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N E A

NEWSLETTER

NEW ENGLAND ARCHIVISTS



C O V E R—On February 29, 1920, townspeople helped to shovel out the electric trolley that provided transportation in the town of Rye, New Hampshire. The electric trolley system was introduced to Rye Center on September 3, 1899, and served the community's transportation needs until buses replaced it in 1925. *Courtesy of the Rye Historical Society.*

I N S I D E— Stephenie Gold reflects on her first year as an archivist at Choate Rosemary Hall (page 4); President Caitlin Birch's Inside NEA column (page 6); News and Notes from around the area (page 7); Deborah Kloiber reviews NDSA's DigiPres Conference (page 11); Kerri Provost and Andrea Slater tell us about working with the Connecticut Cultural Heritage Arts Program (page 12); interviews with members of NEA's Inclusion and Diversity Committee (page 16); session reports from the Joint Symposium of NEA and Simmons University, as well as the Preservica Roundtable (page 19); a Spotlight on a board member (page 22); and a note from the editors reflecting on the fifty-year anniversary of NEA (page 3).

TAKING THE PAST INTO THE FUTURE



New England Archivists

TAKING THE PAST INTO THE FUTURE

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www.newenglandarchivists.org

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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.

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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.

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

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Advertising Policy:
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From the Editors

- Jenifer Ishee

The start of a new year is a good time to reflect on past accomplishments and look forward to new challenges. In 1973, at the Society of American Archivists meeting in Cleveland, Ohio, the New England Archivists organization was formed “in response to a growing need for regional representation and advocacy.” This year, NEA will celebrate its fiftieth anniversary, and this provides an opportunity to consider what the organization has meant for each of us in our professional lives.

In the last fifty years, NEA has provided means for growth through programs and opportunities for service. It has also allowed archivists who work in a myriad of settings throughout our region to stay connected. In the year ahead, the *Newsletter* will continue to evolve as we garner your ideas and suggestions about this new iteration of an all-digital platform. Please be on the lookout for a survey in the coming months that will allow you to provide feedback about the *Newsletter's* current content and future format. It is fitting that this issue focuses on both reflection and looking forward as our members share their past experiences and visions for the future. In our feature article (page 12) Kerri Provost and Andrea Slater detail the work of the

Connecticut Historical Society in processing and digitizing the records of The Connecticut Cultural Heritage Arts Program, and the challenges and opportunities that project has presented. Our mini-feature details the work of Stephanie Gold, the first professional archivist at Chate Rosemary Hall in Wallingford, Connecticut (page 4). In the president's column, Caitlin Birch reflects on what involvement with NEA has meant in her professional life in the midst of a new opportunity and role (page 6). The Inclusion and Diversity Committee allows us an opportunity to get to know some of their members as they share their visions for what lies ahead for this committee in the new year (page 16). Our review in this issue focuses on the National Digital Stewardship Alliance's DigiPres conference which took place in October (page 11). We have two session reports from the October Joint Symposium of NEA and Simmons University School of Library and Information Science by Stephanie Bennett Rahmat and Alison Kobierski (page 19). This issue's Spotlight is on Nicole Besseghir, co-chair of the education committee (page 22). As always, catch up with our colleagues across New England in our News and Notes section.

Your participation and contributions make this newsletter possible, and we want to hear from you! Please reach out to us at <newsletter@newenglandarchivists.org> with your article pitches, news, photographs, and ideas. ■



Come celebrate 50 years of NEA!

March 30-April 1, 2022 | Portsmouth, New Hampshire

Visit the NEA website for up-to-date information.
bit.ly/NEAspring2023

Join us for New England Archivists' 50th anniversary and the first in-person meeting since 2019! Past, Present, Possibilities offers the opportunity to come together to reflect on the history of our field and the changes it, and we, have weathered. We will deliberate the role of archives workers in this current moment in time—how our work affects our social, political, and environmental worlds. And as we look to the future, we are called to consider: what are the most important challenges and opportunities in the archival field taking shape on the horizon? Featuring keynote speaker Petrina Jackson, Lia Gelin Poorvu Executive Director of the Schlesinger Library and Librarian of the Harvard Radcliffe Institute.

Sheraton Portsmouth Harborside Hotel • NEA room rate: \$169



ARCHIVAL INSIGHT

A reflection of my year as the first trained archivist of a fifty-eight-year-old archival program at a secondary school in Connecticut

By Stephanie T. Gold

I began the position of school archivist at Choate Rosemary Hall in August 2021, after serving as the archives assistant and later assistant archivist for six years prior. My two predecessors, the first who served for thirty-eight years, and the next for twenty years, did an amazing job developing an archives program for the school, both without ever receiving formal education or training in archives management. When I was hired as the third archivist for the school, the administration was looking to me to move the program into the twenty-first century, preserve the historical collections to archival standards, and build better connections with the school community. I was anxious to get started.

Act I

For the first month, I cleaned. I discarded bags of empty bags, piles of empty frames, boxes of acidic folders, two typewriters, and 387 used, empty mailing envelopes which dated back to 1983! After cleaning, I rearranged the space, making it a more empowering environment for researchers, especially the student researchers that I want to set up for success when conducting primary source research, some for the first time. I turned the previous archivist's office into the Researcher Room. I moved the most requested school and student publications here so researchers could have easy access to reference copies of these items all in one place. Prior to this, it was up to the archivist to pull these items from different areas for the researcher. Since we had upwards of twenty-two copies for each of these publications (yearbooks, school newspapers, alumni magazines, literary magazines), it was a no-brainer to gather one of those twenty-two copies and give the researchers the confidence to pull an item off a shelf, thumb through it on their own, and return it back to its home if they were comfortable doing so.

I then turned my attention to the extra copies of our school and student publications. I planned to keep five of the best copies for each item, knowing that we were embarking on a large digitization project for these items as well, but first needed to find the best way to recycle the extra copies. I connected with different departments informing them of this mass deaccession, giving them the opportunity to grab what they wanted. The deaccession began—then the school year started. This project was reluctantly put on hold to start the academic year tasks of faculty relationship building, class instruction, reference requests, and policy creation. There was also the very exciting task of selecting a web-hosting platform for our newly digitized content, and once selected, receive training and continue to digitize, upload, describe, and allow access to this digital archive.

Early in the year, I was able to identify some challenges that lay ahead. The first was re-introducing the community to a newly imagined School Archives. I needed to build trusting relationships with the faculty so they would turn to me as a resource for student instruction with primary source material from the School Archives, and the departments so they would feel comfortable turning to the School Archivist for advice or assistance with their recordkeeping practices. I hit the ground running with this one. There was not one thing that came across my desk that I said no to. I was ambitious and hellbent on getting the School Archives in as much as I could, to use any marketing opportunity, to join in on any committee. While I suffered burnout by the end of November, many of these opportunities I grabbed are still going strong and have benefited not only our archival program, but also the students' understanding of broader issues.



The entrance to the Choate Rosemary Hall Archives.

Another challenge I faced was the legacy collections, which are basically the entire holdings of the school archives. In the past, when collections came in from retiring faculty members, departments transferring inactive files, alumni donating materials, or items being purchased through online auctions, they never received accession numbers. Additionally, forms such as donor agreements or transfers of items were rarely used, so tracing back to locate accession information for an item or collection was a bit of a struggle. Yes, I could assign numbers to legacy collections, however, most of the collections were also broken up upon processing. It was common practice to remove items from an incoming collection and add them to an established collection so as to match the subject content. This is where I got stuck, as I did not see a way to go back to piece together collections that for so long were broken up and put elsewhere. Furthermore, lists or histories were written from the archivist's perspective, inserted into the "collection," and used as a "record." At least with the latter, I was confident with my plan to remove these lists or histories, label them as written by the archivist, and create subject files with these items. The information captured here, while useful, does not belong in a collection that was clearly created by someone else.

