

ARCHIVAL

# OUTLOOK

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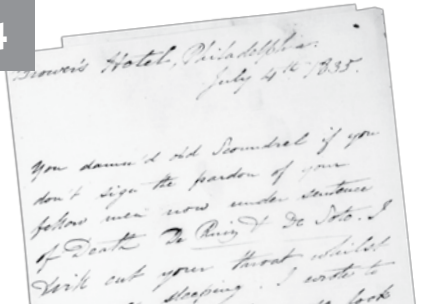
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### COVER PHOTO

**She had us at "hello."** Oprah Winfrey captivates viewers in Chicago at a taping of her ABC show in March 1986, the year of its debut. The media maven is capping off her self-titled talkfest in 2011—the 25th anniversary of her show. In the same city that launched Oprah, a celebration continues with another anniversary—SAA's 75th! Mark this milestone throughout the year, and especially August 22–27 during *ARCHIVES 360°* in Chicago. Oprah may not be taping, but you'll still receive good advice, plus there are plenty of sights to see! Visit pages 20–23 for more details. *Courtesy of the Art Shay Collection.*

Top Left Image: From the Andrew Jackson Papers, Vol. 91, Manuscript Division, Library of Congress.

Top Middle Image: Photograph courtesy of Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution.

Top Right Image: Photographed by Kaufmann and Fabry. University of Illinois at Chicago Library. Oak Street Beach, ca. 1946.





## PRESIDENT'S MESSAGE

**Helen Tibbo**

University of North Carolina at Chapel Hill  
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# "75 for 75"

Anniversaries are significant milestones in our lives and in the lives of our organizations. They are times to celebrate, reflect, and look forward. This year, SAA has one of those big birthdays—our Diamond Jubilee—marking 75 years of supporting, promoting, and advocating for the archives profession. I am honored and pleased to be serving SAA as president during this extraordinary year, and I'm also mindful that this year needs to be much more than just a celebration. What we do now will set the organization's course for years to come.

Among all of the Society's accomplishments of the past year, the transition of the "Special Funds" to the SAA Foundation, a 501(c)(3) organization, stands out for its potential to serve the ongoing development of the field. The Foundation's mission is: **"To enrich the knowledge and enhance the contributions of current and future generations by championing efforts to preserve and make accessible evidence of human activity and records of enduring value."** To that end, the Foundation funds public and professional education initiatives through programs and scholarships. Other activities include research, publications, and awards.

In these very challenging economic times, it is just these activities—conducting research on and for the profession, disseminating knowledge and innovation through publications and continuing education, and providing funding for education—that archives need most but have few resources to support when viewed in isolation. Taken in aggregate, however, each SAA member (both individual and institutional) can contribute to a profound impact for the profession for years to come through support of the SAA Foundation.

I'm excited to announce the **"75 for 75"** campaign, whose goal is to build the SAA Foundation to support advancement of the archives profession. What might a strong Foundation accomplish for the profession? Here are a few examples, but the future will bring a wide variety of timely opportunities:

- Ongoing funding for collection and analysis of workforce statistics. SAA tries to do this work every 10 years if grant funding is available. This research is far too important to the profession to rely on tenuous funding and should be conducted on a much shorter cycle.

- Development of continuing education products, including webinars that will reach the entire profession with state-of-the-art information. As all repositories face the digital age, the need for affordable and convenient continuing education is critical.
- Provision of graduate-level scholarships to a diverse applicant pool. Scholarships will help to attract bright and energetic individuals to the profession and help make it possible for them to attend graduate education programs.

**Our vision in this very special year is that each individual SAA member might donate \$75 to the Foundation.**

If that were to happen, SAA would raise more than \$400,000—a great start at building a financial undergirding that will work for the interests of archives and archivists for years to come! Without a strong Foundation, it is unlikely that much of this work can be accomplished.

I encourage all SAA members in this Diamond Jubilee year to support the SAA Foundation generously—let's each give "75 for 75." ■

# 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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# Hey, Good Lookin'!

## Archival Outlook Gets First Completely New Design in 10 Years

Teresa Brinati, SAA Director of Publishing

That is *not* a gratuitous picture of Oprah on the cover of your *Archival Outlook*. It's an image by the legendary Chicago-based photographer Art Shay, whose vast collection of photos from the latter half of the twentieth century we reported on in a recent issue. Consider the image more like a lucky charm for what we hope this newly redesigned publication will accomplish for the Society of American Archivists: conversation starter, connector, and universal recognition!

Those are "Oprahesque" ideals to be sure. But as SAA celebrates its 75<sup>th</sup> anniversary this year, lofty goals are needed for the next 75. After all, archives do start conversations, make connections across time, and deserve universal recognition because of their uniqueness and enduring value. This publication will be an important vehicle for communicating and achieving such ideals. Yes, "O" may be for *Oprah Magazine*, but it also stands for *Outlook*, as in *Archival*!

### Starting Over

Why redesign? And why now? Actually, it's been in the works for more than a year and is part of a multi-phase project to bring graphic unity to SAA's three periodicals. The colorful new look of *In the Loop*, SAA's every-other-week e-newsletter, was launched last May. And now *Archival Outlook* takes a star turn. The project culminates later this year with a revamp of the *American Archivist*.

The previous design for *Archival Outlook* had been in place since the turn of the millennium. Ten years is a long time, and a lot has changed since then. SAA's membership has grown exponentially and is approaching 6,000. Additional communication outlets are now available, such as *In the Loop*, the website, myriad discussion lists, and social media. And members told us in the "Periodicals Redesign Survey" we conducted last spring (and via e-mail and in person) what they liked and didn't like.



**The changing face of SAA's newsletter.** Born in 1973, the publication has sported many "looks" in its 38-year history. Although the design has changed nearly a dozen times and the content continues to evolve, the newsletter's mission is constant: keeping members abreast of the latest association news and professional developments. We hope you agree that the new design is its best look yet!

Armed with this knowledge, we began the redesign process. Feedback confirmed some of our beliefs: 57% of the 147 survey respondents read the print edition when it arrives. It also surprised us: only 13% of respondents prefer the online edition. For the foreseeable future, the publication will continue to be available both in print and online.

Incidentally, prevailing wisdom among association professionals is that paper remains an important "touch point" with members and in an overall communication strategy should continue to complement electronic dissemination. That said, we will investigate a digital edition of *Archival Outlook* and how it might be administered for those who would prefer not to receive print. But that's in the future.

### That Was Then, This Is Wow!

Here's what the rejuvenated *Archival Outlook* has to offer now.

With regard to graphic design, two elegant fonts are used: Chaparral (a serif face) for

the body copy and Meta for headlines and subheads. To enhance readability, more white space is incorporated along with a mix of images to complement the text and emphasize storylines.

The paper is a bright white, with gloss for the cover and matte for the interior (at no additional expense over the "sepia-tone" paper previously used!). Perhaps the biggest change is the introduction of a second color. A palette of six colors, beginning with SAA's signature corporate blue, will rotate with each issue. For graphic unity, these colors match those used for the section dividers in *In the Loop*.

*Archival Outlook* is still a member-driven publication that seeks your ideas, suggestions, and submissions to deliver what's important in your everyday work life. Articles now focus on:

- Best practice and how-to pieces on timely and relevant topics. For example, in this issue see "Born Digital: How Washington

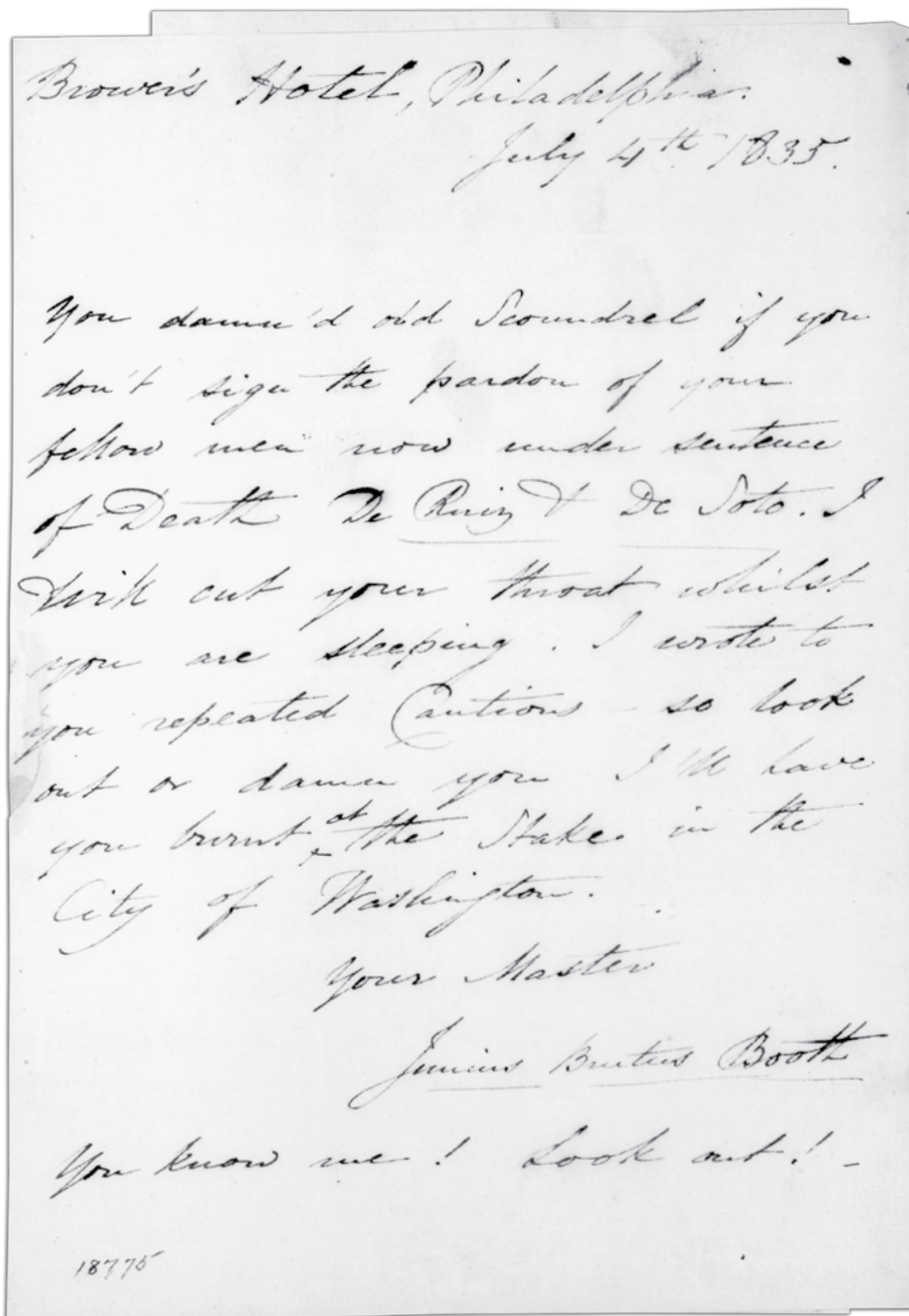
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# An Act of Authentication



## Did John Wilkes Booth's Father Threaten to Kill President Jackson?

Heather Wolfe, Folger Shakespeare Library



Archives are brimming with clues that may solve a mystery. For example, about two years ago, a researcher for the PBS series "History Detectives" contacted the Folger Shakespeare Library in Washington, D.C., about authenticating a letter whose author threatened to assassinate President Andrew Jackson, possibly written by 19th-century actor Junius Brutus Booth.

