize your own accomplishments in a concrete way, which in turn can help you be more confident in your job applications.

If these tips are even remotely useful, I recommend signing up for the next resume review offered through NEA or any other professional organizations you belong to.



Thera Webb is the Women@MIT project archivist at the Massachusetts Institute of Technology. She is not a hiring manager but is a very experienced job seeker. She juggled multiple part-time archives jobs post-MLIS, and pre-MLIS she was an editor, freelance researcher, curator, food truck driver, science camp counselor, nanny, and worked at a dog food factory. ■

worked at a dog food factory. ■

Continued from Page 11

Dictionary is the creation of the SAA Dictionary Working Group, currently chaired by Rosemary Pleva Flynn.⁸ As may not be said of every type of work, I imagine this is a labor of mostly love (with streaks of exasperation accompanying strong feelings about words).

Of its many virtues, lastly, this dictionary is participatory. As archivist citizens, we are encouraged to supply feedback, suggest edits to existing entries, and suggest new terms. The forms provided for all of these actions are easy to find and use. I am grateful to the DAT team for this valuable, living resource. The *Dictionary of Archives Terminology* offers a low-pressure approach, easy enlightenment, a calming aesthetic, and, if you like this sort of thing, absorbing fun. ■

1. Society of American Archivists, “Dictionary of Archives Terminology,” <<https://dictionary.archivists.org/index.html>>.
2. SAA Dictionary Working Group, “We’re All Word Nerds Now,” *Archival Outlook* (July/August 2021): 14.
3. Dalhousie University Libraries, LibGuide, “Archival Research,” <<https://dal.ca.libguides.com/archivalresearch>>
4. International Council on Archives, “Multilingual Archival Terminology,” <<https://www.ica.org/en/online-resource-centre/multilingual-archival-terminology>>
5. Richard Pearce-Moses, *Glossary of Archival and Records Terminology*, (Chicago: Society of American Archivists, 2005).
6. Pearce-Moses, *Glossary*, xviii.
7. OED Online, Oxford University Press, <<https://www.oed.com/>>.
8. The other current members are: Kathryn Bowers, Tamar Chute, Helena Egbert, Cliff Hight, Geof Huth, Dawn Schmitz, Margery Sly, and Katy Sternberger.

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>.



From IDEAs to Action

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

Radical Empathy: A Discussion at the 2022 Unconference

By Sarah Shepherd and Susanna Coit

During the Spring 2022 Unconference, the Inclusion and Diversity Committee (IDC) selected the article “It Starts at Home: Infusing Radical Empathy into Graduate Education,” by Nicole A. Cooke, Kellee E. Warren, Molly Brown, and Athena Jackson, published in the *Journal of Critical Library and Information Studies* in October 2020, for its reading circle. The article’s authors advocate for a transformation of the graduate school curriculum to commit the profession to the necessary and ongoing process of inclusion, diversity, and equity. They argue that the teaching of radical empathy throughout graduate school would bring an “ethics of care” into the profession and expand beyond the field. The authors represented a variety of lived perspectives as well as being three archivists with different levels of experience and one library science educator. The article was published in response to the 2020 Black Lives Matter (BLM) protests and in the context of the national reckoning with the enduring legacy of racism. The IDC selected this piece for this year’s reading circle because it connected the national conversations to the concurrent professional reckoning about the lack of diversity and inclusion in libraries and archives.

The virtual reading circle took place on Wednesday, May 11, and drew about fifteen participants. IDC Member Sarah Shepherd moderated the discussion with support from IDC Member Susanna Coit and Chair Jeanne Lowrey. The session started with an anonymous poll to establish a shared framework for the participants.

The questions included:

When did you attend graduate school?

- Less than 5 years ago (15%)
- 5-10 years ago (46%)
- 10-15 years ago (8%)
- 15+ years ago (31%)

Was there a class offered on cultural competency, anti-racism, equity, diversity, inclusion, etc.?

- Yes, there was a specific class on this topic (8%)
- There was not a specific class, but the majority of my classes spoke on the subject (8%)
- There was no specific class and only 1 or 2 classes spoke on the subject (31%)
- There was no specific class and this topic went unmentioned (54%)

Do you feel like your graduate education prepared you to be an advocate, activist, ally, or able to talk competently on these issues facing our field?

- Yes (8%)
- It prepared me a little but not enough (46%)
- Absolutely not (46%)

Do you think graduate school should prepare their students more on these topics?