Act II

What I've found helpful in my first year. First, making connections with the faculty. The faculty will be the ones to bring classes of students in to learn about the School Archives and the skill of archival research. Through the faculty connection, I can connect with more students on a larger scale.

Next is networking. This one seems obvious and uni-

versal, but my first year in my new role as school archivist also happened to be my first year serving on the NEA Board. Yes, overwhelming at times, but this was an important year to have these two facets meet, as I needed and relied on the NEA community more than I expected I would. The Simmons internship program can fit into networking also, as I learn just as much from our current intern as I hope they learn from me. Another interesting and helpful network is the Archivists Think Tank Facebook page. Man, do I love this page, especially as a lone arranger!

Lastly, I relied on my Outlook calendar and quad board to help manage my time. I have the benefit of having two work Outlook accounts: my personal work account, and the School Archives department account. I use the department account's calendar to book meetings, classes, or visits, and I direct community members to check availability for scheduling on this calendar. I use my personal work account to put my daily tasks that I want to work on, such as writing this NEA article, or blocking out a dedicated time for reference requests, deaccessioning, policy writing, you name it. I can visualize how my day and week will play out, and I get helpful reminders that pop up to keep me on task. The other time management tool is my quad board. My boss suggested breaking my tasks into four categories: To Do This Week; Projects – Ongoing (things that will always be there throughout the year: monthly article assignments, term exhibits, deaccessioning, etc.); Projects – Current (projects that I am now working on little by little before they are due); and Projects – Future (suggested projects, wish list projects, or long-range projects).

Continued on Page 6



Hosting a table at Grandparent's Day during Reunion Weekend to promote the School Archives.

Inside NEA

FROM THE PRESIDENT

- Caitlin Birch



What does it mean to be a New England Archivist outside of New England? It's a question I've explored a lot recently, as I settle into a new job at James Madison University and a new home in Virginia. Until this move, New England was host to the whole of my archives career. I completed my graduate degrees at Simmons. I gained valuable internship and work experience in Boston repositories. I took my first steps as a professional at GBH and spent more than eight years in New Hampshire as Dartmouth College's digital archivist. A decade of near constant service in NEA passed. And now, halfway through my term as NEA President, I find myself in Virginia pursuing a wonderful opportunity to lead a new department within JMU Libraries, but suddenly unmoored from my New England home. Am I still a New England Archivist?

The answer, for me, is an emphatic "yes." My new role at JMU is a goal realized, but a goal that couldn't have been realized without my professional community in New England. New England, and especially NEA, gave me the mentors who taught me, the peers who supported me, and the leadership opportunities that enabled me to envision the next step in my career. Without this community, the work I'm doing today wouldn't be possible. And so I am a New England Archivist and a dedicated NEA volunteer even in Virginia. As my network up north continues to support me, I consider it an immense privilege to lead NEA, to do all that I can to ensure that it supports you. I may have added some geographical distance, but my virtual door is always open at <president@newenglandarchivists.org>. Drop me a line and if you're in Portsmouth for NEA's Spring 2023 50th Anniversary Meeting, I look forward to greeting you, one New England Archivist to another. ■

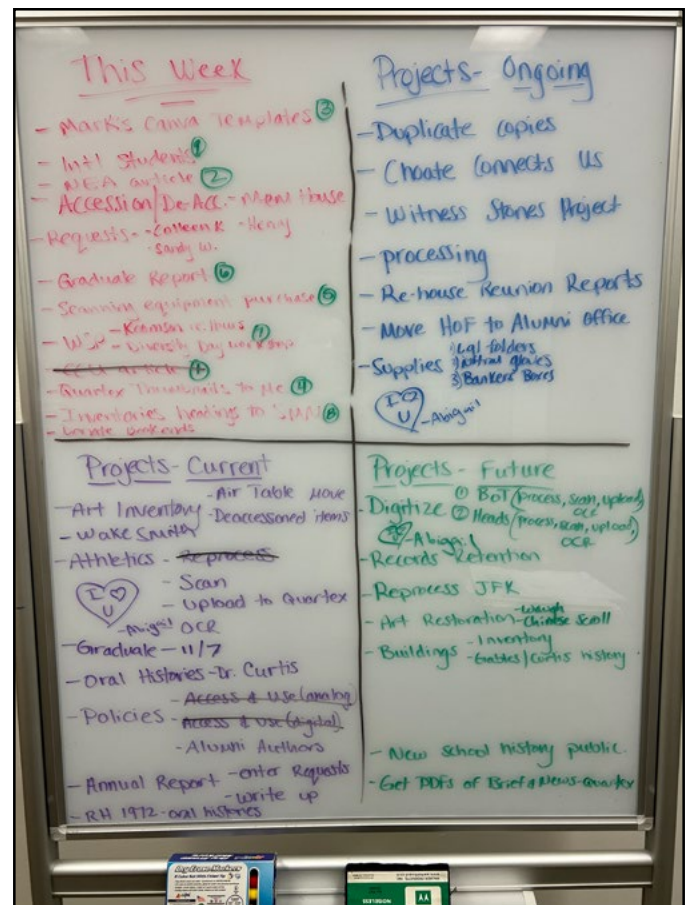
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Continued From Page 5

Looking back, Act II was much better. I found a groove, and with the help of some amazing people and tools, it appeared to have been a success. I am approaching this new academic year with more focus and a feeling of confidence that no matter what, it will get done. I now have a team of archives supporters around me that give me wonderful ideas to improve the program, an incredible boss, and one mean quad board that will get me through it! ■



Stephanie T. Gold currently serves as school archivist for Choate Rosemary Hall in Wallingford, Connecticut. Stephanie earned her MLS with a concentration in archives management from Simmons College in 2008, and her bachelor's degree in American Studies from Eastern Connecticut State University in 2005. She lives in Durham, Connecticut, with her supportive husband and their two curious children.



My quad board, a.k.a. my favorite task manager!

News and Notes

CONNECTICUT

Connecticut's Archives Online Offers Finding Aid Generation Service

This summer, Connecticut's Archives Online (CAO) launched an initiative to lower the bar for participating in CAO's finding aid search. Having added a few repository-level metadata elements to the [participation application form](#), CAO can generate a repository-level finding aid in EAD for institutions who fill out the simple application. Connecticut institutions who have no descriptive record of their archival holdings can take advantage of this free service in order to start down the path toward having descriptive control of their collections. So far, three Connecticut institutions have gone this route, and we anticipate that a higher profile for this service will mean that more will take advantage of it. Additionally, the repository-level EAD finding aid is imported into CAO's instance of ArchivesSpace; if the repository wants to add more finding aids or edit/expand upon their repository-level finding aid, they may do it, free of charge, through CAO's ArchivesSpace. Also, stay tuned in the new year for interface improvements for CAO thanks to the coding sprint on ArcLight (the software behind CAO) now taking place at Stanford, Duke, and SUNY Albany. For more information, [contact CAO](#).

