

ARCHIVAL

OUTLOOK

January/February 2015

Published by the Society of American Archivists





FINDING AIDS and MUCH MORE

Build your Brand with Social Media
Photo Tagging & Crowdsourcing
Digital Asset Management (DAM)

ACCESSIONS & STORAGE

Allocate available warehouse locations for new accessions; find and track requested items; get statistical reports on linear and cubic quantity by collection, accession, donor and others.

CONTENT & METADATA

Describe with DACS, ISAD(G) or RAD and control authorized names with ISAAR; prompt-specific online help for professional describing; rapid capture and linking of digital content, including Email.



REFERENCE SERVICE

Finding aids with intuitive keyword searches or precision logic, shopping cart and automatic email requests. Members self-register for additional online services including workflow status.

CLICK PUBLISHING

Export EAD & MARC with return links for access from library and federated systems. Publish EAD, HTML, PDF, and RTF reports. Get meaningful usage statistics with Google Analytics.



Great reasons for a move to Eloquent:

1. Eloquent is an evolving technology that grows with you. We have moved customers from DOS to Windows, and now to Web, retaining their priceless knowledge base.
2. Every customer gets the same software. A custom license key activates their application (archives, library, museum, and/or records management), their modules, and their capacity.
3. We have only one product, so your updates will give you all the latest Web technology.
4. We have offered Cloud Computing for over 10 years, so have mastered efficient remote support.
5. We are small enough to listen; large enough to deliver.

3



Photo by Grace McEvoy, courtesy of Austin Archives Bazaar.

Bazaar Circumstances

The Archivists of Central Texas share how they made the Austin Archives Bazaar a resounding success.

Jennifer Hecker

6



Courtesy of Joshua Hager.

The Making of a Champion

Archivist Joshua Hager shares how he became a *Jeopardy!* champion—and an advocate for archives on a national stage.

Joshua Hager

12



Where We Are and Where We Need to Go

The Congressional Papers Roundtable detail their survey to better understand the roundtable members' digital archiving practices.

Danielle Emerling, Adriane Hanson, and Laura Litwer

FEATURES

4 Archiving Yellowstone

Taking Part in the Archives Blitz
Justine Rothbart

8 Diary of a Transcription Crowdsourcing Project

Or How to Transform Your Institution, One Page at a Time
Jen Wolfe

10 Meet the New Mosaic Program Fellows

13 Startling Connections in Archives

Eva Moseley

20 SAA Should Say Something!

Frank Boles

22 Cleveland Rocks—and So Will You!

Lynn Eaton and Carl Van Ness

24 Reflections on My First SAA Meeting

Ashleigh D. Coren

COLUMNS

2 President's Message

131,400 Minutes: A Quarterly Update on "The Year of Living Dangerously for Archives"

16 From the Archivist of the United States

NARA's Future Lies with Its Staff

32 From the Executive Director

The 2014 SAA Foundation Donors

DEPARTMENTS

14 News Briefs

15 Someone You Should Know

Troy Eller English

19 Kudos

25 Around SAA

Get Ready to Vote!

Read the Latest *American Archivist*

New Case Study in Archival Ethics

36 New Digital Archives Specialists

COVER PHOTO

Let It Snow! Let It Snow! Let It Snow! Fifth Street School in Las Vegas, January 10, 1930. A handwritten note on the photo sleeve states: "Her first snow! I think this is a darling picture. Kathleen Meyers is so cunningly and unconsciously posed. Most of the children had never seen snow before. It's been a real treat." So, too, is this issue of *Archival Outlook*. Treat yourself to a variety of compelling articles written by SAA members. *Photo courtesy Special Collections, University of Nevada, Las Vegas. Submitted by Michelle Light.*



PRESIDENT'S MESSAGE

Kathleen Roe

kathleen.d.roe@gmail.com

131,400 Minutes: A Quarterly Update on “The Year of Living Dangerously for Archives”

Archives matter. They are not just interesting facts and stories disconnected from current life. Whether for personal reasons, academic pursuits, educational uses, preserving rights, or ensuring transparency in government, the use of archival records has an impact. Every time a person uses archival records, something happens. Demonstrating the impact, the value, and the importance of archival records and the work of archivists is the focus of “The Year of Living Dangerously for Archives.”

So in my incoming presidential remarks on August 16, 2014, I urged all of you, my colleagues, to spend the coming year (525,600 minutes) in endeavoring to show why archives matter. We have and will continue to suggest monthly challenges to provide ideas and options for how you might do that. Your ideas also are more than welcome. Any and every effort to raise awareness of archives and archivists counts!

Our hope is to draw attention to the ways we can take that extra step and talk about the value of archives, the importance of what we do, of what can be realized through the use of archival records. How are we doing so far? To date, fourteen individuals

have submitted stories and reported on outreach events that point to the importance of archival records. On October 30, the Committee on Public Awareness initiated a highly successful #AskAnArchivist Day Twitter event with more than one hundred institutions participating. Another twenty-one organizations have reported on their American Archives Month activities. During the month of December, colleagues have submitted more than seventy-five quotes from writers, researchers, students, and others commenting on the value of archives. And as the current Congressional session waned, a number of our colleagues used email and Twitter to urge the passage of amendments to reform the Freedom of Information Act.

There will be more challenges offered to stimulate your thinking, and feel free to try any of the ideas we’ve provided on the website at: <http://www2.archivists.org/living-dangerously>. If you’re a member

of a roundtable or section, a student chapter, or a regional archives group, think about how to engage your group. Please be sure to let us know what you have done—there are places on the website to do that or email me at kathleen.d.roe@gmail.com.

**If we work together,
we can accomplish real
and effective progress
for our profession.**

In the past three months, I’ve heard many, many comments about the very real challenges the archives profession faces. Again and again, people talk about the lack of understanding; the lack of respect; and the failure of managers, leaders, stakeholders, and the public to value what we do. It affects employment, salaries, resources to do our work, the use of archival records, respect for our profession—you know the list. We can change that—it will take time for us to learn to explain and compile the evidence that illustrates why archives matter. Most of all, it requires us to have the will to make this change. If we work together, we can accomplish real and effective progress for our profession. So, I urge you again to contribute to “The Year of Living Dangerously for Archives.” The time is now, the choice is ours! ■