- Yes, there should be a specific class (46%)
- Yes, but there should not be a specific class; rather it should be integrated in every class (46%)
- No, my school did a fine job (8%)

Prompted by the poll, the discussion started with an initial reflection on participants’ graduate education. Ninety-two percent of the participants felt that their graduate school did not prepare them adequately to be an advocate, activist, or ally in the field. What does the much needed education on inclusion, diversity, and equity look like? Cooke, Warren, Brown, and Jackson described radical empathy in many ways throughout their article, but they stressed that it relies on the ability to recognize and confront oppression and discrimination, something which can be taught at the graduate level. The participants were relatively evenly split between whether a specific course is needed or the topic should be integrated into every class. Some participants favored a holistic approach and wanted to infuse radical empathy, or discussions of diversity, inclusion, and equity, into

every class. Others advocated for a specific required class that delves deeply in the issues facing our field. The group discussed whether it was possible to teach radical empathy, or other diversity, inclusion, and equity practices in the classroom. A consensus was reached: learning theory was not enough. Some participants discussed the necessity of intensive on-the-job training and mentorship, and expanded on how these experiences have differed from what they had learned or read. For example, several people noted that their graduate classwork focused on public library patron interactions, which would be helpful for an archivist in that setting but less so for archivists in different work environments. On-the-job training is one way to tailor diversity, equity, and inclusion work to the specific needs of a position.

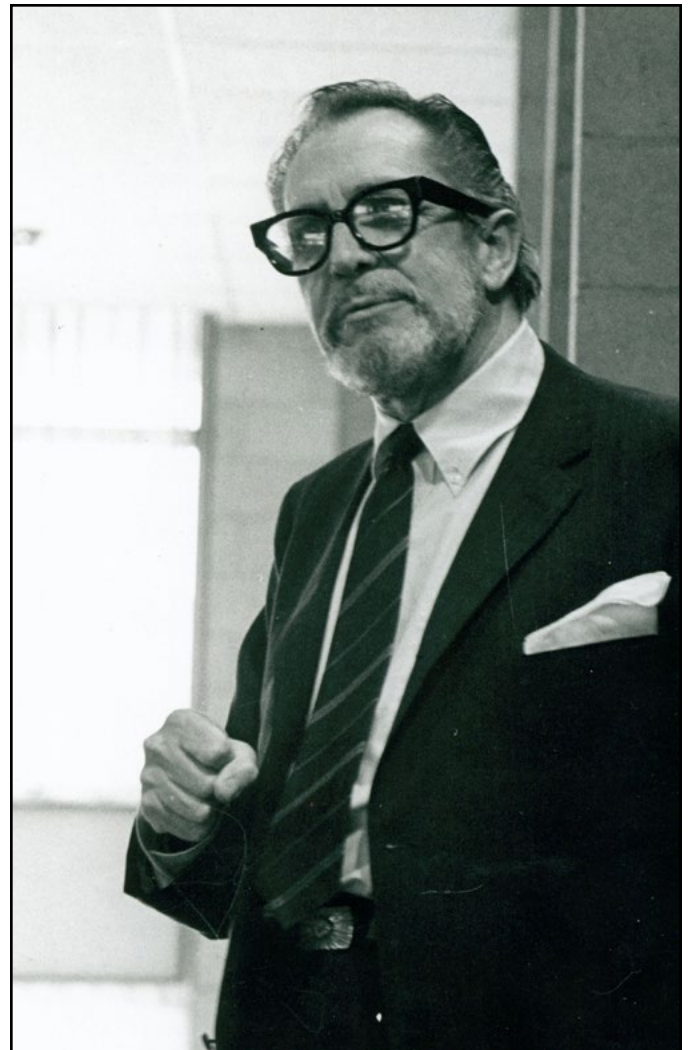
One participant shared their concern that the incorporation of radical empathy into archival work could potentially further collapse boundaries between work and personal life. Empathy is deeply personal and necessitates an emotional response and connection. Public libraries and librarians especially already experience conflict over the divide in patron expectations and reality. Libraries are often expected to take up the slack when civic and social services are slashed. Radical empathy could require greater emotional labor which is often expected with the feminization of a profession. As women have dominated the field, more labor, especially emotional labor, is expected with less compensation. The same is true for archivists providing reference services and working with researchers and donors.

The group also addressed more practical matters, such as how to justify and get senior leadership on board for anti-oppression practices and reparative description work. Participants spoke about the differences between straightforward and more challenging reparative description projects. One participant suggested examining institutional documents and policies and mapping these objectives to a project's goals and outcomes. Spending the time to set up an established workflow and system makes it easier to maintain, but not all institutions have the resources (especially time and money) to dedicate to such a large and complex project. It is essential to align with organizational goals to demonstrate the worth of a project to senior leadership.

