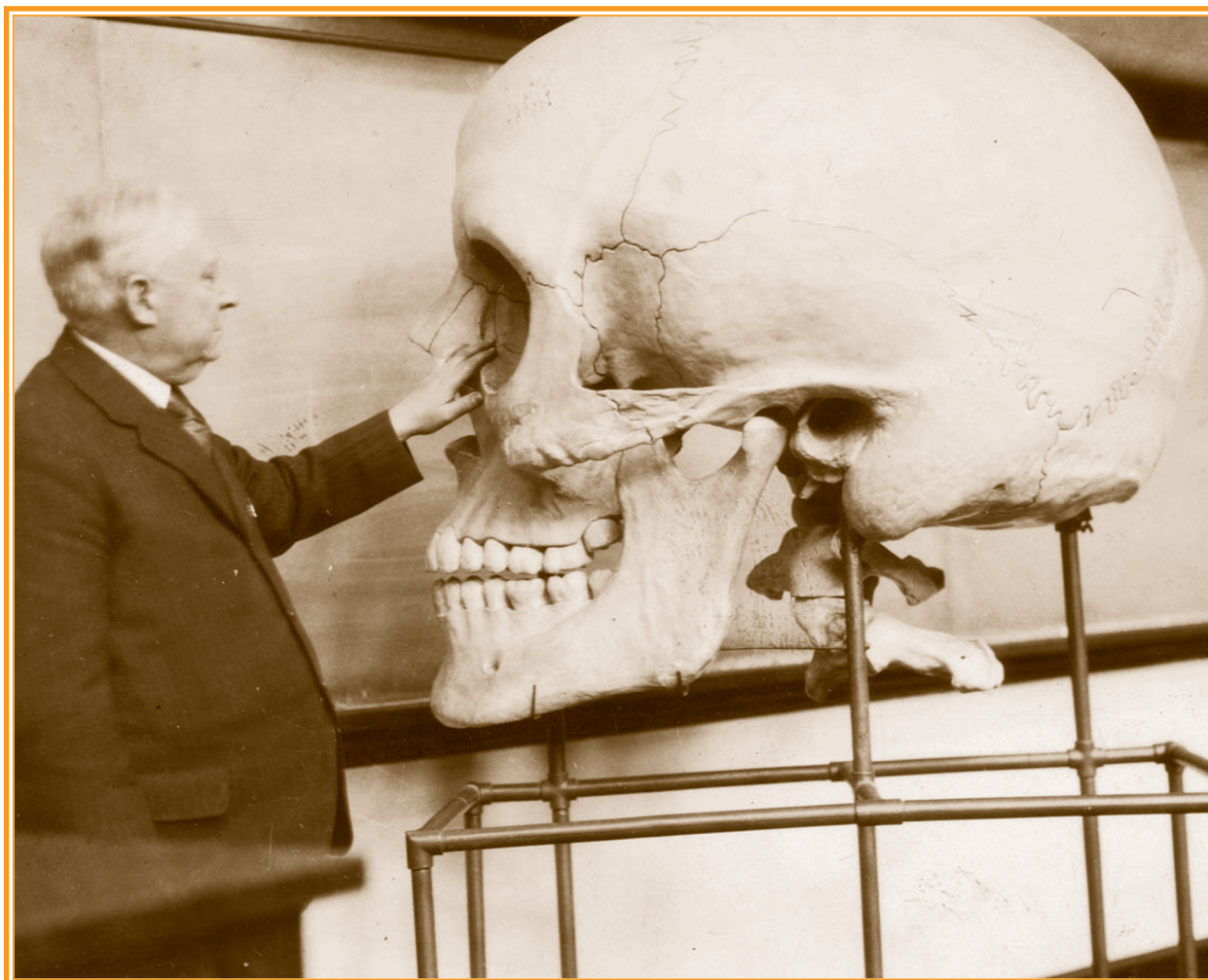


NEWSLETTER

NEW ENGLAND ARCHIVISTS



C O V E R — Photograph of Harvard Medical School faculty member Harris P. Mosher with the teaching skull commissioned by Thomas Dwight, circa 1929. Dwight, Parkman Professor of Anatomy at Harvard Medical School and a great-grandson of John Warren, sponsored the creation of a collection of over twenty large-scale paper pulp models of the skull and bones of the body by naturalist and artist James Henry Emerton for use in his lectures. Image courtesy of the Harvard Medical Library. Dixon, Thomas Woolstone, “Harris P. Mosher with the teaching skull,” *Center for the History of Medicine: OnView*, accessed September 16, 2015, <<http://collections.countway.harvard.edu/onview/items/show/13562>>.

I N S I D E — Lily Troia looks at open access and the changing landscape of image permissions (*Archival Insight*, page 4). Haas award winner Julia Demir Grabianowski explores records management through new professional opportunities (page 7). *Who’s Missing From This Table?* contributing author Graham Stinnett travels to South African archives (page 8). Document security and the ancient Romans (page 14). Maria Bernier looks at how the managing archivist can best communicate with their staff (page 18). A sneak peek at this fall’s symposium on nineteenth-century photography (page 21). MIRS Roundtable under new leadership and offering new AV events (page 22). And as always, news (page 10), career updates (page 17), and upcoming events (page 23) from repositories and colleagues across New England.

TAKING THE PAST INTO THE FUTURE



New England Archivists

TAKING THE PAST INTO THE FUTURE

Office of Medical History and Archives
The Lamar Soutter Library
University of Massachusetts Medical School
55 Lake Avenue North • Worcester, MA 01655
<www.newenglandarchivists.org>

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Notices of archival events should be sent to: Sean Parke at <parke.sean@gmail.com>.

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Articles and **News** of interest to archivists, historical society members, historians, and other NEA members should be sent for consideration to: Sean Parke at <parke.sean@gmail.com>.

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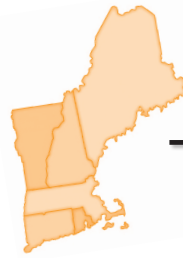


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From the Editors

- Heather Mumford

Fall is an exciting season in New England – we welcome the return of crisp air, apple picking, pumpkin spice [everything], and that favorite sweater, which hopefully hasn't been eaten away by every archivists' favorites creatures – bugs and mice.

Fall also means the return of our symposium event. Later this month, NEA members will be gathering in Providence for *Exploring the Eye of History*. Folks who have signed up for this day-long exploration into nineteenth-century photography are in for a real treat (see page 21)!

This latest issue of the *Newsletter* features the first in a series of installments exploring the archivist as manager (*Demystifying Management*, page 18). *Who's Missing From This Table?* offers an insightful exploration of South African archives (page 8). Sean Doherty, 2015 NEA Annual Student Writing Prize winner, explores document authenticity through the lens of the ancient Romans (page 14), and Lily Troia looks at open access and the changing landscape of image permissions (page 4).

The Moving Image & Recorded Sound (MIRS) Roundtable has a new leadership team, and will be offering workshops, conference sessions, and other AV-related events throughout the coming year (page 22). Haas award winner Julia Demir Grabianowski offers an update on how receiving this award has helped her explore records management with ARMA International (page 7). And as always, your colleagues share their repository news (page 10) and career updates (page 17).

On a personal note, it has been an absolute pleasure serving simultaneously as the co-Senior Editor and News/Notes Editor of the *NEA Newsletter*. Volunteering these past three years has been a fantastic way for me to get involved with the NEA community, and I would highly recommend it to every member, no matter where you are in your career path.

As this is my final issue, I will offer my favorite form of exit – a serious eye-roller:

Q: Why couldn't the archivist play her favorite song on the jukebox?

A: It was out of order! 📺

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ARCHIVAL INSIGHT

The Changing Landscape of Image Permissions
in the Open Access Age

By Lily Troia

In 1884, New York portraitist Napoleon Sarony sued the Burrow-Giles Lithographic Co. for selling reproductions of his well-known photograph *Oscar Wilde No. 18*. The court ruled in the plaintiff's favor, stating, "we entertain no doubt that the constitution is broad enough to cover an act authorizing copyright of photographs, so far as they are *representatives of original intellectual conceptions of the author*." The Sarony decision helped solidify the United States' originality standard, secure photography's legitimacy as an artistic exploit, and pave the way for a copyright policy that would continue expanding to include new technologies.