ARCHIVAL OUTLOOK



**SOCIETY OF
American
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.

EXECUTIVE DIRECTOR

Nancy P. Beaumont
nbeaumont@archivists.org

WEB AND INFORMATION SYSTEMS ADMINISTRATOR

Matt Black
mblack@archivists.org

DIRECTOR OF PUBLISHING

Teresa M. Brinati
tbrinati@archivists.org

EDUCATION COORDINATOR

Mia Capodilupo
mcapodilupo@archivists.org

DIRECTOR OF FINANCE AND ADMINISTRATION

Peter Carlson
pcarlson@archivists.org

PROGRAM COORDINATOR

René Craig
rcraig@archivists.org

DIRECTOR OF EDUCATION

Solveig De Sutter
sdesutter@archivists.org

SERVICE CENTER REPRESENTATIVE

Lee Gonzalez
lgonzalez@archivists.org

EDITORIAL AND PRODUCTION COORDINATOR

Anne Hartman
ahartman@archivists.org

EDUCATION COORDINATOR

Ania Jaroszek
ajaroszek@archivists.org

SERVICE CENTER MANAGER

Carlos R. Salgado
csalgado@archivists.org

SERVICE CENTER REPRESENTATIVE

Jeanette Spears
jspears@archivists.org

Archival Outlook (ISSN 1520-3379) is published six times a year and distributed as a membership benefit by the Society of American Archivists. Contents of the newsletter may be reproduced in whole or in part provided that credit is given. Direct all advertising inquiries and general correspondence to: Anne Hartman, Society of American Archivists, 17 North State Street, Suite 1425, Chicago, IL 60602; 312-606-0722; toll-free 866-SAA-7858; fax 312-606-0728; ahartman@archivists.org; www.archivists.org.

BAZAAR CIRCUMSTANCES

How We Threw the Austin Archives Bazaar

Jennifer Hecker, University of Texas at Austin

The Archivists of Central Texas (ACT) debuted the Austin Archives Bazaar on October 19, 2014—in conjunction with American Archives Month—and it was a resounding success. Twenty area archives participated in the Bazaar, and more than four hundred members of the elusive “general public” attended. Participating repositories showed off materials from their collections, the Austin History Center hosted a Preservation Station and gave attendees free preservation advice, an Oral History Storytelling Booth recorded visitors’ stories (which are now archived at the Austin History Center), and attendees dressed up and had their pictures taken in the Briscoe Center’s Photo Studio. Films of the Austin area played while folks enjoyed cocktails made from recipes inspired by the archives and heard authors, professors, filmmakers, and members of the historical community describe how they use archives in their work.

Responses to the Bazaar have been overwhelmingly positive, with attendees commenting that the Bazaar made archives relatable and that it was a much more exciting and festive experience than they anticipated. One attendee commented that “[The Austin Archives Bazaar] made me feel connected to the history/archives community in a fun, engaging way” and another commented that he did not previously realize how many archival resources there are in Central Texas. Mission accomplished!

Another aspect of the Bazaar’s success was that it turned out to be an excellent morale-boosting experience for ACT and the local information professional community.

This article summarizes more than a year of collaborative decision making. I hope that it will help other communities hold their own archives bazaars. I want to emphasize that the Bazaar would have been impossible without the tireless labor of many dedicated archivists and students, and the generosity of our sponsors. Relatedly, we are happy to ~~talk your ear off~~ answer any questions you might have about the Bazaar.

In the Beginning . . .

A couple of years ago, I heard about the Portland Archives Crawl and the L.A. Archives Bazaar and was inspired to organize a similar collaborative outreach event here in Austin. I mentioned the idea to my colleagues in ACT, and they loved it. But how could we pull it off here? Here’s how we did it. Your mileage will most certainly vary.

Step One: Brainstorming

We had a couple of preliminary brainstorming meetings. We invited all the ACT members and tossed around ideas until the outlines of the event came into focus. A lot of the discussion focused on possible

Above: The Austin Archives Bazaar in full swing. Repository tables inside the Spider House Ballroom. Photo by Ann Serrano, courtesy of Austin Archives Bazaar.

programming and on debating the format of the event (bazaar vs. crawl). Nothing was decided, but we leaned toward a bazaar model, hosted in a public space with lots of repositories representing their holdings and work however they saw fit.

Step Two: Form Committees

Once we’d brainstormed a bit and decided to move forward, we formed committees and selected our leadership. We needed a chair and program, fundraising, logistics,

Continued on page 26 >>



Austin Archives Bazaar Steering Committee (left to right): Kendra Malinowski, Daniel Alonzo, Anna Reznick, Kristy Sorensen, Madeline Moya, Carol Mead, Jennifer Hecker, and Molly Hulth with Dr. David B. Gracy II (not pictured: Lauren Kata). Photo by Grace McEvoy, courtesy of Austin Archives Bazaar.



ARCHIVING YELLOWSTONE

Taking Part in the Archives Blitz

Justine Rothbart, Catholic University of America

After two flights and one drive in a thirteen-hour stretch, I finally arrived in the sleepy town of Gardiner, Montana. I parked the car and stepped out to admire the Theodore Roosevelt Arch at the north entrance of Yellowstone National Park. Etched in the arch is the phrase “For the Benefit and Enjoyment of the People.” With the setting sun reflecting off the stones in the gateway, I envision the historic photographs of Theodore

Roosevelt dedicating this arch in 1902; after seeing them countless times, I can’t believe I’m standing beneath that same arch. Maybe it’s the sun setting over the foothills, or maybe it’s my delirium from a lack of sleep, but there’s something magical about this place. There’s so much history in our nation’s first national park, and I had the privilege to experience a week-long adventure to help process a significant collection in its archives.

The Yellowstone “Archives Blitz”

My journey to Yellowstone began when I received an email with the subject “Gardiner Montana – Volunteer Archivists – Yellowstone National Park.” At the time I was interning at the National Park Service American Battlefield Protection Program in Washington, DC, and studying library and information science at Catholic University.



I loved working for the National Park Service, but I was desperate to leave the sea of cubicles and see national parks with my own eyes. The opportunity seemed ideal. National parks *and* archives—what more could I want?

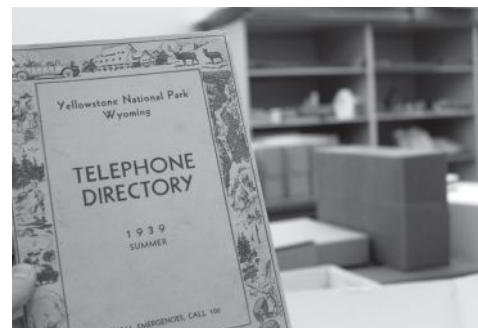
The posting called for five volunteers to participate in Yellowstone’s first “Archives Blitz” to expose the park’s hidden collections. At a time when archival institutions commonly hear phrases like “budget cuts” and “short staffed,” the Archives Blitz seemed as though it would have a positive impact. In addition, due to its rural location, the Yellowstone Heritage and Research Center has a difficult time attracting graduate students, volunteers, or interns. The one-week program makes it easier for students and professionals to leave their daily commitments to participate in this unique offering.