MASSACHUSETTS

Historical Society of Santuit & Cotuit Breaks Ground on Expansion Project

The Historical Society of Santuit & Cotuit broke ground for their capital campaign expansion project on Wednesday, October 5, 2022. The primary project goals are expanding the museum exhibition space, creating climate-controlled storage for their collection and archives, and making a new administration office and reading room. The HSSC Archives is currently housed in a 10" x 16" space that also operates as the administration office, staff kitchen, and museum shop overflow. This expansion will allow for proper storage of materials in dedicated spaces. As part of the expansion, HSSC plans to create an interactive digital exhibit that showcases

the information in their archives on Cotuit and Santuit's historic homes.

Massachusetts Historical Society Completes Large Digitization Project and Launches Collections Portal

The Massachusetts Historical Society in Boston, Massachusetts, is pleased to announce the completion of a grant-funded project focused on highlighting sources documenting individuals and communities who are underrepresented in the historical record. With funding from an anonymous organization, the work included a massive digitization effort. Among the 38,000 images created are records of the Home for Aged Colored Women; the Boston and Charlestown Overseers of the Poor and the Indian Industries League; selected series of the papers and photographs of Nathaniel T. Allen, who ran a progressive school in West Newton; and papers and photographs of the De-Grasse-Howard family.



A cement truck, operated by Fuccillo Ready Mix, pours concrete into a newly dug foundation at the former site of HSSC's Fire Museum. The basement of the new building will be a climate controlled collection storage space. *Courtesy of the Historical Society of Santuit & Cotuit.*



Students in front of Nathaniel T. Allen's house, some with baseball bats, circa 1870. Nathaniel T. Allen photographs. *Courtesy of the Massachusetts Historical Society.*



Menu of websites and online exhibitions findable via the Massachusetts Historical Society's portal to collections relating to underrepresented communities. *Courtesy of the Massachusetts Historical Society.*



Front page of the Massachusetts Historical Society's web portal to collections relating to underrepresented communities. *Courtesy of the Massachusetts Historical Society.*

In order to better connect users with these and other resources at the MHS relating to underrepresented communities, a new web portal was launched. The portal showcases digitized collections, online exhibitions, and study materials to guide users to relevant features across the website. It will be continually updated as the MHS expands its collections in these subject areas. It can be found on [the MHS website](https://www.masshist.org). For more information, contact [<abush@masshist.org>](mailto:abush@masshist.org).

Pingree Family Papers Processed at the Peabody Essex Museum's Phillips Library

The Phillips Library at the Peabody Essex Museum announces the completion of processing of the thirty-seven collections that make up the Pingree Family Papers. The collections relate to the nineteenth-century Salem merchant David Pingree (1795-1863) and his heirs. They deal chiefly with Pingree's maritime shipping interests from the 1820s through the 1840s and with Pingree's and his descendants' land ownership and land conservation in Maine and New Hampshire.

The processing of these collections represents nearly ten years of work from three different archivists and a number of volunteers. The collections include 1,108 boxes, 129 oversized volumes, and over 732 linear feet of materials.

The processing was made possible by a gift from the Pingree heirs. [View the finding aid](#) for the first collection, the David Pingree Papers. For research questions, contact [<research@pem.org>](mailto:research@pem.org).

Trustees of Reservations Processes the Fruitlands Shaker Photographs Collection

The Trustees of Reservations Archives & Research Center is happy to announce that processing of the Fruitlands Shaker Photographic Collection is underway. The processing is funded by the IMLS Grant "Elevating Access to The Trustees' Collections from 19th Century Shakers to 21st Century Artists." Project archivist Stephanie Bennett Rahmat is performing the work under the supervision of Sarah Hayes, digital archivist, and Alison Bassett, archives manager. The following photo is a wintery highlight from the collection.



Shaker Sisters standing in front of a frozen waterfall. Attributed to Canterbury Shaker Village. Courtesy of the Fruitlands Shaker Photograph Collection, The Trustees of Reservations Archives & Research Center.

RHODE ISLAND

Announcing the Wanderground Lesbian Archive/Library, Inc.

Wanderground is a newly forming lesbian-focused archive/library located in Rhode Island and serving the New England region. We are energetic and still seeking a place to house our collection in a community-based setting.

Since March 2022, Wanderground has offered several successful events, presentations, and pop-up displays. These include exhibits at local libraries, a Zoom Rhode Island author event, and several Zoom PowerPoint presentations for organizations in Rhode Island, Connecticut, and Massachusetts. In the spring of 2023, we plan to offer more pop-up events as a stop-gap measure until we can secure a permanent location.



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.



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Various Wanderground Lesbian Archive/Library displays at the Providence Public Library. *Courtesy of Wanderground Lesbian Archive/Library, Inc.*

We recently received our nonprofit status in August 2022. Our Amazon Steward Council (Board of Directors) is currently creating strategic and fundraising plans to support our ability to strengthen the development and sustainability our organization, connect more deeply with communities of lesbians and interested others, and to ultimately acquire the physical space needed to house our growing archival collection for public use.

For more information, contact <info@wanderground.org> or visit <www.wanderground.org>.



The PC ASC Fogarty Reading Room.

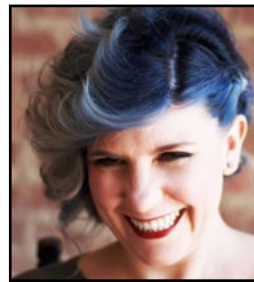


Students using the PC ASC Fogarty Reading Room.

Providence College Welcomes New Reference Archivist and Extends Hours

Providence College Archives and Special Collections (PC ASC) is pleased to welcome our new reference archivist, Jessica Rogers-Cerrato. Jessica joined the staff at the Phillips Memorial Library in September, stepping into a recently reconfigured role to expand our reference outreach and services, thereby supporting further access to the archives.

In conjunction with Jessica's hiring, we are also pleased to announce extended hours and access opportunities! The PC ASC Fogarty Reading Room now has drop-in hours on Tuesday and Thursday: 10:30am-12:00pm and 2:00pm-5:00pm. Appointments are available Monday-Thursday from 9:00 a.m.-5:00 p.m. and on Fridays from 9:00 a.m.-4:00 p.m.



Please visit our website for more information. You may contact us at <pcarchives@providence.edu> or by phone at 401-865-2578 or 401-865-2377. ■

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>.

Reviews

NDSA's Digital Preservation 2022: Preserving Legacy, October 12-13, 2022, Baltimore, Maryland

by *Deborah Kloiber, College Archivist, Connecticut College*

The National Digital Stewardship Alliance's (NDSA) Digital Preservation 2022 conference (also known as DigiPres) was held in Baltimore over two half-days in October. In spite of the withdrawal of several sessions, caused by confusion over the conference being in-person only, DigiPres offered a concentrated exploration of multiple aspects of digital preservation—technologies and tools, infrastructure, assessment and evaluation, and personal and community archives. Sessions ranged from traditional panels to hands-on workshops. There was even a lightning round of five presentations in ten minutes, with speakers providing tantalizing glimpses into projects such as selecting an appropriate fixity algorithm and using the Gephi visualization tool to understand digital preservation infrastructure.

The conference opened with a plenary session in which Dorothy Berry from the Smithsonian National Museum of African American History and Culture gave a keynote entitled “Keeping Whose History, For Whom: Writing the Stories Digital Preservation Tells.” In her talk, Berry discussed the preservation of digital stories, especially those told through social media. She asked attendees to consider the purpose of preserving these stories—is it for professional academics doing research or for future members of the community whose stories are captured?—arguing the latter focus should receive more priority. Berry also raised questions about the “how” of preservation, particularly stories told via Instagram. Is it enough to preserve only the photos that are posted? Or does the interplay of community members as documented in the comments also need to be captured? If comments are maintained, what authority and context information is known, and can be preserved, about the commenters themselves? By raising more questions than answers Berry's keynote offered plenty of food for thought.