The discussion lasted around an hour and consisted of thoughtful debate around the transformative power of

radical empathy in the archival field and archival education. The diversity, equity, and inclusion questions that our field faces do not have easy solutions but as Cooke, Warren, Brown, and Jackson suggest, we need to start addressing them from day one of graduate school and continue throughout our careers. Step one is discussion, but step two is action.

Thank you to Cooke, Warren, Brown, and Jackson for a thought-provoking article, and thanks to everyone who joined us for a lively discussion! We hope you'll join us next year for the 2023 reading circle, and we welcome suggestions of articles to discuss. You can get in touch at <diversity@newenglandarchivists.org>. But there's no need to wait until next year to continue the conversation. To hear more from IDC, follow us at our Twitter account [@NEArchivistsIDC](https://twitter.com/NEArchivistsIDC) today! ■■



Vincent Price delivers an art lecture on campus, 1968–1969. *Courtesy of the University of New Haven Library.*

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The Event

The Event modules of RoPA explain how to organize a successful event using multiple stations: the Welcome Station to record permissions; the Information Station to gather information about Items; and the Copying Station to create archival quality copies of items. At a participatory archiving event, the community gathers to build the collection, and there are a lot of moving pieces—often more than one might expect. To ensure that everything runs smoothly, there are a range of logistics involved in planning and executing an event like this that need to be carefully considered, including choosing a location, date, and time; making sure you have the necessary furniture, equipment, and supplies; and recruiting, training, and supporting volunteers. The modules in this section include checklists, floor plans, and workflows that will help organizers ensure that their event is successful.

This section also includes modules focused on how to collect descriptive information from contributors about their items and that outline digitization best practices and processes, as well as a module that addresses questions of copyright and outlines a process for obtaining the permissions from contributors that will allow their items and descriptions to be shared online as part of the collection.

The Collection

The Collection modules of RoPA explain how to establish an accessible, online home for the new digital collection and how to safeguard it for the future. This section also covers approaches to publicizing the new collection and interpreting it for your community and the general public.

The modules in this section that focus on putting the collection online and preserving the collection are the most technical in RoPA. After your event you will have a digital collection, and it's important to begin planning early on for how you will make it available online, whether through a repository platform that you host and manage, a platform that is run by another organizational partner, or a repository that is overseen by another regional or statewide entity. Additionally, preservation is a core activity for any collecting organization, but the prospect of digital preservation can feel overwhelming. To help users overcome these potential barriers, we provide a range of detailed workflows and outline practical

steps for preserving the integrity of the digital items you collected at your event.

Conclusion

RoPA is designed to be an adaptable, living resource that will change and grow and strengthen over time. We hope archival practitioners and community members throughout New England and across the country will use this resource and spread the word to others. We welcome feedback and suggestions that will help us to improve and expand the Roadmap. Explore RoPA online by visiting [<ropa.umb.edu>](http://ropa.umb.edu) and contact us at [<ropa@umb.edu>](mailto:ropa@umb.edu). ■



Andrew Elder is the interim university archivist and curator of special collections at UMass Boston and has worked on the Mass. Memories Road Show team since 2011. Andrew is also chair of the board of directors and an archivist at The History Project, a community archives documenting Boston's LGBTQ+ history. He received an M.S. in library and information science from Simmons University and a B.A. in English and women's studies from UMass Amherst.



Dr. Carolyn Goldstein is the public history and community archives program manager in the Healey Library at UMass Boston and has coordinated the Mass. Memories Road Show program since 2013. Carolyn also teaches public history in the university's history department and has worked as an exhibition curator at Lowell National Historical Park and the National Building Museum in Washington, D.C. She received her undergraduate education at Brown University and holds a doctoral degree from the University of Delaware.

It's Your Newsletter: Contribute!

The *NEA Newsletter* always needs news from your archives and other archives in New England, about NEA members, and about upcoming events. We also need people to write reviews, long articles, and session reports for NEA meetings. If you have any ideas for articles, etc., please contact an editor.



People marching in a demonstration for Title IX, 1972. *Courtesy of the University of New Haven Library.*



New Haven Opera Theater, 1976. From left to right, Emilia Simone, Fred Martell, Jack Litten, Richard McKee, and William Pell in a performance of *The Spanish Hour*. *Courtesy of the University of New Haven Library.*

NEA Board Member Spotlight



Name:

Stephanie T. Gold

Board member title:

Treasurer

Affiliated institution:

Choate Rosemary Hall, Wallingford, Connecticut

Job title:

School Archivist

How did you become interested in the archival field?