After several email exchanges and countless explorations on Google Street view, I arrived at Yellowstone National Park on September 20 with four other volunteers. Although we traveled from different places (Idaho, California, Illinois, and Washington, DC), we came together to work toward a common goal, and we spoke the same archives language. We immediately bonded over our love for archives and had countless conversations about graduate school and internships. As we swapped stories while exploring the park, our car pulled up to a bison. We took pictures, and paused to take in the enchanted place.

More Product, Less Process

After spending a day in awe of the wildlife and scenery, we kicked off the Archives Blitz. Shawn Bawden and Anne Foster, the archivists and project leaders, gave an overview of the Yellowstone Heritage and Research Center and provided a game plan. Our

Photos at left, top: Yellowstone Archives Blitz Team 1 (left to right): Patricia Lehar, Anna Trammell, Erin Bostwick, Anne Foster, Shawn Bawden, Henry Mac, and Justine Rothbart. **Center:** Yellowstone Archives Blitz Team 1 outside the Yellowstone Heritage and Research Center. **Bottom:** Team 1 members in front of the Roosevelt Arch. *Photos courtesy of Justine Rothbart.*



Summer 1939 telephone directory found during Yellowstone Archives Blitz. *Courtesy of Justine Rothbart.*

goal was to process 145 linear feet of the Interpretation and Public Affairs Records. We divided the collection into series, which included educational training materials, museum exhibits, and youth programs. I was assigned to the audio visual collection that includes photographs, slides, negatives, and film.

We went through several stages of archival processing during the Archives Blitz: arrangement, appraisal, preservation, and description. Bawden and Foster helped us gain a better understanding of the collection to make processing decisions. While all of us had processing experience, this was our first experience processing archival collections in such a short amount of time. Throughout the program, I had to remind myself of the tight timeframe and not to process at the item level. Our motto for the week became the well-known archival strategy “More product, less process.”

Throughout the processing, we came across unique items that reminded us of the importance of the project. I found a Yellowstone telephone directory from 1939, which lists the Civilian Conservation Corps camps in the park that year. Another volunteer found a stack of notebooks dating from 1891. The existence of these two items was unknown before the Blitz.

By the end of the week we processed the 145 linear feet of archival material ahead of schedule and moved the boxes to the permanent storage area. On our last day, Bawden and Foster held a debriefing about the experience with our team. They will be hosting five more Archives Blitz teams and wanted to learn what worked and what didn’t.

Continued on page 27 >>





An Archivist's Stint on *Jeopardy!*

Joshua Hager, State Archives of North Carolina

During the commercial break, the familiar voice asked me: “Are you an *arch-eye-vist* or an *arch-uh-vist*?”

I’m not sure what I expected the first question to be from *Jeopardy!* host Alex Trebek, but asking how to pronounce my profession was certainly not my first guess. I politely replied that I preferred the latter pronunciation, then the cameras started to roll, and Trebek announced, “Josh Hager is an archivist from Raleigh, North Carolina. . . .”

A Lifelong Dream

On October 1, 2014, I fulfilled a lifelong dream to appear as a contestant on *Jeopardy!*. Now in its thirty-first season in the Trebek era, I always wondered how I would fare as one of the three brave souls behind the lecterns. But my connection to the show went deeper than that. For years, I made mock *Jeopardy!*-style boards for trivia parties with friends; I even incorporated them into classroom review activities when I was a teaching assistant at North Carolina State University while working on my master’s degree in public history. While I always take the Trebek role in my version of *Jeopardy!*, taking on the contestant role on the show was my “never-going-to-happen-but-might-as-well-try” goal.

Just for fun, I took the online test for potential contestants in January 2013 and passed it. I then went to the in-person



Jeopardy! host Alex Trebek with Joshua Hager. Courtesy of Joshua Hager.

auditions in Tampa that March and found out that I could receive a call any time in the subsequent eighteen months to appear on the show. Sixteen long months rolled by before I finally got the call that I was wanted in Culver City, California, in one month to appear on the show. The dream would come true at a taping in late July 2014.

The First Taping

When the familiar theme song began, I was too much in awe of the surrealness of being on the famous set to actually feel nerves. In fact, as the game began, what I felt more than anything was growing frustration as I failed time and again to successfully ring in to answer before my opponents. Still, several questions were perfectly suited for an archivist with history training. A category called “Title Characters” referred to historical

titles given to rulers. There, I picked up \$1,400 with my knowledge of the Sultan of the Ottoman Empire and of the Archduke “who did not duck well enough.”

Based on my score at the time of the contestant interviews, I was convinced Trebek would only have to introduce me once. I was in third place. At one point in the Double Jeopardy! round, I was behind the defending champion by more than seventeen thousand dollars.

However, the questions soon came in my favor. There was a category called “Literary Quotes” in which I excelled.

In fact, I nearly doubled my score with the Daily Double question, “In this 1956 novel, Old Major says that ‘Man is the only creature that consumes without producing.’” Although I didn’t remember the exact quote from the novel in question, I recognized both the tone and the philosophy of George Orwell in the quote. Having recently read *1984* and knowing that Old Major does not appear in its pages, I went with Orwell’s other most famous work, *Animal Farm*. With my correct response, I became a real factor in the game. I seized on my momentum and correctly answered questions at the end of Double Jeopardy!. Going into Final Jeopardy!, I had \$13,100, second to the defending champion’s score of \$16,800 and ahead of the other opponent’s \$8,200.

Continued on page 27 >>

Why Do Archivists Support Certification?

*It provides
a competitive edge*

*It strengthens the
profession*

*It recognizes professional
achievement and
commitment*



In the past decade, nearly 1,400 professional archivists felt it was important to sit for the Certified Archivist examination.

The next Certified Archivist examination will be held August 19, 2015 in Boise (ID), Buffalo (NY), Cleveland (OH), Jacksonville (FL), Little Rock (AR) and Sacramento (CA) -- and wherever five or more eligible candidates want to take it.

For the 2015 application and more information about the Certified Archivist examination, go to the ACA website (www.certifiedarchivists.org) or contact the ACA office (518-694-8471 or aca@caphill.com).

Diary of a Transcription

Or How to Transform Your

Jen Wolfe, The Newberry Library

The potential benefits of crowdsourcing for cultural heritage institutions are legion. Along with the expected enhanced data and increased public engagement, bonus results may include ongoing media attention, an uptick in new gifts, and stronger relationships with existing donors.