Notions of originality seem far and removed when considering image permissions policies employed by cultural heritage institutions. The practice of an institution claiming copyright over and charging a fee for reproduction and licensing has long served as both a source of revenue and as a mechanism for controlling use of images of their materials. The institution claims copyright of the reproduction of the item, not the item itself. The Massachusetts Historical Society (MHS) "distinguishes between the copyright of a collection item and licensing the rights to use the digital image created," reference librarian Anna Clutterbuck-Cook explained in an interview earlier this year, in which she and colleague Nancy Heywood, MHS Digital Projects Coordinator, shared their professional perspectives on licensing. "It dances around the copyright issue, especially in terms of future use," she acknowledged, but to consider the reproduction a separate, licensable work "has been best practice for a very long time," she reminded, and has only recently been reevaluated by the profession. "While morally it sounds great to give everything away, there is the economic sustainability of a small, independently-funded organization like the MHS to consider," Clutterbuck-Cook said. "We have to pay salaries and cover the labor costs for those who make these digital images possible."

While many cultural heritage institutions provide all image services in-house, including management of permissions for rights and reproductions, the emergence of a licensor vendor market has inserted a third-party profit-motivated interest into a traditionally service-minded equation. Such companies have turned image licensing into a highly lucrative industry, yet the profit margin enjoyed by museums and archives is less clear. A 2004 Andrew W. Mellon museum study found that actual revenue raised in a fee-based licensing model was an irrelevant indicator of poten-

tial profitability when balanced against expenditures.

The legality of such practices was challenged in the 1999 U.S. District Court of the Southern District of New York case *Bridgeman Art Library v. Corel Corp.* Image licensor Bridgeman sued Corel Corp. for selling images of public domain works for which the plaintiff claimed copyright. The court ruled photographs of works of art that lie in the public domain, despite requiring talent and effort to create, are not themselves sufficiently original to merit copyright protection. Yet more than fifteen years later, many institutions (including Bridgeman) continue to claim copyright on slavish copies. In a recent interview, Harvard Office of Scholarly Communication's copyright expert, attorney Kyle Courtney, noted the trend towards embedding restrictive terms into licensing contracts enlisting stipulations often exceeding intellectual property standards.

Such agreements could be viewed as good legal advice—but are they impacting scholarly research? Art historian and scholar Susan Bilstein, bemoaning the decline of art book publishing due to exorbitant image licensing fees, wrote in 2006, "there is more involved here than the pocketbook. What does it mean, in a larger sense, to claim one can copyright a copy? What does it do to the quality of cultural discourse? If the copyright of a work in the public domain has lapsed, why should reproductions of that work qualify for protection?"

Yet as the momentum of the open access movement continues, these concerns may ultimately be deemed moot. Recently major institutions like the National Gallery, Metropolitan Museum of Art, & Harvard and Yale Universities have shifted to free online access to high quality reproduc-

tions of public domain works. When Harvard University Archives and Houghton Library ceased charging licensing fees, rights and reproductions reference specialist Diana Carey of the Arthur and Elizabeth Schlesinger Library on the History of Women in America at the Radcliffe Institute for Advanced Study, suggested instituting similar changes. “For researchers, it was confusing to give permission to use images for which we didn’t hold the copyright,” Carey said, “I began to push to eliminate that process and associated fees.”

The Schlesinger’s flexible fee schedule meant revenues from the service were very low. The library had previously added public domain images to Flickr Commons for public access. “We don’t consider a scan of a photograph or the digital reproduction different than the original,” she explained. Like many cultural heritage institutions, the Schlesinger desires attribution of their materials but has no interest in policing their use. Copyright questions and licensing requests were overwhelming the department for minimal return. “I handle half the reference requests for the department. I would spend so much time going back and forth over permissions,” Carey said. “It was unmanageable and consuming all my time, and it didn’t seem like a real service.”

Another Mellon study (2011), examining adjustments to rights and reproductions policies of eleven museums as they adopted more liberal open access approaches to their collections, found that while the impetus often originated in grant stipulations, shifts in policy were viewed as mission-driven and a pinnacle to the institutions’ strategic planning and public service. Common themes emerged as vital: leadership of a visionary, tech-savvy director; support of senior management; desire to enrich scholarship; and an integrated digital asset management system and clean metadata. Concerns over loss of control, cited by many organizations at the outset, dissipated over time. Some predicted that the elimination of licensing fees, even for scholarly publications, would result in catastrophic revenue loss for cultural heritage institutions, but subsequent studies have nullified this claim. A 2014 examination of Creative Commons licenses used by cultural heritage institutions showed no indication of loss of revenue.

Courtney, however, said not to discount the financial needs of smaller archives, such as the MHS, which do not benefit from government funding or exist under the umbrella of a larger institution. Heywood noted the changing landscape, hypothesizing how institutions would adapt. Heywood and Clutterbuck-Cook said the MHS’ licensing

revenues were decreasing annually; they believe MHS will consider moving toward elimination of licensing fees, but not without addressing economic realities. “Smaller organizations have to figure out what is financially feasible in terms of open access,” Clutterbuck-Cook explained. “The MHS hasn’t decided what the next step will be, but we are watching other institutions. I think that is the way the wind is going—to make things more digitally accessible.”

Considering requests for scholarly publications generally involve multiple images, prices can quickly add up. Heywood and Clutterbuck-Cook expressed concern over undue costs incurred by authors and researchers and a desire to make use less restrictive. “In terms of attribution, conversations about image control relate to outreach and the realities of a non-profit archive that relies on little streams of income,” Clutterbuck-Cook said. “It’s a balancing act.”

Creators’ rights must be protected and institutional sustainability attended to, but these must be balanced with a U.S. copyright policy intended to promote scholarship and cultural betterment. “It comes back to access and preservation—how can we adapt and still make both achievable priorities?” Heywood conjectured. This fundamental question weighing on archives cannot be ignored from a practical or philosophical position. William Noel, former curator of manuscripts, Walters Art Museum, wrote of the organization’s move to open access, “we have lost almost all control, and this has been vital to our success.” Archives are straddling the seismic socioeconomic and technological tide ushering in open access, and their future success will be contingent upon their ability to navigate the waters in a way that best supports the archival vision. ■



Lily Troia is pursuing her MLIS at Simmons College where she serves as the Dean’s Fellow for Digital Media Outreach. She is the Social Media Intern for SAA’s Acquisitions & Appraisal Section, Social Media Consultant to the Journal of Contemporary Archival Studies, and serves on NEA’s Education Committee. She is a recent recipient of the Richard W. Hale, Jr. Professional Development Award, and currently works as a Digital Exhibits Intern for the American Archive of Public Broadcasting at WGBH.

Inside NEA

FROM THE PRESIDENT

- Colin Lukens



NEA granted the first Richard W. Hale, Jr. Professional Development Award thirty-two years ago to Prudence K. Backman, a professor at The Essex Institute; she received \$200 to attend the 1983 SAA meeting in Minneapolis. While I don't know if Prudence attended

Eva Moseley's legendary hall-filling, police-summoning hotel room party for NEA members attending that meeting, I do know Prudence was the first on a long list of Hale award recipients: twenty-nine in total to thirty-two people. This award, along with the Richard L. Haas Records Management Award and the Audio/Visual Professional Development Award, helps NEA members to fulfill professional development goals and to give back to our regional archival community.

This summer, NEA established two new permanent scholarship funds to defray the costs of attending NEA meetings. One will assist regular members of our organization. The other – the Susan J. Von Salis Meeting and Travel Scholarship – will be reserved for our student members. Susan was a vocal advocate for NEA's success, and many archivists in our community count her as a mentor. This scholarship is a fitting way to honor her impact. I encourage everyone to apply for an award or scholarship, or to help underwrite their continued longevity by making a tax-deductible donation on our website.

This summer also saw some advances regarding the new meeting structure. There is common support for the longer spring meeting, and the board voted in June to keep this format. The advantages of this expanded meeting are to provide attendees with a wide range of programming, flexible registration, and more time for networking and service opportunities. Owing to mixed feedback towards the fall symposium format, the board has decided to take additional time to realize the full potential of a fall event. One of the thrilling aspects of NEA is its culture of experimentation. An example is the upcoming fall symposium on nineteenth-century photography on November 7th in Providence, Rhode

Island which will feature a hybrid workshop/round-robin program format. Going forward, we will need the membership's help to envision the future fall meeting, increasing its value and making sure we are serving the needs of our organization.

