

OUTLOOK

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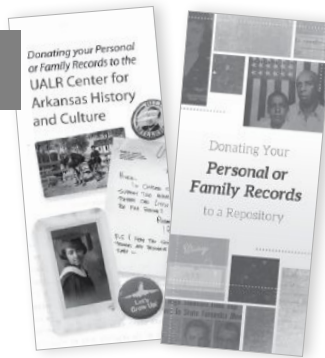


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COVER PHOTO

Of Leaders and Locals. Anyone who was anyone in the black community in Washington, D.C., in the early twentieth century probably had their portrait taken by Addison Scurlock, whose portrait adorns the cover of this issue. In 1911, he opened Scurlock Studios (later run by his sons George and Robert Scurlock until 1994) which was one of the premiere African American studios in the country and one of the longest-running black businesses in Washington. The Scurlock Collection informs the archival research done by the D.C. Africana Archives Project, which you can read about on page 4. *Photo courtesy of the Scurlock Studio Collection, Archives Center, National Museum of American History.*



PRESIDENT'S MESSAGE

Dennis Meissner

dennis.meissner@mnh.org

Building an Inclusive Profession

Greetings, colleagues and friends. Lately I've been spending time poring over SAA's strategic plan to ensure that we are delivering on the many action items that stem from it. As part of that exercise, I've been thinking about the core organizational values—the essential soil out of which the strategic plan grows. Those values hold all of us, members and Council alike, to pursue several enduring goals:

- To advance the public standing of archivists;
- To ensure the diversity of its membership and leaders, the profession, and the archival record;
- To foster a culture of creativity and experimentation across the association;
- To provide an open, inclusive, and collaborative environment;
- To provide excellent member service;
- To practice social responsibility and pursue the public good;
- To demonstrate transparency, accountability, integrity, and professionalism in conducting its activities.

We do our best to address all of these values in each annual work cycle. But at any particular time, one may rise to assume greater importance. During the past two years we have focused on *advocacy* and have taken important steps to strengthen our ability to advocate and make a public case for the value of archives. This work will keep going forward.

**We remain too white,
too traditional, perhaps
too blind to the varieties of
diversity that surround us.**

Now it's time to raise up another value: to pursue diversity and inclusiveness, within our association, our profession, our collections, and our public engagement as practicing archivists. The Council has been in focused conversation on this priority and on the best steps forward to gain some real traction. We remain too white, too traditional, perhaps too blind to the varieties of diversity that surround us. How do we pursue this need with enough

energy to move the needle meaningfully? We have groups in place that continue to help us—the Diversity Committee, several roundtables and working groups—but we need to embed this work throughout SAA and not leave it to the responsibility of a few appointed groups.

As a first step, the Council has been pursuing training in cultural competency. We have participated in training sessions and will be providing training for members. We are making a concerted effort, in the 2016–2017 appointments cycle, to place young archivists of color in intern positions on SAA boards and committees. We are continuing the diversity forum at *ARCHIVES*RECORDS* 2016 and adding at least one other opportunity for an open discussion on inclusiveness. And we are planning to build a strong diversity and inclusion track into the 2017 Annual Meeting.

The SAA Council will keep the conversation going at our spring meeting. But I want to ask all of you: *What else should we be doing to pursue this goal as effectively as we can?* I would truly appreciate hearing your ideas. Email me at president@archivists.org. ■

ARCHIVAL OUTLOOK



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Archivists**

The Society of American Archivists serves the education and information needs of its members and provides leadership to help ensure the identification, preservation, and use of the nation's historical record.

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THE TRANSGENDER ARCHIVES at the University of Victoria

Abigail Christian, Editorial and Production Coordinator

For an archives to tell the story—the entire story—of a community, the people who make up that community need a certain amount of stability to document their lives in the first place. To produce materials and then retain them for years requires stable housing and disposable income, a situation that many in historically marginalized communities are not always privy to.

This is one of the challenges that Dr. Aaron Devor, founder of the Transgender Archives at the University of Victoria at British Columbia (<http://www.uvic.ca/transgenderarchives/>), faces when collecting and preserving the history of the transgender community. “Large segments of the transgender population have been unable to create material that is lasting or unable to keep materials—and keep them safe—long-term,” says Devor. “We do have these gaps in the collection, and probably always will have.”

Happenstance Beginnings

Devor, a sociology professor, hadn’t set out to preserve the history of the trans community in this way. It all started in Chicago with his friend Rikki Swin, who established the Rikki Swin Institute, a center for transgender research and education that included a large library and collections from transgender pioneers such as Ari Kane, Betty Ann Lind, and Virginia Prince. The center hadn’t gone as well as Swin had hoped, and eventually she closed it. One day over lunch, Swin told Devor that she was thinking of bringing the collection to Victoria, where she lived. Devor suggested she donate it to the University of Victoria, and after some time, she agreed.

Initially, Devor says, they didn’t think of the collection as a transgender archives,

but as the Rikki Swin Institute collection. Then another large collection came from the family of Reed Erickson. Erickson was also a transgender pioneer and a philanthropist who established the Erickson Educational Foundation, which provided financial assistance to underserved fields of study such as transsexualism. Erickson’s daughter, with whom Devor had been working closely in research, told Devor she was moving and, similarly, didn’t know what to do with Erickson’s papers. Devor suggested a few places she could donate them to, and then added the University of Victoria. Because of her work with Devor, Erickson’s daughter chose the university. It was around then that Devor started thinking that maybe he had a transgender archives.

Devor officially announced the Transgender Archives at the World Professional Association for Transgender Health in 2011, and more materials started coming in, most significantly from the University of Ulster in Northern Ireland, which now makes up the second largest collection in the archives. “Our goal is to bring together in one location what was collected and preserved by other people,” says Devor. In other words, to tell as much of the story as they can.

Achieving that goal may even be possible now that Devor has recently been named the first Chair in Transgender Studies at the University of Victoria, the only such position worldwide. The Tawani Foundation in Chicago donated \$1 million to fund the chair for five years. The funding will further research in the field and assist in getting the results of research to those who need it to make life better for trans people.

Sharing the Story

One challenge the archives has faced—and a good one to have—is the sheer volume of material. The archives has records

Virginia Prince was one of the earliest transgender activists. *Courtesy of the Transgender Archives.*

Continued on page 23 >



The D.C. Africana Archives Project

Doretha K. Williams, PhD, Project Director, The D.C. Africana Archives Project, The George Washington University

Covered in copper-colored dust, the oversized nineteenth-century ledgers crack when opened. Stored on shelves several stacks deep at the D.C. Archives, these impressive books hold information about the nation's capital prior to the Civil War. The ledgers are the records of the Alms House hospital and detail how D.C. residents received healthcare in as early as 1850. Many of the patients who sought medical services at the Alms House were black, and racial background was specified as white or colored, referenced by a lowercase “w” or “c” next to each patient’s name. The names of black D.C. residents increasingly dominate the pages, indicating a rise in the black population.

“The Records: Demonstrations and Civil Disturbances” collection is another important archive containing reports and debriefings of local demonstrations, such as how the city responded to the riots following the assassination of Martin Luther King, Jr., in April of 1968 and the protest activities initiated by the Black United Front and the Poor People’s Campaign.

These record books, files, and archival boxes—along with many other collections—capture the detailed narratives of Africana history and culture dating from the seventeenth century to the present. The D.C. Africana Archives Project (DCAAP) serves to process collections housed at six repositories and collaborate to assure accessibility of

these underused archives. DCAAP is funded by the Council on Library and Information Resources and implemented by the George Washington University Gelman Library Special Collections and the Africana Studies Program. The consortium institutions include the Special Collections at the George Washington University, the Archives Center of the National Museum of American History, D.C. Archives, Martin Luther King, Jr. Memorial Public Library, Moorland-Spangarn Research Center at Howard University, and the Historical Society of Washington, D.C.

From Activism to Art— a Treasure Trove!

The collections processed through DCAAP are as diverse as the repositories within the consortium. The Moorland-Spangarn Research Center (MSRC), housing more than sixty of the unprocessed collections, serves as the archival foundation for the project. The collections highlight the histories of the students, professors, and administrators who built Howard University, scholars who contributed to research and publications about African American culture, and noted politicians who directed a city in transition. For example, the prolific literary scholar Arthur P. Davis spent the majority of his career at Howard University, publishing and teaching in the field of African American

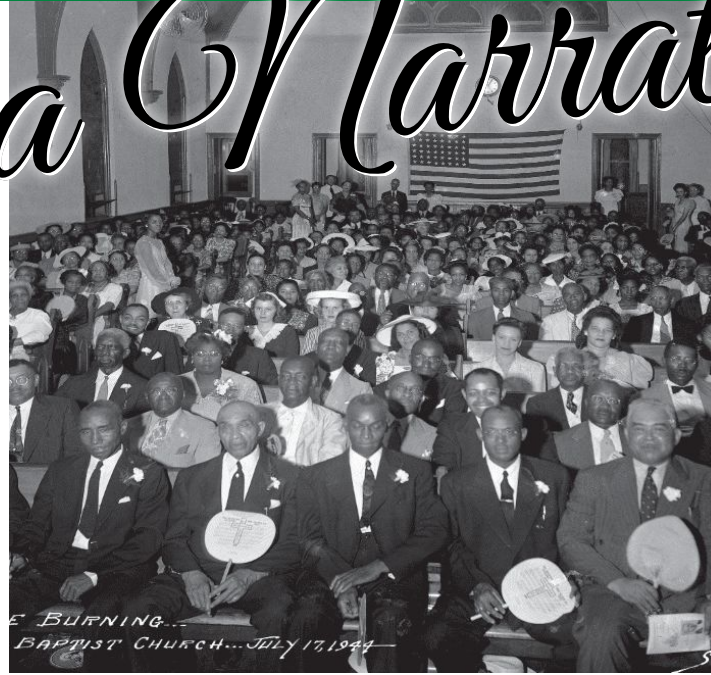
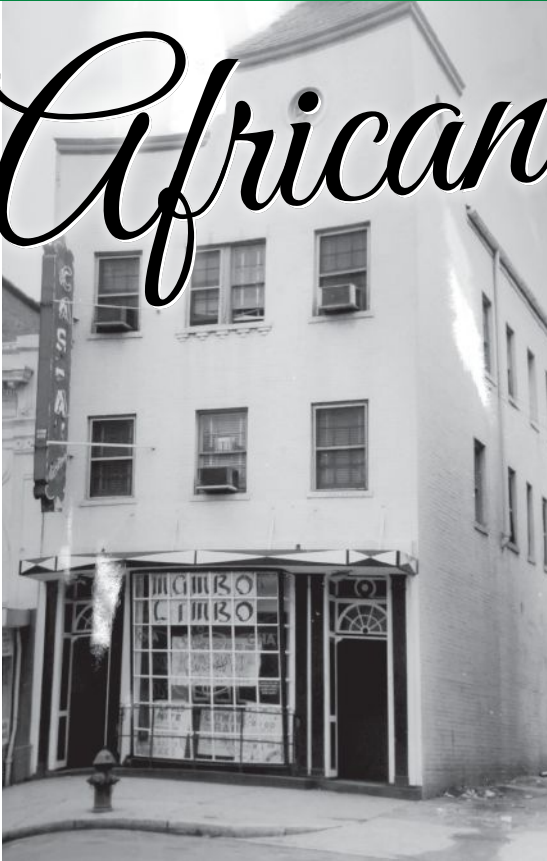
literature. The co-author of *The Negro Caravan: Writings by American Negroes and Cavalcade: Negro American Writers from 1760 to the Present*, Davis’s collection includes his correspondence, literary research, and departmental material.