With its DIY History site (<http://diyhistory.lib.uiowa.edu>) that invites the public to transcribe manuscript letters, diaries, and cookbooks to enable full-text searching, the University of Iowa Libraries (UIL) has been lucky enough to experience all of these crowdsourcing benefits and more. UIL started its first crowdsourcing effort as an experiment in spring 2011, uploading a few dozen soldiers' diaries for transcription as part of a Civil War sesquicentennial project. Nearly four years and more than fifty thousand pages later, transcription crowdsourcing has become a major strategic initiative—informing operations from acquisition and digitization priorities to equipment purchases and even hiring decisions.

As a librarian in UIL's Digital Research and Publishing department until very recently, I spent a good chunk of my career over the past few years helping to develop DIY History. Here's what I learned.

January 6, 2011: Dear Diary, Today Greg asked about creating a transcription crowdsourcing site to promote our Civil War digital collection. I said I'd investigate (AKA Google it, since I had no idea what he was talking about). **January 11:** Sounds like the project would take way more programmer time than we're able to commandeer, alas. **January 13:** Library webmaster and girl

genius Linda to the rescue! Her workaround: a web form, an email submission box, and lots of copying and pasting. Low-tech and high-touch, but functional! **May 5:** Launched! I wonder if anyone will use the site? How sad would it be to throw a crowdsourcing party where nobody showed up? **June 1:** My mom likes it. . . . **June 7:** Success! Featured on the American Historical Association blog, site usage ensued. **June 8:** Too much success! Today we're on the front page of Reddit. Goodbye, servers. . . .

Year One Lessons

Don't be afraid to experiment. Libraries and archives are risk-averse environments; it's become cliché to say that our professions need to become more entrepreneurial, but that's because it's true. If you don't think you have enough resources for an experimental project, try it anyway—reallocate, reconfigure, make it work.

Choose content wisely. As scholar Adam Kriesberg cautions: "Part of what makes a good transcription project is not the transcription in and of itself but the existence of a compelling, historically interesting collection that needs crowdsourced labor to be fully utilized. Without that, or in cases where we just throw up any old collection online for users to poke at, we are missing an opportunity."¹

Promote ceaselessly. After our first press release was universally ignored, we targeted Civil War listservs and historical associations until eventually finding our audience. Once you've found yours, keep going! Use traditional and social media to keep projects in the public eye. Extreme

Photos at left: 1. Nile Kinnick diary, December 5, 1941. Courtesy of Special Collections, University of Iowa Libraries. **2.** Francis McDermott diary, August 9–12, 1917. Courtesy of Special Collections, University of Iowa Libraries. **3.** William F. Goodhue diary, October 15–18, 1861. Courtesy of Special Collections, University of Iowa Libraries. **4.** Iowa Byington Reed diary, January 1–4, 1932. Courtesy of Iowa Women's Archives. **5.** Robert Walker Byington diary, April 6–7, 1883. Courtesy of Iowa Women's Archives. **6.** Belle Robinson diary, August 2, 1875. Courtesy of Iowa Women's Archives.

Crowdsourcing Project

Institution, One Page at a Time

weather? Black History Month? National Pie Day? Search the transcriptions for relevant text and share. Recent acquisitions? Project milestone or anniversary? Launching a new collection? Fire up a press release, blog entry, Tweet, Tumblr post, what-have-you, and let the world know.

June 12, 2012: *Civil War papers are complete, so we're redesigning the site as DIY History, with multiple collections, an actual infrastructure (the open-source Omeka content management system and its new transcription plug-in, Scripto), historic photo tagging, and more!* **August 2:** *Behind deadline on the software implementation, so for the next month we have all of Matthew's and Shawn's time, i.e. two full-time developers, just like a real, grown-up DH center.* **October 9:** *Relaunched! Promoting the new site around our manuscript cookbooks, a departure from previous narrative-based documents. I hope the crowd still follows?* **November 23:** *Success! Lots of internet*

coverage, including CNN.com, but once again a social media link-sharing site—this time MetaFilter—was the big break.

December 15: *What if you threw a photo-tagging party and nobody showed up?*

Year Two Lessons

Use early success to make a case for more resources. Once we demonstrated a demand for crowdsourcing, it became much easier to access scarce library resources, such as programmer time. Even small-scale pilots or proof-of-concept designs can go far in gaining project support.

Try out new approaches and see what sticks. Inspired by initiatives like the Library of Congress-led Flickr Commons, we added tagging functionality for historic photo collections to our site, but eventually removed it after little uptake. However

another departure—the inclusion of handwritten cookbooks in addition to letters and diaries—was well received, inspiring future plans for transcription of science fiction fanzines and natural history specimen cards.

Pay it forward. We happily abandoned our labor-intensive submission process, but the cost was a different kind of labor—customizations to Omeka and Scripto to make the activity of transcribing more prominent, simplify the user interface, and add progress bars for contributors to see the impact of their work. It turns out we weren't the only ones interested in these modifications; after our programmers made the revisions available on the code-sharing site GitHub, they've been used by a number of other institutions.

February 17, 2013: *Brainstormed with Kelly from reference and Matt and Tom from rhetoric about a month-long curriculum module using DIY History. The plan: a scalable and open-access assignment for potential use by any of our rhetoric instructors and their (gulp) four thousand-plus first-year students—or for adaptation by instructors from other disciplines or institutions.* **September 9:** *After intense*

Continued on page 30 >>

Make your outreach reach further.



Can you help me locate a theater poster from the early 1900s?

Can I order a publication-quality copy and pay for it online?

Your special collections are out there, within reach. Your users are finding your finding aids, discovering your digitized collections, and browsing your online catalogs. But can they simply click on a link to make reading room paging requests, or order copies, or just ask a question?

Aeon facilitates special collections services, replacing manual callslips and paper forms. New addons extend your outreach through integration with OCLC CONTENTdm® for shopping cart services and Compendium's Knowledge Tracker™ for optimum reference request management.

Learn how Aeon can help you make your outreach reach further.

Aeon. We play nice with others.



Visit www.atlas-sys.com to sign up for a demo.

MEET THE NEW MOSAIC PROGRAM FELLOWS

The Association of Research Libraries/SAA Mosaic Program promotes much-needed diversification of the archives and special collections professional workforce by providing financial support, practical work experience, mentoring, career placement assistance, and leadership development to emerging professionals from traditionally underrepresented racial and ethnic minority groups. ARL will recruit fifteen diverse students during three cohorts, which started in August 2013 and will conclude in May 2016. Read on to meet the enthusiastic, inquisitive, and passionate group of students in the 2014–2016 cohort.¹



Micha Broadnax,
Simmons College

Micha Broadnax

SAA: Why did you decide to pursue a career in archives?