One of the NDSA's activities is conducting surveys on different areas of digital preservation. In a well-attended DigiPres session, Elizabeth England from the US National Archives and Records Administration and Lauren Work at the University of

Virginia presented key findings from the 2021 NDSA Staffing Survey. Of the 269 people who completed the survey, more than half agreed digital preservation is a high priority for their organization. However, in an apparent disconnect, 69% of respondents feel their organization does not have sufficient staffing for digital preservation, and almost half disagreed with the statement, “The way digital preservation is currently implemented at my organization works well.” One factor that greatly impacted respondents' perception of digital preservation at their institution is the presence of a staff position dedicated to digital preservation or a senior executive with oversight of the program (or both). Unlike the 2012 and 2017 iterations of the survey, multiple individuals from the same organization could respond this time, allowing for analysis across demographic characteristics. One major takeaway is that perception of how digital preservation functions in an organization varies according to an individual's role within that organization. Overall, those in more senior-level positions responded that their institution makes digital preservation a priority and provides sufficient executive support, while those in junior roles tended to disagree with those views.

Some of the more valuable sessions were those providing opportunities for hands-on practice with tools and/or techniques. In one such session Gregory Wiedeman of the University at Albany, SUNY led attendees through the installation and use of the mailbagit tool for handling email. Mailbagit works with multiple email formats, including PST, MBOX, MSG, and EML, and packages them using the mailbag specification, an extension of Bagit specifically for email files. The tool is also able to create derivative files of the messages such as TXT, HTML, PDF, and WARC.

Another bring-your-own-device session, “Crafting Appraisal Strategies for the Curation of Web Archives,” was led by Melissa Wertheimer and Meghan Lyon of the Library of Congress and Tori Maches of the University of California, San Diego. In addition to including typical criteria for archival appraisal, their appraisal methodologies take into account technical issues specific to web archives. One example is whether a web archive of specific content is actually feasible, and if it is possible, is it the best way to capture that content. Another consideration is whether the content on the page/site is original or whether it could be better gathered from somewhere else. The session ended with an opportunity for attendees to practice appraisal using rubrics and URL lists provided by the presenters.

AROUND AND ABOUT

Lessons Learned While Processing Thirty Years of Cultural Heritage Arts in Connecticut

By Kerri Provost and Andrea Slater

The Connecticut Cultural Heritage Arts Program (CCHAP), a fieldwork-based program created in 1991, promotes traditional artists and their communities through documentation, technical assistance, and public presentation. Unique in Connecticut, this program brings artists' work and communities' histories to new audiences. In 2015, CCHAP moved from the Institute for Community Research to the Connecticut Historical Society (CHS), and with it, many boxes of materials needing to be preserved and digitized. This move presented an opportunity to more widely showcase everything from Hmong New Year celebrations to Puerto Rican gourd carving to Ukrainian bandura performances, but first, someone would need to unpack those boxes.

When the CHS received funding from IMLS to archive the CCHAP collection containing over 116 linear feet of material documenting the work of approximately 350 artists and forty-six ethnic communities, we knew it would take time to understand the scope of the project. We would need to hire a project assistant and include recently retired CCHAP director Lynne Williamson to prevent the loss of institutional knowledge. We quickly discovered that this multi-year project's workflow would look different than we could have imagined and that we underestimated how long it would take to tackle the materials related to only seven of the forty-six ethnic communities represented in the collection.

Now that we have completed processing the institutional archive materials and are well on our way to digitizing 3,500 slides, 1,260 photographs, 2,790 digital video files, 301 audio cassettes, and more into the permanent collection, and making them available to the public on the Connecticut Digital Archive, we would like to share what we learned throughout this process.

In working on this project, we had a privilege that not many of us working in archives and museums get: the opportunity to speak and collaborate with the main creator of the collection being processed. The IMLS grant enabled the CHS to hire Williamson as a consultant for this project, allowing our team to better understand and describe the collection since Williamson was there to answer our questions and provide additional context. Because Williamson remains in contact with members of the communities she has worked with, setting up IMLS grant-supported feedback sessions with those groups was more efficient than it would have been without her involvement.

Not every part of the project went as smoothly. Deciding how to approach workflow was a challenge because there were seemingly unlimited and reasonable arguments to be made for organizing these materials. Simply picking a starting point and moving through the materials would seem most sensible, but there were two reasons to not approach the task head on. First, we wanted to meet with representatives from the Bosnian, Cape Verdean, Caribbean, Hmong, Lao, Puerto Rican, and Tibetan communities to let them know what we were doing with the materials and give them the chance to voice any concerns about potentially sensitive photographs or videos that they would not want made public, such as those featuring children or private occasions documented inside someone's home. At these meetings, we showed each community how to access the materials for their own purposes, and we took the opportunity to help fill in any gaps there might be—and for a collection going back several decades, you can imagine there were quite a few mystery photographs that we were hoping others could help identify the people or places depicted.

For these feedback meetings to happen, we had to wrangle schedules while determining the best way to gather—a task complicated by the COVID-19 pandemic. Certain communities were fine holding online video meetings, while others needed to meet face-to-face because of their lack of access to technology. We needed to decide in which order we would be meeting with these communities and then start working through the materials in that order so materials were ready in time.

To throw another wrench in the works, because CCHAP predated digital photography, negatives, photo-

graphic prints, or slides were batched by film roll containing multiple communities' events. Would we, for instance, digitize several different communities' events at once, or only process the Tibetan butter sculpture images and save the blacksmithing photos for later? How would we organize multicultural events with a half dozen cultural groups represented?

The other tricky piece of this is that most materials were minimally labeled; it was not a matter of transcribing what was scrawled on the back of a photograph. As Williamson explained, CCHAP's goal has always been "to bring a new awareness of these stories" about traditional cultures to Connecticut audiences, not preservation. However she and the previous director "could not have foreseen its work going into an online repository in its early years" as the technology simply did not exist.

After scanning materials, numbering, and then uploading to our collection management system, Williamson, with her institutional knowledge and notes, added more robust descriptions to the metadata. Her work would go more quickly when materials were organized like-with-like, but there were occasions when this was too complicated. Williamson adds that "in retrospect the project would have benefitted from a year of planning for a carefully considered process and detailed organization of materials before diving in."

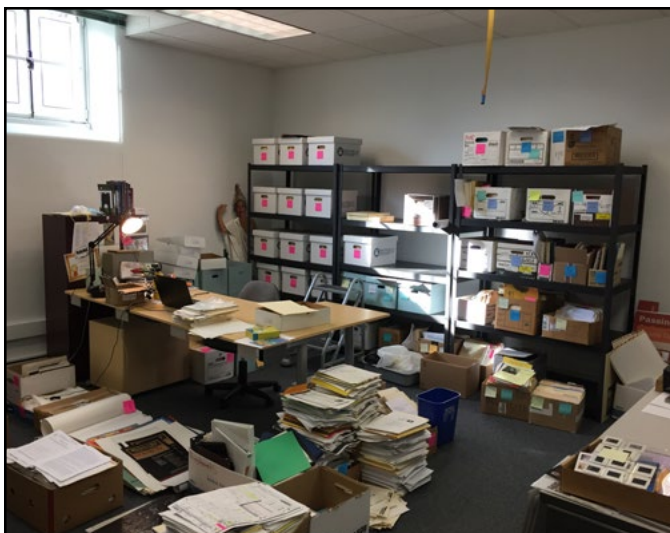
Throughout this project we culled a lot of material, which might seem startling until you realize how many of these images were duplicates—common from the pre-

digital era when you wanted to be sure to have the negatives, double prints, and slides for an event, and later, on compact disc. Sometimes these duplicates made their way into other folders, and it took time to ensure that what was being weeded out was redundant material and not a hallucination, as one begins to wonder after looking at a collection so many times. Does this look familiar because I discarded it already, or because I saw it once? Is it because I attended this event ten years ago and know the people photographed?