Booth, who came to America from England in 1821, was the great tragic actor of his day, known especially for his Shakespearean roles. Today he is better known for being the father of John Wilkes Booth, Abraham Lincoln's assassin. The elder Booth's performances had the power to move people to tears, and his son Edwin describes his father's "extraordinary magnetism," while other critics refer to his "wild genius" and his appealingly natural, unpolished style of acting. He also was widely known for his occasional bouts of madness and drinking binges.

The Folger Shakespeare Library collects printed books, manuscripts, art, scrapbooks, promptbooks, and other material relating to Shakespeare's period and to performances of Shakespeare up to the present day. I was asked to make the analysis because we have a large collection relating to Booth and his three acting sons, especially Edwin Booth, but also John Wilkes Booth and Junius Brutus Booth, Jr.

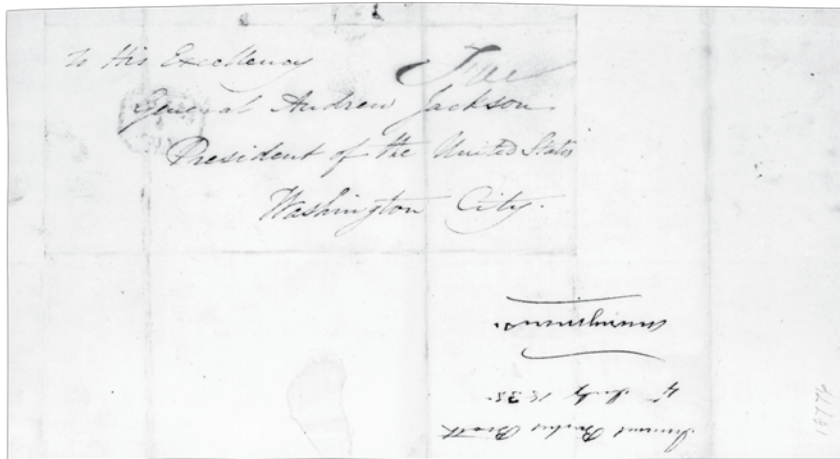
Junius Brutus Booth's letter to Andrew Jackson, July 4, 1835. From the Andrew Jackson Papers, Vol. 91, Manuscript Division, Library of Congress.



## Letter in Question

I first viewed the letter, dated July 4, 1835, with Barbara Bair, a 19th-century American historian and manuscript specialist in the Manuscript Division of the Library of Congress. In the examination I brought digitized images of Booth letters from Folger that were closest in date. Because handwriting can change quite dramatically over the course of one's life, it was important that the letters were of a similar vintage. When we compared the letter, bound in Vol. 91 of the Andrew Jackson Papers, to the digitized Folger letters, we observed a number of distinctive similarities and characteristics that gave me every reason to conclude that it was in Booth's hand.

It's key to exercise restraint in handwriting analysis and err on the side of skepticism. Such analysis cannot be done in a vacuum because context is critical for interpreting anomalies. At the same time, however, it is important that initial impressions are not biased by any preconceptions. Luckily I had none: The researchers and producers at "History Detectives" kept me blissfully in the dark about the context of the letter, telling me only (when pressed) that presidential historians had always dismissed



Heather Wolfe authenticated a letter written by Junius Brutus Booth to Andrew Jackson, July 4, 1835, for an episode of "History Detectives." From the Andrew Jackson Papers, Vol. 91, Manuscript Division, Library of Congress.

the letter as not having been written by Booth. I later learned that this dismissal was based not on a handwriting analysis, but partly on the fact that a presidential clerk had written the word "anonymous" on the address leaf.


Before agreeing to go on camera with my analysis, I needed to be absolutely sure that my attribution could stand up against their doubts. I had to confront any aspect that didn't make complete sense. The "anonymous" inscription was odd, as was the letter's lack of salutation and the fact

that almost all of the letters at the Folger were signed "JBBooth," while the one to Jackson was signed "Junius Brutus Booth."

## Building the Case

The lack of salutation actually added to the letter's authenticity in my mind. If someone were forging, he would be even more likely to include a "Dear Mr. President" or "Dear General Jackson" salutation to conform to


**Continued on page 27 >>**



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# Archives Sibling

## The image is imprinted in American memory: John Wilkes Booth shoots Abraham Lincoln in Ford's Theatre. But what lay behind the evil deed?

Jenny Schooley, SAA Editorial and Production Assistant

Author Nora Titone tells a tale beyond what happened on April 14, 1865 in *My Thoughts Be Bloody*, shedding light on Booth's decision to conspire against the president. Using private letters, diaries, and reminiscences of the Booth family, Titone uncovers a hidden history that reveals the reasons why John Wilkes Booth became a notorious assassin and speculates that Lincoln's death may have resulted from a dark struggle between two brothers, one of whom was trying to establish his own importance within a family of theatrical rivals. Here, Titone (NT) answers a few questions about her story-telling sources.

**SAA:** In conducting the book's research, what archives did you visit?

**NT:** The Booths were the premiere theatrical dynasty of 19th-century America. They left an immense quantity of manuscript sources—over a century's worth. Because they were one of the most written-about families of their time, newspaper and magazine articles, dramatic reviews, and printed books devoted to the family abound. To find all of their private papers and correspondence,

gather the print sources, and find testimonies and reminiscences about them by their fellow actors, I went to American theater history archives and to rare book and manuscript repositories with strong Lincoln or Booth collections.

The most important collection was the Hampden-Booth Theater Library at The Players in Gramercy Park. This unique archive, housed in the private club founded by Edwin Booth in 1888, contains not only the largest single collection of Booth family letters, diaries, and papers, but the

Booths' theatrical costumes, stage props, and portraits. The Houghton Library at Harvard University contains an extraordinarily rich trove of dramatic reviews, clippings, photographs, and printed material pertaining to the

entire Booth family. The Folger Shakespeare Library owns Booth scrapbooks, photographs, and a wealth of private correspondence, as does the New York Public Library's Performing Arts Collection.

The Taper Collection at the Abraham Lincoln Presidential Library and Museum has family letters, playbills, costumes, and

other artifacts. I also used Booth materials at the University of Rochester, Princeton University, University of Tampa, University of Illinois at Urbana-Champaign, and University of Chicago libraries.

**SAA:** How did you determine which archives to visit?

**NT:** There is a wonderful bibliographic survey of materials relating to Edwin Booth, John Wilkes Booth's older brother. I began with that volume, then interviewed archivists and librarians at every successive library I visited for other hints.

**SAA:** What types of collections did you use to document the family story?

**NT:** This was one of the most thrilling, rewarding research experiences imaginable because of the wide array of primary-source materials to draw from. Everything from a portrait of Edwin Booth by John Singer Sargent, to memoirs by theatrical agents and directors, to a wax cylinder recording of Edwin Booth performing "Othello" were involved.

Junius Brutus Booth, a Shakespearean actor and father of Edwin, Junius Brutus Junior, and John Wilkes, kept diaries for most of his life. I consulted an 1815 record he wrote of his dramatic tour through Europe, as well as a celebrity biography published by his theatrical fans in London in 1817.

This was one of the most thrilling, rewarding research experiences imaginable because of the wide array of primary-source materials to draw from.



# and a Story of Rivalry



His son Edwin, the greatest stage star of his generation, corresponded with a wide variety of prominent Americans, from Julia Ward Howe to Mark Twain.

Some of my favorite letters were the hundreds that Edwin exchanged during the Civil War with General Grant's aide-de-camp, Adam Badeau. Edwin's wife, an actress named Mary Devlin, left hundreds of letters and a beautiful diary documenting their courtship and his life and work on stage. Scrapbooks compiled by Booth family members and friends during and after the Civil War proved incredibly valuable—they were collections that brought together dramatic reviews, photographs, newspaper clippings, and family letters.

**SAA:** What are a couple of items that were most helpful in telling the story?

**NT:** Edwin Booth's correspondence, dating from 1856 to 1892, was a vast and remarkable resource. He was a wonderful, confessional writer with a strong gift for self-expression. His letters formed the backbone of my work. His sister, Asia Booth Clarke, wrote vivid memoirs about her famous father and her brothers Edwin and John that I found invaluable.

The diary of Fanny Seward, daughter of Lincoln's Secretary of State William H. Seward, was a terrific source. She dined with the actor Edwin Booth at her father's

home in 1864, and left a detailed, 20-page report of her father's conversation with the actor. One unusual source I derived a lot of story-telling power from was a complete actor's make-up case that once belonged to a Booth family member. It is housed at the Lincoln Presidential Library in Springfield, Illinois. It was a revelation to see (and smell) the rabbit's foot used to apply face powder, grease paint, charcoal for darkening eyebrows—all the items needed to transform into a character.

**SAA:** What are your thoughts on the importance of primary sources and archives for authors?

**NT:** Without primary sources, I could not have written this book. Using theater collections to tell the story of the Booth family was a terrific opportunity. I uncovered a completely new narrative about the Booths, and thus

about Lincoln's assassination, because of my access to these extremely rare, and rarely used, primary-source materials. Most Booth research focuses on John Wilkes Booth's conspiracy against President Lincoln. Sources at the Library of Congress and National Archives pertaining to the assassination have been used frequently. To write a history of this 19th-century theatrical dynasty I followed a new trail—one that led to a very

Left: Junius Brutus Booth in costume as Shakespeare's Richard III. Courtesy of the University of Illinois at Champaign.

Right: The assassination of President Lincoln. Courtesy of the Library of Congress, Stern.

different set of archives—and thus was able to tell a new story.

**SAA:** Do you have recommendations for other authors when conducting research within archives?

**NT:** Spend as much time as possible in the archives, talking with the archivists at length about your subject. In so many cases, it was the guidance and advice of the collection curators that enabled me to find missing pieces of my story. I didn't know that Edwin Booth and Julia Ward Howe, author of *The Battle Hymn of the Republic*, for example, had exchanged many letters until the reference librarian at Houghton Library, Susan Halpert, showed me not only their correspondence, but Howe's diaries. Her advice was excellent. I was able to tell the story of the aftermath of Lincoln's assassination through Julia Ward Howe's eyes. She left an amazing record of the experience in diary, along with testimony about her friendship with Edwin Booth. At the MacDonald-Kelce Library at the University of Tampa, curator Art Bagley and image expert Mickey Wells helped me find and print a Depression-era photographic negative that held a rare picture of Joe Edwin Hall, a descendant of the slave who helped raise the Booth children on the family's farm in Maryland.

As Nora Titone ably demonstrates, to know archives really is to know history! ■

# Born Digital

## How Washington State Created a State-of-the-Art Digital Archives

F. Gerald Handfield, Washington State Archives, and  
Larry Cebula, Washington Digital Archives

When the Washington Digital Archives on the Eastern Washington University campus in Cheney opened its doors to the public on October 4, 2004, the state *finally* had a place to store and preserve state and local records that are created electronically.

Since then the archives has preserved digitally almost 100 million documents from federal, state, and local governments—from handwritten territorial court records to Excel spreadsheets and government websites. Also preserved is a wide range of rare materials: birth, marriage, death, census, military, and naturalization records; historic records, such as the state constitution and the first election results in Washington Territory; and photos.

Each day, more than 1,500 virtual visitors retrieve 12,000-plus individual documents from the Washington Digital Archives. And each month, more than 100,000 items are added to its digital collections.