MB: Like many in the field of archives, I have an appreciation for history. My narrative may possibly deviate the norm in that my interest in African American history has been a practice of self-care. Oppression and the silencing of lived experiences have unfortunately been present and continue to play a role in the documents that were created and now retained. A career in archives

allows me to be proactive in working toward the preservation of documents created by marginalized and underrepresented identities. I envision archives as a tool for community engagement, essentially providing access to resources for empathy, healing, accountability, and empowerment.

SAA: Where will you be completing your internship, and what work will you be doing?

MB: I am completing my internship at the Schlesinger Library at Harvard University's Radcliffe Institute for Advanced Study. I am gaining exposure to tools, roles, and processes. I am on an exhibit committee, aiding efforts to diversify the collections, as well as practicing my description and arrangement skills with single items and small collections. Next semester, I look forward to helping with donor relation efforts and strategizing around outreach initiatives.

SAA: What is the best lesson you've learned thus far in your pursuit of becoming an archivist?

MB: As I enter the profession, I am continually amazed that every collection that I have come across holds personal relevance. Even if the first impression may seem otherwise, I have formed connections with materials based on play manuscripts to day care activist. This

journey thus far has confirmed that I love learning and there really is a universality to history and the human experience.



Joanna Chen, University of
California, Los Angeles

Joanna Chen

SAA: Why did you decide to pursue a career in archives?

JC: I first discovered archives and grew my passion for history at the University of California, Berkeley, through my courses in history and my research in oral histories and human rights. Following graduation, as an Auschwitz Jewish Center Fellow, I experienced firsthand the power of using original documents to connect to history as I walked through concentration camps

and memorial sites. At the USC Shoah Foundation, I helped to create that connection to history for others through researching and identifying testimonies from the visual history archive for its educational IWitness project. It was, however, the amazing privilege and honor of handling historical documents, photographs, artifacts, and artwork that survived destruction during the Holocaust as the archive and exhibit manager at the Los Angeles Museum of the Holocaust that further solidified my desire to become an archivist.

SAA: Where will you be completing your internship, and what work will you be doing?

JC: I will be completing my internship at the University of Southern California Libraries' Special Collections Department. I will be processing archival collections and creating finding aids through ArchivesSpace, listening to the USC Shoah Foundation's collection of Nanjing Massacre testimonies to help determine additional controlled vocabulary terms that should be added to the thesaurus, providing reference services, and assisting special collections faculty in outreach and instruction.

SAA: What is one thing you wish everyone knew about archives?

JC: I wish everyone knew the wealth of information that can be found and that is accessible to the public through archives. In general, archives seem to have a mysterious aura surrounding it, but in reality, it is a welcoming, open space that values information, preservation, and access and is staffed by incredibly helpful and knowledgeable archivists who can help you find the information you need.



Adriana Flores,
Simmons College

Adriana Flores

SAA: Why did you decide to pursue a career in archives?

AF: When I started working in my undergraduate university's library, the director said she was going to put me someplace interesting. She knew I planned on pursuing an MLIS degree one day, so she put me in the archives! Ever since, I've been enthralled by the stories and treasures contained within archives.

SAA: Where will you be completing your internship, and what work will you be doing?

AF: My internship is at the Howard Gotlieb Archival Research Center at Boston University. I have been performing myriad tasks there, including processing, description, and working on digital exhibits. The best part of working at Gotlieb is exploring the breadth of their collections—I've touched a costume Robin Williams wore in *Hook*, seen pictures of concentration camps in Elie Wiesel's collection, and read letters from Florence Nightingale.

SAA: What is the best lesson you've learned thus far in your pursuit of becoming an archivist?

AF: The best lesson I've learned so far in my studies and professional experiences is that every institution is different. I'm usually the type of person who likes to know what all the rules are and then play by them, but I've learned that things tend to be a little less rigid in archives. Learning the basics and theories behind archival practice is wonderful, but when it comes down to it, each repository has its quirks and you have to be adaptable.



Harvey Long, University of
Wisconsin–Madison

Harvey Long

SAA: Why did you decide to pursue a career in archives?

HL: I decided to pursue a career in archives to preserve the legacies of marginalized populations. Archives should reflect society, not a wealthy minority. I am also interested in connecting local communities to archives.

SAA: Where will you be completing your internship, and what work will you be doing?

HL: I will be completing my internship at the Wisconsin Historical Society (WHS) and University of Wisconsin (UW)–Madison Archives. At WHS, I am digitizing oral histories from the 1964 Freedom Summer Project. Graduate students collected the

interviews in the 1960s. The clips will soon be available on the society's website for greater access. At the university archives, I am building a website documenting the African American presence on the UW campus.

SAA: What is the best lesson you've learned thus far in your pursuit of becoming an archivist?

HL: Talk to people! Both seasoned and "newly minted" archivists may be able to offer a fresh perspective on unforeseen issues.



Sara Powell, Simmons College

Sara Powell

SAA: Why did you decide to pursue a career in archives?

SP: While earning a master of arts in medieval studies degree, I had the opportunity to visit and use a couple archives in the United Kingdom. As much as I enjoyed interacting with primary documents from a researcher's perspective, I realized that the behind-the-scenes work of the archivists I met actually appealed to me far more than a career as

an academic. I'd previously worked as a student assistant at the university archives, so I had some idea of what I was getting myself into.

SAA: Where will you be completing your internship, and what work will you be doing?

SP: I'm interning at the MIT Institute Archives and Special Collections, and I'll be working in archives and in rare books, which is a huge bonus for me. Currently, I'm working on item-level description of correspondence from the papers of MIT's founder, William Barton Rogers, and I'll also be helping create an exhibition based on special collections material.

SAA: What is one thing you wish everyone knew about archives?

SP: I think there's a misconception among young people that you have to be particularly intellectual, educated, and determined (perhaps a scholar . . . or a detective) to be able to properly use and understand archival collections. This might be true in some rare cases, but overall I wish that more people realized that archives cover every possible time period and most imaginable subjects; anyone can find them interesting, and, with a little help from an archivist, anyone can use them. ■

Note

¹ To learn more about the 2013–2015 cohort, see the "Someone You Should Know" features in the 2014 issues of *Archival Outlook*.