With this in mind, I'll close with a statement of tough love from former NEA president Randall Jimerson, expressed in 1983. While NEA is a changed organization twenty years on, his stance on service still resonates: "There is plenty of room for even new members to participate. Volunteer. The NEA Board can't look under rocks to find new faces. Offer to serve on a committee, propose a paper or topic for NEA meetings, write a news report for the *Newsletter*. If you see the same faces on NEA programs and ballots, it may be because they are the ones willing to work and even sacrifice to keep it all going." ■

Look for the NEA Board Meeting Minutes online!

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



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Richard L. Haas Records Management Award: Update

- Julia Demir Grabianowski

Last spring, support from the Richard L. Haas Records Management Award allowed me to join ARMA International (formerly the Association of Records Managers and Administrators). At the time, I was finishing up my last semester at the Simmons Graduate School of Library and Information Science and was working on a grant-funded archives reorganization and digitization project. Today, I am working at the same job arranging and describing institutional records, administrative and historical, old and relatively new. When I first heard about records management, I wondered if knowledge drawn from the field might inform the decisions I make at work. While I love history and managing collections of old documents, I was strongly drawn to the way records management played a vital and present role in the larger organization. I was eager to explore what records management could teach me about the ways in which the archive could better support an organization's present vision and needs.

As an ARMA International member, I have access to many resources, including standards and best practices, job aids, and articles on contemporary issues in the world of Records and Information Management. I also receive regular policy briefs from global, Canadian, and American perspectives. I found ARMA International's resources pertaining to e-mail management to be especially helpful. My current workplace may want help implementing email policies in the near future. ARMA International has given me access to perspectives on technological solutions, sample policies, and recommendations for prioritizing the implementation of new systems and strategies. Articles and job aids discussing the management of email made clear the need many companies have for effective email systems and policies that support storage and retrieval of documents in compliance with regulatory requirements.

This fall, I will begin the online course "Records Management and the Law." While working in an archive, I have been concerned about the legal and ethical issues that come

up when dealing with records that may contain sensitive information involving people and institutions. Privacy and transparency often compete. Much of my focus on the field of archives has been on the ethical obligation of the archivist to preserve materials in a way that allows society to access history. The course "Records Management and the Law" will help me develop a better understanding about how to navigate the ethical and legal terrain between privacy and transparency. If I have learned one thing, it's that because of our unique skills set and perspective, archivists are well-positioned to deal with a diversity of information governance issues. ARMA International provides archivists with a great opportunity to expand their knowledge of information management beyond archives in a way prepares them for unexpected opportunities. I will keep you all updated through a comprehensive report in the January newsletter. ■



Julia Demir Grabianowski is currently the digital archivist and records manager at the Archaeological Institute of America and received her MLIS from Simmons Graduate School of Library and Information Science this past May. Her undergraduate degree in journalism piqued her interest in community narratives and digital outreach. In her free time, she enjoys writing, exploring new parts of the city, cooking Mediterranean food, and reading about global current events.

AWARD & SCHOLARSHIP DEADLINES

- Richard L. Haas Records Management Award (Jan 15)
- NEA Member Meeting & Travel Scholarship (Jan 15)
- The Susan J. Von Salis Student Meeting and Travel Scholarship (Jan 15)
- Archival Advocacy Award (Feb 15)
- A/V Professional Development Award (Feb 15)
- Distinguished Service Award (Feb 15)
- Richard W. Hale Jr. Professional Development Award (Feb 15)

To learn more about the application or nomination process, visit
<www.newenglandarchivists.org/awards>.



WHO'S MISSING FROM THIS TABLE?

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

South Africa and Archival Solidarity
By Graham Stinnett

I had the opportunity to visit South Africa in a wintery June on assignment for Global Affairs/UNESCO and Archives & Special Collections at the University of Connecticut (UConn). The purpose of the trip was to explore and convene on the archival landscape of South Africa, which had been mapped in 2000 through a partnership between the African National Congress (ANC) and UConn. The initial project was funded by the Mellon Foundation to organize, describe, and make accessible the ANC archives, which document the party's activities while in exile during Apartheid. These records were part of the international network of ANC offices throughout Africa working toward a transnational solidarity with allied liberation struggles against colonial and white supremacist governments. Located at the National Heritage and Cultural Studies Center (NAHECS) at University of Fort Hare (UFH) in Alice, Eastern Cape, South Africa the archives have been available in their reading room for public research since 2005. Between 2000 and 2005, UConn sent faculty, archivists, librarians, and oral historians to UFH to hold training sessions and benefit from this skill-sharing partnership. In conjunction, UFH sent archivists and librarians to receive training within the UConn Libraries.

A documentation project was organized by Bruce Stave of UConn's Center for Oral History, which led to training a group of South Africans to record oral histories of ANC members under Apartheid. Using the post-custodial model of archival collecting whereby the original records are preserved in-country after reproductions (in this case paper transcripts via word processor) are made and housed abroad, the ANC Oral History Transcript Collection and microfilm collections of prominent ANC members Oliver Tambo and Alfred Xuma are housed at the UConn Archives. The focus of my mission, fifteen years from the inception of the project, was to identify the viability of reengaging a partnership with the ANC and UFH to further expand accessibility to these once-endangered archives by locating other collections, digitizing materi-

als, managing rights, and organizing scholarship through a partnership that promotes digital access for the international solidarity movement and pan-African liberation collections. I visited Luthuli House, headquarters of the ANC in Johannesburg, to meet with several party members and archivists about the digital archives project that would provide a central repository for the anti-apartheid archives housed in countries around the world that had ANC offices and organized major divestment campaigns.

I met with leading South African archivist Verne Harris of the Nelson Mandela Foundation whose assessment of the power relationships between the people and their government's recorded past is one of fracture and dislocation, especially when recorded history encompasses a mere "archival sliver." Verne's experience as an archivist includes representing the National Archives of South Africa at the Truth and Reconciliation Commission exposing major records destruction in the waning days of Apartheid. One ongoing area of engagement for information



Corralled Entrance to Apartheid Museum, Johannesburg South Africa. Photo courtesy of the author.

workers today is to work with the “Born Free” generation (those born post-apartheid, after 1994) about the uses of history and forums around memory. Critiques of the ruling ANC party leveled through social media and service delivery demonstrations, as well as the ongoing defacement of apartheid monuments by the Born Free, typifies their active resistance to a socially constructed narrative about the democracy that replaced apartheid. Spaces like the Apartheid Museum also produce a very immersive experience into the representation of the nation’s history through archives and South Africa’s transition toward democracy focusing on the preeminent human rights leader Nelson Mandela (Madiba).

Traveling on to the coastal port of East London in the province of Eastern Cape, I met my gracious hosts at the UFH. Over a course of two days, I spoke with administrators, archivists, and librarians in the town of Alice where the main campus and archives is located to discuss their roles in the community. An historically black college that produced many famous voices of anti-colonial liberation such as Madiba, Z.K. Matthews, and Robert Mugabe, the UFH was purposefully neglected by the Apartheid government and objectively has continued to struggle financially under the ANC. My interest in public history spaces also brought me to the Steve Biko Centre in nearby King William’s Town, which was a fantastic display of community engagement within the walls of a museum and archives space. A combined facility with classrooms, lecture centers, restaurant, stage, and memorial garden housed within the larger museum. Honoring the importance of Biko’s memory and contribution to black consciousness throughout the world, this center in his hometown serves the community through engagement in theater, film, and dance performance. The facility would be an ideal sandbox for providing the non-academic community access to the ANC liberation archives at UFH.

Concluding the trip was a visit to Cape Town, where I was immediately struck by the contrasts between capes and cities within South Africa. The regionalism seemed as starkly contrasted as the elevation change from East to West. Hearing the personal histories of struggle, torture, loss, and identity of individuals throughout the journey were as affecting as the completion of the trip. The importance of the oral histories recorded during the initial partnership period stand out as an archival achievement toward shaping what was once a disparate body of party

member experiences who struggle for the new South Africa. However, what also resonated from these archives was the singularity of voice that seemed to be contrasted by those I interacted with in the everyday. The struggle of the rank and file members, those affected by HIV, displacement, and separation of families; those harmed in refugee camps, and the differences in revolutionary ideals by generation. Those formerly involved in the ANC, yet potentially left behind in the vaulting of party revolution to governmental establishment, would make an important contribution to the ongoing documentation and representation of what forces shape democracy in South Africa.