### Growing Demand

Now six years old, this state-of-the-art facility has filled a glaring need not only in Washington, but in other states throughout America. Digital records that are vulnerable to disappearing due to advancing technology and the Internet are now being protected. These are records that are required to make public policy, conduct day-to-day business, and prepare for the future.

By the time the 48,000-square-foot facility in Cheney opened in 2004, archivists estimated that more than half of the electronic records from many of Washington's government agencies had already been lost, and many of them can't be recovered. Notable examples are e-mails from past governors, key legislators, and other elected officials, as well as records of policy drafts for state legislation that show the thinking behind current laws. The 2004 opening capped off a four-year

crusade by many people in Washington to rescue the state's modern electronic history and to better enable the state to preserve its older paper records.

**Washington's Digital Archives will someday hold 800 terabytes of information, the equivalent of 200 billion pages of text.**

The need for a digital archives center for documents, records, and photos was clear for many years. As early as the 1970s, the rise of electronic records, the growing volume of paper records, and Washington's strong open-records laws were pushing the state toward a digital repository. Much of the pressure came from county officials who were generating born-digital records and looking for a place to store them.

Current Secretary of State Sam Reed recalls finding a storeroom filled from floor to ceiling with paper records when he served as Thurston County auditor. Reed adopted a system that stored county records onto compact discs, but when he tried to bring his archival CDs to the Washington State Archives, as he did with paper records, he was denied. "They said, 'What are we supposed to do with this?'" Reed noted.

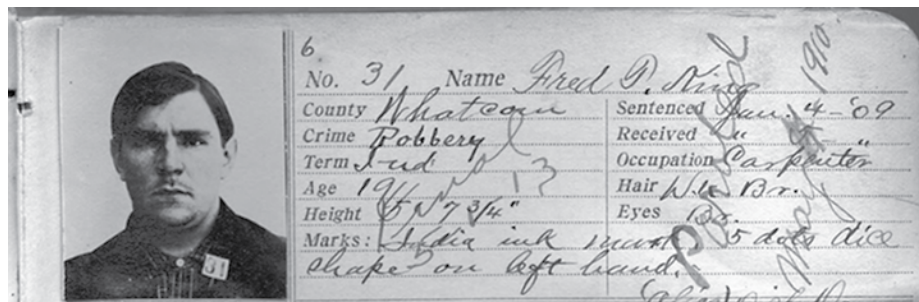
### Lobbying for Change

The movement to create a digital archives facility in Washington began in March 2000, albeit slowly. Washington's Office of Secretary of State initiated strategic planning for such a facility. Then-State Archivist Phil Coombs held meetings with IT staffers to discuss the project's technological issues and challenges. It was clear to those involved that there was little knowledge at that time about "electronic archiving."

At the end of 2000, Secretary of State Ralph Munro retired after 20 years. His successor, Reed, quickly established himself as a strong and vocal advocate for a new digital archives facility. Once Reed took office, the Digital Archives Project moved forward quickly, with the goals including:

- Preserve electronic records with long-term legal, historical, and/or fiscal significance.
- Preserve rare and fragile paper records.
- Assure platform-neutral retrieval 50, 100, or more years from now.
- Improve public access to public records via the Internet.

One chief obstacle was funding, which meant that the Washington legislature had to approve the project. Reed approached legislators in 2001 to sell the idea of a digital archives. Some legislators were skeptical, but Reed and a grassroots



This Washington State Reformatory record shows an entry for Fred D. King, a Whatcom County carpenter, who was convicted of robbery and spent 16 months as a guest of the state.

RECORD OF PENITENTIARY CONVICTS, TERRITORY OF WASHINGTON.							
NUMBER	NAME	AGE	FROM WHERE ADMITTED	NATURE OF CRIME	DATE OF SENTENCE	DURATION OF SENTENCE	REMARKS (Showing when Discharged, Paroled, Escaped or Died.)
223	Joe La. hant	✓	Yakima	Stealing	Oct. 23-35	5 years	Dis. Nov. 1936
117	Ray Joe	✓	St. Louis	Robbery	Aug. 5-35	10 years	Discharged, July 19, 1936
129	Thomas Joe	✓	Seattle	Assault & Battery	May 2-35	6	
220	Washington A.	✓	Palouse	Stealing	Jan. 2-35	2	Paroled Dec. 1936
111	Handfield A.	✓	Wash. State	Robbery	Jan. 2-35	2	Paroled Dec. 1936

Record of penitentiary convicts—Walla Walla, Washington, Corrections Department, Penitentiary, Convict Record, 1877-1888, Washington State Archives, Digital Archives. This database contains the prison register of more than 500 inmates housed in the Seatco Prison, near what is now the town of Bucoda.

effort led by county auditors—who felt overwhelmed by the explosion of born-digital records—helped win over the legislature. The 2001–2003 capital budget passed by the legislature authorized the secretary of state to enter into a financing contract for the construction of the \$14.3 million, two-story building, which also houses the Eastern Washington branch of the State Archives. That capital budget also authorized financing authority for the Office of Secretary of State to purchase technology equipment and software.

In July 2001, Coombs died suddenly of a heart attack and F. Gerald Handfield was recruited from Indiana and hired as his successor as State Archivist. Around that time, the future location of the digital archives facility shifted from Washington

State University's Riverpoint Campus in Spokane to Eastern Washington University in Cheney.

A team headed by Assistant Secretary of State Steve Excell and Handfield traveled to Washington, D.C., to convene with officials at the National Archives and Records Administration and the Library of Congress. The team huddled with vendors and experts in the field and attended training sessions.

The Digital Archives Project team members grasped that they were attempting something never before accomplished. That meant they would have to learn how to make it work on their own. From the beginning, the team followed Excell's strategy of collecting and displaying valuable genealogical records as a first priority.

Meanwhile, the project continued to pass key milestones. In December 2001, the Interagency Agreement for the Construction Management of the Washington Digital Archives and Eastern Washington Archives was signed by the Office of Secretary of State and EWU. Beginning in January 2002, the Digital Archives Project team held weekly meetings, a practice that continued until the facility's grand opening.

## Breaking Ground

In December 2002, the Certificate of Participation was issued to finance construction, followed by early site work and then construction in January 2003. While the facility was under construction, the team

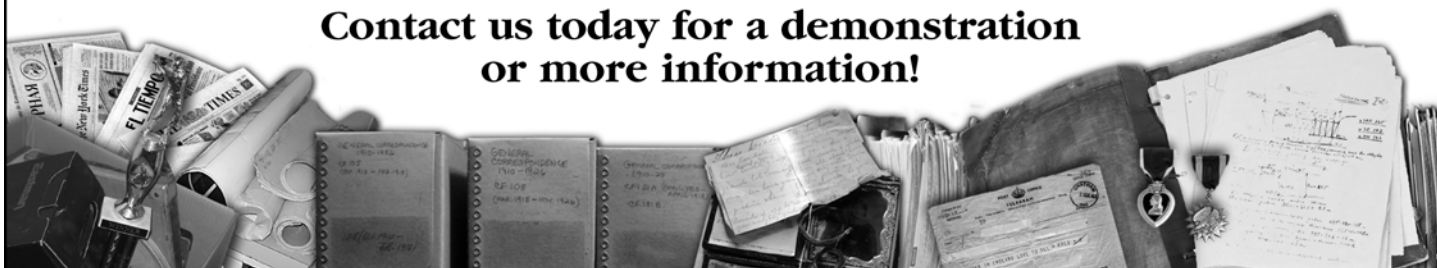
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# Ergonomics in the Archives

## Preserving Collections *and* Your Health!

Debra Griffith, Oregon Shakespeare Festival

Every day, archivists encounter situations at work that require lifting, pushing, and carrying of unwieldy materials. It's a wonder that while we are trained to consider the possible preservation threats to collections, we often don't focus on the "preservation threats" to ourselves. This is where ergonomics plays a roll. The design of equipment and workplaces is vital to health and productivity. The purpose of ergonomics, broadly, is to fit the workplace to the person—and not the other way around. It is a practice implemented across disciplines.

Although it may seem like there has been an explosion in the last 40 years in the number of cumulative trauma disorders (CTDs), such as carpal tunnel syndrome and low back injuries, it is much more likely that people now have a name for what they have always been experiencing and are not as likely to keep silent when injured. The risk factors for the development of a CTD include:

- Posture (twisted trunk, reaching overhead).
- Force (how much we lift).
- Compression (sharp edges on boxes or workstation edges).
- Repetition (how often we lift, pull, fold, type).
- Fatigue.

There are many types of CTDs, including back, neck, and arm strains and sprains. The lower back is the usual site of injury

associated with lifting. Arm injuries may be related to tendons (e.g., tendinitis, epicondylitis, and tenosynovitis), nerves (e.g., carpal tunnel syndrome), or the neurovascular system (e.g., thoracic outlet syndrome, which is a combination of pain in the neck and shoulder, numbness and tingling of the fingers, and a weak grip).

### Lift n' Learn

Challenges associated with lifting and retrieving boxes are many. In your work environment, implementation of equipment is a dynamic function. If boxes are stored overhead, stools, rolling stairs, or ladders are used to access them. The railing on rolling stairs makes it difficult to gain control of

boxes and constrains the posture of the user. The landing at the top of the stairs doesn't provide room to rest boxes after retrieval or while descending the stairs.

In some repositories boxes are stored two deep on the shelves, which can result in increased handling and make it more difficult to retrieve a box. Items stored on the bottom shelves can also be tough to secure due to space constraints in the aisle.

The weight of an object is an important concern in any lift. Job announcements typically list a lifting requirement of around 30 pounds, although it can creep upward to 40 and even 50 pounds. The National Institute for Occupational Safety and Health's revised *Work Practice Guide*



The railing on rolling stairs can make it difficult to gain control of boxes and constrains the posture of the user.

for *Manual Lifting* (1994) specifies weight limits for lifting. The calculations and tables are based on the “perfect lift”—seamless hand holding, stable loads, no twisting of the torso or limbs, and moving a load only between knee and shoulder height.

## Make preservation an act that is universally applied—as much to collections as to health—by fitting the workplace to the person.

The guide provides a good basis for evaluating a lift. It looks at all components, such as box dimensions, body position, dimensions of the lift (start to finish), and frequency of a lift to determine the recommended weight of an object. That weight is then compared to the actual weight being moved.

If the calculated weight is lower than the actual weight, administrative and mechanical interventions should reduce the hazard. A sample calculation involving moving boxes from shoulder height on a shelf to the top of a book cart, with low frequency and duration, indicates that the

box should weigh no more than 26 pounds.

Beyond that weight, use a stool or seek help from a second person to handle the load. Much heavier loads (e.g., more than 40 pounds) may require mechanical intervention, something not typically available in a repository. At some point it may become necessary to treat large repositories as warehouses, with mechanical order-picking of palletized collections.

To eliminate or minimize lifting hazards, do not build shelves that are tall enough to require a set of rolling stairs, or store boxes double deep on shelves. That said, don’t ignore the realities of storage limitations and budget constraints.

Store lighter items on top or bottom shelves, infrequently requested items on top or bottom shelves, and heavier and frequently used items between knee and shoulder height. Avoid overfilling boxes, or rebox into smaller containers. Get help moving larger numbers of boxes, use carts with good handholds, and take frequent breaks while shifting large collections.

## Create-to-Fit Workstation

Now let’s look at where archivists commonly are found—at computer workstations.

Improperly adjusted workstations may lead to CTDs by forcing the user into sustained, dangerous postures. Three main components should be adjusted to “fit” the user: the chair, the monitor, and the keyboard and mouse/trackball.