WHERE WE ARE AND WHERE WE NEED TO GO

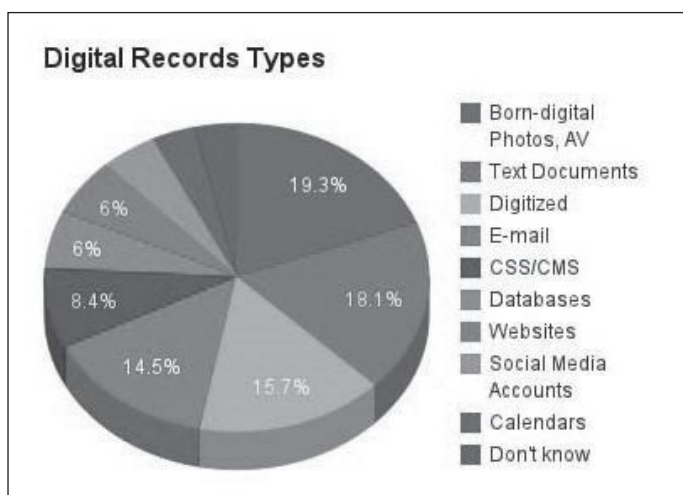
Surveying the Digital Archiving Practices of the Congressional Papers Roundtable

Danielle Emerling, Adriane Hanson, and Laura Litwer, SAA Congressional Papers Roundtable

Between February and April 2014, the Survey Working Group of the Congressional Papers Roundtable's (CPR) Electronic Records Committee conducted a survey to better understand the kinds of policies, strategies, and tools that repositories holding congressional collections are using to manage their digital records. Other goals were to bring together resources for other archives to use as they start to build their own digital archives programs and to compare progress made since CPR conducted a similar survey in 2009.

The survey was sent to CPR and the Association of Centers for the Study of Congress email lists; 19 responses were received out of an estimated 250 potential respondents. While this is not a huge response, the answers given do provide useful insights about what respondents are doing or plan to do to manage digital records. We've identified some of the key findings in each of the areas the survey addressed. A report of the results for each survey question is available on the CPR website (<http://www2.archivists.org/groups/congressional-papers-roundtable>).

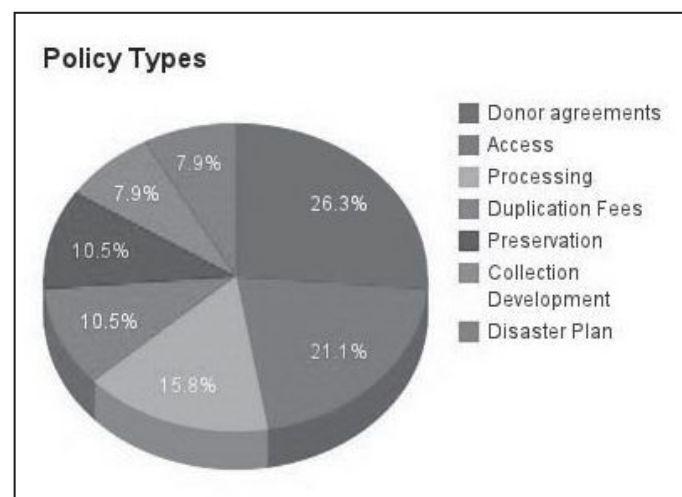
About the Respondents



Although our survey focused on congressional collections, the demographics of our respondents suggest the results are applicable to a broader archival audience. Most respondents are state-funded university or college archives with a digital component for 10 to 50

percent of their holdings. The records themselves include a wide range of formats, from simple (e.g., text and photographs) to complex (e.g., databases or websites).

Policies for Digital Assets



Most respondents report having some policies in place to govern their digital records. The most common policies are donor agreements and access policies, with fewer institutions having other policies, such as processing, collection development, or disaster planning. Based on these responses, many archives are making some progress toward developing digital archives policies for bringing materials into the archives and for research use, but there is still a need to invest more time on short- and long-term digital records management.

Donation and Accession

In this section of the survey, we looked at the strategies and tools institutions use when talking to donors about digital records, receiving files, and working with files once they are received. There are many similarities among the respondents in each of these areas, as well as room for wider adoption of best practices.

Continued on page 28 >>

A federal child labor amendment was a hot issue in the 1920s. The Arthur and Elizabeth Schlesinger Library on the History of Women in America in Cambridge, Massachusetts, where I worked from 1971 to 1999, has collections documenting the attempts to get it ratified. And it has one collection that documents opposition to such an amendment: the papers of Alexander Lincoln, a director of the Sentinels of the Republic, a group for states' rights, liberty, and "a free republican form of government."

In 1939 the Sentinels heard a fierce speech by U.S. Army General George Van Horn Moseley, who equated the New Deal with communism and attacked both, along with democracy. He defended the Germans, the Japanese, and Francoist Spain, and, while expressing some sympathy for refugees, he said that many "have Communistic tendencies and were a thorn in the side of the German people." He called for "new leadership, Christian, by God!"

Even the right-wing Sentinels found the General too far right.

I was born Eva Steiner in Vienna. My relatives and I were among those refugees to which the General referred. We were secular Jews, and my father was briefly held in the Dachau concentration camp but was let go when we got the necessary papers to immigrate to the United States. We were lucky to escape from Europe about a year after Germany annexed Austria. It was shortly before war broke out and well before the Nazis implemented Hitler's "Final Solution."

In 1958 I married George Van Horn Moseley III, whose political views were radically different from those of his grandfather. In 1960 the General came to New York and George met him for lunch.

STARTLING CONNECTIONS — in — ARCHIVES

Eva Moseley



George Van Horn Moseley, at the age of 36, 1910.
Courtesy of Peter Moseley.

Because we lived in the Bronx and had a very small child, I didn't join them—a missed last chance, for the General died soon after. When my husband told his grandfather that his wife was Jewish, the General replied, "Some of my best friends are Jews."

The General figured so prominently in Joseph W. Bendersky's book, *The "Jewish Threat": Anti-Semitic Politics of the U.S. Army*, that the review in the *New York Review of Books* led off with a summary of another Moseley speech, in which he declared that, to protect good American stock, refugees should

have to agree to be sterilized before entering the United States. In reviewing the General's papers at the Library of Congress, I learned that he didn't hate individual Jews but abhorred "the Jew," viewing Jews as disloyal citizens. That was the reasoning that allowed an anti-Semite to have Jewish friends. (The General also thought "the Negro" was a loyal American but not a good soldier, running when the fighting got too rough.)

In *The American Axis: Henry Ford, Charles Lindbergh, and the Rise of the Third Reich*, Max Wallace writes that in 1940 the FBI arrested members of a Christian Front group that apparently aimed to "seize the White House and place Major General George Van Horn Moseley in the Oval Office as a military dictator." The General may have been unaware of this plot, but when he retired from the Army, in 1938, he publicly declared that the Roosevelt administration was controlled by the "alien element in our midst." In 1939 he said that "The war now proposed is for the purpose of establishing Jewish hegemony throughout the world." (Some FDR haters even insisted FDR was Jewish, and that his name was really Rosenfeld.)