Elsie Brown Smith was a noted leader of integration. Smith began working at Dunbar High School in 1918, and created the first National Honor Society chapter for the school in 1924 and the Girls Victory Corps during WWII. In the 1950s, Smith was involved in the issues surrounding school integration, both locally and nationally. Smith’s collection includes a remarkable compilation of integration pamphlets marketed to D.C.-area schools and teachers.

As the first African American mayor to serve D.C., Walter E. Washington’s collection captures the life of a leader who ushered in an era of home governance and political status. While Washington presided over a city in the midst of racial and social unrest, its citizens still found pride in the political and economic accomplishments of the 1960s.

Among the several collections examining the diasporic nature of Africana history are the Sixth Pan-African Congress papers, which examine the gathering hosted for the first time on the continent of Africa. At this meeting, more than sixty-two nationalist and liberation movements and organizations were represented. The themes and issues discussed at the congress

Africana Narratives



Left to right:

Jazz musician Florence Mills. Courtesy of the Duncan P. Schiedt Jazz Photography Collection, Archives Center, NMAH. The personal papers of activist Elsie Brown Smith. Courtesy of Moorland-Spingarn Research Center, Howard University. The Jungle Inn, a jazz club owned by Jelly Roll Morton in the 1930s. Courtesy of the Duncan P. Schiedt Collection, Archives Center, NMAH.

included achieving independence for all African colonies, and self-determination and self-reliance for all Africans.

Anchoring DCAPP is the Archives Center of the National Museum of American History, Smithsonian, with collections on the history of Africana arts and culture. With his brilliant mind and observant eye, Addison Scurlock, a black portrait photographer, provides photographic evidence of the city's Africana history and culture, capturing a burgeoning middle class in transition. With race an ever-present issue, especially in the nation's capital, Scurlock's collection of photographs, maintained by the Scurlock Studios for more than eighty years, offers a visual storyline for the archival research we will conduct through DCAAP.

While the heyday of jazz music may be attributed to New York City, the D.C. music scene was also important to the development of what is considered the most American of sounds. The Duke Ellington, Bobby Tucker, and Duncan P. Schiedt collections housed at the Archives Center offer a narrative of jazz life in D.C. and of many great musicians who maintained D.C. roots, including Florence Mills, Billy Eckstine, and Jelly Roll Morton.

The Martin Luther King, Jr. Memorial Library (DCPL) branch holds the archival histories of the grassroots organizations and individuals who fought for social and political justice. Activists Arrington Dixon and Hilda Mason served on the first city councils. Mason was a teacher, counselor, and administrator in the D.C. public school system and was later elected to the Board of Education in 1972. Dixon was elected to the D.C. city council in 1974, one of the first council members to be seated in the newly established governing body. He would later run for chairman of the city council when colleague and fellow council member Sterling Tucker ran for mayor. Dixon won the seat and aided his friend, Charlene Drew Jarvis, to secure his vacant seat. DCPL holds the records of these and other pioneers who fashioned a foundation for a city with dreams of self-governance and national recognition.

The Historical Society of Washington, D.C., holds collections on the development of local neighborhoods and their shifting geographical boundaries. The Archaeological Survey of the Southwest Quadrant of Washington, D.C., incorporated an oral history component using longstanding members of the community to study the Anacostia/Barry Farms, Upper Cardozo/Columbia Heights, and Congress Heights neighborhoods in Southwest D.C. In a city of swiftly changing demographics, much of the historic narratives of Africana life and culture would remain buried if not for these collections.

A service at Florida Avenue Baptist Church in Washington, D.C. Courtesy of the Scurlock Studio Collection, Archives Center, NMAH.

Looking Ahead

Through its research, DCAAP seeks to go beyond the well-noted narratives and pose questions that interrogate the importance of these collections: What is unique about the history of Africana life and culture in D.C.? What role does a black majority play in the development of political systems and social justice? How do the unique cultural experiences, political movements, economic progressions, artistic expressions, and educational institutions in Washington, D.C., expand the historical narrative of Africana history nationwide? It is not surprising that there is a large amount of material documenting the Africana experience in D.C. What is surprising is that a great portion of the history undergirding these narratives is hidden in collections that remain only partially accessible because they are unprocessed or simply lack a finding aid.

Over the next year, DCAAP will process and provide access to more than 100 collections containing photographs, documents, and films that create a narrative of the lives of D.C.'s black communities, businesses, schools, and political movements. To follow the process and uncover some of the stories for yourself, visit <http://library.gwu.edu/dcaap>. ■

Homegrown Ticketing System Keeps Staff in Touch

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**Meghan Lyon, Section Head for Manuscripts Processing, and
Noah Huffman, Archivist for Metadata, Systems, and Digital Records
David M. Rubenstein Rare Book and Manuscript Library, Duke University**

Communication is a tricky thing. Even when staff are under the same roof. So how can staff maintain effective communication when split across multiple locations? This was the challenge faced by Duke University's David M. Rubenstein Rare Book and Manuscript Library when the Technical Services department (RLTS) moved to an offsite processing facility about a mile from campus while reference and curatorial staff remained onsite near the reading room, collection stacks, and library classrooms.

Before the move in 2008, problems had been solved informally, through a hallway conversation or a quick run to the stacks. After the move, onsite staff didn't know

who to contact in Technical Services when they had basic questions, found a typo in a catalog record or finding aid, or needed help with a collection. We needed a centralized place for onsite staff to submit questions, document problems, report errors, and make suggestions to Technical Services staff. We also wanted to track these issues across time, respond to them collaboratively and strategically, and record our solutions for future reference.

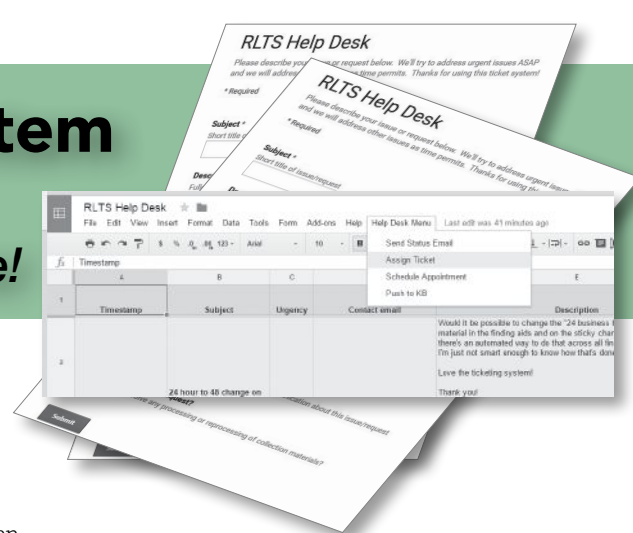
Enter the RLTS Help Desk

Developed by our metadata archivist, Noah Huffman, the RLTS Help Desk is a free and easy-to-use ticketing system that allows

We needed a centralized place to submit questions, document problems, report errors, and make suggestions.

Rubenstein Library staff to submit tickets through a customizable Google web form on the department's internal website. The form assigns a ticket number to each submission, collects submitter contact information, the title of the collection or book at issue, a

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How to **DEVELOP** a **BROCHURE** for Prospective **DONORS**

**Kimberly Kaczinski, Assistant Director,
Center for Arkansas History and Culture**

Most archivists have a story about the queries they get regarding found papers or materials, often left upon the death of a friend or relative or discovered in a garage or basement while deep cleaning, and the finder doesn't know if the materials are historically significant or ready for the dumpster. To complicate matters, the public is often confused about what an archives is and what it can or cannot do.

At the Center for Arkansas History and Culture (CAHC), which is part of the Collections and Archives Division at the University of Arkansas at Little Rock, we addressed these issues by creating a brochure about the center, what we do, and how we could assist donors.

Our goal for the project was to provide potential donors with information about donating to an archival repository in one, easily accessible document. As we categorized the kinds of questions we were being asked, we wanted to retain a format that was both succinct and directive. A traditional tri-fold brochure has limited space, so we investigated what others had done.

Adapting Content and Images to Arkansas

We came across the brochure "Donating Your Personal or Family Records to a Repository" published by SAA and immediately ordered a print copy through the online bookstore (for the e-version, see <http://www2.archivists.org/publications/brochures/donating-familyrecs>). The content in the brochure was everything that we wanted to tell the public about services we offered and the process by which we could assist them—and it was oversized. We reached out to SAA's Director

of Publishing and asked for permission to repurpose the text with our own branding. Approval was received, provided SAA was credited appropriately and we used images from our holdings.

To select items to showcase in the brochure, we enlisted the help of the center's archivists. Our selection criteria were not only to display the depth and breadth of what we already had, but also to show potential donors the diversity of items that an archives preserves.

"Iconic images related to Arkansas were selected," said Multimedia Archivist Shannon Lausch. "We wanted a variety of item types and to highlight different time periods—things that were visually appealing."

Photographs as well as images of different documents were incorporated: handwritten and typeset correspondence, a scrapbook, postcards and menus, campaign buttons and pins, a license plate, and even a cowboy hat made famous by one of Arkansas's former governors.

While SAA approved our request to adopt their text, it was not just a matter of cut-and-paste. We carefully reviewed and tailored the narrative to our repository. We also referenced born-digital materials, such as computer disks, as a type of material that researchers are interested in.

Brochure Layout

As the layout began to take shape, we reached out to the campus Print Shop, which provided us with a brochure template in Adobe InDesign. The pages were sized to 8.5" x 11" and broken down into three panels of 3.66" x 8.5". A margin of 0.25" around the entire document and for each

panel and an included bleed set the limitations for our content. The final product measures 11" x 17" but looks like a traditional brochure due to the map fold in the center of the design.

A Resource for Everyone

Though this was not a speedy project, the customized brochure was worth the time and effort as it has helped to raise public awareness about the Center for Arkansas History and Culture. The brochure has been shared with other offices at the University of Arkansas at Little Rock so personnel from across the university understand the types of materials that the center acquires for collections.

"It has been particularly useful for the Development Office which on occasion deals with bequests that are materials rather than funds," said the director of the center, Associate Provost Deborah Baldwin.

Today the brochure is displayed in our administrative offices, available in our research room, and handed out or mailed to potential donors on a regular basis. ■



LET'S TALK ATLAN

Courtney Chartier, Emory University, and Traci Drummond, Georgia State University
2016 Host Committee Co-Chairs

*ARCHIVES * RECORDS 2016, the Joint Annual Meeting of the Council of State Archivists and Society of American Archivists, is July 31–August 6 at the Hilton Atlanta in Atlanta, Georgia. On a recent Sunday afternoon, Courtney Chartier and Traci Drummond sat around Chartier's kitchen table in Atlanta to talk barbeque, their go-to spots, and the spirit of the city.*

CC: One thing I want people from SAA to know about Atlanta is the variety of archives. It's an archives-rich city. We both work in academic archives, but there are many corporate and religious archives. Georgia's archives is here, as well as NARA and the Carter Presidential Library.

TD: That's true. There's also the Atlanta History Center, which is a private institution, but has a city-based collection. Decatur has the DeKalb History Center.

CC: And the Auburn Avenue Research Library, which is focused on African American history and culture but functions as an Atlanta archives in a lot of ways.

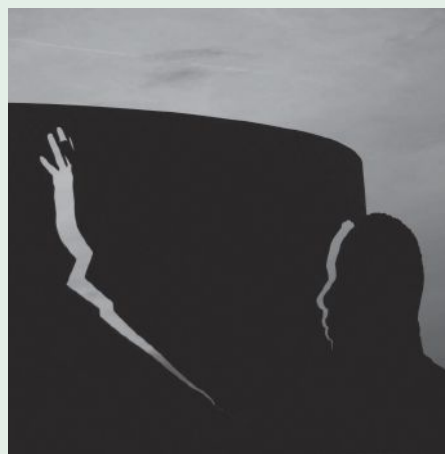
TD: And it's part of the county's public library system. The corporates include Delta Air Lines, The Coca-Cola Company . . .