- *Chair:* Choose a chair with five wheels and easy-to-use controls. Adjust the seat height so that there is a roughly 90-degree angle at the hip and at the knees. Change the seat height with any change in shoe heel height. Raise the seat back so that the lumbar support hits at about belt height. If you need a footrest and don’t have the budget for additional furniture, consider using a phonebook wrapped in duct tape for stability.
- *Monitor:* The top of the screen should be even with the user’s seated eye height and the monitor should be arms-length from the user.
- *Keyboard and mouse/trackball:* The keyboard height should allow a 90-degree angle at the elbows. An adjustable keyboard tray simplifies this task. Fold in the legs on the keyboard so that the keyboard is as flat as possible in order to maintain a straight wrist. The mouse/trackball should be close to the keyboard.

When the workstation is correctly adjusted, you should have an angle of approximately 90 degrees at the elbows, hips, and knees. Remember: The correct angle is the right angle!

Don’t arrange the workstation so that all needed items and equipment are right at hand. The human body needs to move. Vertebral discs do not have a circulatory system; they are rehydrated only by movement.

A few inexpensive support items can make a workstation more comfortable, such as footrests, wrist rests, and copyholders. Wrist rests should be used only when resting. While typing, the wrists should not be touching the rest. A copyholder keeps papers in line with the monitor and minimizes neck strain.

No collection should be hazardous to your health. Make preservation an act that is universally applied—as much to collections as to health—by fitting the workplace to the person. ■



The National Institute for Occupational Safety and Health’s revised *Work Practices Guide for Manual Lifting* specifies calculations for lifting.



## FROM THE ARCHIVIST OF THE UNITED STATES

**David S. Ferriero**

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

# A Transformation for the National Archives

When I came to the National Archives and Records Administration as archivist a year ago, I was somewhat awed, appropriately so, by its holdings.

There were 10 billion pages of records; millions of photographs and images; miles of film, video, and audio tape; and countless historic artifacts. There were famous documents with famous signatures. Researchers of all kinds worked on legal briefs, articles, and books that might someday win a Pulitzer Prize. Ordinary folks visited the archives to trace their family history.

This was all impressive. But some things weren't impressive.

The use of electronic records in government was exploding at the same time that rapidly changing technology was allowing people to communicate and interact with each other virtually via Web 2.0. The archives was way behind in adapting to these new technologies; we needed to catch up.

Federal fiscal problems government-wide were putting constraints on available resources, and customers and stakeholders were feeling underserved and unheard. The archives staff identified strongly with its mission, but there was much discontent in the ranks; in fact, NARA was recently rated among the worst places to work in the federal government.

We needed to rethink how we do our jobs and how we operate as an agency to be able to exist and thrive in the digital age—something transformative had to be done.

That's just what we're doing now within the National Archives. We're undergoing a transformation—one that will have an effect at all our locations—those in the Washington and St. Louis areas as well as our 14 regional archives, 17 federal records centers, and 13 presidential libraries.

We're doing it in concert with President Obama's Open Government Initiative, which has as its goal the transformation of the relationship between government and the people—and within government itself—through more transparency, participation, and collaboration.

**We're undergoing a transformation—one that will have an effect at all our locations—those in the Washington and St. Louis areas as well as our 14 regional archives, 17 federal records centers, and 13 presidential libraries.**

Last summer, I appointed a small task force to come up with a plan to transform the agency. The draft of the five-year plan garnered hundreds of comments from the staff. In early fall, I approved and shared with the entire staff the final plan, and now we're in the process of implementing it. Briefly, here's what we're doing.

The task force identified six transformational outcomes that would be the guiding force in developing the organizational structure necessary to address key challenges NARA is facing.

- **One NARA:** An agency with unified and coordinated services delivered to customers efficiently and effectively.
- **A Customer-Focused Organization:** An agency with structures and processes so staff can more effectively meet customer needs.
- **Out in Front:** An agency that embraces the primacy of electronic information in

all its work and positions itself as a leader and innovator in this area.

- **An Agency of Leaders:** An agency that fosters a culture of leadership, not just as a position, but how each individual works proactively.
- **A Great Place to Work:** An agency that trusts, empowers, and listens to all staff.
- **An Open NARA:** An agency that opens organizational boundaries to learn from others, inside and outside NARA.

We are reorganizing NARA, but that will not by itself bring about the change in outlook that we need. That change will come from our staff—the best and the brightest, equipped with the proper tools, located in the right environment, and motivated by an appreciative audience.

We want to restructure our agency around customer needs; after all, that's why we're here. Our customers come to the archives with a variety of requests. We believe this transformation will result in a more productive, enriching and successful experience at the National Archives.

The goals of the transformations are to allow archives staff to provide better service and make it easier for customers to interact and work with staff so their requests and/or research needs are filled successfully and in the appropriate time frame. And we want our customers to know that they will have at their disposal the full resources of the National Archives, not just one particular unit.

We look forward to working with—and hearing from—SAA and other stakeholder groups as we implement our reorganization over the coming year and as we begin to make these important transformations.

Visit <http://blogs.archives.gov/aotus> and [www.archives.gov](http://www.archives.gov). ■



# 2011 FELLOWS NOMINATIONS AND AWARDS COMPETITION

The Society of American Archivists annually names Fellows and recognizes outstanding achievement in the archives profession through an awards competition. SAA offers 17 opportunities for professional recognition and financial assistance, with concentrations in the following areas:

## **Outstanding Contributions to the Archives Field**

- Fellows
- Distinguished Service Award
- Sister M. Claude Lane, OP, Memorial Award
- Spotlight Award

## **Public Awareness**

- J. Franklin Jameson Archival Advocacy Award
- Philip M. Hamer—Elizabeth Hamer Kegan Award

## **Writing/Publishing Excellence**

- C.F.W. Coker Award
- Fellows' Ernst Posner Award
- Preservation Publication Award
- Theodore Calvin Pease Award
- Waldo Gifford Leland Award

## **Scholarships**

- F. Gerald Ham Scholarship
- Mosaic Scholarship
- Josephine Forman Scholarship **NEW**

## **Travel Assistance**

- Harold T. Pinkett Minority Student Award
- Oliver Wendell Holmes Travel Award
- Donald Peterson Student Award



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Scholarships, Awards, and Travel Assistance: [www.archivists.org/recognition](http://www.archivists.org/recognition)  
Fellows: [www.archivists.org/recognition/fellows.asp](http://www.archivists.org/recognition/fellows.asp)

**Completed forms must be postmarked by Feb. 28, 2011, with exceptions noted.**

## Beaumont to Chair National Coalition for History Policy Board

SAA Executive Director Nancy Beaumont will chair the National Coalition for History's Policy Board beginning in February 2011. A consortium of more than 60 archives, history, and humanities organizations, NCH advocates on federal legislative and regulatory issues affecting archivists, historians, teachers, researchers, and other stakeholders. The coalition is a non-profit organization supported solely by the contributions of its member organizations and the general public.

Among NCH's priority issues are:

- Federal funding for the National Archives and Records Administration, including the National Historical Publications and Records Commission; the National Endowment for the Humanities; historical and preservation programs at the National Park Service; the Smithsonian Institution; and the Library of Congress.
- Legislation affecting the disclosure and declassification of federal documents, the Presidential Records Reform Act, presidential libraries, and the digitization of federal records.
- Federal agency and regulatory issues, such as declassification of federal records as mandated by Executive Order 12958, and maximizing access for historians and researchers to federal records and facilities.

For more information about the National Coalition for History: <http://historycoalition.org/>.

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*The following articles are excerpted from the National Coalition for History's Washington Update prepared by NCH Executive Director Leland White. SAA is a member of NCH. To subscribe to the free weekly online newsletter, subscribe to the RSS feed, or read the full articles, see <http://historycoalition.org/>.*

## Congress Postpones Tough Decisions on FY 2011 Federal Budget

Before adjourning sine die, the 111<sup>th</sup> Congress passed, and President Obama

signed into law, a continuing resolution for FY 2011 that keeps federal agencies funded until March 4. Agency budgets were frozen at FY 2010 funding levels, but Republican leaders in the House and Senate pledged to attempt to cut the FY 2011 budget back to FY 2008 levels when the continuing resolution expires next year.

## NHPRC Announces \$4 Million in Grants

At its December meeting, the National Historical Publications and Records Commission (NHPRC) awarded 53 grants totaling \$4 million for projects in 31 states, the District of Columbia, and Puerto Rico. More than \$1 million was awarded for State and National Archives Partnership grants to enable two dozen state historical records advisory boards to carry out their missions of archives education, provide re-grant programs to local historical repositories and archives, and continue to strengthen the nation's archival network. Nearly \$835,000 was awarded to support Digitizing Historical Records and Electronic Records projects, such as the University of Illinois-Chicago project to digitize 30,000 historic photographs of the Windy City and the New Orleans Jazz and Heritage Festival's plan to create an Electronic Records Archive. Read more at: <http://www.archives.gov/press/press-releases/2011/nr11-38.html>.

## IMLS Authorization Bill Signed Into Law

The House of Representatives cleared S. 3984, the "Museum and Library Services Act of 2010," which President Obama signed into law in late December. The bill authorizes funding for FY 2011–FY 2016 for the Institute of Museum and Library Services, the primary source of federal support for the nation's 123,000 libraries and 17,500 museums.

## National Declassification Center Issues Prioritization Plan

The National Archives' National Declassification Center recently released its 2011 Prioritization Plan for eliminating the 400+ million-page backlog of reviewed but unavailable archival records. President Obama has charged the National Archives

with eliminating the backlog by December 2013. The plan is a roadmap for the NDC to declassify and process for release federal records and presidential materials. The annual work plans provide greater detail about which entries or subject areas within records groups are scheduled for processing this year. To view the plans: <http://www.archives.gov/declassification/final-prioritization-plan.pdf>.

## Library of Congress Unveils Search System for Archival Finding Aids

The Library of Congress recently unveiled a completely redesigned special collections search system to help researchers locate primary-source materials. As XML documents, Library of Congress finding aids are encoded using the international Encoded Archival Description (EAD) standard, which is jointly maintained by LC and the Society of American Archivists. The new search application wraps the EAD XML documents into METS objects, then stores, indexes, and displays them from a native XML data store platform using a search language called XQuery. Read more at: [www.loc.gov/findingaids/](http://www.loc.gov/findingaids/).

## Join Us for National Humanities Day!

The National Humanities Alliance's 2011 Humanities Advocacy Day will take place March 7–8 in Washington, D.C. With the newly elected Congress and increasing budgetary pressures on federal spending, your help is needed to defend critical humanities programs. The National Coalition for History is a co-sponsor of the annual event. Humanities Advocacy Day started in 2000 to provide an opportunity for the entire humanities community to convene, meet with their elected officials, and convey the importance of federal support for the humanities. Strong participation in Humanities Advocacy Day events is essential to our success in increasing public support for, and understanding of, the humanities. For more information and to register for the event (by February 6): <http://www.regonline.com/Register/Checkin.aspx?EventID=908943>.

## Historypin Fosters Archives in Innovative Way

Historypin, which launched in London in June 2010, is an online tool that allows people to view and share history through Google Maps and Street View technology. The site's goal is to become the largest user-generated archive of the world's historical images and stories. Users can upload and pin old photos onto the Historypin map and layer them onto modern Street View scenes, revealing a series of windows into the past. The photos date from 1840 to the present, and the site currently holds roughly 500 photos. Photos of D-Day landings, the inauguration of Abraham Lincoln, and the Mexican Revolution are examples of historical moments documented on Historypin. Visit [www.historypin.com](http://www.historypin.com).