After removing the obvious redundancies there were judgment calls ranging from the easy (video is of the floor and there's no audio or a photograph is too dark for it to deliver any information) to the more complicated. If an artisan's creative process is captured by video and photograph, do we keep all eighty photographs, or select a handful of the best ones since the video shows what's happening step-by-step? Ideally there would be a one-size-fits-all policy, except there are too many exceptions. Sometimes the video captured the artist's commentary but did not have stellar visuals. It's not as simple as noticing the same event documented on two types of media and making a decision. The material needs reviewing. There are no shortcuts.

Questions arose about what is appropriate to keep. In one documented event, there was a clear image showing the subject making a personal adjustment. Because this person's work was well-documented otherwise, tossing that one picture was a no-brainer. It showed a potentially embarrassing action not connected to the traditional art. But what do you do when during a dance performance featuring mostly youth, a wardrobe malfunction is captured? That question was resolved through periodic staff meetings, and we decided to not include the video in our archives as there was no way to edit the recording and there were acceptable photographs of the same performance..

There was not always immediate agreement among staff as to how to move forward. Adding a strobe warning to the metadata for video of a performance featuring dance lighting was uncontroversial, but more discussion was needed when adding a content warning to the record for a performance that included several racial and ethno-religious caricatures. This hurdle was cleared thanks to the professional development and expertise of staff who were well-versed in reparative cataloging. Mutual respect and



The CCHAP archive being processed at the Connecticut Historical Society.

trust of colleagues also plays a role in dealing with challenging situations.

Then there was the institutional archive. Initially the archive consisted of approximately fifty linear feet (about fifty cartons of varying sizes) but with guidance from Williamson, unnecessary and duplicative material was culled; approximately 100 gallons of paper were recycled. The archive is now approximately forty-two linear feet, consisting of thirty-nine cartons, one oversize box, and two boxes containing VHS tapes and audio cassettes. It is now stored in acid-free, lignin-free, and buffered folders in acid-free cartons.

The institutional archive consists of materials spanning from 1986 to 2020. It includes the working files of Rebecca Joseph (CCHAP's first director from 1991 to 1993) and materials collected and created by Williamson (director from 1993 to 2018). The archive includes grant applications, community and artist materials, exhibition files, and ephemera from cultural, ethnic, agricultural, music, occupational, religious, and multicultural fairs and festivals. Additionally, there are CCHAP program materials, including that of the Southern New England Apprenticeship Program and the Refugee Women's Sewing Circle Project, as well as ephemera of folk arts and heritage organizations in Connecticut, New England, and nationally.

There were challenges while processing material in the institutional archive, which contains a considerable amount of personal information, including addresses, phone numbers, and email addresses. We were initially a bit hesitant to make these non-digitized materials available to onsite researchers, but after reaching out to a few archivists, they helped us to decide that this type of directory

information is considered low risk and the benefits of making it available outweigh the risks. As a result, much of the collection is available to the public. However, there still is sensitive information, including banking and financial information, social security numbers and federal employer identification numbers in the collection. Files containing this type of information were restricted because the time and resources it would take to redact the material was too great for this project. We decided it was worthwhile to redact information in several prominent series, including Southern New England Apprenticeship Program applications, so that this material could be made available. Another strategy we used to make more of the collection accessible was to separate out restricted materials from existing files so that those files could be made available. If restricted material is requested for research purposes, CHS collections staff may be able to provide a redacted copy; however, due to staff availability, work schedules, and nature of the material being requested, this may not be feasible.

Over the years, Williamson organized the institutional archive into logical groupings by community, exhibit, or program. For the most part, the original order was maintained. However, it was necessary to create an overarching series structure for the archives since none existed. This led to the creation of the seven series that make up the collection: administrative documents, communities, fairs and festivals, artists, exhibits, programs and projects, and folk arts and heritage organizations.

What made the logistical frustrations less so was knowing how impactful this project was already proving to be. Making this collection accessible online has expanded how we share the diverse stories of people who comprise Connecticut's history. With the state's new high school curriculum for Black/African American, Puerto Rican/Latino, and Asian American and Pacific Islander Course of Studies, we will be able to provide resources for teachers across the state. A gratifying and surprising outcome from the feedback meetings has "been the joy expressed by the communities that their activities, heritage, and practices will be available to their young people and future generations," Williamson says.

As of publication, we still have materials from thirty-seven ethnic communities, and various other cultural heritage arts activities, that need to be numbered and digitized. A finding aid for the institutional archive with descriptions



The CCHAP institutional archives organized and moved to shelves.

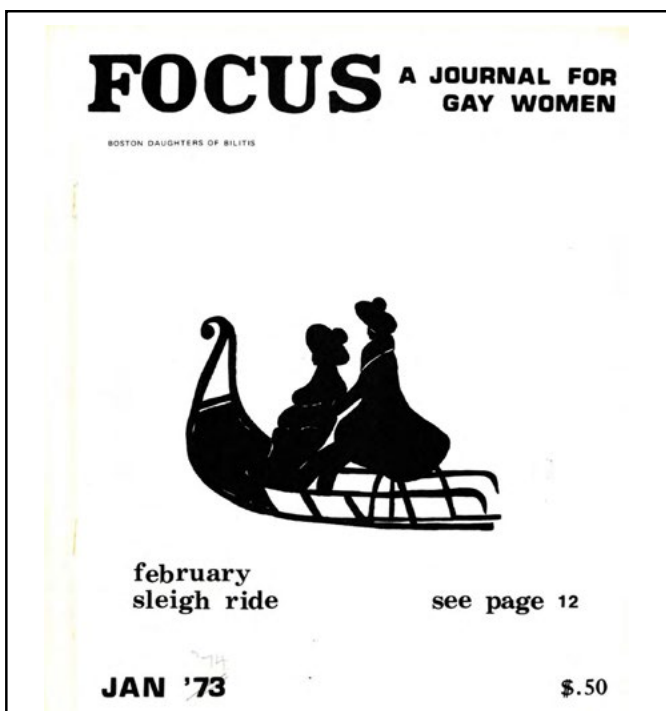
at the folder level is being created to improve discoverability and accessibility. For anyone considering a similar project, we encourage it for the value to the communities involved and the broader community, but if we had a time machine, we would label every item as it was created, and we would spend more time upfront strategizing how to transform access to the collection. ■



Kerri Provost is the CCHAP archive project assistant at the Connecticut Historical Society.



Andrea Slater is the Florence S. Marcy Crofut Archivist at the Connecticut Historical Society.



Lovely weather for a sleigh ride! This cover of the January 1974 issue of *Focus: A Journal for Gay Women* comes from the Daughters of Bilitis (Boston chapter) records. Courtesy of *The History Project: Documenting LGBTQ+ Boston*.