CC: . . . Chick-fil-A, Turner.

TD: There are a lot, too, when it comes to academic archives.

CC: Georgia State, Georgia Tech, Agnes Scott, Emory, all the Atlanta University Center schools.

TD: Just a little north up I-75, there's Kennesaw State, and up I-85 there's The University of Georgia. There's also the archives for the Roman Catholic Archdiocese of Atlanta, plus some of the city departments themselves.



Above: Statue of Dr. King. *Photo by T.*
Below: *Bring the Pain* streetart. *Photo by wiredforlego.*



CC: Atlanta Public Schools, Atlanta Housing Authority—some of our utilities have their own. And the museums! The Bremen Jewish Heritage Museum comes to mind.

TD: I grew up in Georgia and I moved back to Atlanta about eight-and-a-half years ago.

But you had never really been to Georgia before your first job here. What surprised you about Atlanta, and what would you want people to know about the city?

CC: One thing that is really interesting about the city is how rapidly it changes, how close together some of the areas are that seem really different from each other. It really is a city based around neighborhoods. There are these sections of town that have their own name, have their own subculture and their own pockets of restaurants and stores and cultural spaces. You go to the next neighborhood and it has its own, too.

TD: One thing that I think people would be surprised by is how much tree cover we have. I love that we are a “city in a forest” and have really great green spaces. Close to me is Grant Park, which has the Atlanta Zoo. Then there is Piedmont Park which has lots of festivals and road races. Those are both easily accessible from downtown.

CC: Piedmont is the biggest in the city and there is always something going on there, especially with the Botanical Garden. Another big outdoor space is the Beltline, which is a walking path that cuts through the center of the city. It's a place to walk, bike, and skate (there's a skate park alongside it), and there are also public art and restaurants and bars along the way.

Within the city limits there are a lot of great, hidden hiking trails. Some are small, like



CC: For people who have time to explore further, Atlanta is within driving distance of a lot of cities. You mentioned Athens, but there is also Charleston, Savannah, Asheville, Chattanooga, Nashville, Birmingham—a lot of great cities in the South with interesting scenes. Athens is pretty well known for local music, which isn't too shabby in Atlanta either.

TD: All of our neighborhoods have their own places to catch music or comedy. We have a fair amount of comedy if you aren't into seeing a band. Or if you want to sit while you go out or if you want to be home by midnight.

[Laughter. Chartier and Drummond are both over 35 and prefer sitting down to standing and being home before midnight.]

TD: There are clubs like the Improv and the Laughing Skull. Also Dad's Garage and the Village Theater for improv.

Of course we have sports. The Braves. The Falcons.

CC: The Hawks.

TD: The Yellow Jackets are over at Tech. And just up north, I think it's worth noting, we have the Georgia Bulldogs.

CC: Emory . . . not so big on the sports.

TD: Georgia State has a football team, but . . .

CC: . . . a very young football team.

TD: One fun thing about working downtown in recent years—equal parts fun and frustrating—is the amount of filming being done in the city. Sometimes I'm not able to get anywhere because there is a movie location in my way. It's annoying, but it's still cool to get the email that says, "If you hear a lot of car crashing noises, it's because a movie is being filmed two blocks from the library. Don't worry about it."

There are good tax incentives for filming in Georgia, which has brought production in, most notably *The Walking Dead* and *The Hunger Games*. Those are two a lot of folks know about, love them or hate them, and there are movie tours for both. Do you remember that *Ant-Man* was filmed in front of the old state archives?

CC: I think that the building was a stand-in for his company in the movie.

Another thing that I love to do in Atlanta is eat. You are never far from five great choices. The train stops have clusters of good food places. Because we are such a large city with big corporations, people move here from all over, and our cuisine really reflects that.

If you want to come here and just get fried chicken, you can do that, too. My favorite

Continued on page 25 >

Lullwater, an estate that has trails through it, but some are really big, like the Chattahoochee National Recreation Center. It's a huge, beautiful federal park in the city limits.

TD: Panola Mountain and Arabia Mountain are two of my favorites—and just a short drive from the city.

CC: Don't forget Stone Mountain!

[Laughter. Stone Mountain is a large, granite outcropping in Georgia State Park that hosts a fabulous laser and fireworks show. The character of Kenneth the Page on the show 30 Rock is from Stone Mountain.]

TD: Yes, Stone Mountain, just to the Northeast. There's also the Path Foundation, a biking, walking, and running trail that runs from the Carter Library all the way out to Stone Mountain.



Above: Mosaiculture at the Atlanta Botanical Garden. *Photo by Eric Sonstroem.*
Left: Daddy D's BBQ Joyn. *Photo by Brendan Lim.*

Capturing Veterans' Voices



Access, Preservation, and Experiential Learning for Students

Annie Benefiel, Scott St. Louis, and Matt Schultz, Grand Valley State University

At Grand Valley State University, undergraduate students get hands-on experience preserving the memory and voices of the many men and women of West Michigan who have served in the United States military. In 2006, Grand Valley joined the ranks of participants in the Library of Congress's Veterans History Project. Faculty in the History and Communications departments connect with West Michigan veterans and conduct video-recorded oral history interviews, following guidelines established by the Library of Congress. The GVSU project then employs a team of undergraduate students each semester to edit videos, create interview outlines, and write descriptive metadata records for the interviews. As videos are deposited in the Library of Congress for safekeeping, they are also submitted to Grand Valley's Special Collections and University Archives to be included in our Digital Collections.

The Veterans History Project is one of Grand Valley's most heavily used digital collections, and contains more than 1,100 interviews available online. These first-hand accounts of veterans from all U.S. military branches who served during conflicts dating back to World War II are told in both video oral histories and text. Some participants submit their personal memorabilia to be scanned and included in the Digital Collection of GVSU's Special Collections and University Archives. Others have donated personal papers, photographs, and artifacts as permanent collections.

Unexpected Discovery

The GVSU Veterans History Project has even had one unexpected outcome: an off-shoot captured the stories of 45 members of the All-American Girls Professional Baseball League, a women's professional sports

Above: Soldiers gather around a newspaper featuring the American and British landing on Normandy beaches, 1944. *Courtesy of the James W. Ochs World War II collection, GVSU Special Collections & University Archives.*

league that operated from 1943 to 1954. The league provided opportunities for more than 600 women to play professional baseball, and established an important precedent for later efforts to promote women's athletics. Recently, these oral histories have been used in a GVSU-produced documentary, *A Team of Their Own* (<http://gvsu.edu/wibdoc/>).

Engaging Aspiring Archival Professionals

The Veterans History Project at GVSU has also been a way for the university to provide valuable work experience to the

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TIME TO OPEN UP

The Why and How of Opening Up Archival Finding Aids and the Unintended Consequences of Being Closed

Merrilee Proffitt, Senior Program Officer, OCLC Research

Heather Briston, University Archivist, University of California, Los Angeles

The core mission of most archival institutions includes the imperative to collect, preserve, and provide access to the collections in their care. One key method for enabling access is to describe each collection and its context in a finding aid. In an increasingly networked world, finding aids usually are accessible online to increase their visibility for discovery and meet basic institutional objectives.

However, it's no longer enough to make your descriptive data known only via a local site. Discovery potential expands greatly when finding aids are aggregated in regional, national, or subject-based discovery portals, such as the Online Archive of California, the UK Archives Hub, and OCLC's ArchiveGrid. International archival consortia, aggregators, and cross-searching networks go a step further by hosting archival metadata across national boundaries. Similarly researchers who work in digital humanities, data science, and other disciplines may wish to use finding aids for experimental or scholarly purposes, creating new discovery pathways for others.

Are your institution's finding aids open or closed, or is the rights status ambiguous?

Unfortunately most archives don't make these reuse opportunities easy, though the barriers may be unconsciously created. Terms of use and reuse generally are restrictive (i.e., a statement of copyright ownership) or ambiguous, if they are specified at all. Many archivists aren't aware of the challenges this presents to aggregators and other potential reusers of finding aids. In any case, potential downstream consumers of this metadata

must query each institution separately to request permission for reuse. This is a headache not only for the aggregator or researcher, but also for the repository, which may receive multiple queries over time.

A grassroots initiative to address this issue has been germinating through informal discussions at SAA's Annual Meetings, leading to the formation of an OCLC Research working group to develop best practices for clear terms of use and reuse for finding aid metadata.¹ The group is also working on a proposal to embed terms of use and reuse within EAD encoded finding aids.²

Case Study: Copyright Notice in Finding Aids at UCLA

As a member of the OCLC working group, Heather Briston's first thought was to look at her home institution, University of California, Los Angeles, and review the reuse status of its finding aids, which are hosted by the Online Archive of California (OAC). At the time, the UCLA Library Special Collections staff believed that finding aids could be reused without permission. Scrutiny revealed, however, that a notice claiming copyright for the Regents of the University of California appeared at the bottom of every finding aid web page. The language did not come from the finding aids, but was automatically generated by a stylesheet that applied to each page as it was rendered. The notice appeared on all finding aids, not just UCLA's, and was particularly confusing for those contributed by repositories that were not part of the University of California.³

Discussion of the open finding aids initiative at UCLA encompassed many internal constituencies: Special Collections staff, Cataloging and Metadata staff,

UCLA Library Scholarly Communications Steering Committee, and UCLA Library Collections Council (which includes representation from across the library and is led by the Associate University Librarian for Collection Management and Scholarly Communications). Briston was asked repeatedly about the automatically generated copyright notice at the bottom of every web page. Would it be possible to remove it? With support from across the Library, UCLA approached OAC staff, who explained that the copyright notice was intended to pertain only to the layout and stylistic choices of the page. Ultimately, OAC agreed to remove the copyright notice, not only to reduce confusion, but also to support the opening of finding aids for reuse.

This example highlights a challenge surrounding reuse of finding aids: the need to revisit established practices. In the analog era, many repositories, including UCLA, placed copyright notices on printed finding aids. When online finding aids began to be promulgated, this practice continued without consideration of potential implications. One of the benefits of being a part of the OCLC initiative has been to revisit practices that had not been evaluated for a long time. Briston took a look at both the PDF and HTML copies of the finding aids provided by the OAC interface and found that every repository was continuing to assert copyright on both versions. The data were embedded in the XML without being displayed to users. The team at UCLA will again approach OAC for a solution, as well as look to their own practices.

What Steps Can You Take?

Are your institution's finding aids open or closed, or is the rights status ambiguous?

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EXCAVATING A FINDING AID

Lara Amrod, Freer | Sackler Archives, Smithsonian Museum of Asian Art

Often when people hear that you're an archivist, their response is one of confusion. They may picture an architect like Frank Lloyd Wright or an archaeologist like Indiana Jones. If the latter, then they look down to see if your fingers are caked with sand and dirt, or they look up, hoping to see that iconic fedora.

In other words, archivists are a bit of an enigma—and sometimes so are the collections they manage.

Not all archivists get to be in the field or physically processing collections. Many of us work tirelessly to ensure materials are accessible to the public, which often means being parked in front of a computer looking at code or scanning documents to prepare them for online use—no less frustrating than digging through mountains of rock, sand, and dirt, and finding nothing. The effects of our efforts to complete a finding aid or scanning a series of papers can get swallowed up in the vast amount of information online. Add to that the essential concept of “more product, less process,” and the depth of a specific collection can get lost.

When Finding Aids Aren't Helpful

Sometimes it takes a dedicated researcher to gaze at a collection and pull out some small or large detail that changes how we view a specific topic or even an entire collection. Two years ago, the Freer Sackler Archives in Washington, D.C., had such a researcher. The researcher had become deeply embedded in our Myron Bement Smith Collection. Smith was a classical archaeologist, architect, and

art historian from New York who had a lifelong devotion to West Asia, accumulating some 87,000 items documenting Islamic art and culture from Spain to India, with an emphasis on architecture. Some items, such as Félix Bonfils' 1860s photographs of Palmyra, one of which is pictured above, have recently become invaluable because they are the only representations of these important sites.