Nashville, Tennessee, Capitol during the Civil War, 1964. *National Media Museum—Science and Society Picture Library.*

## Wanted: Archival Outlook Content

Has your repository successfully implemented a new practice? Did you take part in an interesting project? Or perhaps you'd like to get the word out about a program in which you participated. We'd like to hear from you! Send your content ideas to Jenny Schooley, [jschooley@archivists.org](mailto:jschooley@archivists.org).

## Canadian Artist Exhibit at Manitoba Archives

University of Manitoba Archives and Special Collections launched the digital exhibit, "Prairie Prestige: How Western Canadian Artists Have Influenced Canadian Art," which features digitized archival material from the fonds of Western Canadian artists such as Lionel LeMoine Fitzgerald, Bertram Brooker, and George Swinton. Visit [http://umanitoba.ca/libraries/units/archives/digital/prairie\\_prestige](http://umanitoba.ca/libraries/units/archives/digital/prairie_prestige).



Lionel LeMoine Fitzgerald at work on the prairies.

## Japanese American National Museum Expands

The Japanese American National Museum completed a two-year archival and records project funded by the National Historical Publications and Records Commission (NHPRC) that enabled it to increase intellectual control over its archival holdings and provide greater access to its previously unavailable materials.

**Finally!**

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# In the Land of Disney

## Corporate Archivist Reflects on 40 Years of Service

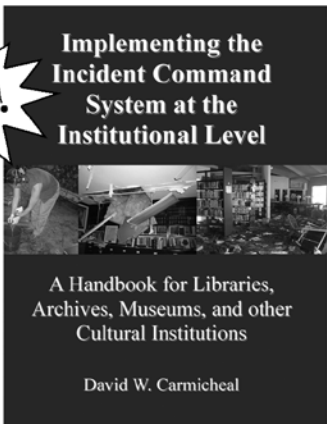
How many archivists do you know who have a cartoon illustration of themselves featured on their company's website?

Dave Smith does!

That's because he is the "authority on all things Disney," where being animated is a big part of the brand. For more than 40 years, until his retirement in October 2010, Smith served as the archivist of the Walt Disney Company.


Smith couldn't have predicted he would stay in the same role for four decades but, as he notes, "What started out as a mere job turned into a labor of love." Disney added the position of archivist only after Smith pitched the idea back in 1970.

When Walt Disney died in 1966, Smith (who was then a librarian at the UCLA Research Library) decided to compile a bibliography on the legend. Following months of research, he learned that the company wanted to preserve its entire history. Hired to do a study and make a recommendation on how to preserve the materials, Smith surveyed the various departments at Disney, learning about the quantity and quality of historical materials.



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### An Archivist's Dream Job

Smith basically wrote his own job description. Six months after he turned in his proposal, Disney started its corporate archives with Smith at the helm. When handed the keys to Walt Disney's sealed office in 1970, he walked into an archivist's dream.

"It was eerie to enter Walt's office and have sole access, realizing the great things that had been accomplished there," he says. "They gave me an empty office and said, 'Get started.' I thought, 'What do I save first?' I studied and visited other business archives, as well as some of the presidential libraries. I met with the heads of all Disney departments to try to understand the quality and quantity of historical materials that they had available."

Just as he had created his own position, Smith also worked to create a strong archives presence both within and outside of the company. Smith is recognized as *the* expert on Disney history and lore. He became *the* face of the Disney archives.

Smith has assembled the company's history in several editions of *Disney A to Z: The Official Encyclopedia*; prepared a regular column in *Disney Magazine*; written numerous articles for a variety of publications (including *American Archivist*); co-authored four volumes of *The Ultimate Disney Trivia Book*; and answered fan questions weekly in his online "Ask Dave" column.

And, of course, there is that cartoon image of him with Donald Duck on the Disney Archives home page ([http://disney.go.com/vault/read/dave\\_smith.html](http://disney.go.com/vault/read/dave_smith.html)).

"Everyone grew up with Disney in their lives, so it was exciting to be able to help preserve the Disney history and traditions," he says.

### Parting Advice

Smith offers the following advice to the profession: "The well-known quote goes, 'The past is prologue.' We need to know where we've been before we can know where we're going in the future. As every archives is different, archivists must learn not only the needs of their institutions, but also the needs of their clientele. It's important to think of public relations for your institution as being part of your job. Answering historical questions from the press and fans of your organization and helping to ensure the accuracy of materials written about the institution is one of the archivist's key tasks." ■



Dave Smith was charged with compiling, organizing, and maintaining thousands of papers, props, and costumes as Disney's chief archivist.

# Archi-chic!

## British Designer Creates “The Archivist Collection”

The rest of the world can now dress like an archivist. No kidding! The cutting edge of fashion finally has descended upon the archives profession via British Designer John Smedley, who modeled his Fall/Winter 2010 collection on a fictional personality called the “Archivist.” Here’s what Nicholas Thomas, the collection’s men’s wear designer, shares about his concept.

### SAA: Where did the idea for the “Archivist” collection originate?

**NT:** At the beginning of the season I will do some research, looking for inspirational images, books, stories, etc., and what sparked this particular season was an image of an egg collection in a wooden cabinet. I was instantly jotting down notes around this idea of “collecting” and this

spiraled into creating the character [of the archivist], his lifestyle, his interests, which were very eclectic, scientific, intrigued by nature. Then I would take a single idea, say, butterfly wings, and come up with knitted ideas that could reflect this, not necessarily the pattern, but the idea of pattern, subtle textures, color, etc. Some patterns, like our honeycomb intarsia, were straight from an image of a beehive; this was really interesting as the shape represents a progression from a traditional argyle pattern so it still feels very knitted despite its abstract inspiration.

### SAA: What types of characteristics define the collection?

**NT:** There are many facets to this knitwear collection, but it is focused on ideas that are

intrinsically knitted—i.e., textures, stripes, jacquards. We want to introduce depth and interest to our product and produce a collection that captivates a global audience while remaining rooted in our heritage.

### SAA: Kind of like an archivist. Is that where you drew inspiration?

**NT:** Inspiration every season changes, sometimes dramatically. Some of my earlier inspiration was for a character called the “Owl,” where styles were refined and traditional, inspired by Oxbridge chic and prep school looks.

**SAA:** Wise owl, no doubt! For some chic style points, visit [www.johnsmedley.com/contemporary-design](http://www.johnsmedley.com/contemporary-design). ■



**Model Archivist:** The “Archivist” collection focuses on knitted textures, stripes, and jacquards—material of enduring value!

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## 2011 Election Underway

Fourteen candidates are vying for SAA elected office in the following areas: vice president/president-elect, Council members, and Nominating Committee. The candidate elected vice president will serve a one-year term beginning in August 2011, and will then become SAA's 68th president in 2012–2013. Three available seats are open for the Council. Those elected will serve three-year terms beginning in August and running through the SAA Annual Meeting in August 2014. The three candidates elected to the 2012 Nominating Committee will serve one-year terms beginning immediately.

All candidates were asked to respond to a question regarding their potential position. Candidates' responses, along with their biographical information, are posted online at [www.archivists.org/governance/election/2011](http://www.archivists.org/governance/election/2011).

Your vote counts! Casting your vote online is easier than ever. Visit SAA's home page **between March 11 and April 11** to select the candidates of your choice vying for 2011 SAA office.

## Taking Stock: SAA Annual Report

Take a look back to see what your professional association accomplished in FY 2010. From publication products to education services, from advocating for archives funding to providing access to critical information, SAA worked to meet your needs, represent your interests, and strengthen the collective voice of the American archives profession. Visit [www.archivists.org](http://www.archivists.org).



**I FOUND IT IN  
THE ARCHIVES**

### Ask your archives users to share their stories of discovery.

SAA's public awareness campaign, *I Found It In The Archives!*, reaches out to individuals who have found their records, families, heritage, and treasures through your collections. Invite your users, your friends, and people you've never met to tell their account of finding something of value in your archives. Set up a contest, select the best entries, and allow others in the online world to vote for their favorites.

*I Found It In The Archives!* runs from October 2010 to August 2011. Get creative. Your winner will join others in what will be a national competition. As local media carry stories of your contest—and post information online—you add to the awareness effect.

Build a greater understanding of who archivists are and what archivists do. The *I Found It In The Archives!* Kit provides a step-by-step guide for participating in the 2010-2011 initiative. Visit [www.archivists.org/initiatives/i-found-it-in-the-archives](http://www.archivists.org/initiatives/i-found-it-in-the-archives).

# Tend Your Brain . . . with SAA Education

## Web Seminars

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- **Basics of Managing Electronic Records: Getting You Started**
- **What is EAC-CPF?**
- **And many more!**

## Workshops

### Visual Literacy in Photograph Collections

March 4 / Bloomington, IN

### Implementing “More Product, Less Process”

March 18 / Princeton, NJ

April 1 / Pasadena, CA

### Real World Reference: Moving Beyond Theory

March 24–25 / Austin, TX

### Managing Electronic Records in Archives and Special Collections

April 1–2 / Providence, RI

May 2–3 / Nashville, TN

### Encoded Archival Description

April 26–27 / Minneapolis, MN

**Get educated at: [www.archivists.org](http://www.archivists.org)**

## “Quotable”

“[Archivists] should commit themselves to the value of public accountability, open government, cultural diversity, and social justice. Then archivists can truly say that they are ensuring archives for all, and employing their professional skills to promote a better society.”

— Randall C. Jimerson, *Archives Power: Memory, Accountability, and Social Justice* (SAA, 2009)



# Blog-a-thon Mania!

## Smithsonian Raises Awareness with Blog and Archives Fair

Rachael Cristine Woody, Smithsonian Institution Archives and Special Collections Council

During American Archives Month in October, the Smithsonian Institution Archives and Special Collections Council exercised creativity to accomplish two goals: to unveil hidden collections and share them with the public, while at the same time teaching the public how to take care of their own archival treasures. Archives throughout the Smithsonian devised a multi-pronged campaign, expanding from individual open houses held the two years previous, to bring the 14 repositories together in a big way.

All archives, special collection units, and libraries participated in a 31-day Blogathon, hosted by the Smithsonian Collections Blog in partnership with several Smithsonian and affiliate blogs (<http://si-siris.blogspot.com>). Also, a day-long Smithsonian Archives Fair attracted both professional peers and the general public.

At the Archives Fair, information tables for each unit supplied visitors with insight. A Lecture Series highlighted care, processing, and research focusing on the collections. It was streamcast live and archived at [www.aaa.si.edu/news/archives\\_month.cfm](http://www.aaa.si.edu/news/archives_month.cfm). An “Ask the Smithsonian” program allowed the public to bring in their own treasures and learn about care from Smithsonian experts.

A Smithsonian paper conservator and electronic records conservator were available virtually on the Smithsonian’s Facebook page the day before the fair to answer

questions from the public concerning their own paper and electronic archival items. Questions from “How can I stop the pinkening of photographs?” to “How can I capture and preserve my Myspace profile?” were answered in the forum. See a full review of the online Q&A’s at <http://blog.photography.si.edu/2010/10/28/you-asked-we-answered>.

**The combination of these activities enabled us to demonstrate in a remarkable way the usefulness and accessibility of archives today.**

Thanks in part to coverage by a local news program, Fox DC, we attracted 800 attendees the day of the fair, with 308 additional webcast viewers of our Lecture Series—putting us over 1,100 in-person and online visitors!