Continued From Page 11

Over the course of the conference attendees were introduced to several recent initiatives in digital preservation infrastructure. The Internet Archive is working with pilot partners to develop Vault, their digital preservation repository service; the MetaArchive Cooperative, facing the announced end-of-life of LOCKSS 1.0, is partnering with KeeperTech to explore possibilities for a next-generation digital preservation solution; and new digital preservation features incorporated into Fedora 6.0 include the Oxford Common File Layout (OCFL). Other sessions included a deeper look into OCFL and Harvard University's implementation of it in their digital repository service, New York Public Library's use of Rsync and Rclone for transfer of born-digital files from networked drives and Google Drive respectively, how Virginia Tech recovered from a ransomware attack, and a case study from Stanford University on the complexities of preserving digital scholarly monographs.

DigiPres 2022 packed a great deal of content into a short amount of time. Overall the conference was well run, with strong health protocols for safety and few technology issues. One nice feature was the presence of tables in all conference rooms to accommodate laptop users. Attendees appreciated the mix of topics offered and the ability to find insights applicable to their own work context (and level of expertise), even in sessions not directly connected to that work. They also enjoyed being together in person and meeting people previously known only online. While the pandemic may have lowered attendance for an in-person conference, the comparatively small size of DigiPres 2022 fostered conversation with colleagues both old and new.

The National Digital Stewardship Alliance is hosted by the Digital Library Federation and holds its Digital Preservation conference in conjunction with the DLF Forum each year, providing almost a week's worth of programming focused on digital technologies in the cultural heritage sphere. DigiPres 2023 will be held in St. Louis, Missouri, on November 15-16. ■

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.



From IDEAs to Action

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

By the members of the Diversity and Inclusion Committee

The Inclusion and Diversity Committee is excited to welcome both our new and returning members! As we begin a new cycle, we are looking forward to hosting our reading circle in person at this year's Spring 2023 50th Anniversary Meeting, continuing the work of the Racial Justice Honoraria Fund, and working on new projects to meet the needs of our members. We asked new and returning members a few questions by means of introducing themselves and getting a sense of what lies ahead for the year.

Name: Meg Rinn

Position: Chair, one year (2022-2023)

Q: What is your background? I serve as an archivist within a public library, where I wear hats ranging from acquisitions to processing to digitization to reference.

Q: Why did you want to join the IDC? Having served on IDC in the past, I know that it covers a lot of ground and provides support to members and the board of NEA in a variety of ways. It is work that matters now more than ever, and to be trusted with the stewardship of the committee for the next year means a lot.

Q: What work are you excited to continue in the year ahead? In addition to seeing the Racial Justice Honoraria Fund begin to accept applications, I am excited to get our new membership rate for contingently employed workers through to the annual business meeting. As a co-author on the Contingent Employment Study report, it means a lot to help put the report's recommendations into action.

Name: Matt Amedeo

Position: Vice-chair, one year (2022-2023)

Q: What is your background? I am currently in my final

year as a master's student at the University of Massachusetts Boston and have worked in numerous archival settings thus far, including the National Archives, the City of Somerville Archive, and the Boston Red Sox archive. I have a BA from Boston College, and was born and raised in Haverhill, MA—I am a Massachusetts lifer!

Q: Why did you want to join the IDC? Being a part of the LGBTQ community, I have come to be deeply aware of the many inequities that our community and many other marginalized communities face in professional spheres. As a member of the IDC, I hope to bring more visibility to the issues the archival profession faces and begin to tackle them.

Q: What do you hope to accomplish during your service on the IDC? As a member of the IDC, I hope to identify and work to eliminate the issues that any marginalized group may face. I want to be as open as possible, and most importantly, be a listener and learner. I want to hear from everyone and understand what issues affect which individuals, and help get the conversations started on these topics.

Name: Robin Alario

Position: One-year term (2022-2023)

Q: What is your background? I am an independent archivist, historian, museum interpreter with a passion for sharing hidden history through processing collections and giving museum tours. I earned an MLIS and MA in history at the University of Rhode Island and have done projects for the Rhode Island Historical Society, City of Providence archives, Providence Public Library, the Rhode Island Heritage Hall of Fame, and the Old Slater Mill Association.

Q: Why did you want to join the IDC? As a straight, white, able-bodied woman, I want to hear from others and learn about biases and how we can unlearn them

and make archives more welcoming for the communities we serve. I have studied women's history my whole life and am well aware of the challenges women have faced over the centuries but still have much to learn. Also, as a non-driver, I want to raise awareness of accessibility issues in archives and spaces where archivists meet.

Name: Susanna Coit

Position: Two-year term

Q: What is your background? I am currently the archivist and research library assistant at Perkins School for the Blind. I studied Afro-American studies and special education at Smith College and archives at Simmons College.

Q: Why did you want to join the IDC? I joined the IDC because I want to help create and promote an inclusive environment for archivists in New England (and beyond!). I want to make sure that as many people as possible are able to experience and make use of archives, and working at Perkins School for the Blind has made me aware of the various accessibility needs and barriers for both archivists and users. As a member of the IDC, I look forward to working with other committee members to come up with creative and useful ways to provide the support and resources that NEA members need.

Q: What do you hope to accomplish during your service on the IDC? I hope we can make thinking about and considering accessibility and equity more accessible and easy to integrate into practices. To do this, I want to make sure that people are aware of the resources that are available to them (like the Accessibility Checklist and Resources) and add to the ones we already know about!

Name: Sandrine Guérin

Position: Two-year term (2021-2023)

Q: What is your background? I am a processing archivist at the Beinecke Library at Yale University and I currently serve on Yale Library's Reparative Archival Description Working Group (RAD). Prior to becoming an archivist, I worked in creative and editorial roles within the arts and philanthropy sector.

Q: Why did you want to join the IDC? I am committed to representation and equity and believe that archivists must be intentional in confronting the biases embedded in our practices and processes. I am passionate about inclusive description and equitable access to archival material. I think of archival collections as sites of relationality and see the need for institutions to prioritize individual and community care in our collections and workplaces. I joined the IDC to collaborate with colleagues to affirm these values through programming and initiatives.

Q: What work are you excited to continue in the year ahead? I am looking forward to working with my colleagues to organize professional and educational programs such as the reading circle at the Spring 2023 50th Anniversary Meeting, and to develop resources that support NEA members.

Name: Sarah Shepherd

Position: Two-year term (2021-2023)

Q: What is your background? I am a student at Simmons University working towards my MLIS and MA in history. I am excited to graduate in May 2023! Currently, I work as a reference assistant at Boston College and as an assistant archivist at the Scottish Rite Masonic Museum & Library.

Q: Why did you want to join the IDC? I joined the IDC to continue to push for diversity, equity, and accessibility in NEA and our field. I first began to speak up professionally about DEIA issues during my service as an AmeriCorps member in a small rural historical society. The historical society focused almost entirely on the history of wealthy white men in the area. When the new executive director, Nora Venezky, and I came on board, we were determined to build relationships with our local community, re-engaging them with new programs and a modernized museum and archives, and establish the historical society as an institution that tells a larger and more diverse history. Listening and learning from our community partners made me more deeply cognizant of my privilege and responsibility as an archivist to make archives representative and accessible to all. This work challenged me and pushed me to continue to pursue DEIA in my personal life and career.

Q: What work are you excited to continue in the year ahead? I'm excited to continue working on many of our

projects including our accessibility checklist for NEA conferences, the Racial Justice Honoraria Fund, and our annual reading circle at the Spring meeting.

Name: Benny Bauer

Position: One-year term (2022-2023)

Q: What is your background? I earned my MLIS at University of Maryland, College Park, specializing in archives and digital curation. I have worked several contract positions, including one as archives technician at Smithsonian Channel, one on the NEH-funded Historic Maryland Newspapers Project, and one as digitization specialist at the National Agricultural Library.