Finding aids are not static tomes to be revered but living documents.

This researcher requested something from the finding aid and we went to retrieve it. Then something odd happened: We could not find the materials and we could not reconcile some of the materials in the researcher's finding aid with our physical holdings for Smith. A few days later, we asked our volunteer who had been organizing the Smith collection for years and was most familiar with it. Though she remembered processing the materials, she could not find them either.

Weeks later, while relocating some glass plate negatives, we discovered some papers under a set of shelving. We pulled them out and—*Eureka!*—we had found the “missing” Smith materials.

The Excavation Process

We then began combing through the Smith finding aid and the materials in the collection. We wanted to ensure that everything was accounted for down to the

location of various photographs and maps. The process led to many discussions about how the collection was organized and where it needed to be changed and, in some cases, overhauled.

It was a lengthy process that involved my boss, our hardworking volunteer and me, but eventually we got the Smith finding aid to a place where we felt it could be used and, more importantly, be useful to researchers. It was a steep learning curve and a valuable reminder that every collection is different and sometimes a collection is diverse within its own materials, purposes, and uses. Finding aids are not static tomes to be revered, but living documents that need care, attention, and periodic updating.

The Right Finding Aid for the Right Time

“More product, less process” is a valid and important workflow for archives, but the other end of that practice is knowing when and how to reevaluate collections, and to what level they are processed and organized. The digital age makes this kind of reevaluation and excavation even more invaluable because archivists never know what fields researchers will come from or from what angles they will approach a collection. Interested parties range from geologists to cartographers to ephemera enthusiasts—anyone, really.

Sometimes decisions made in the first blush of a collection are absolutely right for the time, but, years later, need to be revisited and refined so that finding aids keep up with and reflect the times they are in along with evolving research interests. ■

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The application deadline is May 15.

For the 2016 application and more information about the Certified Archivist examination, go to the ACA website (www.certifiedarchivists.org/get-certified) or contact the ACA office (518-694-8471 or aca@caphill.com).





ARRANGEMENT AND DESCRIPTION CERTIFICATE Program

Solveig De Sutter, SAA Education Director

By now you've hopefully heard the news: SAA's Committee on Education has developed an Arrangement and Description Certificate Program—A&D for short—to help archivists ensure that their skills and knowledge are current and to give them the opportunity to engage in learning experiences throughout their careers. The initial courses are being launched this spring and anyone can take them!

"The program allows archivists to immerse themselves in a single topic—a benefit at a time when the field is changing so quickly," said Jennifer Pelose, chair of the Committee on Education.

About the Curriculum

The A&D curriculum provides an integrated, programmatic framework for archivists at various levels within their institutions whose work includes arrangement and description. There are four tiers: foundational, tactical and strategic, tools and services, and transformational.

The Foundational courses introduce the basics. The subsequent tiers build on those lessons through specialized, advanced courses addressing tactics and tools that are useful for arrangement and description, management, organization,

and preservation techniques. The courses by tier are listed below.

Earning a Certificate

To earn an Arrangement and Description Certificate of Completion, participants will need to pass a course-specific exam that addresses the following core competencies:

- **Arrangement:** Understand the process of organizing materials with respect to their provenance and original order to protect their context and facilitate access.

Continued on page 27 >>

COURSES BY TIER

Foundational

- **UPDATED:** Fundamentals of Arrangement and Description [Required]
- **REVISED:** Describing Archives: A Content Standard (DACS) [Required]
- **NEW:** MARC for Archival Description (1-day)
- **REVISED:** Encoded Archival Description (EAD3) (2-day)
- Metadata Overview for Archivists webinar (applicable to A&D and DAS)
- Ethics for Archivists (available fall 2016) (1-day)
- Forming Names According to RDA—Part I (webinar)
- Appraisal (webinar) (available spring 2016)
- Rights and Confidentiality (webinar) (available mid-2016)

Tactical and Strategic

- Arrangement and Description of Electronic Records Parts I & II (applicable to A&D and DAS)
- Architectural Records: Managing Design and Construction Records (2-day)
- Fundamentals of Project Management for Archivists (1-day)
- **REVISED:** Photographs: Archival Principles and Practices (available late 2016) (2-day)
- Copyright Issues in Digital Archives (applicable to A&D and DAS) (1-day)
- Privacy and Confidentiality Issues in Digital Archives (applicable to A&D and DAS) (1-day)
- Grant Writing for Arrangement and Description (1-day)
- **NEW:** Arrangement and Description for AV Materials (1-day)
- **NEW:** Arranging and Describing Ephemera (available late 2016)
- **NEW:** Arrangement and Description for Outreach or Visualizing Description (available 2017)
- **NEW:** Essential Coding for Archivists (available 2017)

Tools and Services

- Style Sheets for EAD—Delivering Your Finding Aids on the Web
- Forming Names According to RDA—Part II (webinar)
- **NEW:** Cross Walking Metadata (available late 2016)
- **NEW:** How DACS Fits with TEI, METS, MODS, and MARC (available late 2016)
- **NEW:** Determining Options for and Selecting Tools (webinar) (available 2017)

Transformational

- **REVISED:** Financial Management for Archivists (1-day)
- **UPDATED:** Implementing More Product, Less Process (1-day)
- SAA Standard: EAC-CPF (1-day)
- **NEW:** Authorities and RDF (available 2017)
- **NEW:** Linked Archival Open Data (available 2017)

For more information, contact education@archivists.org.

A&D

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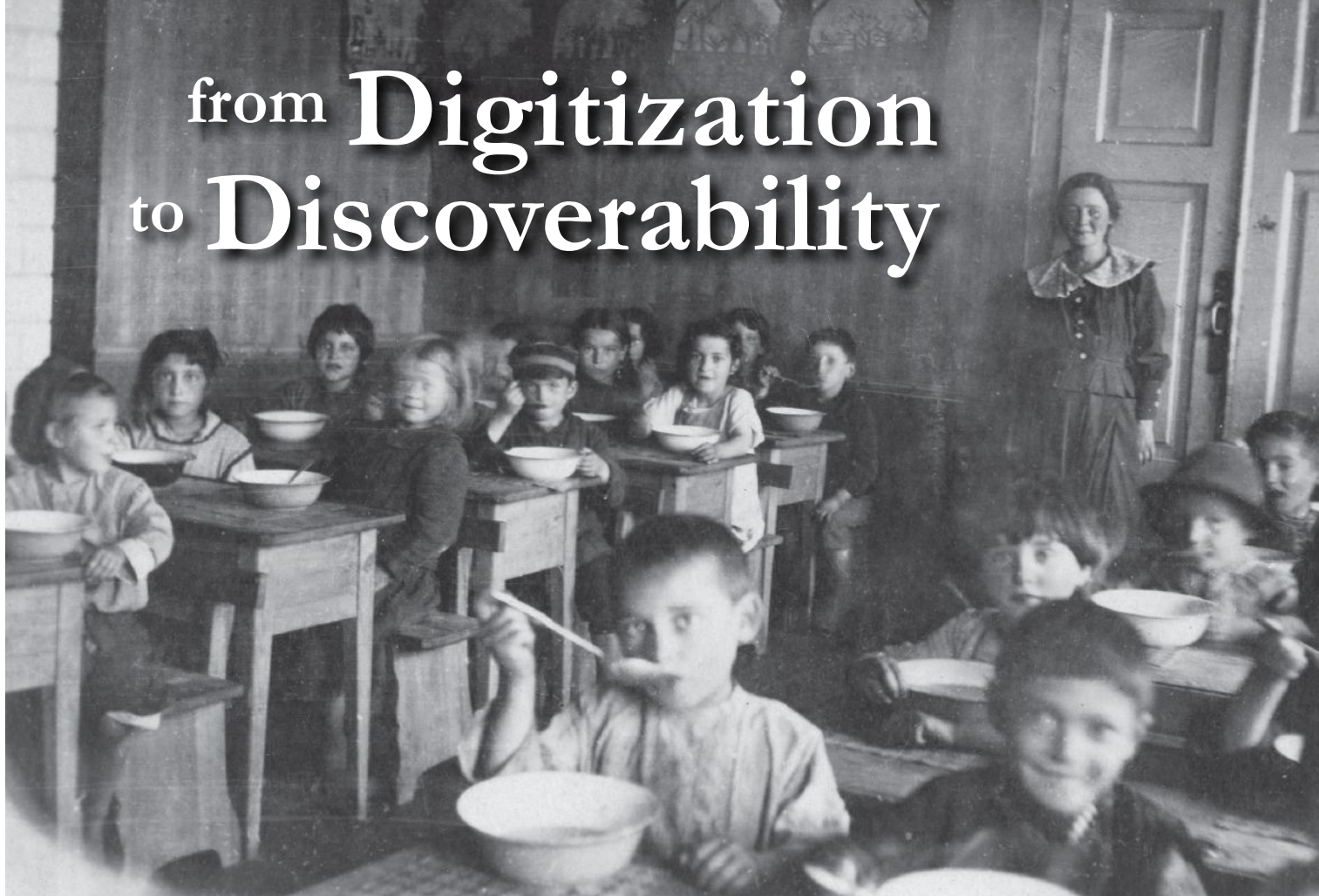
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from Digitization to Discoverability



A Case Study on Data-Sharing at the JDC Archives

By Jeffrey Edelstein, Digitization Project Manager, JDC Archives

One of the most significant collections in the world for the study of modern Jewish history can be found in the archives of the American Jewish Joint Distribution Committee (JDC), which was founded in 1914 as a humanitarian organization with a mission of rescue, relief, and renewal throughout the world. Given the nature of JDC's work and the role it has played for more than a century of activity, the JDC Archives is a major source of information for genealogists and family historians.

In 2007, the JDC Archives initiated a digitization program to put its collections online and make them fully accessible to the public at archives.jdc.org. Work began with the earliest collections and continues today. By the end of last year, more than 2.6 million pages of documents and 67,000 photographs had been digitized. A Names Indexing project has created a database of a half-million names, searchable via a separate interface on the JDC Archives website.

Although site usage statistics indicated a strong level of activity and consistent increase during the website's first years, traffic began to level off. This prompted the JDC Archives to embark on a campaign to increase awareness of the existence of the site and the nature of its contents in order to encourage greater use of the online collections. One major facet of this effort has been participation in data-sharing collaborations, portals, and platforms. However, contributing to these projects has presented a number of challenges and issues to consider.

Sharing Text Collections

The first data-sharing project we joined was Judaica Europeana, a network of institutions working to integrate access to European Jewish cultural heritage collections, primarily by uploading digital assets to Europeana (europeana.eu/portal). We decided to share the records of our

Above: Children eating at Mendele's kindergarten in Bialystok, Poland, 1918. *Courtesy of the American Jewish Joint Distribution Committee Archives.*

earliest text collection, the records of our New York headquarters from 1914 to 1918.

Several rounds of trial and error were necessary.

Our collections management database is structured according to the EAD standard, intended to allow our collections to be interoperable with other systems. The initial step was to map our EAD-based record format to the Europeana Data Model. We then worked with our database provider to develop an XML output that the project's developers could work with. Several rounds of trial and error were necessary—we learned that such sharing can require more than just pushing a button.

Another technical issue that emerged was related to the organizational structure of our collections. Europeana was not able to accommodate the hierarchical arrangement of our files into record groups and series. Ultimately, our material was ingested as flat file records, without the context and grouping the higher-level records provide. We hope that this will ultimately have a positive result, encouraging users to follow the link to the record on our site, where they can not only browse hierarchically but also view PDFs of the individual documents within each file.