The Smithsonian blogs received tens of thousands of visits from more than 100 countries during the Blogathon. Blog

followers spread the word via Twitter and other social media sharing platforms, expanding the awareness virally. The combination of these activities enabled us to demonstrate in a remarkable way the usefulness and accessibility of archives today.

The campaign attracted both professionals and the general public. Archivists from institutions in the D.C. metro area, including the House of Representatives, Congressional Cemetery, and University of Maryland, expressed their gratitude for our hosting an event like this. A staffer from the U.S. Department of Commerce spoke to me at the conclusion of the fair to say that we simply must hold this event every year, and in fact she would like to see opportunities to work with Smithsonian staff more than once a year.

Our first try at a Smithsonian-wide Archives Fair and Blogathon was a hit. It worked well because archivists/librarians/museum specialists are not only exceptionally organized, but genuinely invested in working together to get our collections and expertise out there for others to learn from and enjoy. ■



A look down the Archives Fair concourse where archival units across the Smithsonian Institution positioned information tables. *Photograph courtesy of Rachael Woody.*



Cairo in 1907, Charles Lang Freer Papers. *Photograph courtesy of Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution.*



Japan circa 1895–1911, Charles Lang Freer Papers. *Photograph courtesy of Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution.*

# Swanky Snapshots of Chicago Circa 1930s

Add SAA's Annual Meeting in Chicago from August 22 to 27 to Your Summer Itinerary!

Meg Romero, Archdiocese of Chicago and 2011 Host Committee



Guess who turns 75 this year? That's right, SAA! While we're all remembering SAA's past and looking forward to many more years to come, the 2011 Host Committee invites you to do the same with the city of Chicago during the *Archives 360°* conference from August 22–27.

Get out and see the city's historic sites, learn about what's changed since the last time you were here, and find out what's in store for the future. Even if you came to the conference in Chicago four years ago, there are always new institutions and sites to discover. And if it's been a while since you've seen your old favorites, take this week as a chance to get re-acquainted with them, especially those that have been around since the dawn of SAA in 1936. Take a look back at Chicago in the 1930s and see what makes this city great—then and now.

## Modern Design

It would be difficult to come to Chicago and not notice the architecture. The tallest skyscraper in Chicago 75 years ago was the art deco building on Jackson and LaSalle that housed the Chicago Board of Trade. The 604-foot-tall building is still there, with its statue of the goddess Ceres still standing proudly atop it, but today it's dwarfed by Chicago's current tallest skyscraper. You might remember the building as the Sears Tower, but in 2009 new owners dubbed it the Willis Tower (much to the dismay of Chicagoans).

The tower has a feature that's new since

the last time SAA met in Chicago. It's either thrilling or terrifying, depending on how you feel about heights. If you're not acrophobic, you can take the elevator to the new Sky Deck, a see-through structure built four feet outside the building, so that you get a view of the city straight below. But if you're nervous about standing on a glass floor 104 stories directly over downtown, you can just pretend it's 1936 again and take a Chicago Architecture Foundation tour of the Board of Trade building.

Some of Chicago's most notable buildings went up in the 1930s. The Merchandise Mart (the art deco mammoth on the Chicago River), the Adler Planetarium and Astronomy Museum (America's first planetarium), and the Bank of America Building (formerly the Field Building) were all built prior to the lull in construction brought on by the Great Depression and World War II. The New Bauhaus—what later became the Institute of Design—and the Illinois Institute of Technology brought more notable architects and designers to Chicago beginning in 1937. The main campus itself served as a workshop for architecture instructors, and several of its buildings have been designated national historic landmarks. The IIT Archives at the Paul Galvin Library illustrate the history of the school, its programs, its landscapes, and its place on the South Side of Chicago.

## Golden Age of Radio

Radio listeners in the 1930s tuned in to hear President Roosevelt deliver fireside

Chicago Board of Trade Building, Chicago, IL, 1928-1930. HALIC, Ryerson and Burnham Archives, The Art Institute of Chicago.



The announcer's booth at Wrigley Field, 1927. Courtesy of the Chicago History Museum.



FDR in 1924 when he ran for vice president, pictured with the presidential candidate Al Smith. Courtesy of the Chicago History Museum.



Chicago Daily News photo of the Adler Planetarium under construction, 1929. Courtesy of the Chicago History Museum.

chats to a nation struggling through the Great Depression. Although Chicago can't claim Franklin Roosevelt as a native, the city was the transmitter of many other famous radio programs and personalities during the Golden Age of Radio. Chicago radio listeners could tune in to Don McNeill's "Breakfast Club," a variety program broadcast from the Merchandise Mart. "Amos and Andy" and "Fibber McGee and Molly" were taped there, too. Even "Little Orphan Annie" got its start on Chicago radio; it first aired on WGN.

All of these shows—along with countless others—are part of the history of radio and television that the Museum of Broadcast Communications will portray when its new, energy-efficient facility opens in late 2011. The MBC collection features almost 100,000 hours' worth of programming, as well as a collection of vintage radios and televisions, photographs, and artifacts. Remember Edgar Bergen's ventriloquist dummy Charlie McCarthy? MBC's got him in the collections.

## Swing Jazz Era

Radio wasn't the only source for entertainment in the 1930s. From the turn of the century through the '40s, Chicago was a hot spot for jazz musicians from all over the country. Venues popped up across the South Side during the Jazz Age and Chicagoans saw Louis Armstrong, Earl "Fatha" Hines, and Cab Calloway get their start before becoming American icons.

Hines played with his orchestra every week at The Grand Terrace on the South Side for 12 years before it closed in 1940.

The building in which Hines conducted his band is no longer actively used as a club, but you can still get an authentic 1930s jazz experience in Chicago. The cabaret formerly known as the Green Mill Gardens now operates as the Green Mill Jazz Club, a cocktail lounge and venue that features music every night. Once a hangout for Al Capone—everyone's favorite native son—the club has been an active part of Chicago's Uptown neighborhood for 100 years.

If you want to dig deeper into Chicago's jazz roots, visit the Chicago Jazz Archives. Since the 2007 Annual Meeting, the archives has moved to the Special Collections Research Center at the University of Chicago in Hyde Park. There you can view more than 40 collections of original manuscripts, sheet music, and printed materials.

## Center for Modern Art

In the midst of America's Great Depression, the collection of the Art Institute of Chicago expanded to include some of its most well-known pieces by Monet, Cezanne, and Homer. Grant Wood's "American Gothic" (1930) made its debut at the Institute and still hangs in its galleries. The Thorne Miniature Rooms, an exhibit best viewed through a magnifying glass, were crafted from 1932

to 1940. The rooms are representations of European and American interiors from the 13th century through the 1930s. You've never seen furniture this fine and this tiny—like the most elaborate doll house rooms imaginable.

The Art Institute has continued to expand into the 21st century. Since SAA's last visit in 2007, the new Renzo Piano-designed Modern Wing opened its doors to the public. The new wing makes the Institute the second-largest art museum in the United States and allows viewers greater access to its holdings. Its 2009 opening coincided with the completion of the Nichols Bridgeway, a steel pedestrian walkway connecting the new wing to Millennium Park. After a five-year absence for conservation treatment and archival research, the Art Institute welcomes back one of the most beloved treasures in its vast collection: Marc Chagall's *America Windows*. Made forever famous by an appearance in *Ferris Bueller's Day Off*, the "Chagall Windows" as they're more popularly known, hold a special place in the hearts of Chicagoans. They're back in their rightful place as the stunning centerpiece at the east end of the museum's Arthur Rubloff building.

So when you come to Chicago, whether it's your first time or your tenth, take in the best of what this great American city has to offer. We invite you to discover the new Chicago and to look back on 75 years of history and change. Welcome back, everyone! ■



# ARCHIVES 360°: Celebrating SAA's Past, Present, and Future

Nancy McGovern and Richard Marciano, 2011 Program Committee Co-Chairs



The Society of American Archivists will celebrate its 75th anniversary in conjunction with the 2011 Annual Meeting in (where better?) our own sweet home—Chicago!

As we considered with SAA President Helen Tibbo a theme for the 2011 Annual Meeting—knowing full well that we hoped to offer at least one set of sessions devoted to looking back at SAA's history—we realized the importance of taking a good look around. At SAA and its role as a professional association. At the archives profession and its intersections with other professions and domains. At ourselves as professionals in an evolving global information environment. At our present and future as well as our past. With that in mind, we settled on the theme: *ARCHIVES 360°*.

Organizations of all kinds have been using a 360° feedback process since the 1950s to acknowledge milestones, assess progress, identify ongoing challenges and opportunities, and formulate strategic directions. It's appropriate at this moment in our history to adapt a long-standing and proven process to:

- Consider SAA's role, contributions, and challenges past, present, and future. What

should/could SAA look like at its 100<sup>th</sup> anniversary?

- Discuss SAA's opportunities and concerns in relation to the professional societies of other domains (e.g., records management, libraries, museums), both national and international.
- Assess the development and promulgation of our existing and desired capacities and competencies for all or portions of the archives life cycle. What does/should good archival practice look like?

The 12-member Program Committee couldn't be more delighted with the scope and content of the 122 proposals received in response to our Call for Proposals, or of the 72 sessions accepted for presentation on August 25, 26, and 27 at the Hyatt Regency Chicago.

The Annual Meeting in August provides an opportunity to step back and take a long look at 75 years of SAA's accomplishments and challenges and to celebrate our anniversary together. To commemorate this milestone, the program will include a sequence of eight sessions devoted to the anniversary celebration and covering the many facets of archives that fall within SAA's scope. These sessions include presentations

on the emergence of records management as a profession; early leaders in the archives profession; descriptive standards; reference, access, and outreach; efforts to educate about archives; the roles of regional archives associations; and international women's collections. We're particularly thrilled that one session will feature the perspectives of seven past presidents of SAA!

But because we also have a compelling interest in understanding what's going on now and anticipating our future, look for a blend of sessions on appraisal, description, records management, access and privacy, preservation, reference, standards, management, methodology, professionalism, education, advocacy, facilities and security, diversity, ethics, electronic records, audio and visual materials, digitization, Web access, international perspectives, and social memory. Whew!

With 72 education sessions *plus* dynamic plenaries *plus* a host of special events, you'll have 75—or more!—opportunities to celebrate and ponder as SAA turns 75. We look forward to celebrating with you! ■

## 2011 SAA Program Committee

### Richard Marciano

University of North Carolina,  
Chapel Hill (Co-Chair)

### Nancy McGovern

Inter-University Consortium for Political  
and Social Research (Co-Chair)

### Kelly Eubank

North Carolina Department  
of Cultural Resources

### Cristela Garcia-Spitz

University of California, San Diego

### Brenda Gunn

University of Texas at Austin

### Rebekah Kim

GLBT Historical Society

### Christie Peterson

Princeton University

### Jeff Pirtle

NBC Universal

### Paige L. Smith

Birmingham, Alabama

### Francine Snyder

Solomon R. Guggenheim Museum

### Kenneth Thibodeau

National Archives and Records  
Administration

### Jennifer Young

Salt River Pima-Maricopa  
Indian Community

## CALL FOR PARTICIPANTS /CALL FOR PRESENTATIONS

# SOCIETY OF AMERICAN ARCHIVISTS 2011 RESEARCH FORUM “FOUNDATIONS AND INNOVATIONS”

.....  
TUESDAY, AUGUST 10, 9 A.M.–5 P.M.  
HYATT REGENCY CHICAGO

Participants' enthusiastic response to the past four 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 2011 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. . .
- Simply interested in what's happening in research and innovation. . .