I made many new friends and colleagues as well as broadened my understanding of the necessary solidarity between information workers from the Global North to South. Specifically, working towards international archival projects and records programming that demonstrate the imperialist and neo-colonial histories between the North and South, as well as the emanating resistance against human rights violations associated with them. Due to the waning support for humanities projects in the public sector, institutions in the US and South Africa are both facing the realities of increasing budgetary competition. Through funded projects like this that produce research content for the North as well as protecting the origins and preservation of the materials in the South, our professional solidarity promotes further opportunities for inclusivity of information workers in the Global South. ■



Graham Stinnett is Archivist of Human Rights and Alternative Press Collections at the Thomas J. Dodd Research Center, University of Connecticut. He holds a Master’s degree in Archival Studies from the History Department at the University of Manitoba, where his work focused on NGO archives

and human rights in El Salvador and the role of archivist as activist. Stinnett has published in archival (*Progressive Librarian*) and history journals (*Manitoba History Journal*) on human rights and the history of brewing during the colonization of Canada. Currently, his research interests focus on antebellum settler colonialism in the Kansas and Indian Territories.

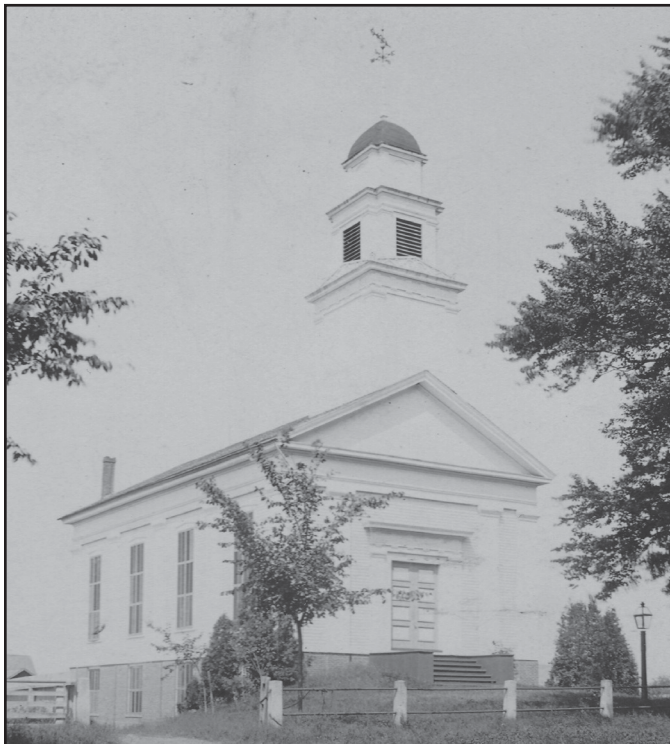
News and Notes

CONNECTICUT

Wood Memorial Library & Museum Exhibition Features Bygone Buildings

Wood Memorial Library & Museum in South Windsor, Connecticut recently launched an online exhibition entitled “The Place Where We Met: Lost Landmarks in South Windsor.” Drawing upon archival photos, documents, and oral histories, this exhibit takes virtual visitors on a tour of fifteen since-demolished buildings and locations that were historically important to the community life of South Windsor. You can view the exhibition at <http://woodmemoriallibrary.org/our-collection/special-exhibitions/place-where-we-met/>.

For more information, please contact Claire Lobdell, archivist, at clobdell@woodmemoriallibrary.org.



Main Street Baptist Church, photographed before 1939. This building, constructed around 1873, was used as a church until around 1900. It was later used as an American Legion Hall and finally as the South Windsor Community Hall, complete with a bowling alley in the basement, until it burned down on October 7, 1973. Courtesy of the Wood Memorial Library & Museum in South Windsor, Connecticut.

MASSACHUSETTS

Schlesinger Library Completes NHPRC Project to Digitize Blackwell Family Papers

The Schlesinger Library on the History of Women in America is pleased to announce the digitization of our collections of Blackwell family papers. The 120,000 pages document the Blackwell family and their involvement in United States women’s suffrage, abolition, and education reform movements in the nineteenth and twentieth centuries. Blackwell family members include Elizabeth Blackwell, the first woman to obtain a medical degree in the United States; her sister Emily, also an early woman doctor; Henry Browne Blackwell, his wife Lucy Stone, and their daughter Alice Stone Blackwell, important advocates for abolition and woman’s suffrage; and Antoinette Brown Blackwell, the first woman ordained as a minister in the United States and an active social reform lecturer.

The digitized material is linked directly from traditional collection finding aids. In addition, the Schlesinger Library has developed a web platform to deliver item-level access to the material, and to allow for advanced search and display capabilities: <http://schlesinger.radcliffe.harvard.edu/onlinecollections/blackwell/>.

The two-year project was made possible by a grant from National Historic Publications and Records Commission (NHPRC).



Hills' Grove pavilion, photographed sometime between 1880 and 1890. Hills' Grove was a picnic site by day and dance hall by night. It opened in 1877 and burned down ca. 1950. Courtesy of the Wood Memorial Library & Museum in South Windsor, Connecticut.



Blackwell family members, December 1902. Includes George Washington Blackwell, Emma Blackwell, their daughters Anna Blackwell Belden and Frances Millette; and Antoinette Brown Blackwell and her daughters Agnes Blackwell Jones and Ethel Blackwell Robinson. Blackwell family Papers (MC 411). Schlesinger Library, Radcliffe Institute, Harvard University.

For more information about the project, the collection, and links to the documents please see: <<http://www.radcliffe.harvard.edu/schlesinger-library/collection/blackwell-family>>.

Artists Collaborative at MassArt Showcases Archival Material

As covered by Allison Nekola in Boston.com's *Design New England* blog: an artist's collaborative created by Massachusetts College of Art and Design (MassArt) students during the 1970 national student strike, The Graphic Workshop was committed to producing hundreds of silkscreen posters smothered in political activism. In bold color and striking graphics, its works supported antiwar and civil rights protests of the time, and later, the environmentalist movement of the 1980s and '90s, but it also publicized avant-garde theater and public health campaigns. An exhibition dedicated to the accomplishments of the workshop, *Rebellion and Grace: The Graphic Workshop 1970-1992*, was recently on view in MassArt's President's Gallery. It showcased eighty-five posters and featured other archival materials tracing the group's activist origins.



Two more dead in Mississippi refers to the two black students who were shot and killed by police at Jackson State University in Mississippi in 1970, only eleven days after four white students at Kent State University were killed. National media disregarded the news of the Jackson University killings, exposing a bias in news. Today's Black Lives Matter movement calls attention to similar discrepancies. Image courtesy of Massachusetts College of Art and Design. SEE PAGE 13 FOR MORE PHOTOS.

Among the featured works were posters by Rob Moore, the original Graphic Workshop faculty advisor, and Felice Regan, dubbed "Queen of the Screen" (the silkscreen), who was one of the group's founders and navigated it through two decades of collaboration. *Rebellion and Grace: The Graphic Workshop 1970-1992* ran from August 24–September 25 at the Massachusetts College of Art and Design's President's Gallery. For more information, contact Sally Barkan at <sjbarkan@massart.edu>.

Research and Development Records of the Polaroid Corporation Opened

Baker Library Historical Collections is excited to announce that a large portion of the Polaroid Corporation research and development records (510 linear ft.) are open and available for research.

The research and development department was Polaroid's heart and soul. Every product invented, developed and produced by the company had its genesis there. Within the research and development records are subject files of Polaroid's most important scientists, physicists, and chemists that document their day to day work on projects from sheet polarizers for automobile headlights to polarizing sunglasses to 3D movies.

The bulk of the records in this collection document Polaroid's work to develop and perfect the first black and white instant photography and later color photography. The collection was donated by the Polaroid Corporation in 2006 and 2008. Two other series within the records are also available for research – Administrative records (220 linear ft.) and Legal and Patent records (150 linear ft.).

For more information, contact the Baker Library Historical Collections at Harvard Business School at <histcolref@hbs.edu>.