The General was of course not the only prominent American who welcomed Hitler's program to rein in supposed undue and dangerous Jewish power. Bendersky's book details how common some degree of anti-Semitism was in the Army. Albert Lee in *Henry Ford and the Jews* noted that the famously anti-Semitic Ford "refused to build aircraft engines for England while building five-ton military trucks for Germany."

* * *

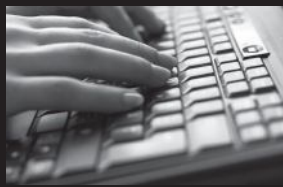
Michelle Dubert-Bellrichard's article "That's My Grandpa!" (*Archival Outlook*, September/October 2013) inspired me to send this parallel but very different instance of finding a relative in the archives. It's not always a happy connection, but the discovery is bound to be interesting, and may even be startling: according to the clippings in the Lincoln papers about the General's Sentinels speech, I saw that he gave it on March 4, 1939, which was the day we Steiners arrived in New York. ■

Stanford Acquires Player Pianos and Piano Rolls

The Stanford Music Department and Archive of Recorded Sound recently acquired the Denis Condon Collection of Reproducing Pianos and Rolls, a collection of more than 7,500 rolls and ten players. Many of the rolls were recorded by major composers playing their own works starting as early as 1904 and extending as late as 1941; composers include George Gershwin, Camille Saint-Saëns, and Ferruccio Busoni. Stanford will catalog the collection, preserve the rolls through scanning and digitization, restore instruments for playback, and research underrepresented or rare systems and rolls. Plans for the collection include making images and the sound of the recordings available online.

Wayne State University Libraries Releases Custom App for Google Glass

The Wayne State University Libraries recently completed their first custom app for Google Glass, "Wayne State Campus Explorer," a discovery app that allows users to wander the campus while getting information about the places around them. As the user draws closer to a location, the app displays information such as building hours and other points of interest. Currently, all libraries are plotted in the app, as well as major campus buildings. The team at Wayne State University are looking into further developing the app to have more library-specific mapping and wayfinding abilities; the app has potential to guide a user directly to a book in the stacks that he or she is searching for.



ORAL HISTORY TRANSCRIPTION

Accurate! Dependable! Experienced!

Oral history interviews transcribed by a former archivist with over 25 years of experience in the business. Confidentiality and quality are assured. We pay careful attention to the details.

All-Quality Secretarial Service

Liz Weinrich, Owner

12 School House Lane, Syosset, NY 11791
Telephones: 516/921-1623 OR 516/567-7212
Email: rhauser9@aol.com

General Mills Archives Welcomes Two Interns

The General Mills Corporate Archives welcomed two interns, Jessica Faucher and Joyce Lopez, for the 2014–2015 academic year. Both are master of library and information science students at Saint Catherine's University in Saint Paul, Minnesota. They will be working with the company's archivist, Susan Wakefield. Faucher has experience from a historical museum as well as the Walker Art Center's archives; Lopez has volunteered for a number of library organizations in the Twin Cities area.

UNC Library Receives \$75,000 Digitization Grant

The North Carolina Digital Heritage Center in Wilson Library at the University of North Carolina at Chapel Hill received a \$75,000 grant from the Digital Public Library of America (DPLA) and the John S. and James L. Knight Foundation, which brings the Center into the DPLA's Digital Hubs Pilot Project. The Center will collaborate with cultural heritage institutions across North Carolina to digitize materials from their collections, publish them online, and ensure they become part of the DPLA. The grant, along with ongoing support from the State Library of North Carolina, enables the Center to provide these services at no charge to partners. Among projects that the grant will fund are the digitization of historic high school yearbooks, scrapbooks and photographs from the Oliver Nestus Freeman Round House Museum, which documents contributions of the local African American community; and mid-twentieth-century photographs showing farming practices.

CoSA Receives Funding for Electronic Records Awareness Planning

The Council of State Archivists (CoSA) received a \$48,941 Institute of Museum and Library Services National Leadership Grant to create a plan for the engagement of a diverse group of national partners, stakeholders, and other organizations to work collaboratively on increasing access to digital government records and information. The project is known formally within CoSA as the ACCESS Project (for Archives Collaborating and Cooperating with External Strategic Stakeholders). Visit <http://www.statearchivists.org/> for more information.

LYRASIS Selects Participants of the HBCU Preservation Project

LYRASIS and its partners have selected five Historically Black Colleges and Universities (HBCUs) to participate in the third HBCU Preservation Project: The Atlanta University Center, Robert Woodruff Library; Fisk University; Hampton University; Johnson C. Smith University; and Tuskegee University. The twenty-eight-month project, funded with a grant from the Andrew W. Mellon Foundation, addresses the preservation needs of special photographic and magnetic media collections and enables increased use of this content.

Troy Eller English



Troy Eller English

As an archivist at the Walter P. Reuther Library and Archives of Labor and Urban Affairs at Wayne State University in Detroit, Michigan, Troy Eller English has immersed herself in the world of women engineers. English's position is funded by the Society of Women Engineers (SWE), and a large part of her job is to maintain and promote its archival collections and history to SWE, scholarly researchers, and the public.

the year before for the SWE Board of Trustees and was able to provide the information quickly. SWE was able to use these numbers in its social media response to the episode (which garnered many scholarship donations).

SAA: SWE had an exciting experience being mentioned on the HBO show *Last Week Tonight With John Oliver*. How did information in the archives help build on that mention?

TEE: John Oliver recommended that viewers donate to the SWE scholarship fund during a *Last Week Tonight* episode on September 21, 2014, questioning the scholarships awarded by the Miss America pageant. The following day, SWE headquarters asked me if I had any statistics on the number of SWE scholarships and the total amount awarded since 1957. Thankfully, I had already compiled this data

SAA: How else has SWE used archives for marketing purposes?

TEE: When I first started this position in 2008, SWE's marketing team was mostly interested in still images from the archives. However, over the years we've gained a better understanding of how the archives can support their marketing work. The social media manager and I ran a Women's History Month campaign on SWE's Facebook page for several years, featuring short articles about SWE and women's history and trivia contests, for which the prizes were poster reproductions

from the archives. I've provided content for an online timeline, displays at the annual conference, and SWE's 60th anniversary celebrations.

Last year the marketing team contacted me before launching a rebranding and identity project. They were looking for information about the development of SWE's logo and other visual

identity elements, but I also knew that earlier rebranding attempts had failed. I was able to show the marketing team sensitive issues ahead of time so they could better anticipate and address members' concerns throughout the project. I'm not sure that the marketing team would have thought to contact me five years ago, but because we've worked together so much, they knew that the archives might have information useful to them.

SAA: How do you connect with SWE members and encourage them to use the archives?

Continued on page 31 >>

Only GAYLORD can offer you

GUARANTEED IN STOCK

YOU WANT IT? WE'VE GOT IT.