Q: Why did you want to join the IDC? I wanted to join the IDC because I want to help shape NEA into a more inclusive and welcoming organization.

Q: What do you hope to accomplish during your service on the IDC? During my service on the IDC, I hope to help establish and implement NEA initiatives (policies, practices, and/or events) that aim to dismantle systemic/structural racism and patriarchy, and to make the organization more welcoming and inclusive. I look forward to exploring what possible outcomes we can achieve as a committee.

Name: Kelli Yakabu

Position: Two-year term (2022-2024)

Q: What is your background? I am the digitization archivist at the John F. Kennedy Presidential Library and Museum. I previously worked at the Nantucket Historical Association after receiving my MLIS from the University of Washington in 2020. While in grad school, I completed archival internships at the University of Washington, Princeton University, and the National Baseball Hall of Fame and Museum. I received my BA in English and American ethnic studies with a concentration in Asian American studies,

also from the University of Washington.

Q: Why did you want to join the IDC? I'm relatively new to New England and moved from Seattle, Washington, where I received my MLIS degree. I joined NEA about a year ago and was looking for ways to become more involved locally with the archival community. While in grad school, I started a student group for LIS students of color to connect and share resources and opportunities. I am currently a steering committee member of the Archivists and Archives of Color Section of the Society of American Archivists and am looking forward to participating both regionally and nationally towards increasing opportunities for archival workers of color and facilitating discussions on inclusion and diversity in the profession.

Q: What do you hope to accomplish during your service on the IDC? I look forward to promoting the Racial Justice Honoraria Fund and uplifting the voices of my colleagues writing on issues of race, oppression, and white supremacy. I hope to support networking opportunities for archival workers of color and to help continue building a community for us in New England. ■



A boy talks to Santa at Massachusetts Eye and Ear's annual holiday party, 1977. Courtesy of the Abraham Pollen Archives of Massachusetts Eye and Ear.

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Fall 2022 Symposium Session Reports

Talkin' 'bout Our Generations: A Joint Symposium of NEA and Simmons SLIS

Session 1: Inside the Archivists' Studio (Generations of Archivists and Archival Work)

- Stephanie Bennett Rahmat

Panelists: Michael Comeau, Massachusetts State Archives; Marta Crilly, Boston City Archives; Krista Ferrante, MITRE Corporation; Jen Hale, Perkins School for the Blind; Eliot Wilczek, MITRE Corporation; Melanie Wisner, Houghton Library, Harvard Faculty of Arts and Sciences

Attendees gathered in the Linda K. Paresky Conference Center within the Simmons University main campus building. Refreshments were a welcome sight on a rainy Saturday morning as approximately sixty attendees filtered into seats around large circular tables. Opening remarks were delivered by Caitlin Birch, NEA president and event co-chair, and Katherine Wisser, director of the Simmons School of Library and Information Science, event co-chair. Both sessions were fully live-streamed. Questions were welcomed from the virtual participants through the chat feature. Session 1 began as the co-chairs introduced the moderator, Robin Merrow, a current Simmons University library and information science graduate student.

Robin Merrow outlined *Session 1: Inside the Archivists' Studio (Generations of Archivists and Archival Work)* as a structured panel interview inspired by James Lipton's *Inside the Actor's Studio*. The moderator's questions were composed to delve into the panelist's personal career backgrounds, ask their opinions on the present state of archives, and give advice to the hopeful archivists of the future. Attendees were encouraged to ask questions at the end of the session. Katherine Wisser moderated the virtual questions and Abby Huntley, a member of the program committee, moderated the in-person questions.

In the same vein as *Inside the Actor's Studio*, panelist

comments evolved naturally into enriching discussions. Panelists shared their favorite stories, histories from past generations of their archives, career beginnings, highlights (some with accompanying slides), struggles, and advice from a managerial perspective.

Collaboration stood out as a requirement for successful and rewarding archival practice. That collaboration can be with patrons, coworkers, networking outside of the archive to make a project happen, and more. Michael Comeau shared his story of working with MIT to build a secure collections display case for the Charter of the Governor and Company of the Massachusetts Bay, 1629 (SC1-23x). The document was famously stolen from the Massachusetts State Archives and recovered in 1985. The theft put the state of collections stewardship in the hot seat. The achievement required Comeau to take the individual initiative to network with personal and professional contacts.

The panelists also acknowledged challenges at work like political tensions, bureaucratic hurdles, personnel issues, sudden influxes of patron requests, and the pendulum of work-life balance. They addressed how to cope with these struggles. One of the panelists had received the tongue-in-cheek advice from a professor to "avoid all committees, working groups, and meetings" altogether. Another was advised to "take out a pen and paper and write down everything you can do today" to chip away at an overwhelming workload. Facing troubled waters, panelists looked at their strategic plans, missions, and visions to keep sight of their long-term goals when being forced to reorient their work plans. Leadership was encouraged to enforce work boundaries and accountable time structures.

Panelists discussed what they look for when hiring staff. Krista Ferrante and Eliot Wilczek of MITRE offered a business archives perspective to jobseekers. MITRE is a research institution that serves a wide range of government agencies. Their archive holds the first hand-knit RAM cubes. Wilczek offered the viewpoint that hiring managers are trying to solve problems and find out if you can solve them. "They want you to solve it and then tell them about it," Wilczek said. Both stressed that there are numerous career positions actively recruiting for positions that use archival skills but do not use (nor do they necessarily know about) the title "archivist." Archival job seekers can look out for terms like "business analytics," "knowledge management," and "working with unstructured data" in job

descriptions. Panelists urged jobseekers to stay connected and engaged in the archival community.

All of the panelists emphasized their passion for working with collections and making those collections accessible. Their enthusiasm for their work was evident in their wealth of stories and insights. The moderator thanked the panelists for their time. Caitlin Birch provided closing remarks.

Session 2: Generations in Archival Collections

-Alison Kobierski

Presenters: Peter Carini, Dartmouth College; Marta Fodor, Project SAVE; David Freeburg, Mohegan Library and Archives; Sarah Galligan, New Hampshire Historical Society; Julie Rosier, University at Albany; Elizabeth Slomba, University of New Hampshire; Sam Valentine, The History Project; Leah Weisse, GBH Educational Foundation

This session highlighted the variety of collections materials, historical narratives, and preservation challenges that archivists encounter in their work. Ethics, access, provenance, and project planning were common themes throughout the seven presentations.

Peter Carini and David Freeburg presented on the papers of Samson Occom, which were repatriated from Dartmouth College to the Mohegan Tribe in April 2022. Money that Occom, of the Mohegan tribe, raised to establish a school for Native Americans was instead used to found Dartmouth College. At the recommendation of its Native American Visiting Committee, Dartmouth chose to honor Occom's role in its history by removing his papers and other materials from the archives and returning them to the Mohegan Tribe. More information about the collection can be found on the [library's website](#).

Marta Fodor explained her decision to process thirty-four glass plate negatives in the Project SAVE Photograph Archives, which is solely focused on preserving photographic evidence of the Armenian global experience. The negatives were prime candidates because they are a fragile medium, and some plates were already broken or showing signs of silver mirroring. As family photos that were taken by professional photographers Encababian Frères, they capture scenes and emotions not typically found in studio

portraits from the early 1900s. Also, the granddaughter of one of the photographers is still alive, presenting an opportunity for collaboration. The photos are accessible through the [Project SAVE website](#).