Our experience with Judaica Europeana has informed subsequent text-collection collaborations and has streamlined the process. We were able to use the same XML export format we had developed to contribute our World War I-era collections to the Collaborative European Digital Archive Infrastructure (*cendari.eu*) and our Dominican Republic Settlement Association collection to the Digital Library of the Caribbean (*dloc.com*).

Sharing Photographs

As we explored other portals and platforms to seek new sharing opportunities, we

came to better understand the kinds of assets institutions typically provide. Instead of contributing the records of an entire collection, it seemed that it might be preferable to select individual items that would highlight JDC's work; photographs, rather than documents, would also be more visually appealing and work better as stand-alone offerings.

The first site to which we contributed photographs was the World Digital Library (WDL) (*wdl.org*), a project of the Library of Congress and UNESCO. In order to participate, we submitted an application and awaited formal approval. A major lesson learned from all of the projects we have participated in is that the early phases—including the initial communication, any application process, and the review and signing of legal agreements—take time. In the case of the WDL, the length of time from initial contact through formal approval of our partnership request was five months.

In selecting the photographs we would submit to the project, one factor we took into consideration was copyright. We decided that the most expedient approach would be to limit ourselves to items dated prior to 1923 and therefore in the public

domain. Although this significantly reduced the pool of available photos from which to make our selections, we still had many good options that represented an array of JDC activity and the geographical locations where it worked in the interwar period, primarily Eastern Europe and Palestine.

Although the photos we chose were fully cataloged, considerable in-house staff time was required to prepare the items for submission. The bulk of the work related to updating and expanding our descriptive metadata and conforming it to the project's requirements. Both our description field data (captions) and subject terms have been developed with an assumption of JDC's history as a context. For access via our own website, it is not necessary to define the organization or explain the historical background (e.g., the disruption and dislocation of Jewish community life as a result of World War I and its aftermath); general subject terms such as "Jews" and "humanitarian assistance" are also superfluous. When presenting these images in the broad, general context of WDL or the Digital Public Library of America (DPLA) (*dp.la*), to which we also submitted

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Using ACA's Role Delineation Statement for Advocacy

Philip Montgomery, MLIS, CA, Academy of Certified Archivists

Conversations with strangers inevitably lead to the question "What do you do?" This is invariably followed by a puzzled look and another question, "What is an archivist?" While the quick explanation may include sweeping generalities like "preserving the past for the future," the essence of what an archivist is can be summed up in the Academy of Certified Archivists (ACA) Role Delineation Statement (RDS) for Professional Archivists.

Originally developed as the foundation for a certification exam, the Role Delineation Statement has become one of the most important tools in defining the role of the archivist. ACA, which was established by SAA in 1989, created the RDS to "define the knowledge, responsibilities and skills necessary for professional archival work," according to ACA's *Handbook for Archival Certification*. Once every five years, ACA's task force of experienced Certified Archivists—the designation is CA—reviews

the RDS so it remains relevant in our evolving field.

The RDS is important not just to ACA but also to the entire archival profession. What most people don't know is how the RDS can serve them in a number of ways: to guide curriculum in academic archival programs, in job descriptions of archivists, and in archival research.

How Others Are Using the RDS

The RDS outlines seven major domains of archival practice: selection, appraisal, and acquisition; arrangement and description; reference services and access; preservation and protection; outreach, advocacy, and promotion; managing archival programs; and professional, ethical and legal responsibilities. These seven domains can be used in creating curriculum.

"We used the knowledge domain as a basis for building the syllabus not only to create

the university's Graduate Academic Certificate in Archival Management, but also to justify the establishment of the certificate program in the first place," said Morgan Davis Gieringer, head of special

Continued on page 27 >>

Become a Certified Archivist

ACA now has 17 exam locations across the country for the certification exam on August 3, 2016. These locations are Ann Arbor, Atlanta, Boston, Chicago, Dallas, Denver, Honolulu, Little Rock, Los Angeles, New York, Philadelphia, Raleigh, San Antonio, Seattle, Syracuse, Tampa, and Waco. ACA will also have pick-your-site locations wherever 5 or more applicants want one.

The deadline for applications is May 15 and the exam fee is \$50. To learn more about certification, go to <http://www.certifiedarchivists.org/get-certified/>.



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FROM THE ARCHIVIST OF THE UNITED STATES

David S. Ferriero

National Archives and Records Administration
david.ferriero@nara.gov

A Different Approach to Civic Education

A resolution introduced in the House of Representatives in 1938 showed how difficult it was for some people to move beyond the repeal of Prohibition, which had ended in 1933 with the 21st Amendment. The resolution proposed not to prohibit the sale of alcohol, as Prohibition had, but to prohibit drunkenness. The absurdity of this was cheekily pointed out in the handwritten note at the bottom, which proposed adding an equally farfetched effort to abolish Saturday nights, when most of the offending drunkenness took place.

Needless to say, it is not part of our governing document today.

But it wasn't the only proposed constitutional amendment among the 11,000+ amendments put forward in the Constitution's 229-year history. An amendment proposed in 1846 would have the President chosen by lot—pulling a ball representing a candidate out of a bowl. A similar one would have the President chosen from among retiring senators. After one member of Congress shot another in 1838, someone thought duelers ought not to be public officials, so an amendment was introduced denying duelers the right to hold public office.

These are just a few of the amendments that have been proposed for the Constitution over the years. They range from the absurd, silly, and ridiculous to those aimed at garnering publicity for its sponsor in an election campaign.

Of those proposed, only 27 made it into the Constitution. The most recent one, which

dealt with the pay of members of Congress, took about 203 years—it was originally supposed to be part of the Bill of Rights.

All proposed amendments are part of a new exhibit that opened at the National Archives Museum in Washington, D.C., on March 11, 2016: "Amending America." It will run through September 4, 2017, as part of our ongoing efforts to promote civic education through our various public programs.

A banner listing all proposed amendments will run from the Rotunda, where the Constitution, the Bill of Rights, and the Declaration of Independence are on permanent display, down a hallway and around a corner to the exhibit in the Lawrence F. O'Brien Gallery.

Often proposals were aimed at the Supreme Court, usually because of an unpopular major ruling—and there have been a number of them over the years. One of them was an 1837 proposal that would allow Congress to reenact any of its legislation the Supreme Court found unconstitutional. Another would allow a plebiscite on certain decisions of the court. The court remains a frequent target.

One that was proposed in 1915, before the United States was involved in World War I, called for a lengthy process for a declaration of war. Not only would Congress have to approve, but it would have to be ratified

by a majority of voters in a majority of congressional districts, of which there are now 435. By contrast, Congress declared war on Japan in 1941 within hours of Franklin Roosevelt's request.

Then there was the one that required everyone to "tell the truth, the whole truth, and nothing but the truth" all the time. And

imagine what life would be like if the states had ratified a 1916 proposal that gave Congress power to regulate divorce and provide for the custody of children.

The Founders may have seen these kinds of proposals coming, for they made it difficult to

change the document they spent months writing in Philadelphia in 1787. First, a proposed amendment must be approved by a two-thirds majority in both houses of Congress—the same high bar it takes to remove an impeached President or override a Presidential veto. Then it must win approval of three-quarters of the state legislatures, which now is 38.

"Amending America" is the latest in our ongoing series of our outreach, educational, communications, and museum programs aimed at promoting a level of civic literacy high enough that citizens don't lose touch with their nation's own history.

It also provides an engaging way to understand how our Constitution is amended—how, now and then, we "fix" our democracy. ■

Of the 11,000+
amendments proposed
over the years, only
27 made it into the
Constitution.

Colleen McFarland Rademaker

Colleen McFarland Rademaker is head archivist for the Sisters of Charity of Leavenworth in Kansas. Previously, she was director of archives and records management for the Mennonite Church USA in Goshen, Indiana, and head of special collections and university archivist at the University of Wisconsin–Eau Claire. In 2014, she joined SAA's Publications Board. SAA talks with Rademaker about her growing passion for small shop archives and religious collections and what's next in publications.

SAA: You've worked in both university and religious settings. What attracts you to religious archives?

CMR: After working in a small liberal arts college archives and a regional state university archives, I felt called to move out of my comfort zone and explore religious archives. Archives have always felt like sacred spaces to me, and so working for and with people who honor the sacred was very appealing. Also, I am drawn towards the countercultural aspects of faith. The religious archives I have worked in contain countless stories of people who rejected cultural norms to live out their faith in an authentic way—people who spoke prophetically, acted with compassion, and stood in solidarity with the marginalized, often at great personal cost.

SAA: What is different about archiving within a more niche community?

CMR: The primary challenge of working in a small community archives lies in the relative underuse of its materials, both



Colleen McFarland Rademaker

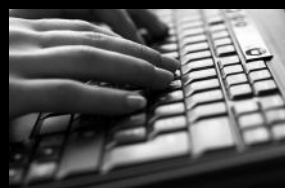
internally and externally. In this setting, there is no steady stream of undergraduate student researchers knocking at my door, and collections remain hidden unless I draw attention to them. As a result, I prioritize outreach and reference work over all else. Outreach right now consists of a dynamic exhibit program that provides monthly profiles of the community's historic missions and displays treasured artifacts and documents in public areas of the motherhouse, rather than relegating them to the heritage room. Sisters themselves ask most reference questions I receive, but genealogists and those served by Sisters of Charity of Leavenworth ask their fair share of questions, too.

Catholic sisters build very strong ties to their communities' histories through the concept of charism. Charism may be defined as the unique, God-given gifts possessed by a community's foundress and carried on by her community. The community's charism provides the North Star that guides the community's actions in an ever-changing world. In my exhibit work, I deliberately reference the community's charism to engage sisters spiritually and emotionally in the lives of past sisters whom they may have never known.

SAA: Describe your day-to-day. Any recent projects or new challenges?

CMR: As indicated above, I spend most of my time developing exhibits and answering reference questions. But I also devote time to developing policies, procedures, and work flows that will provide improved intellectual and physical control over the collections. Currently, I am working on implementing PastPerfect, which will be used to catalog photographs and artifacts in the collection. The digital archivist and I are also evaluating content management systems for archival material and look forward to choosing a system later this year. Some of my work is on behalf of the Charity Federation Archivists, a new consortium of archivists serving the thirteen women's religious communities of the Sisters of Charity Federation. We provide historical community information for exhibits at the National Shrine of Saint Elizabeth Ann Seton and at Sisters of Charity Federation Gatherings. We also seek common technological solutions to address common problems. For example, the Charity Federation Archivists will be testing Archive-It as a consortial tool for harvesting and preserving our communities' websites. I look forward to more developments in this direction, perhaps including common content management systems and descriptive practices in the future.

Continued on page 27 >>



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SOCIETY OF AMERICAN ARCHIVISTS
2016 RESEARCH FORUM

“FOUNDATIONS AND INNOVATIONS”

Tuesday, August 2, 9:00 am–5:00 pm • Hilton Atlanta Georgia

CALL FOR PARTICIPANTS / CALL FOR PRESENTATIONS

Participants' enthusiastic response to the past nine Research Forums confirms that the full spectrum of research activities—from “pure” research to applied research to innovative practice—is of interest and value to the archives community. The 2016 Research Forum will build on previous success by continuing with a full day of presentations.

If you're engaged in research, seeking to identify research-based solutions for your institution, willing to participate in the research cycle by serving as a beta site for research trials, or simply interested in what's happening in research and innovation, **then join us for the 10th annual SAA Research Forum: “Foundations and Innovations”!**

Researchers, practitioners, educators, students, and the curious across all sectors of archives and records management are invited to participate. Use the Forum to discuss, debate, plan, organize, evaluate, or motivate research projects and initiatives. The event seeks to facilitate collaboration and help inform researchers about what questions and problems need to be tackled.