Franklin Park Coalition Records Processed

The Roxbury Community College Library (RCC) has recently finished processing its Franklin Park Coalition Collection. This collection, donated to RCC in the fall of 2013, contains approximately four cubic feet of records, three oversize folders containing maps and plans, and seven sets of rolled maps. The Franklin Park Coalition (FPC) is a non-profit organization founded in 1971 by Richard Heath and Elma Lewis in order to support and advocate for Franklin Park in Boston. FPC, which is governed by a Board of Directors and managed by an Executive Director, seeks to engage the park's surrounding communities through programming, fundraising, and volunteer park maintenance. Once founded, FPC's primary goal was to improve the park's physical condition as well as its reputation. The collection consists of records related to Franklin Park Coalition, including correspondence, financial records, publications, meeting minutes and agendas, press clippings, plans, maps, and negatives. The collection was processed by library volunteer Timothy Bowen and library assistant Katie Bliss. It is open for research, and the inventory can be accessed online here: <<http://bit.ly/1IPC6Pd>>. Please contact librarian archivist Autumn Haag at <ahaag@rcc.mass.edu> with any questions or to make an appointment to use the collection.

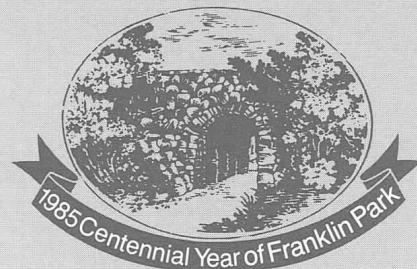
The Centennial Celebration of Franklin Park 1885 – 1985



Schoolmaster Hill Terrace ca. 1906



Schoolmaster Hill Terrace, 1984





THE COMMON PUFFIN

The National Audubon Society has undertaken a project to restore the breeding range of the common puffin in the United States.

FROM PAGE 11 - Interest in saving endangered species grew during the 1980s. The Common Puffin, Endangered poster was created to raise awareness about the plight of the puffin and to encourage the restoration of the bird's breeding grounds in the United States. Image courtesy of Massachusetts College of Art and Design.

R H O D E I S L A N D

Rhode Island Historical Society Renames Library

The Rhode Island Historical Society (RIHS) has renamed its library as the Mary Elizabeth Robinson Research Center. All services remain the same at the location in Providence, Rhode Island. The Society welcomes Michelle Chiles, MLS as the new research center coordinator. Prior to joining the RIHS, Michelle was the archivist for the Handel and Haydn Society of Boston, Massachusetts and a research and instruction librarian at Bristol Community College in Fall River, Massachusetts. ■

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 <Jessica.Holden@umb.edu>.

Here is One Reason Why Employers Hire Certified Archivists:

“Numerous employers including myself have found that the CA designation informs search committees that an applicant has a clear level of competence for any archival position. When you receive dozens of resumes for an archival position, the CA is extremely helpful in evaluating a candidate’s essential qualifications.”

-- Pam Hackbart-Dean, Southern Illinois University

Included among the employers who have recently advertised for Certified Archivists are: Southern Illinois University, State of Oregon, University of Texas, National Art Gallery, University of California at Davis, Library of Virginia, State University of New York at Fredonia, Arizona Historical Society, Loyola University, State of New Mexico, University of Arkansas, History Associates, and Texas A&M

More information about becoming a Certified Archivist is available at <http://www.certifiedarchivists.org> or by contacting the Academy of Certified Archivists at aca@caphill.com or 518-694-8471.

Make plans now for the next Certified Archivist examination in August of 2016!



OPEN FORUM

Authentication and Document Security in Ancient Rome,
1st c. BCE -2nd c. CE: Or Nothing is Ever Safe, Ever

By Sean Doherty, ORCID 0000-0002-2619-4056, 2015 New England Archivists Annual Student Writing Prize Winner

The ability to provide authentication and security to documents in antiquity was approached in multiple ways.¹ It was important for governmental records as well as for personal correspondence. The most common method in government was duplication, while private citizens frequently used an *anulus* or “signet ring,” the affixation of a wax seal to documents. While the concerns for document security have not changed, the medium has – from paper to digital. Although I will not compare authentication of electronic documents with their ancient counterparts, the ability to protect the integrity of information that documents contained is a concern we still face. In fact, one could argue that it is more difficult to ensure the security of electronic documents in a systematic way.

I: The Senate

The most important governmental documents were the *senatus consulta* and *leges*. These documents were the decrees of the Senate and laws that governed the Republic (ca. 509-27 BCE) and eventually the Empire (ca 27 BCE-410 CE). They were housed in a record depository known as the *Aerarium*, which also served as the treasury until the *Tabularium* was built in 78 BCE. *Quaestors* were in charge of maintaining the records in the *Aerarium*. They were elected in Republican era, but were appointed during the Empire. Suetonius writes in *The Twelve Caesars* that the process through which these documents became authentic was passage by the Senate, engraving on bronze, and finally deposit into the *Aerarium*². Documents were not considered valid until the copies were deposited.

Luciana Duranti writes in her article “Archives as Place” that the authentication process took place at the *archii limes* or ‘archival threshold’ and beyond³. Multiple copies were created to ensure that these documents were not falsified. A copy was deposited at the Temple of Ceres, which was the repository of the plebeians, and another was placed at the *Aerarium*⁴. These copies were likely made out of wax on wooden boards called *cerae*⁵. Phyllis Culham notes that it would be easy to forge such mutable documents⁶.

A prime example of such rampant falsification is during the quaestorship of Cato in 64 BCE. Plutarch writes that the prevalence of accepting counterfeit *senatus consulta* was so frequent that when Cato “doubted if a decree had actually been passed by the senate, he would not file the decree away until the consuls had taken an oath to its validity.”⁷ Although the flow of documents from the Senate to the repository was

unobstructed, there was still forgery. Cato’s diligence extended beyond the *archii limes* and sought to ensure that the documents being deposited were authentic. The flow of official documents from the Senate to the repositories was only as secure as the individuals who oversaw the accessioning.

II: Citizens

In the private lives of Romans, aside from duplication as we have seen above, the most important part of document security lay in the transmission from creator to the recipient. This remains true whether the recipient was a friend, enemy, or a repository. The primary method of providing authentication and security to documents was by affixing a personal seal to heated wax. Angela Haighton writes in her article “Roman Methods of Authentication in the First Two Centuries AD” that “descriptions of witnessing documents in literary sources suggest that it was a common occurrence among the elite of ancient Rome.”⁸ One instance of an official use of a seal as authentication can be seen in a second century novel *Metamorphoses* by Apuleius.

In the novel, the main character Lucius is turned into a donkey. In this form, he overhears a tragic tale and relates it to the reader as follows. The master of the house had a son, and the woman that bore him died, so he remarried. His new wife bore him another son, and after many years this woman attempts to seduce her step son. The step son is horrified and stalls by suggesting they wait until his father is away. He immediately goes to ask his tutor for advice and is told to leave town. Before the step son can escape, his step mother sends his father away. Now alone, he continues to make excuses. She realizes he is not going to acquiesce, so her love turns to hate. She has her slave procure a fast-acting poison and adds

it to a cup of wine for her step son to imbibe. In a horrible turn of events, her own son consumes the poison and dies.

After burying their son, the family goes to court as the step-mother has accused her step son of attempted rape and fratricide. The doctor who sold the poison to the slave comes to the rescue by narrating the full story for the court. To summarize further, the doctor tells the court that the slave came to him offering a hundred gold pieces in exchange for a fast-acting poison for a terminally ill man. The wise doctor was suspicious of the slave's intentions and told him to seal the sack of money with his ring so the gold could be verified in the presence of a banker. The doctor produces the sack of gold with the affixed seal and identifies the slave who bought the poison, which exonerates the step son.⁹ The example here illustrates the high regard with which a seal was accorded. The story ends with execution of the slave, the revelation that the son who was thought dead is alive as the poison was really a sleeping draught, and the exile both of the step mother and her son.