Not only do archivists need to prioritize projects, but they also need to prioritize their time. Sarah Galligan spoke about the Perry-Dudley family papers at the New Hampshire Historical Society. The extensive collection arrived from the donor with 600 pages of itemized notes about its contents, but volunteers reorganized the papers by family member and did not create a new guide to help navigate them. While having the collection in its original order would be ideal, the work involved in reorganizing it would be so significant that it will stay as it is. However, the materials are being carefully processed using information from the donor's notes.

Julie Rosier talked about arranging and describing born-digital collections in a project she completed for a graduate course at the University of Albany. Tasked with creating an Omeka digital library, she curated digital files from Red Thread Commons (RTC), an organization she founded in 2004 that tells citizen-artists' stories through the performing arts. Wanting to respect the privacy of those whose performances address difficult lived experiences, she chose not to identify them in the metadata. Rosier said her project emphasizes that millennials contribute to the historical record, and that personal stories matter. Visit the [Red Thread Commons Digital Archive](#) to view the collection.

Elizabeth Slomba's presentation on the Betty and Barney Hill collection at the University of New Hampshire (UNH) focused on the challenge of providing access to complex collections. The Hill collection contains materials related to the couple's claimed abduction by aliens, as well as Betty's research into UFOs. It is used by a wide variety of patrons but is not accessible online because of concerns that people would download the material and use it for profit. Other challenges limiting access to parts of the collection include copyright restrictions and the fragility of some items. UNH took steps toward improving access during the pandemic by digitizing some materials and performing a copyright analysis.

Context is always important in archives, as Sam Valentine explained in her presentation on The History Project's button collection. This artificial collection captures the visual history of queer individuals through multiple gen-

erations and has continued to grow since it was started in 1980—the same year that the organization was founded. As they come from various and sometimes unknown sources, the collection must also be understood as a sampling of buttons that reflect the interests of the collectors who contributed them. When using buttons for outreach, Valentine focuses on those that are visually interesting but that can also be contextualized by content in other collections.

Archivists also need to be able to develop and adapt to new processes, as Leah Weisse illustrated in the final presentation. She explained how an early process to submit audio/visual content to the GBH Archives required creators to fill out at least four different forms. Over time, the multiple forms were streamlined into a single template, and that template evolved to allow for the submission of other materials, such as legal records, as well. Weisse closed by noting that finding aids document both an organization's assets and the information that was important to it at a given time. ■

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.

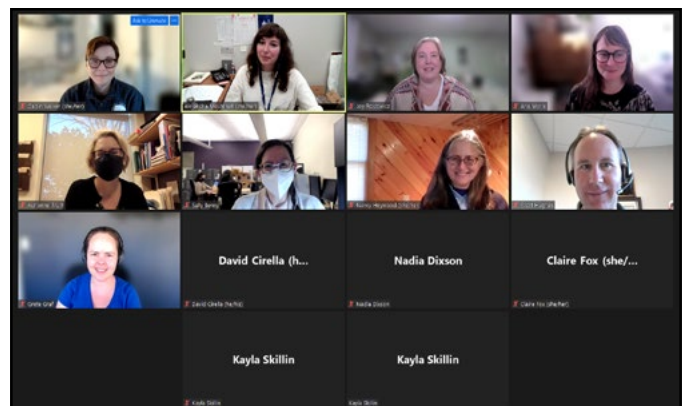
Applications for the Audio/Visual Professional Development Award, the Richard L. Haas Records Management Award, and the Richard W. Hale Jr. Professional Development Award are due by February 15. These awards offer an opportunity to receive funding to support a project and continue professional development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

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

NEA Roundtable Updates

Preservica Roundtable Discusses Digital Preservation at Virtual Meeting

On November 8, 2022, the Preservica Roundtable held its annual half-day virtual fall meeting to network and compare notes on using the Preservica system. Fifteen Roundtable members and two Preservica representatives attended. Roundtable members provided updates on what processing projects they were currently working on and discussed recent successes and failures using Preservica, including processing email files, uploading records to redundant storage adapters, and providing access to records through Preservica's public-facing portal, Universal Access. The last hour of the meeting was dedicated to learning more about upcoming features and asking questions about various Preservica editions through a presentation from the Preservica representatives who joined the call. The group plans to meet again in the spring. 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>. ■



Screenshot of the Preservica Roundtable's annual virtual fall meeting.

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NEA Board Member Spotlight



Name:

Nicole Besseghir

Pronouns:

she/her

Board member title:

Co-chair, Education Committee

Affiliated Institution:

Connecticut State Library

Job title and career stage:

Project coordinator, CT Digital Newspaper Project;
mid-career

How did you become interested in the archival field?

While working on my masters of heritage preservation at Georgia State University, I interned at the Auburn Avenue Research Library on African American Culture and History under one of their archivists. After working on a variety of projects for them, I was hooked on archival work and knew I was interested in working in the field. I obtained my first job as a processing archivist a few months after graduating from Georgia State, and then, after working in that position and a few other archivist positions, I decided to get my MSLIS from Simmons.

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

Some of my major focuses and interests in the field include digitization and making collections more accessible, project management and consulting, corporate archives, local history collections, and outreach activities. I've been lucky enough throughout my career to gain experience in all these areas and am always excited when I have the opportunity to grow my knowledge and skills in any of them.

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

I am the co-chair of the Education Committee, where I lead the committee with my co-chair, Chloe Gerson, and work with fellow committee members to plan and put on a variety of education offerings for NEA members.

What are you looking forward to about being on the board?

I'm glad to be working with the other board members and contributing to the work on various initiatives and projects for the organization. I'm also enjoying getting to know my fellow committee members and working with them to put together engaging educational offerings.

What do you hope to accomplish while on the board?

I hope to help the Education Committee continue to grow and thrive, and to work with my fellow committee members to continue to expand our offerings, especially in online/virtual formats.

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

In my opinion, some of the most pressing challenges to archives and archivists right now include budget and funding constraints, the devaluing of the profession and our work, and the high level/rapid rate of burnout. For NEA, some of our most pressing challenges include the effect that professional burnout and contingent and under-employment has on the ability for people to volunteer for the organization, as well as running a professional service organization solely through volunteer work. Another challenge we face is being able to quickly pivot and grow/transform the organization when circumstances in the field change so quickly, including what needs our membership want us to meet.

What's an interesting fact about you?

I was a youth performer in the opening and closing ceremonies of the 1996 Olympics in Atlanta. If you remember the kids in crazy white costumes that formed the centennial "100" and then a dove, I was in that group.

What are your hopes for the archival profession?

I would love to see some kind of union for our field and a nationwide increase in salaries. I also really hope that we can achieve growth in the overall value of our labor and respect for our profession from those outside the field. ■

N E A

New England Archivists

TAKING THE PAST INTO THE FUTURE

45 Skehan Street
Somerville, MA 02143

THIS SEASON IN NEW ENGLAND HISTORY



Samuel Levine, MD (1891-1966) was Clinical Professor of Medicine at Harvard Medical School and a staff physician at the Peter Bent Brigham Hospital (now Brigham and Women's Hospital), Boston, Massachusetts from 1919 to 1957. Levine was recognized during and after his life for his work as a cardiologist, which included influencing a change in the medical standard for treating patients recovering from heart attacks. In addition to his work as a cardiologist, Levine was an amateur photographer. In this shot, he captured his family cross-country skiing. From left are his daughter Joan, wife Rosalind, son Herbert, and daughter Carol. Circa early 1940s. Roll 9, Photograph 35 in the Samuel A. Levine papers. *Courtesy of the Harvard Medical Library, Francis A. Countway Library of Medicine.*