### Then join us for the 5th 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.

As archivists from around the country and the world convene at ARCHIVES 360°, 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.

### Research Forum Events at ARCHIVES 360°

- **Research Presentations and Posters** (Tuesday, August 23, 9 a.m.–5 p.m.). Here's your chance to present, discuss, listen to, or view research reports and results on a variety of topics. The final 30 minutes of this session will seek input for SAA's 2012 Research Forum.
- **“Office Hours” in the THINK BIG! Exhibit Hall** (Thursday, August 25, and Friday, August 26). Research Forum organizers will be on hand to hear your ideas about the Forum and for ad hoc discussions about specific research projects.
- **Poster Sessions.** 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 less) 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 ARCHIVES 360° Call for Proposals deadline in October 2010 are welcome, as are reports on research completed within the past three years. Please indicate whether you intend a platform or poster presentation.

Abstracts will be evaluated by a review committee co-chaired by Nancy McGovern (Inter-University Consortium for Political and Social Research, University of Michigan) and Helen Tibbo (University of North Carolina, Chapel Hill).

**Deadline for submission of abstracts: May 2, 2011**  
via e-mail to [researchforum@archivists.org](mailto:researchforum@archivists.org). You will be notified of the review committee's decision by July 11.



**Grace Lile**, director of operations at Witness, was awarded the 2010 Archival Achievement Award by the Archivists Roundtable of Metropolitan New York. She has more than 20 years of experience working with film and video collections, and expertise in digital asset management, preservation-oriented production, and documentary film.



**Phil Mooney** was appointed vice president of Heritage Communications at The Coca-Cola Company. He will continue to focus on leveraging the company's assets of heritage, history, and storytelling, especially in 2011 as Coke celebrates its 125th anniversary.



**Jane Nokes**, director of Scotiabank Group's Corporate Archives and Fine Art (Toronto), received the Academy of Certified Archivists 2010 Distinguished Service Award. She has served the academy as president, vice president, and regent of nominations, chair of the President's Ad Hoc 20<sup>th</sup> Anniversary Committee (2009), and the academy's representative (along with Cindy Smolovik) to the International Council on Archives.



**Cindy Smolovik**, senior records analyst with the National Archives and Records Administration, Southwest Region (Fort Worth, Texas), received the Academy of Certified Archivists 2010 Distinguished Service Award. She has served the academy as president, vice president, regent of nominations, secretary, and representative (along with Jane Nokes) to the International Council on Archives.

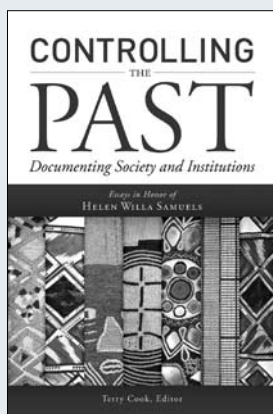


**Helena Zinkham** was appointed chief of the Library of Congress Prints and Photographs Division. She joined the division in 1984 and was appointed head of the Technical Services Section in 1991. Under her direction, the division has improved direct public access to the Library's visual collections through the continuous expansion of digital-image programs and participation in the Flickr Commons project, which has made photographs accessible to millions of Web 2.0 users around the world.

## NEW YEAR, NEW BOOKS!

### Controlling the Past

**Documenting Society and Institutions—  
Essays in Honor of Helen Willa Samuels**  
*Terry Cook, Editor*

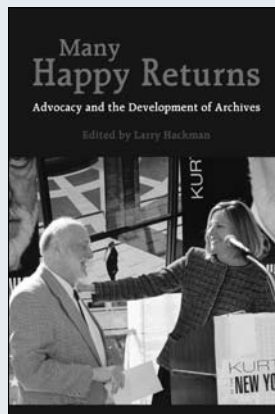


Twenty archivists explore the contexts in which the appraisal of potential archival sources takes place, while others examine the nature, influences, and ethics of archivists and their roles in appraising records, documenting society and its institutions, and describing records with digital tools will shape your perspective on "controlling the past."

Society of American Archivists (2011)  
442 pp., Soft Cover; Product Code: BOOKSAA-0572  
SAA Member Price \$39.95 (List \$56)

### Many Happy Returns

**Advocacy and the  
Development of Archives**  
*Edited by Larry Hackman*



Twenty-three archivists and allied professionals provide sound advice and teach you how to advocate effectively for your archives. Includes 13 case studies that address a variety of advocacy methods. Concludes with essays on advocacy and archival education, the use of new technologies to build support for archives, and advocacy at the federal level.

Society of American Archivists (2011)  
424 pp., Soft Cover; Product Code: BOOKSAA-0568  
SAA Member Price \$39.95 (List \$56)



**Browse and buy at [www.archivists.org/catalog](http://www.archivists.org/catalog)**



*Putting a name to a face is often helpful, and now SAA members can do just that. This department spotlights one member at a time with the goal of helping all members get to know each other.*

## Seth E. Shaw

Seth Shaw is an electronic records archivist for the Duke University Archives, but can often be found in front of a crowd. He is a frequent lecturer at the University of North Carolina at Chapel Hill's School of Information and Library Science and is a workshop instructor for SAA's "Managing Electronic Records in Archives and Special Collections." Read on to learn more about Shaw, who credits his technical background for the diverse projects that land on his plate.

### **SAA: What attracted you to the archives profession?**

**SS:** I started working in Special Collections and University Archives at Brigham Young University-Idaho as a sophomore while pursuing a bachelor's degree in information systems. I quickly became friends with John Powell, the assistant archivist, and his passion for archives was infectious. He taught me the core archival principles, introduced me to archival work, and engaged me with the materials. I soon realized that I wanted to make archival work my profession.

### **SAA: Describe an interesting project on which you have worked.**

**SS:** Having a background in information technology, I usually end up with the technical side of many interesting projects. The best known project I've been involved in is the Polar Bear Expedition website (<http://polarbears.si.umich.edu/>) led by Elizabeth Yakel at the University of Michigan's School of Information. The project explored the online presentation of fully digitized collections, browse/searchability, and user-contributed data (explicit and implicit via commenting and link paths, respectively). Of course, the most interesting project to me is whatever I'm engaged in currently!

### **SAA: What is your most memorable moment from an SAA event?**

**SS:** I have been fortunate enough to speak in two different sessions during the 2007 and 2010 SAA Annual Meetings, which were both very memorable. But even more memorable to me is the general and pervasive feeling of



camaraderie and friendship that grows every year at the conferences.

### **SAA: Do you have a hobby?**

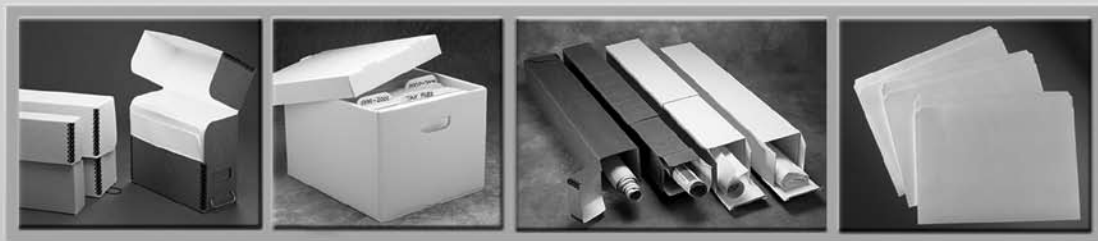
**SS:** Most of my time outside of work is spent with my family and church activity. Additionally, I enjoy reading broadly, family history (genealogy), camping/hiking/swimming, and occasionally traveling. ■



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## Born Digital

continued from page 9

researched programmatic and technological aspects of the new facility. In June 2004—just months before the facility's grand opening—work began on the custom development of the Web interface and database design, combining the latest technologies with traditional archival theory to create a new kind of repository. Microsoft and Electronic Data Systems (EDS) supplied the software platform, consulting, and expertise necessary to develop a digital archive.

Since the Digital Archives facility opened, it has slowly but surely worked with local governments to store paper and digital records. By the end of December 2004, a pilot test for the first phase of the archives was completed by ingesting marriage records from Chelan, Snohomish, and Spokane counties and historic census and naturalization records.

The Washington Digital Archives has expanded its partnerships to all 39 counties in the state, hundreds of local governments, and several state agencies. The number of records has increased steadily from 3.5

million records online in 2005, to 74 million in October 2008, to nearly 100 million today, including 50 million Washington State Social Security death index records.

## Future Outlook

Washington's Digital Archives has met its goal of making the historical electronic records of state and local government easily accessible to the public, from anywhere, at any time.

In fact, it has exceeded expectations in terms of visitors and usage. The archives is well prepared with enough capacity for incoming digital documents. It will someday hold 800 terabytes of information, the equivalent of 200 billion pages of text. That many pages would run the length of a football field and stack 270 feet high.

In 2008, the Washington Archives led a pioneering "Multistate Preservation Consortium" in which its digital archives framework is being used to implement a centralized regional repository for state and local digital information. Washington partnered with several states in this project, including Oregon, Idaho, Montana, Alaska,

Nevada, Colorado, Louisiana, Indiana, and North Carolina. This consortium project includes establishment of a cost-effective interstate technological archiving system. The archived content includes vital records, land ownership and use documentation, court records, and Web-based state and local government reports. Some call it "the other National Archives." The consortium is funded by a Library of Congress grant.

The fact that Washington possesses America's first state government digital archives facility might not be surprising. After all, the Evergreen State is home to Microsoft, Real Networks, and many other high-tech companies. But creating a never-before-seen facility from scratch was a huge challenge that required imagination, innovation, and hard work. It's a credit to those involved that the new facility has met and even exceeded expectations.

Searches on the archives' website skyrocketed from 71,000 a month (January 2008) to roughly 363,000 as of November 2010. And with more than 275,000 record retrievals last November, people are finding what they need. ■



**Before the White House:** In 1961 Stanley Ann Obama lived with her infant son Barack in a second-floor apartment in this Capitol Hill home in Seattle while she attended the University of Washington. Courtesy of Washington Digital Archives.



### 44th Annual Georgia Archives Institute June 6 - 17, 2011 Atlanta, Georgia

Sponsored by

The Georgia Archives  
Society of Georgia Archivists  
Friends of the Georgia Archives and History  
Auburn Avenue Research Library

Designed for beginning archivists, manuscript curators, and librarians, the Institute provides general instruction in basic concepts and practices of archival administration and management of traditional and modern documentary materials. The two-week program is held at the Georgia Archives and includes a three-day internship in an area repository.

\$500 tuition, limited enrollment. **Deadline is March 1, 2011** for receipt of application and \$75 application fee (refunded if not admitted to institute).

Tuition scholarships are available from: The Society of Georgia Archivists ([www.soga.org](http://www.soga.org)) and The Friends of the Georgia Archives ([www.fogah.org](http://www.fogah.org))

For an application to the Institute or additional information, please visit [www.georgiaarchivesinstitute.org](http://www.georgiaarchivesinstitute.org) or contact:

Georgia Archives Institute  
P. O. Box 279  
Morrow, GA 30260-0279  
[GeorgiaArchivesInstitute@yahoo.com](mailto:GeorgiaArchivesInstitute@yahoo.com)

## An Act of Authentication continued from page 5

letter-writing conventions and not arouse suspicion. And learning more about Booth's issues with alcoholism and insanity, it did not strike me as odd that a letter written in the heat of the moment, even to an illustrious person, would not contain a salutation.