Archivists from around the country and the world will convene at *ARCHIVES*RECORDS 2016*, the Joint Annual Meeting of CoSA and SAA in Atlanta, July 31–August 6. The Research Forum will provide a platform to acknowledge current—and encourage future—research and innovation from across the broad archives community and for the benefit of the archives profession.

In celebration of this 10th anniversary, please consider submitting a proposal that looks back at the first nine years (see the accumulated proceedings of the Research Forum online at <http://archivists.org/proceedings/research-forum>) and/or looks ahead to the next decade. You might identify trends in research methodology that are reflected in past platform and poster presentations; review the coverage of particular topics of interest to you; consider the archives community's progress in producing research outcomes; look at gaps in the Forum's coverage that might be addressed in the future; or develop any other topic that relates to the past, present, or future of the SAA Research Forum. If you have questions about using the Research Proceedings to address a topic of interest, please send it to researchforum@archivists.org—and watch for updates on the Forum's webpage: <http://archivists.org/proceedings/research-forum>.

**Research Forum Events at
 ARCHIVES*RECORDS 2016**

The following events are planned for 2016:

- **Research Presentations and Posters** (Tuesday, August 2, 9:00 am–5:00 pm): Here's your chance to present, discuss, listen to, or view research reports and results on a variety of topics. The final thirty minutes of this session will seek input for SAA's 2017 Research Forum.
- **Poster Sessions:** Be sure to make time to visit the poster sessions, which will include practice innovation and research topics.

CALL FOR PLATFORM AND POSTER PRESENTATIONS

SAA invites submission of abstracts (of 250 words or fewer) for either 10-minute platform presentations or poster presentations. Topics may address research on, or innovations in, any aspect of archives practice or records management in government, corporate, academic, scientific, or other setting. Presentations on research results that may have emerged since the 2016 Joint Annual Meeting Call for Proposals deadline are welcome, as are reports on research completed within the past three years that you think is relevant and valuable for discussion. Topics that address the **10th Anniversary of the Research Forum** are especially welcome this year. Please indicate whether you intend a platform or poster presentation.

Abstracts will be evaluated by a review committee co-chaired by Nancy McGovern (Massachusetts Institute of Technology) and Helen Tibbo (University of North Carolina, Chapel Hill).

Deadline for submission of abstracts: May 1, 2016.

You will be notified of the review committee's decision by July 1 (in advance of the Early-Bird registration deadline).

Submit your 250-word abstract no later than May 1 via email to researchforum@archivists.org.

Please be sure to include: Presentation title, your name, affiliation, email address, and whether your proposal is for a platform or poster presentation.



Terry Eastwood



Kathy Marquis



Teresa Mora



VivianLea Solek



Mattie Taormina

The **Bentley Historical Library** at the University of Michigan sponsored several community events with SAA President **Dennis Meissner** on February 9–11, including a reception with members of the Michigan archival community and a Brown Bag luncheon with members of the SAA student chapter from the School of Information.

Terry Eastwood is the recipient of the 2016 Distinguished Alumni Award from the The University of Victoria Libraries. Eastwood, now retired, has taught in New Zealand and British Columbia and as faculty at the School of Librarianship at the University of British Columbia, where he also acted as director of the School of Library, Archival and Information Studies on three separate occasions. Eastwood played a leading role in development of the Canadian Rules for Archival Description.

Kathy Marquis, a Fellow of SAA, was appointed the new deputy state archivist for the Wyoming State Archives. Her responsibilities include supervising the reference, archival processing, and records management units, as well as the head of the state imaging center. She has held previous positions at the Bentley Historical Library, Minnesota Historical Society, MIT Institute Archives and Special Collections, and the Schlesinger Library on the History of Women in America.

Teresa Mora has been appointed the university archivist at the University of California, Santa Cruz. Mora is the first librarian to serve in this position and will be establishing a formal program to document the history of the fifty year-old campus. Mora previously served as the principal manuscripts archivist at The Bancroft Library, University of California.

VivianLea Solek has been named the new archivist at the Knights of Columbus Museum. She has held previous positions at the Easton Public Library in Connecticut and at Sterling Memorial Library at Yale University, where she processed additions to the papers of Charles A. and Anne Morrow Lindbergh. She has led numerous workshops on collections care and management and assisted in the drafting and passage of Connecticut's An Act Concerning Museum Property, which addresses abandoned property, old loans, and found-in-collection items.

Mattie Taormina has been named the new director of San Francisco's Sutro Library, a public research library and branch of the California State Library, which holds the Adolph Sutro (1830–1898) rare book and manuscript collection encompassing materials from the 13th to 21st centuries. She has held previous positions as the head of public services for Special Collections and University Archives at Stanford University and as a special assistant to the state librarian at the California State Library.

IN MEMORIAM

Joan Echtenkamp Klein, 62, passed away on December 2, 2015. During her tenure as the Curator of Historical Collections and Services at the Claude Moore Library of the University of Virginia, Klein oversaw several important digitization projects and exhibits, most notably the digitization of the Philip S. Hench Walter Reed Yellow Fever Collection, for which she received SAA's Waldo Gifford Leland Award in 2003. She also played a leading role in obtaining a presidential apology for the victims of the Tuskegee Syphilis Study. Klein was a mentor to many and an active member of Archivists and Librarians in the History of the Health Sciences, where she was co-editor of *The Watermark* from 1993–1997. Within SAA, she was devoted to the Science, Technology, and Healthcare Roundtable, serving as chair and newsletter editor.

Dr. Marilyn Pettit, 73, passed away on November 16, 2015. Born in Dallas, Texas, Dr. Pettit received her Ph.D. in U.S. history from New York University in 1991 and served as an administrator and faculty member at N.Y.U., the University of Maryland at College Park, St. Francis College in Queens, NY, Columbia University in the City of New York, and Brooklyn College of the City University of New York. She taught archival management and U.S. history and was co-author of *New York University and the City* (1997) and other works, including an online guide to all sites associated with the Battle of Brooklyn in Brooklyn and Kings County. She retired from the Brooklyn Historical Society in 2007 as Vice President for Collections, in which capacity she oversaw the restoration of the library and archival collections to active research use. In 2008, she was named in Marquis's "Who's Who in American Women."

The Transgender Archives at the University of Victoria continued from page 3

from seventeen countries and in every medium—news clippings and magazines, organizational records, personal correspondence, speeches from conferences, DVDs with transgender characters, photographs, match books, greeting cards, and items from bars that hosted drag shows. If all the books and boxes were lined on a shelf, they would take up the length of a football field. But although these collections are the largest after the university's own records, the Transgender Archives doesn't have its own staff, and so processing moves slowly. Funding could help to hire archivists.

Another challenge is wider access. Although the archives is open to the public and

receives a steady stream of visitors, its location within Victoria, a smaller city on Canada's western coast, is out of the way for many who would benefit from it. That's why Devor and his team have been collaborating with the Digital Transgender Archives (DTA) to make key sections from the archives available online. The DTA, based at the College of the Holy Cross in Worcester, Massachusetts,



Transgender activist and philanthropist Reed Erickson. Courtesy of the Transgender Archives.

recently launched the website www.digitaltransgenderarchive.net to connect lone repositories, create access for primary source materials, and define a common language in transgender research.

Within the trans community, people have been very pleased to have a place as well-established, secure, and supportive as the University of Victoria for holding their collections, and donations continue to come in, telling a more diverse narrative. "It's an emotional matter," says Devor of those who let go of their collections. "They're placing what they've collected, cherished, and guarded, sometimes for decades, in someone else's hands."

At the Transgender Archives, their stories are in very good hands. ■

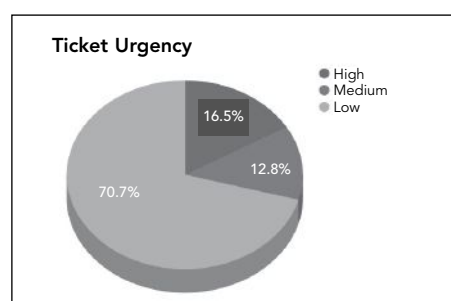
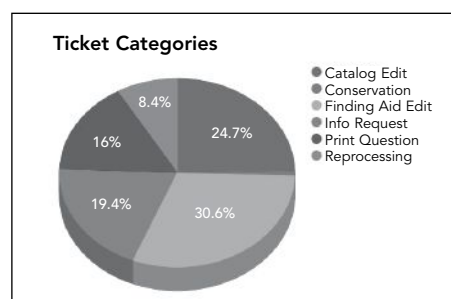
Homegrown Ticketing System Keeps Staff in Touch continued from page 6

description of the problem, and the urgency of the situation. This information is saved in a corresponding Google Sheet that is shared across Technical Services, and monitored on a rotating basis by everyone in the department.

Powered by a custom Google script, the Google Sheet notifies staff when tickets are submitted and also includes a customized dropdown menu that allows staff monitoring the ticket queue to assign tickets to the appropriate Technical Services responder, send status updates to ticket submitters, and push ticket info to a shared knowledge-base. When tickets are submitted, assigned, updated, or resolved, the ticket system can automatically send detailed email updates to the relevant parties. In addition, the system tracks information about how the ticket was addressed, including the length of time spent on the ticket and the category of problem (e.g., finding aid edit, information request, etc.).

Tracking and Cataloging Each Problem

Since implementing the RLTS Help Desk in late 2013, Technical Services has resolved 476 tickets out of the 519 tickets submitted.



About half of the tickets have been catalog or finding aid edits—issues such as typos, missing call numbers, or mixed up boxes. The majority of the tickets (about 70 percent) are classified by onsite staff as low urgency.

Our most frequent submitters have been staff in the library's reference department who discover issues while working directly with patrons in the reading room or preparing for classes. We also receive questions from curators and other library staff working with the collections or

searching in the catalog. In several cases, staff has submitted tickets after a patron alerts them to an issue in one of our records.

Not only does the RLTS Help Desk aid in the collecting, managing, and tracking of catalog issues, but it also assists us in gathering concrete data for user-driven reprocessing requests. When staff come across or are notified of a collection that needs further attention, they can submit a ticket requesting that a collection be reprocessed. Requests for reprocessing constitute about nine percent of tickets; those tickets are then collectively reviewed by Technical Services when determining processing priorities for the upcoming year. This allows us to maintain an iterative approach to processing by deliberately revisiting collections that are actively used by patrons and classes.

Develop Your Own Version of the RLTS Help Desk

The RLTS Help Desk has worked well for our department to collect, track, and manage simple technical services issues. It is also relatively easy to set up, and we've made the Google Script freely available. If you are interested in developing your own version of the RLTS Help Desk, visit <https://github.com/noahgh221/rlts-help-desk> to download the script, sample submission and tracking forms, and a tutorial for installation. ■

Time to Open Up continued from page 11

If you don't know the answer, you are not alone. Your first step is to see what messages you are conveying (whether explicitly or unconsciously) to those who may wish to reuse either entire finding aids or selective components, such as biographical information or container lists. Rights information may be embedded in the markup, automatically generated by a stylesheet, or part of a web display template. Next, decide whether it makes sense to restrict use or reuse of your finding aids or if an open approach would better serve your institution and its users.

Once you make a conscious decision about intentions, give yourself a pat on the back if the information is already clearly conveyed. If not, what can you do to make your intentions clear? For many institutions, use of a Creative Commons license may be the solution.⁴ The CC-BY (by attribution) license specifies that users credit your institution as the source. Alternatively, a CC-0 (no

restrictions) license goes further and offers complete freedom, even encouragement, for aggregation or reuse.

Next, determine whether or not you should obtain buy-in and permission from senior managers. If they require persuasion, remind them that giving broad access and making materials as discoverable as possible is part of the institution's core mission.