Strangely enough, my interest in social history through the frightening photographs found in the Civil War pictorial books my mother had laying around the house growing up is what got me interested in archives. I was lucky enough to have my introduction to the back end of archival repositories (versus the front end where the researchers are) as an intern at the Archives Center at the National Museum of American History at the Smithsonian Institution. I loved the organization of the collections. I loved the subject matter of the collections. I loved the camaraderie that was being built while discussing the newly released DACS to better describe the collections. It was all naturally clicking for me, and I followed that path that was being laid before me.

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

I mostly enjoy the connections with the researchers. I love exploring thousands of random questions that make their way to me through someone else's curiosity. When someone says, "I have a strange question," I know my day is going to be good.

What is your role on the board and what are your responsibilities?

My role on the NEA Executive Board began in 2021 as treasurer-elect, a newly-formed position. I am so in-

credibly lucky and thankful to have served under Juli-ana Kuipers while she was interim treasurer. I learned so much from Juliana, and our organization is as strong as it is because of people like her. As treasurer-elect, I was responsible for one year for writing checks and paying bills on behalf of NEA, entering transactions into QuickBooks, supporting the treasurer, and brainstorming ways to improve the new role.

What have you accomplished during your term?

I am honored to be part of a team that is working to create ways to make it easier for newer NEA members to feel more confident about approaching a role on the board, a dire need of our organization. Simple ideas that require loads of work, commitment, and decisions, such as creating guidebooks for each board position is only one example of how the board is working to build a stronger and more confident team, recruit new members, and continue NEA's legacy. I hope that improvements such as these and learning more about current board members through Spotlights in the *Newsletter* will inspire members to explore the option of supplementing their careers in the archives field by serving on the board when positions become available. If anything, serving on NEA's executive board has broadened my network with local archivists who I have already relied on multiple times for guidance as a lone arranger. I thought that simply being a member of NEA would do wonders for my network, but serving on the board has widened my network while giving me practice with team-building skills (which can be difficult to do as a lone arranger), and did I mention learning new things such as QuickBooks?!

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

When I was asked to run for treasurer-elect, my first thought was, "Is there no other position available?" The thought of being responsible for fiscal matters of a large organization absolutely frightened me. However, I was not going to let this opportunity pass me by. It would allow me to serve on the board (which I see as an honor), widen my network (point purposefully made again!), and learn new skills such as proper accounting methods for something more than my personal checkbook. Little did I know at the time, but these new skills are building my confidence to one day open my

NEA Roundtable Updates

Preservica Roundtable Discusses Digital Preservation at Virtual Meeting

On June 17, the Preservica Roundtable held a virtual meeting to network and share information on digital preservation topics. The group discussed exporting DIPs (Dissemination Information Packages) from digital repository systems, online access portals for discovery of digital records, syncing catalog systems with digital repository systems, metadata, and streamlining ways to ingest SIPs (Submission Information Packages) to various Preservica systems. The attendees also recapped the Preservica Global User Group meeting that was held in May and met with two Preservica representatives to learn about the product's roadmap and upcoming changes in new versions of Preservica applications. The Roundtable plans to meet again in the fall. The Preservica Roundtable co-chairs are Alejandra Moutenot, digital archivist at the Massachusetts Archives <alejandra.moutenot@sec.state.ma.us>, and Caitlin Walker, digital preservation archivist at the Massachusetts Historical Society <caitlin.n.walker89@gmail.com>. ■



University of New Haven Ecology Fair, April 1971. *Courtesy of the University of New Haven Library.*

Continued from Page 18

own business, which has always been a dream of mine. Someday I am going to own a Christmas tree farm and will look back with gratitude for the time I stepped outside of my box to take on this unfamiliar role. So, thank you to the NEA board and members for the opportunity to grow professionally and personally while serving you! ■

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.



Fall landscape. *Courtesy of the University of New Haven Library.*

N E A

New England Archivists

TAKING THE PAST INTO THE FUTURE

45 Skehan Street
Somerville, MA 02143

THIS SEASON IN NEW ENGLAND HISTORY



A photograph of Celia Ayala y su Ballet Folklórico Cultural at their fall 1994 performance in the November 5 Boston Rhythm concert at MIT's Kresge Auditorium, a concert sponsored in part by Inquilinos Boricuas en Acción as part of the fall 1994 Café Teatro Series. The dance troupe was known for performing bomba, a Puerto Rican music and dance form with roots in West Africa. This image is from the Inquilinos Boricuas en Acción records. *Courtesy of the Northeastern University Archives and Special Collections.*