On a less serious note, Martial illustrates the utility of seals as authenticators in his *Epigrammata* 9.87. Here we can see other items that must be validated with a seal:

*Septem post calices Opimiani
Denso cum iaceam triente blaesus,
Affers nescio quas mihi tabellas
Et dicis 'Modo liberum esse iussi
Nastam—servolus est mihi paternus—:
Signa.' Cras melius, Luperce, fiet:
Nunc signat meus anulus lagonam.*

After I have taken seven cups of Opimian wine, /
and am stretched at full length and beginning to
stammer from drunkenness, /you bring me some
sort of papers/ and say "I have just made free/
Nasta – he is a slave that I inherited from my
father; –/please to give me your signature."
The business may be better done to-morrow,
Lupercus;/ at present my signet is wanted for the bottle.¹⁰

The first is the manumission document, while the second is the lagonam or "wine bottle" and is the punchline. The author requests that the business of witnessing Nasta's freedom can wait because he requires the use of his signet for the *lagonam*. The cultural use of a seal on the lagonam would have been to prevent unauthorized imbibing. This epigram illustrates the

ubiquitous nature of seals in the everyday life of Romans and how integral they were to the process of securing not only documents but also other items.

III. Forgery Laws: Nothing is Ever Safe, Ever

Romans used wax seals for many things, including wine casks, receipts, and evidence in a court of law. The most important of these is in correspondence and other official documents. The creation of the first wax seal also ushered in forgeries. The first law against forgery appears in the *lex Cornelia*,¹¹ which was written by the dictator Sulla in 81 BCE and then later codified by Justinian in 530 CE in *Digesta* 48.10.0 "Concerning the Cornelian law on deceiving." This illustrates that it was a problem, and continued to be a problem for well over six centuries. This law states that anyone who makes or considers false testimonies or does not affix a seal to a document is punishable under the *lex Cornelia*. The punishment for forgery is usually exile and confiscation of property, but if the accused is a slave then the punishment is death by crucifixion.¹² Although Haighton believes that the method of wax seals for authentication was quite secure, I would argue that the laws against this behavior are ubiquitous throughout the history of the Roman state, from the first century BCE and onwards, showing that authenticity is a perpetual problem.

In Lucian's satire "Alexander the False Prophet," there are instructions for how Alexander "hacked" wax seals. Alexander's cult of Glykon flourished from the mid-second century CE to the fourth and was well known throughout the Roman Empire for its oracle and mysteries. Although much of this tale describes Alexander's rise to power, a section sheds light on forgery.

The oracle of Glykon operated by accepting sealed queries, then returning them— still sealed but with an answer inside – and of course the final step: profit. Lucian discusses three methods used to "hack" seals. The first was a heated needle that melted the underside of the wax and allowed one to lift the seal off and reseal the document with the same heated needle. The other two methods that Lucian describes require the use of some medium to make an imprint of the seal to cast one identical to the original.¹³

Haighton writes that those who were fooled by Alexander were 'driveling idiots' and that seals were not quite as vulnerable to forgery as his account suggests.¹⁴ Her opinion is influenced by Lucian's text; however, the laws illustrate the prevalence of forgery and lends authority to those methods. If the methods Lucian describes were not viable, then what devices

were being implemented that necessitated the creation of laws against the creation of forged seals?

In conclusion, the challenges faced by Romans in ensuring that their documents were secure caused them to produce multiple layers of protection. The numerous methods that ancient Romans came up with also resulted in an arms race with those who tried to forge documents and intercept correspondence. In Lucian's tale, we learn of methods that anyone could have implemented to either read documents or create a new seal to pass off a letter as an original. Although Angela Haighton disregards this as unreliable, I believe that the logic behind it is sound. With this information and the longevity of laws pertaining to forgery, this method was only reliable if a trusted courier was not intercepted.

As we move into an age where documents are no longer relied upon to be authenticated by wax seals but rather must be signed electronically, we again are faced with the same challenges as those in antiquity. This struggle of ensuring that the documents that we are viewing are valid and authentic will be even more challenging in the digital age. I believe the lesson that can be learned from reading these sources is that however reliable document security and authentication processes appear to be, there will always be someone willing to subvert them.

FOOTNOTES

- 1 Here authentication is defined as providing clear authorship and document security as protection of the information within a document.
- 2 Suet., Iul. 28.3.
- 3 Duranti, 242.
- 4 Schwirtlich, 25.
- 5 A *cera* is a wooden frame, backed by a thin piece of wood with wax poured into the recess. The wax surface was then scratched on with a stylus.
- 6 Culham, 108.
- 7 Plutarch, 17.
- 8 Haighton, 35.
- 9 Apuleius., Met., 10.9.
- 10 My translation.
- 11 Nero devised a defense against forgers that "no documents were to have seals affixed unless they were punched through and a cord drawn through the holes three times." Suet. Nero 17.
- 12 Digest 48.10.1.13.
- 13 Lucian, 203-4.
- 14 Haighton, 35.

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Share your voice with the NEA community – contribute to the NEA Newsletter!

The NEA *Newsletter* is currently seeking authors to contribute featured articles for our upcoming quarterly publications. Submissions must be between 800-2,000 words, and fit within one of the three guidelines:

- *Archival Insight*: Discussion of historical, theoretical, technological, or political issues
- *Open Forum*: Diverse opinions on current events and issues
- *Around & About*: Detailed information on a project at one particular New England repository

Members have expressed an interest in learning more about new or popular archival software, tips for job seekers, professional development ideas, electronic records, digital repositories, and outreach/funding ideas. The editorial team would love to hear your proposal.

For more information, please contact our senior editorial team: <Jessica.Holden@umb.edu> or <Carolyn_hayes@hms.harvard.edu>.

People

Emily Atkins, neé Tordo was recently appointed as survey archivist for the Arcadia project to gather information on nineteenth-century manuscript and archival collections related to North America in Harvard's libraries and archives. In this role, she will create brief collection descriptions in a database that will be used to inform the selection process for future digitization projects.

Emily joins Harvard from Phillips Academy Andover, where she served as assistant archivist and records manager. Prior to her role at Andover, Emily worked as Archives Staff assistant at the Harvard University Archives, where she supported departmental operations and contributed to numerous exhibitions. She has also worked on several archives-related projects at MIT's Institute Archives and Special Collections, the Museum of Science in Boston, and the Maryland State Archives. She is currently serving as registrar on the executive board of New England Archivists, has presented at regional and national conferences, and has contributed articles to the *New England Archivists Newsletter* and *Archival Outlook*. Emily holds an MS with an archives concentration from Simmons GSLIS, and a BA from St. John's College, Annapolis.

Robin Alario graduated from the University of Rhode Island with an MLIS in 2011. She completed her MA in history in 2013 and is currently employed part-time as the archivist for the Rhode Island Heritage Hall of Fame. She recently started her own archival consulting business, arranging and describing personal papers, archives, photos, etc. for both individuals and organizations. She also does historical research and will help set up history related social media projects. Visit her at <<http://www.thetime-treasurer.com>>. Robin maintains a professional social media presence as The Time Treasurer and also blogs about archives, museums, and libraries at <<https://archiveslibrariesmuseums.wordpress.com/>>. You can also contact her via email at <alario_r@yahoo.com>.

In August 2015, **Paul Caserta** joined the staff at the Preservation Society of Newport County as their processing archivist. A one-year term position, he will work with the Preservation Society's historical and institutional collections to process and rehouse collections, create finding aids, facilitate archival access for scholars and staff, and initiate

the Preservation Society's first archival digitization project. The archival digitization initiative is part of a larger project to put the Preservation Society's collections records online within the next two years. Prior to this position he worked as the archivist of the Digital Ark Corporation in Providence, Rhode Island and currently is a member of New England Archivist's Fall 2015 Symposium Committee. He has a BA in English from Rhode Island College and a MS in library and information science from Simmons College.

On June 9, 2015, **David C. Maslyn** was presented with the University of Rhode Island's Lifetime Service Society Certificate and an engraved brick, which will be placed with other society member's bricks in the library patio. David retired in July 2014 as Dean Emeritus, University Libraries. The certificates are for forty or more years of service. David worked at Syracuse University from 1964-1967, as assistant archivist & associate administrator of manuscripts, and Yale University 1967-1973, as assistant librarian for manuscripts & archives.