Once you obtain buy-in, you are ready to take steps to open your finding aids for reuse. Ideally, you will embed both human- and machine-readable versions of your rights statement into each finding aid. Because EAD does not specify a place for this information, select an element and use it consistently. Make sure that the version of the finding aid displayed online matches your intentions. This might mean working with both the technical team that runs your website and your regional aggregator to make the necessary adjustments. If it's not easy to change the underlying markup, consider a cosmetic fix that will convey the information on the website.

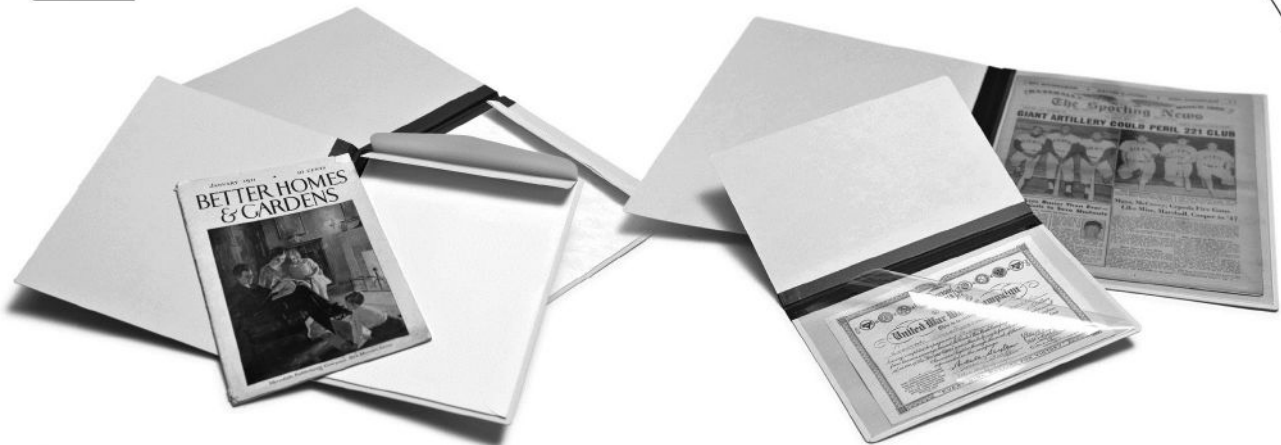
Finally, share your story! Let other archivists know about the decisions you have made and how you got there. Let's work together toward removing the barriers for reusing finding aids and, in the process, expand the discovery of archival collections. ■

Notes

- ¹ For more information on this group, please see the project page: <http://www.oclc.org/research/themes/research-collections/finding-aid-metadata.html>.
- ² The EAD element <legalstatus> pertains to the status of materials described by the finding aid. Ideally, the terms that pertain to the descriptive metadata could be expressed in both human language and in machine-readable form.
- ³ OAC provides access to finding aids from more than 200 contributing institutions. Many are part of the ten-campus UC System, while others are from a diverse range of non-UC institutions, ranging from the Autry Museum of the American West to the Yosemite National Park Archives.
- ⁴ Creative Commons copyright licenses provide a standard means to express how works can be shared and reused. For more information see: <https://creativecommons.org/>.



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Let's Talk Atlanta . . . continued from page 9

thing I've learned about Southern food is "tomato pie" which has a Ritz cracker crust. It's amazing.

We have a great farm-to-table culture, too, since Atlanta is so close to rural areas. A lot of our restaurants have committed to buying from north Georgia farms.

TD: There are the traditional places, like Colonnade or Mary Mac's. If you're coming to Atlanta for Southern food, don't worry. There's a great tradition of barbecue—Atlanta has its own thing going on, and we

could probably do one article alone on burgers.

CC: True.

TD: I do want to talk about one more thing to wrap it up. The city of Atlanta is well known for its place in the civil rights movement, and rightly so, as Dr. King was born and lived here. The King Center is here, and they have an archives, which is very close to the Hilton Atlanta conference hotel. It's a wonderful spirit, I think, that stays with the city. Maybe it doesn't extend to all parts of Georgia or the South, but it's with us in Atlanta.

CC: Atlanta is a city that's focused on moving forward and rebuilding; it's been part of the culture since Sherman. Atlanta

changes really quickly and in some ways, because our skyline is never the same, it can feel like a city without a memory, but I don't think that's true when it comes to the legacy of Dr. King and the movement. It's still thought about and breathed in within our culture. Going down to Sweet Auburn and seeing his home and his church and the King Center is an important thing to do when you visit Atlanta, but it's also just as important to Atlantans.

*Chartier and Drummond hope to see you in Atlanta at ARCHIVES * RECORDS 2016!*

If you have questions about Atlanta, don't hesitate to contact Chartier at courtney.chartier@gmail.com or Drummond at traci.drummond@gmail.com. ■

From Digitization to Discoverability continued from page 16

a number of our early photographs, the descriptions and subject terms for each item needed to be independent and inclusive.

A particular requirement of the WDL is the inclusion, as the primary set of subject headings, of Dewey Decimal Classification (DDC) codes. JDC Archives staff had to familiarize themselves with the DDC categories and subcategories to assign the most appropriate codes to each item; staff worked together to review the choices and debate the merits of the various possibilities and our understanding of what some of the headings represent. For additional subject terms, we often had to replace our existing terms, which are drawn from our locally developed vocabulary based on an authority list in use at the United Nations, with more universally accepted terms from the Library of Congress Subject Headings. As noted above, we also added broader, more general subject terms.

Gathering Usage Statistics

Given that one of the JDC Archives' goals in contributing to these data-sharing collaborations has been to increase our visibility and the use of our materials, it is important to us to receive usage statistics from each project. Ideally, the project has developed a dashboard so we can view the data ourselves. The Digital Library of the



Above: People line up in a Joint Distribution Committee Transmission Bureau in New York to send money to relatives overseas, ca. 1919–1921. *Courtesy of the American Jewish Joint Distribution Committee Archives.*

Caribbean has such a tool; Europeana is currently in a second stage of development of its dashboard. With other projects, such as the WDL and DPLA, we will have to request statistics periodically as needed. Each project may not report precisely the same categories of data, making it difficult to compare results.

Lessons Learned

Although it is too soon to evaluate the effects of our data-sharing initiative, we believe that it is a worthwhile effort, and we continue to seek relevant and appropriate portals and platforms to which we can contribute. We have learned that participation

in these projects can be a slow process, requiring patience. It is not unusual for a year or more to lapse from initial contact until our material goes live. We have found that it may be better to contribute a small selection of individual items as highlights than the metadata for entire text collections. One of the advantages is the ability to include a thumbnail image of the photo or document, making the record more visually appealing. Finally, even if your records are well cataloged and suit your own needs, preparing them for sharing will require additional staff effort to bring the data into conformity with the project's technical requirements as well as to maximize accessibility via descriptive metadata. ■

Capturing Veterans' Voices

continued from page 10

students who process videos and prepare them for inclusion in the Digital Collections. The work of student archival technicians ensures that the interviews submitted to Digital Collections reflect high levels of accessibility and quality. Theirs is a fulfilling role to play because it represents the final stage in the project workflow before interview content is transferred to the archivists and digital curation professionals at GVSU Libraries. Working as they do with a diverse assemblage of materials prepared by the project's coordinators, it is the task of the student technician to tie all separate threads together and prepare the interviews for online access.

For students who are aspiring information professionals or public historians, becoming involved in the Veterans History Project can become one of the best choices of one's early professional life. The position serves as an ideal introduction to archives and the field of information more broadly, even for those students who possess virtually no knowledge of basic archival theory or relevant technical details when they begin. From basic knowledge about rights transfer and metadata to the more complicated issues of content migration and digital preservation, student archival technicians stand to learn a great deal from the professionals with whom they collaborate. Additionally, they are provided with firsthand observations of the benefits that Grand Valley and the West Michigan community receive from one another via the project's success.

Working for the Veterans History Project can change a student archival technician's perception of the West Michigan community for the better. For those who did not grow up in this area, the project can provide a window through which to see how diverse the community truly is. The interviewees collectively represent a wide array of relationships to the military and experiences within it. Their stories belong to every generation from World War II to the present, and the interviewees themselves encompass a myriad of cultural backgrounds. As such, the project collection has been of great use to students, faculty, and other researchers interested in learning more about not just military history, but also the social, economic, political, and psychological implications of war. The challenge behind mastering the basics of archival work is not just learning new vocabulary or technological skills but also cultivating a genuine enthusiasm for collaboration and a comfort with the rapid change that defines life for information professionals today—indispensable skills in any workplace.

The oral histories collected by this project have had a lasting influence on the curriculum of the History Department, giving students opportunities to actively engage in preserving memories as well as experience using primary source materials in their own research. The project has also strengthened the relationship between Grand Valley State and the West Michigan community, opening new avenues for collection development and bolstering donor relations in Special Collections and University Archives. Because we make the videos available online, interviewees can freely share them with friends and loved ones, and be assured that their service will not be forgotten.



Soldiers stand outside the 26th Division Non-commissioned Officers' Club, circa 1944. Photo courtesy of the James W. Ochs World War II collection, GVSU Special Collections & University Archives.

Preserving West Michigan History

Interested users can access the collection through the GVSU Special Collections website (<https://gvsu.edu/library/specialcollections/>) and immediately begin browsing the oral histories through a slideshow feature. They can also view recently added interviews and browse veterans' experiences according to specific military conflicts and time periods. Each individual veteran's oral history includes a full-length interview, an interview outline, and rich descriptive and technical metadata.

As the Veterans History Project and many other prominent born-digital history collections at GVSU have grown, the university has recognized the need to move beyond merely providing online access. In 2014, the decision was made to migrate all digital collections at GVSU from the current repository CONTENTdm to Preservica, a new system that facilitates both online access and digital preservation.

The Veterans History Project was one of the first collections to be scheduled for migration and will be available to the public in spring of 2016. GVSU Library curators are currently hard at work exporting metadata, re-processing that metadata, and packaging it together with the oral history videos and outlines to form new submission information packages.

Like all born-digital special collections, the Veterans History Project interviews are irreplaceable and in need of good stewardship—for both ongoing access and long-term preservation. On behalf of the scholarly community GVSU is thrilled to play that stewardship role. ■

New Arrangement and Description Certificate Program continued from page 14

- **Description:** Analyze and describe the attributes of a record or record collection to facilitate identification, management, and understanding of the work.
- **Descriptive Standards:** Apply rules and practices that codify the information used to represent archival materials in discovery tools according to published structural guidelines.

- **Management:** Demonstrate ability to manage physical and intellectual control over archival materials.
- **Discovery:** Create tools to facilitate access and disseminate descriptive records of archival materials.
- **Ethics:** Convey transparency of actions taken during arrangement and description and respect privacy, confidentiality, and cultural sensitivity of archival materials.
- **Risk Management:** Analyze threats and implement measures to minimize ethical and institutional risks.

Participants working toward a certificate must take and pass three Foundational courses, two Tactical and Strategic courses (including either a Privacy and Confidentiality or Copyright course), one course in Tools and Services, and one course in the Transformational tier. More knowledgeable participants can elect to test out of the Foundational courses. The A&D Certificate is valid for five years.

To learn more about SAA's new Arrangement and Description Certificate Program, contact education@archivists.org. ■

Using ACA's Role Delineation Statement for Advocacy continued from page 18

collections and university archivist at the University of North Texas Libraries.

The RDS is also a useful tool for employers creating or updating job descriptions for archival positions. Some positions require ACA certification while others define the position by listing the seven domains as the knowledge base upon which a job applicant will be judged.

"We regularly update archival job descriptions using RDS, and HR determines

salary ranges and hiring based on these templates, so conveying the full set of professional skills required is important," noted Sue Topp CA, manager for Motorola Solutions Heritage Archives.