At the same time, it seemed entirely plausible that a person would sign his or her name in full when writing a letter to the president, while signing initials in letters to close friends. The "anonymous" attribution was less easy to dismiss, although it could have been identified as such in an attempt to protect Booth's reputation.

After settling a transcription discrepancy (various published versions of the letter transcribed the name of the Philadelphia hotel from which he was writing as "Brown's" Hotel, but I read it as "Brower's" Hotel), corroborating the date (he was slated to perform as Richard III at the Chestnut Theatre in Philadelphia on the evening of July 4), and confirming that the tone of other Booth letters written in the

summer of 1835 was consistent with the threatening nature of the "anonymous" letter (sure enough, this was one of a number of odd letters sent by Booth), I decided that the letter could not have been written by anyone other than Junius Brutus Booth.

## Behind the Scenes

Filming at the Folger Shakespeare Library happened in January 2009, and the episode aired six months later and can now be viewed online (<http://video.pbs.org/video/1169415042/>). By linking the handwriting analysis to the findings of the Andrew Jackson editors—including a newly discovered public apology by Booth in a West Virginia newspaper—the "detectives" concluded that the letter was indeed authentic.

From an archivist's perspective, the most awkward part about the filming was that the camera technician shot every conversation three different times, from three different angles, so I repeated myself verbatim, with no script, over and over again, with Tukufu Zuberi host of the

"History Detectives," looking earnestly at me, raising his eyebrows and saying "Aha," "Really," "How fascinating," and "I see."

This performance aspect is not part of an archivist's everyday routine, and I must admit that I felt a bit foolish pointing to the digitized images on the computer screen continually so they could be sure to get the right shot, and greeting Tukufu at the entrance to the Folger as if I were meeting him for the first time *after* a full day of filming. Because the Folger segment was filmed before the show's crew traveled to the University of Tennessee, Knoxville, to consult with Daniel Feller, Tukufu asked me many questions that later got cut in anticipation of multiple directions that the story might take.

All the while, a Library of Congress conservator who had accompanied the Booth letter to the Folger sat quietly bemused in the corner for the entire day as she watched the camera technician take "mood shots" of it with the lights dimmed to a romantic level. Never had such a humble manuscript received such attention. If only all manuscripts of questionable origin could undergo such scrutiny! ■



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## Hey, Good Lookin'!

continued from page 3

State Created a State-of-the-Art Digital Archives," "Ergonomics in the Archives," and "Blog-athon Mania!"

- How archives are used by the public, as demonstrated in the article "Archives and a Story of Sibling Rivalry" about research conducted by Nora Titone for her new book on John Wilkes Booth.
- Archivists in action. Check out Heather Wolfe's role in authenticating a document in a recent episode of "History Detectives" in the article "An Act of Authentication."
- Whimsical features, like the piece on "Archi-chic."

New departments include "Advocating for Archives," which reports on advocacy on the national and local level, and "Someone You Should Know," a profile of a member using a Q&A format. To debut in a future issue is a department emphasizing visual materials called "Photo-Op." So send us that "worth-a-thousand-words" image from your collection, and share the compelling story behind it.

*Archival Outlook* will continue to report on SAA business and activities in "Around SAA" and in separate features, like the "ARCHIVES 360°" piece in this issue. Member news is highlighted in "Kudos" (formerly "Currents").

The reworked "News Briefs" department captures national and international archives developments. Also continuing are regular columns by SAA's president, the Archivist of the United States, and the executive director (the latter of which is absent from this issue so that there would be room for this article!).

And just for the fun of it, "Quotable" highlights memorable lines from archives books, web seminars, conference presentations, etc. And "Then, Now . . .

Wow Fun Fact" celebrates tidbits of the association's history. Again, send us your favorite lines and esoteric facts!

Time-sensitive news items, such as calendar listings and funding opportunities, are now being posted to SAA's website and Facebook page and published in *In the Loop*.

### Blueprint for Success

SAA's current vitality may be attributed in large part to the work of the Committee for the 1970's, which provided a blueprint for SAA's transformation into the association it is today. The committee's extensive report addressed a variety of association functions, such as establishing an office and hiring an executive director, member relations and development, education and training, annual meetings, finances, and research and publications. Published in the April 1972 issue of the *American Archivist*, the report is well worth reading as we reflect on SAA's 75th Anniversary (see <http://archivists.metapress.com/home/main.mpx>).

*Archival Outlook* is still a member-driven publication that seeks your ideas, suggestions, and submissions to deliver what's important in your everyday work life.

The research and publications section provided 16 recommendations for a publishing program, including establishing a newsletter to complement the flagship journal. *SAA Placement Newsletter* began in December 1969 as a simple listing of job openings. It was published in Madison, Wisconsin, on a bimonthly schedule by SAA's secretary, F. Gerald Ham, who was head of the archives program at the

University of Wisconsin (and who would later endow an eponymous scholarship at SAA).

In 1973, the *SAA Newsletter* officially debuted. Produced at the University of Michigan, where the SAA secretary (and future Archivist of the United States) Robert M. Warner served as director of the Michigan Historical Collections, it was an eight-page "marvel." The nameplate included a hand-drawn Hollinger box and the font for the articles appeared to be generated by an Underwood typewriter. The newsletter found a permanent home in Chicago when the first executive director Ann Morgan Campbell was hired in 1974.

"Any member may place an item in the newsletter at no charge," according to the fledgling "News Notes" department. The newsletter was circulated to individual and institutional members. Nonmembers could advertise their availability for a job for \$5, and they would receive a copy of the newsletter so long as their ad appeared in it.

The newsletter initially was issued five times a year (in January, March, June, September, and November) before converting to a bimonthly in 1977. The early issues carried job placement information and announcements about professional meetings, courses, and workshops. SAA officers, Council members, and committee chairs published in the newsletter any notices they wished to bring to the general membership. Through the years it has served an important communication function for the association.

Christened *Archival Outlook* in 1993, the publication now averages 32 pages per issue. It's more than a newsletter in terms of its length and content, and while other and newer outlets for communication have supplanted some of its original mission, it's still necessary for the simple reason that it continues to build community and to be a face of SAA.

It's your publication and we want to hear from you. Use it to start a conversation, to make connections, and to foster recognition of the importance of archives. There's nothing gratuitous about that! ■



#### FACT:

**Founded in 1936, SAA began with just 124 individual and four institutional members. In its first full year, membership increased to 243 members.**



Society of  
American Archivists seeks  
**EDITOR**  
of



# *the* AMERICAN ARCHIVIST

The Society of American Archivists (SAA) announces the availability of the position of Editor of the *American Archivist*. This premier, semi-annual journal was established in 1938 and is the largest circulation English-language archives journal. Published in print *and* online, it will celebrate its 75<sup>th</sup> anniversary of continuous publication in 2013. The entire back run of the journal was recently digitized and is available at <http://archivists.metapress.com/home/main.mpx>.

SAA seeks a dynamic individual with excellent communication skills who will enhance the visibility of the *American Archivist* in the archives and allied professional communities, grow the number of high-quality submissions, and leverage the journal's 75<sup>th</sup> anniversary and online publication to increase readership.

The Editor is responsible for the solicitation, selection, peer review, and final approval of articles, features, and photographs. He or she works with authors and prospective authors on necessary revisions, reviews page proofs before publication, and works closely with the reviews editors, a copyeditor, an indexer, and the SAA director of publishing, who handles journal production and business matters. In addition, the Editor coordinates the activities of the *American Archivist* Editorial Board and reports to the SAA Council.

The honorarium is commensurate with experience (\$30,000–\$40,000 per year).

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## Candidates should possess the following qualifications:

- Demonstrated leadership skills that allow him or her to present a vision of the journal that places it at the center of the profession's intellectual dialog.
- Demonstrated ability to develop and nurture relationships with authors, both established and newly emerging, to encourage them to explore interesting questions and submit material to the journal.
- Ability to nurture interesting but not completely satisfactory submissions to successful publication.
- Ability and willingness to pay special attention to the need to develop ideas in newly emerging areas of the profession and support the thoughtful re-examination of past professional insights, and address issues of particular relevance to historically under-represented populations.
- Excellent personal communication and writing skills, including the ability to edit scholarly material, the ability to communicate successfully with those who make submissions, and the ability to report to those in the Society with oversight responsibility for the journal.
- Sufficient financial skill to manage the journal within the budget established for it.
- Sufficient time-management skills to complete tasks in an acceptable manner and, most importantly, to publish the journal at appropriate and regular intervals as established within the annual budget work plan.

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The term of the current Editor, Mary Jo Pugh, expires on December 31, 2011. Her successor, who will serve a three-year term, will begin work no later than January 1, 2012. **Interviews of finalists will be conducted May 22, 2011, in Chicago.**

**Submit letter of interest and curriculum vitae by April 15, 2011, to**

saahq@archivists.org. OR American Archivist Editor Search Committee  
Society of American Archivists  
17 North State Street, Suite 1425  
Chicago, IL 60602

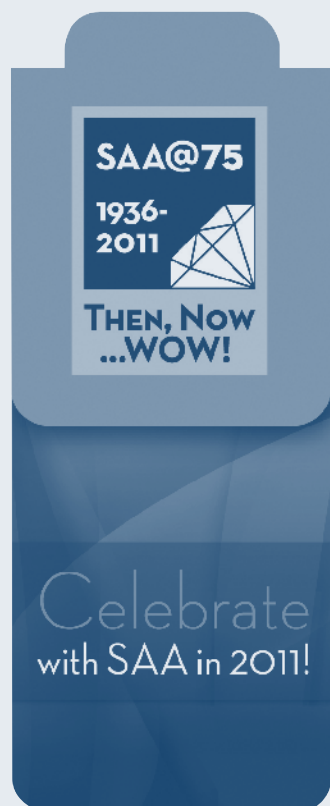
Questions should be directed to SAA Executive Director Nancy Beaumont at [nbeaumont@archivists.org](mailto:nbeaumont@archivists.org) or 312-606-0722.



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# Cheers to 75 Years!



## *Join the celebration throughout 2011 . . .*

- ◆ **Timeline** – Help SAA recount significant people, places, and things in its history at <http://www2.archivists.org/history>.
- ◆ **Oral History Project** – Honors individuals who have shaped SAA by documenting their stories and experiences. Video interviews and transcripts deposited in SAA Archives.
- ◆ **ARCHIVES 360° All-Attendee Special Reception** – Blow out the candles on our cake during a gathering at SAA's historic Annual Meeting in Chicago, August 22–27.
- ◆ **ARCHIVES 360° Anniversary Sessions** – Learn about the emergence of records management as a profession, early leaders in archives, descriptive standards, reference/access/outreach, efforts to educate about archives, role of regional archives associations, international women's collections, and perspectives of seven past presidents.
- ◆ **Trading Cards** – Just like baseball cards, SAA is creating 75 cards featuring prominent people, places, events, organizations, and ideas that have played a major role in the association. Cards can be bought—and traded—this August at ARCHIVES 360°.
- ◆ **American Archivist** – Fall/Winter 2011 issue will include four articles related to SAA's 75<sup>th</sup>, plus a special online-only supplement will capture the anniversary content generated during ARCHIVES 360°.
- ◆ **"Then-Now-Wow" Fun Facts** – About SAA's history in each issue of *In the Loop*.
- ◆ **Commemorative Bookmark** – To remind you throughout 2011 to cheer for 75 years!