He came to the University of Rhode Island Libraries in 1974 as university archivist and head of special collections. Besides being Head, he served in various administrative capacities: chairperson, 1990-96, interim director, 1992-95, interim dean, 2006-08 and Dean, University Libraries 2008-14. He was an avid teacher of "The Administration of Special Collections, Archives & Manuscripts" through the Graduate Library School, and taught yearly classes on campus, and alternating semesters at UMA-Amherst, UCONN-Storrs, UNH-Durham from 1974-2002. David has been a member of SAA since 1964, and served on many committees, including automation, education, and archives & manuscripts roundtables. He was honored as a Charter Member of the Academy of Certified Archivist in 2001. David is a lifetime member of NEA and was a founding member and treasurer of NEA. He also founded the Rhode Island Archivist (now defunct). David has been a consultant to many successful New England archival programs and a member of the on June 9, 2015, Historical Records Advisory Board from 1976 to present. With funding from NHPRC he wrote "the Preservation of Our Right to Information & the Documentation of Our Heritage, The R.I. Records Assessment Report", 231 pp. He also authored a descriptive bibliography in English and German "Fritz Eichenberg....", 1988. He says the certificates and many honors are nice, indeed, but the many friendships during his career are even greater rewards. ■



You've heard the saying that in real estate, it's all about location, location, location. In management, it's about communication. With frequent and productive communication in all directions (up, down, sideways, and within), managing people becomes a lot easier. Considering that communication is at the root of all management concerns, it's an excellent topic for this inaugural column of "Demystifying Management."

Communication in all forms is integral to managing people – you have to tell your staff what to do and, in some cases, how and when to do it. You also have to communicate upward to your supervisor about what you and your staff are doing, and you have to talk with your coworkers on your administrative level about how your department's work interacts with theirs. Whether you choose to communicate through talking, writing, listening, body language, or other nonverbal cues, make sure your messages are getting out there.

"To effectively communicate, we must realize that we are all different in the way we perceive the world and use this understanding as a guide to our communication with others."

– Tony Robbins, motivational speaker

How Do You Communicate?

As a manager, you should tell your staff about your preferred methods of communication, whether email, phone, text, or in person. This is important when you start a new job, but it's also a good reminder for your current staff, especially if you're starting to feel out of the loop. Some managers always prefer email (hello, paper trail!), while others are trying desperately to get away from their computers and enjoy phone calls or in-person visits. Some managers like emails or texts because they can stay in touch even while

attending meetings off premises. Other managers really don't care about the method as long as they get the information they need on a timely basis. Determine what method of communication works best for you, and let your staff know that you'll be able to respond to them most promptly and effectively if they use that method.

There's a bona fide management style called MBWA (Management By Wandering Around) that relies on in-person communication. Essentially, you get up from your desk, walk around, and talk with people face to face. Yes, it works, and no, it's not as distracting as you might think. I know one library director who makes a point of walking around the building to talk with each staff person *every day*. She knows what's going on in their lives and what's going on in the library, and her employees get answers to spur-of-the-moment questions or immediate feedback on things that happened that day.

MBWA is spontaneous and unplanned, not systematic or scheduled, so pick different times of the day and routes to wander. This is an important thing to do when you're starting to feel chained to your desk, as it's a relief to get away and recharge through human interaction. And be sure to visit everyone – no favoritism! If you feel weird about starting this new practice, as if you need an excuse to stop in and visit, then carry a generously stocked candy jar with you. Your staff will be very pleased to see you. You'll also notice over time that MBWA improves morale and relationships, leads to a greater shared sense of organizational purpose, helps problems become more evident, and leads to problem solving, thereby increasing productivity. It also makes you more visible and more approachable as a manager. What's not to like?

Don't Make Assumptions

The word "assume" pushes my buttons like no other. To me, it implies a false supposition based on lack of information, as in "I assumed that's what you wanted." As a manager, you never want to assume. Just ask instead! Ask

clarifying questions to verify your understanding of a conversation, or ask for more information about why your employee did something a certain way. People usually have reasons why they do things, so it's best to ask what those reasons are before jumping to a conclusion without enough information.

And as an employee who reports to a supervisor, never assume that you know what she wants. Ask for clarifications so you're both on the same page.

"Leaders who make it a practice to draw out the thoughts and ideas of their subordinates and who are receptive even to bad news will be properly informed. Communicate downward to subordinates with at least the same care and attention as you communicate upward to superiors."

– Loren B. Belker, insurance executive and author

Communicating Up

In addition to communicating with your employees, you also have to communicate up to your supervisor. Odds are, she doesn't know what you're doing on a daily basis unless you tell her. Sure, she knows you're generally doing your job, but she won't magically know that you need her help, support, input, or advice until you ask for it.

Remember how you told your employees about your preferred communication method? Ask your supervisor how she prefers to receive communications from you. One of my previous supervisors received an enormous amount of email messages, so she told me that if I wanted her to see something quickly, I should use my Outlook settings to mark that message with a red exclamation mark as "High Importance". I used it sparingly, but it worked.

When you're preparing for a meeting with your boss, find out if she's a reader or a listener – for instance, would she rather get information in report form well in advance of the meeting so she can read and study it, or does she work better with information and reports presented in person so she can ask questions immediately? By understanding how she prefers to receive and react to information, you're more likely to build a positive working relationship and get the results you're hoping for.

Speaking of meetings, ask for regular meetings with your boss, and use that time wisely. Tell her what you're working on, and find out what she wants you to work on. They could be different things! Also report on your team's work and successes. Your boss needs to know about those so she can pass on good information to her supervisors or the board. It's also essential, especially at the beginning of a work relationship, to find out what decisions are OK for you to make and which decisions are hers.

Remember, too, that you are one of probably several supervisees who are competing for time and resources from your boss. Your department might not always be her top priority. She's a busy person, just as you are, and it helps to be sympathetic to the pressures she is experiencing. Chances are, she's carrying a lot of weight on her shoulders.

If you're an archivist who reports to a librarian, you have an extra layer of communicating to do. Even though we all went through the same MLS programs, a librarian will not necessarily understand what you do as an archivist. You might have to explain more about what you're working on, the steps that you're taking, and why. You're also the primary advocate for archival principles and best practices, so use this opportunity to educate your boss. Try to avoid archives jargon and either translate into library lingo or use plain language.

"Communicate unto the other person that which you would want him to communicate unto you if your positions were reversed."

– Aaron Goldman, marketing expert

Talk To Yourself, Too!

It's easy to get carried away by overwork, circumstances, and emotion, so that you are merely reacting to what happens to you instead of being proactive. One way of turning that around and gaining control over your actions is to start listening and paying attention to yourself. Build self-awareness about how you react to situations and specific people. If there's someone who always puts you in a bad mood, try to understand why. Is that person just generally negative, or does she tend to bring you bad news, or is it just that she always catches you first thing in the morning before you've had coffee? And how can you change your

behavior and actions in response? Knowing these things ahead of time can help you prepare for your interactions so that you are in control and your conversations become more productive.

Also start examining your strengths and weaknesses as a manager. Then think of your weaknesses as opportunities to grow. During quiet time, look inside yourself and consider how you interact with your staff and supervisors in specific situations. Listen to both the critical and the supporting voices in your head. If there's a grain of truth to what your critical voices are telling you, develop a concrete plan for how you can improve your management technique, whether through more training, more and different types of communication, or different work responsibilities. Give equal time to your supporting voices, and think about all the successes you've had as a manager. It's not always an easy job, so give yourself some credit! Keep focusing on what you do well, and work on fixing your weak points.

"The most important thing in communication is hearing what isn't said."

– Peter Drucker, management consultant and author

It's Your Job To Talk To People, But Also Know When To Listen

Remember, communication is a two-way street. In addition to distributing information outward, a good manager also needs to be open to receiving it. That means it's time to listen. In conversations and meetings, ask open-ended questions. Learn when to stay quiet and let your employees share their input. Focus on what they're saying, not on your phone or tablet. Take this opportunity to pay attention to body language and watch for non-verbal cues, which are often more revealing than spoken words.

Also be sure to invite and welcome input from everyone, including the quiet employees. Some people may feel uncomfortable speaking in front of the group but will send you their ideas afterward by email. Make them feel like they're part of the conversation.

Communication, Communication, Communication

Most of all, be honest with everyone, including your-

self. Honesty builds trust. Be open about what you're thinking as well as your values and priorities. And keep communicating, because more is always better than less. Communication skills can be learned and strengthened – it just takes practice.

"The most valuable lesson I've learned is the importance of listening. A good leader understands how important it is to give people a chance to talk, to have their voice heard, to have their ideas truly influence the direction of an organization. Decision-making should be a collaborative process – no matter how good a leader you are, you're never going to have all the answers."