In some work environments, credentialing is significant. "A designation, and by corollary the role delineation, provides leverage in an organization where archives are not the main business. By earning and using the CA, others in the organization understand that you are qualified and knowledgeable in your function," added Sarah Polirer CA, manager of corporate research at Cigna Corporation Research-Cigna Archives.

The RDS even serves as a resource for scholars who, through their research, define best practices for the profession. Lois Hamill, university archivist and associate professor at Northern Kentucky University, is working on her second book. "As part of my research, I looked at the RDS for arrangement and description as one of my many resources," Hamill said.

Make your work easier and refer to the RDS. The most recent version, updated in 2014, can be found in ACA's *Handbook for Archival Certification* or downloaded at <http://www.certifiedarchivists.org/wp-content/uploads/2013/07/handbook.pdf>. ■

Someone You Should Know continued from page 20

SAA: What's your favorite story you've discovered in the Sisters of Charity archives?

CMR: The story of Sister Mary Magdalene Rumpff (1838–1918) fascinates me. She joined the community in 1867, several years after receiving notice that her Confederate soldier husband had died at the Battle of Bakers Creek in 1863. After living in and serving the community for more than twenty years, Sister Mary Magdalene made a shocking discovery one day while waiting for a Leavenworth streetcar. At the platform, she saw her husband—alive! Evidently he had survived the war and now resided in the new veterans' hospital located across the road from the Sisters of Charity of Leavenworth motherhouse.

According to community lore, they recognized each other immediately on the platform. Sister Mary Magdalene's husband wanted to reclaim her as his wife. Sister Mary Magdalene, however, preferred to remain a Catholic sister. In consultation with the bishop and other clergy, the community leaders and the mother superior tried to discern the best course of action. Ultimately, Sister Mary Magdalene's husband was convinced to abandon his claim on her, for he was in poor health and not able to support her financially. Sister Mary Magdalene continued to live and work in the community until her death.

SAA: What do you find valuable about being on the SAA Publications Board? What's coming up that you're most excited about?

CMR: SAA provides an incredibly important service to all archivists through its book publishing enterprise. Professional

communication doesn't always fit into an article-length package, and recent SAA books on subjects ranging from personal digital collections to diversity in the profession to social justice have enlivened and enriched our professional discourse. And as a career small-shop archivist, I know the importance of having the knowledge of experts at my fingertips in the wide variety of manuals and "how-to" books published by SAA.

While I am looking forward to the publication of the entire Archives Fundamental Series III, I am very excited about Elizabeth Joffrion's and Michèle Cloonan's *Advancing Preservation*. This volume promises to provide a theoretical and practical framework for preservation to be used alongside existing preservation manuals. It will address the larger issues surrounding archival preservation that archivists must take into consideration, including environmental ethics and the right to preserve when working with underdocumented communities. ■



FROM THE EXECUTIVE DIRECTOR

Nancy P. Beaumont

nbeaumont@archivists.org

This and That

Spring typically is pretty busy around here—but this is ridiculous! In a good way, of course. . . . Here's a sampling of what's going on at SAA HQ.

Everyone on staff has been working on creating and revising content and refining the navigation of the SAA website according to our redesign scheme. (Matt Black has just finished developing the mobile-friendly version, which is a huge motivator as we close out this phase of a long-overdue project.) The new site launches this spring. Let us know what you think.

We've begun drafting the proposed FY17 budget, which the Finance Committee will review in April before it goes to the Council for approval at its earlier-than-usual May 11–14 meeting. New this year: All newly elected Council members will attend the May meeting—even before they're officially seated—so that we can orient them to the strategic plan and budget and they can hit the ground running in August.

The SAA Foundation Board will convene its annual meeting May 9–10 so that those who serve on both the Board and Council don't have to travel twice. The SAAF's grant review committee has recommended funding for two of the proposals received in our first grant cycle (<http://www2.archivists.org/groups/saa-foundation-board-of-directors/society-of-american-archivists-foundation-grant-application-process-and-guidelines>), and the National Disaster Recovery Fund for Archives (<http://www2.archivists.org/news/2008/national-disaster-recovery-fund-for-archives>) review committee has approved a \$2,000 grant to a repository recovering from flooding.

With our friends at the Association of Research Libraries, in January we submitted a grant proposal to IMLS for what we're calling "Mosaic II," the next iteration of our very successful program (<http://www.arl.org/leadership-recruitment/diversity-recruitment/arl-saa-mosaic-scholarship-program#.VtczvfkRKUL>) that promotes diversification of the archives/special collections workforce by providing financial support, internships, mentoring, career placement services, and leadership development to emerging professionals from traditionally underrepresented racial and ethnic minority groups.

The Publications Board met in Chicago for two days in January (intrepid souls!) to address a full agenda, including plans for a member survey on SAA books. Watch your inbox—and please provide your feedback. We're delighted that Chris Prom has signed on to a second Council-appointed three-year term as Publications Editor!

We're in the initial stages of implementing a new web-based manuscript submission, tracking, and peer review system for *The American Archivist*. And we'll soon be implementing new software to help members of the Dictionary Working Group collaborate even more effectively on the *Dictionary of Archives Terminology* (forthcoming in late 2016).

Two more groups of intrepid volunteers had a busy, weather-challenged week in Chicago in February as the Digital Archives Specialist Subcommittee met for two days to continue refining the DAS curriculum (<http://www2.archivists.org/prof-education/das>), forty people sat for the DAS comprehensive exam, and the Committee on Education met to put the finishing touches on SAA's new Arrangement and Description curriculum (see page 14).

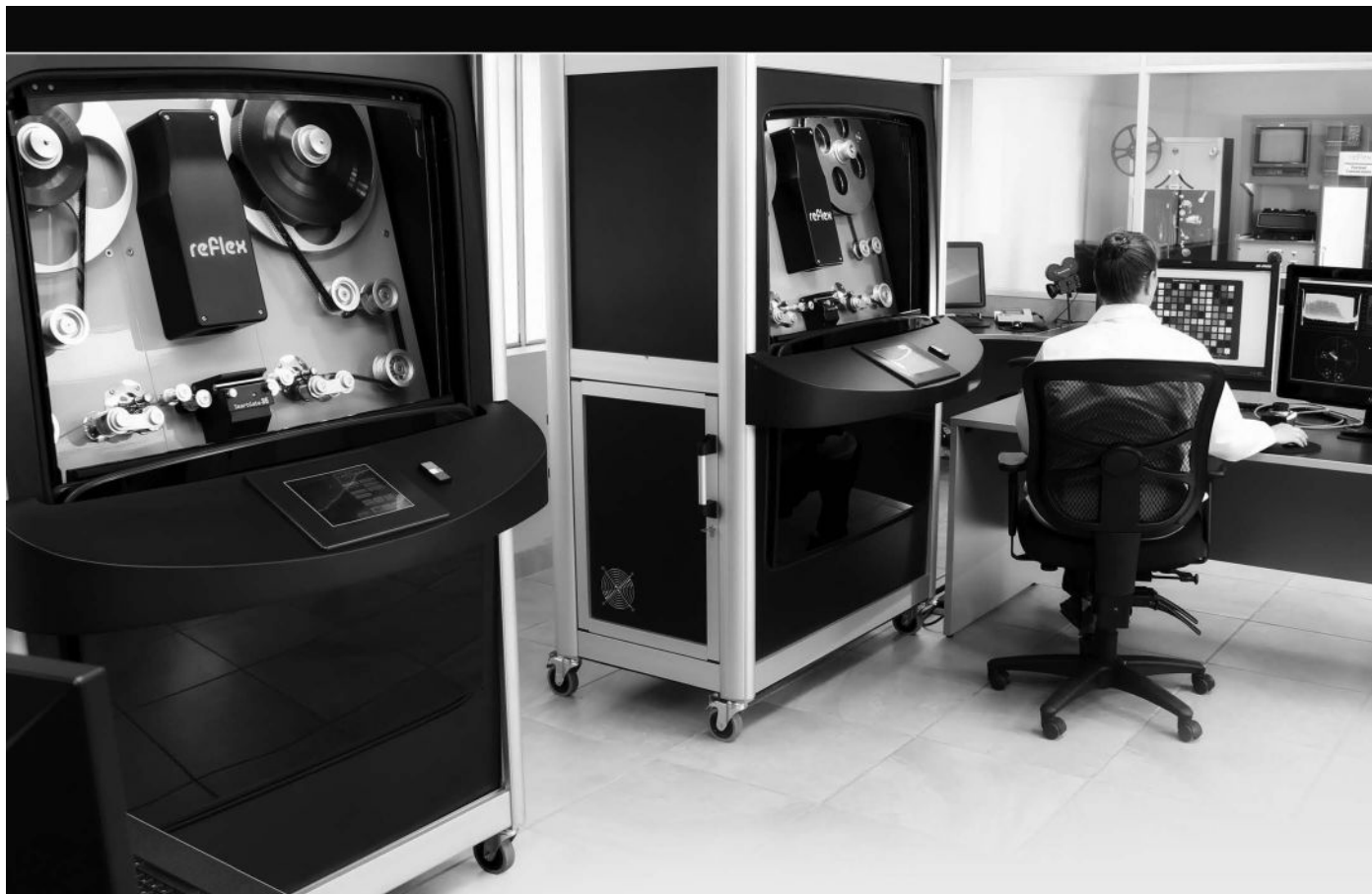
Three new webinars will premier in March and April (User Experience Design and Digital Archives, Thinking Digital, and Appraisal for Arrangement and Description) and we've booked twenty-eight workshops (<http://saa.archivists.org/Scripts/4Disapi.dll/4DCGI/events/ConferenceList.html?Action=GetEvents>) around the country from March through May.

I hope you've noticed the Committee on Public Awareness's new blog—*ArchivesAWARE!* (<http://archivesaware.archivists.org/2016/01/27/welcome-to-archivesaware/>)—which was created to provide an online space for sharing experiences and ideas for "raising public awareness of archives and the value that archives and archivists add to business, government, education, and society as a whole." Please read and contribute.

Joint Annual Meeting prep is proceeding apace. Despite a few hiccups, our new speaker management system has significantly streamlined the Program Committee's evaluation processes and speaker communications. The Atlanta Host Committee is preparing to launch its blog; Education is completing the pre-conference line-up; and we're wrapping up selection of keynote speakers and gathering detailed information to craft program materials. Registration goes live on April 15.

In response to a query from the International Council on Archives (<http://www.ica.org/3/homepage/home.html>), we're developing a bid to host the ICA's quadrennial Congress as a Joint Annual Meeting with SAA in 2020. This may mean seeking a new venue for SAA's 2018 meeting. In the meantime, we'll be conducting a site visit of our 2017 conference facilities in Portland, Oregon, in late March and beginning site selection for the 2019 and 2021 conferences.

Never a dull moment! ■



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MayDay: Saving Our Archives



Protecting our collections is one of our fundamental responsibilities as archivists. But on May 1—this year and every year—you can do something that will make a difference when and if an emergency occurs. That's the purpose of MayDay—a grassroots effort with a goal to save our archives.

Here are some ideas for how you can participate:

- Create or Update Your Contact Lists
- Review or Establish Basic Emergency Procedures
- Conduct a Disaster Drill
- Conduct Scenario Exercises
- Invite Your Local Firefighters to Visit Your Repository
- Survey the Building for Risks
- Make Sure All Collections Are in Boxes
- Make Sure Boxes Are Off the Floor
- Identify the Most Critical, Essential, Important Records
- Inventory Emergency Supplies
- Review Your Emergency Preparedness Plan

For more ideas, visit <http://www2.archivists.org/initiatives/mayday-saving-our-archives>.
You can help save our archives by participating in MayDay 2016!