– David Ferreiro, Archivist of the United States

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Since the age of twenty-seven, **Maria Bernier** has been supervising people older than she is, and they haven't seemed to mind. She most recently utilized her management training as the assistant director of the Redwood Library & Athenaeum in Newport, where she directly and indirectly managed fifteen employees as well as interns and volunteers. She now works for the Connecticut State Library.

NEA Roundtable Updates

Moving Image & Recorded Sound (MIRS) Roundtable

- Elizabeth Walters, Co-Chair
(Weissman Preservation Center, Harvard Library)

The **Moving Image & Recorded Sound (MIRS) Roundtable** announced the results of its first election of officers immediately following the NEA 2015 Spring Meeting.

The new leadership includes:

- Jessica Bitely, Co-Chair, NEDCC
- Elizabeth Walters, Co-Chair, Weissman Preservation Center, Harvard Library
- Leah Weisse, Steering Committee, WBGH Media Library and Archives
- Rebecca Chandler, Steering Committee, AVPreserve
- Adam Schutzman, Steering Committee, Harvard University Archives

The MIRS roundtable meeting at the Spring Meeting was lively and well-attended. Lots of great ideas for workshops, conference sessions, and other ways to “get the word out” about AV were discussed. The Co-Chairs and Steering Committee members are working on implementing some of these ideas in the coming months, so stay tuned for further details.

A group of MIRS members and friends attending the Association for Recorded Sound Collections (ARSC) Annual Conference in Pittsburgh gathered for an informal “MIRS@ARSC” meet-up on May 28th. This was a great opportunity to network and exchange ideas with MIRS and ARSC members, and we plan to organize more such get-togethers in the future.

If you missed the NEA spring meeting or the MIRS@ARSC meet-up, feel free to contact any of the Co-Chairs or Steering Committee members with questions, suggestions, or for more information about joining the MIRS Roundtable. We look forward to hearing from you! ■

NEA Has Eight Roundtables!

Offering opportunities for members to connect over shared interests, affiliations, backgrounds, occupational categories, practices and methodologies, and more.

Visit www.newenglandarchivists.org/roundtables for more information.

NEA Invites You to Start a Roundtable!

NEA members are encouraged to start a Roundtable—a new, more informal way to get involved with NEA and the archival community, and to connect with others around your interests and needs as a professional. Roundtables organize workshops or events, develop conference sessions, and work with NEA committees on specific initiatives. Take your discussion online through Twitter, Facebook, a blog, or an e-mail list, or make recommendations to the NEA board based on the experience of Roundtable members.

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Calendar of Events



Press releases and other announcements should be sent to Sean Parke at <parke.sean@gmail.com>. Please provide the date, time, place, a brief description of the event, and an internet link for contact information and/or registration.

October 2015. October is American Archives Month — an opportunity to raise awareness about the value of archives and archivists. See <www2.archivists.org/initiatives/american-archives-month> to get involved.

October 2, 2015. Maine Archives & Museums (MAM) fall conference and annual meeting in Lewiston, Maine. For details, see <http://www.mainemuseums.org/2015Conference>.

October 5-7, 2015. ARMA Live! 60th Annual Conference and Expo in Washington, D.C. For details, see: <http://arma.org/arma-conferences/dc-2015>.

October 8-10, 2015. Mid-Atlantic Regional Archives (MARAC) conference in Roanoke, Virginia. For details, see <www.marac.info/>.

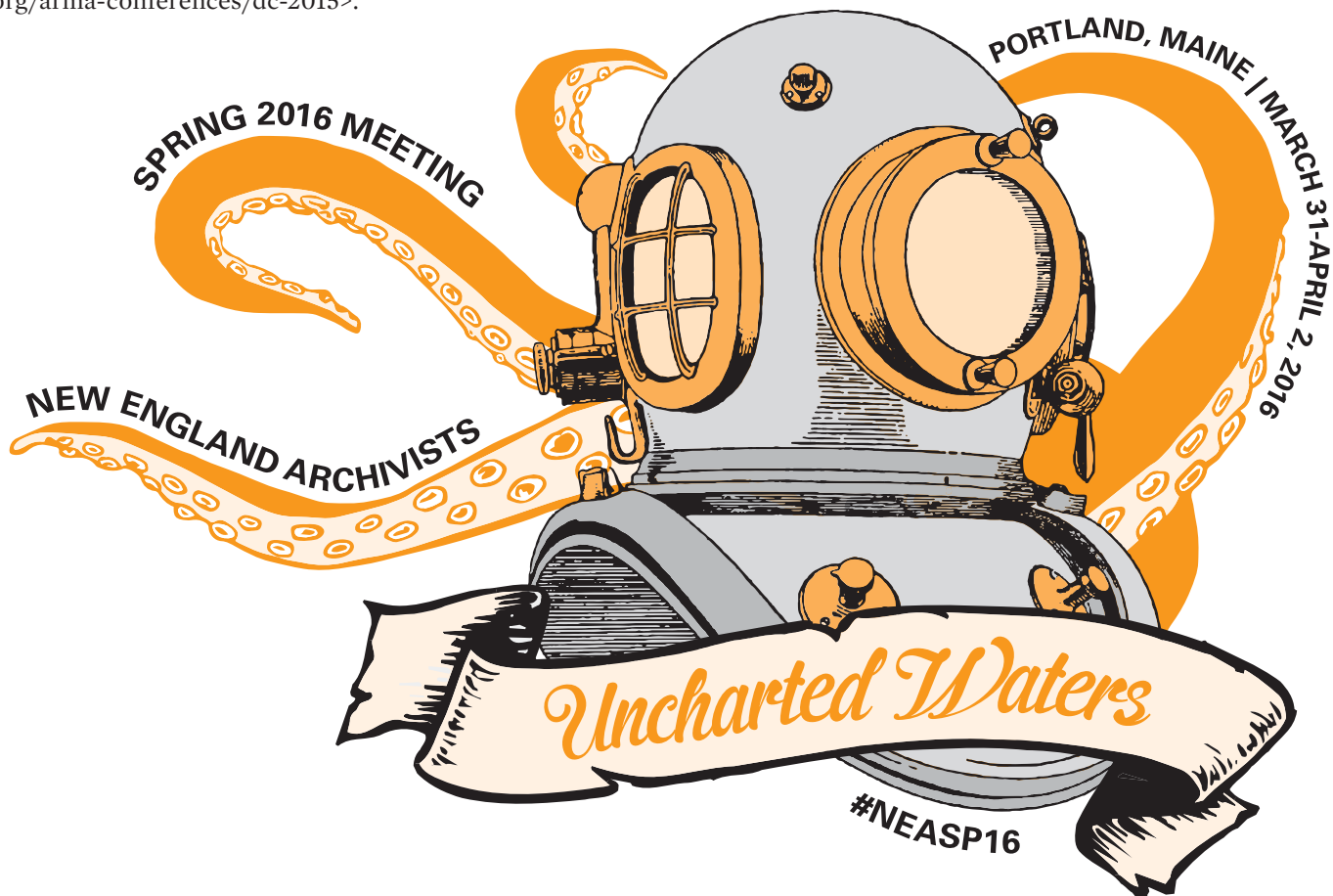
November 4-6, 2015. New England Museum Association (NEMA) conference, “The Language of Museums” in Portland, Maine. For details, see: <www.nemanet.org/conference-events/conference/>.

November 7, 2015. New England Archivists’ Fall Symposium in Providence, Rhode Island. For details, see <http://newenglandarchivists.wildapricot.org/meetings>.

November 18-21, 2015. Association of Moving Image Archivists (AMIA) conference in Portland, Oregon. For details, see: <www.amiaconference.com/>.

Save the Date!

March 31-April 2, 2016. New England Archivists’ Annual Meeting at the By the Bay Conference Center in Portland, Maine. For details, see <http://newenglandarchivists.wildapricot.org/meetings>. ■



N E A

New England Archivists

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THIS SEASON IN NEW ENGLAND HISTORY



“We Want Playgrounds.”

GN 4X5 0360, Glass Negative Collection, Special Collections, Providence Public Library, Providence, RI. This image will be featured as part of the New England Archivists’ Fall 2015 Symposium, “Exploring the Eye of History,” which will offer workshops and speakers that explore themes of nineteenth-century photography. For more information on this year’s Fall Symposium, please read the Program Committee’s summary on page 21.