(Or we'll take 20% OFF the cost of that item!)

Products designated as guaranteed in stock ship same day* with **no expediting fees** and **no minimums**.



For more information visit
www.Gaylord.com/GuaranteedInStock



Gaylord

Your Trusted Source®

CALL: 1-800-448-6160 FAX: 1-800-272-3412 EMAIL: CUSTOMERSERVICE@GAYLORD.COM

*Guaranteed in-stock items ship same day if order is placed before 2:00 pm EST, Monday-Friday. Some restrictions apply.



FROM THE ARCHIVIST OF THE UNITED STATES

David S. Ferriero

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

NARA's Future Lies with Its Staff

My past three columns have focused on three of the four goals of our new Strategic Plan: Make Access Happen, Connect with Customers, and Maximize NARA's Value to Our Nation.

The fourth, and most important, goal focuses attention on the staff: Build Our Future Through Our People. Our success in achieving the vision articulated in the plan is dependent on a well-trained, well-informed, and well-supported staff.

A staff of more than three thousand individuals in more than forty facilities across the country needs to have the tools to succeed, grow, and advance, should they work at the National Archives or decide to take those skills to another Federal or a nongovernment entity. We have a responsibility to train the workforce of the future.

The goal has four initiatives:

Foster an employee development culture to promote learning and leadership by all.

Creating a learning agency means providing educational and experiential opportunities, benchmarking best practices, adopting and adapting what fits, and constantly assessing the effectiveness and impact of our offerings. This culture fosters collaboration between staff and supervisors in creating a development plan tailored to the needs of the individual and the agency.

One of the pillars of our Transformation Plan is to proclaim ourselves an agency of leaders. That means we deliberately seek input from the staff, create opportunities for staff contribution, break down the communication barriers that prevent full participation, and celebrate the great ideas generated in this new culture.

A learning organization keeps on learning. We will act, revise, test, and grow.

Cultivate a robust, well-connected internal communications environment to support informed action at all levels.

Our experiment with an internal collaboration tool has demonstrated the power of technology in connecting a geographically diverse staff. Much of the work of the agency is now conducted online, affinity groups across the country are sharing best practices and solving problems collaboratively, and a new level of interconnectivity has been achieved. This is a wonderful start to improving internal communication, but it won't be our only initiative in this area. A culture that encourages communication actively trains staff on best practices—listening, paraphrasing, group dynamics, written vs. spoken communication, etc.

Managers and supervisors play an important role in the communication chain as role models, teachers, and mentors. Information is power and communication is the tool to empower our staff.

Implement innovative practices and tools to recruit, sustain, and retain a twenty-first-century workforce.

Another one of our Transformation pillars is becoming a great place to work. I want NARA to be the place people want to work. I want recruitment to be easy because we have created a place where staff is supported and has opportunities for learning, advancement, and contribution. And I want to retain our great staff because they feel valued, appreciated, and proud to be contributing to the mission of the agency.

Create new career paths for NARA employees to ensure that we have the necessary competencies and skills in a digital environment.

We have made a commitment to create career paths for staff at the National Archives. When one signs on to work here, we need to provide a glimpse of what a career might look like for that individual. And we need to create the path along which that individual might travel to achieve that long-term relationship with this agency. We have started this analysis with the 1420 and 1421 series for archives aides, archives technicians, and archivists. Individuals in these series comprise half of our entire staff. This foundational work will set the stage for review of other occupational series until all employees can find and follow their path to a rewarding career at NARA.

* * *

We won't consider our job done just because we reach our strategic goals. Whatever comes out of our Strategic Plan must be sustained for future generations of the staff of the Archives of the United States.

The National Archives is full of treasures—the Declaration of Independence and the Constitution, historic treaties, landmark legislation, secret war plans, census records back to 1790, and so much more. But, as I have said before, the greatest treasures are the ones that go home at night—the staff members who are custodians of all the records and artifacts that tell the nation's story.

Human motivation psychologist Edward Deci has written that human beings have an "inherent tendency to seek out novelty and challenges, to extend and exercise their capacities, to explore, and to learn." That is the culture we strive to foster. ■

Oscar de la Renta Archives digitized by Heritage Werks



SPECIALISTS IN DIGITIZATION AND CONTENT LIBRARIES

Heritage Werks specializes in digitizing historical collections. We're the only company in North America that combines certified archivists, state-of-the-art digitization equipment and web-based platforms to provide the highest level of digital preservation and access to historical collections.

SERVICES INCLUDE

- Scanning prep and digitization of:
 - Documents (including fragile, oversized and bound catalogs, publications, manuscript collections, advertisements)
 - Photographs, negatives and slides
 - Objects
 - Film, audio and video (all formats)
 - Microfilm and microfiche
 - Maps, drawings and artwork
- Processing and cataloging
- Preservation
- Metadata tagging
- OCR word-searchable PDFs
- Data migration
- Database development
- Digital asset management
- Collection management platforms
- Web-based access



STATE-OF-THE-ART DIGITIZATION CENTER

Heritage Werks utilizes state-of-the-art equipment including book, overhead, large-format, color and grayscale scanners at our specially designed archival facility.

For a free quote call: **(866) 846-8054**
or email: archives@heritagewerks.com

HeritageWerks®

Atlanta • Chicago • Los Angeles • Washington, DC www.heritagewerks.com

FELLOWS

SPOTLIGHT

C.F.W. COKER

ARCHIVAL
INNOVATOR

DIVERSITY

MOSAIC

EMERGING
LEADER

JOSEPHINE
FORMAN

WALDO
GIFFORD
LELAND

THE SOCIETY OF AMERICAN ARCHIVISTS IS IN SEARCH OF EXCELLENCE

DO YOU KNOW OF AN INDIVIDUAL OR ORGANIZATION

that has made an outstanding contribution to the archives profession? Or promoted greater public awareness of archives? Have you published a groundbreaking book, written an outstanding article, or developed an innovative finding aid? Do you need financial assistance to attend graduate school or a professional conference?

SAA offers a variety of opportunities for professional recognition and financial assistance through the naming of Fellows, an awards competition, and scholarships. Nominate a deserving colleague—or yourself!



For more information, go to
www.archivists.org/recognition.

Deadline for nominations: February 28, 2015.

AWARDS AND SCHOLARSHIPS

CONTRIBUTIONS TO THE ARCHIVES PROFESSION

- FELLOWS
- DISTINGUISHED SERVICE AWARD
- SISTER M. CLAUDE LANE, O.P., MEMORIAL AWARD
- SPOTLIGHT AWARD
- DIVERSITY AWARD
- ARCHIVAL INNOVATOR AWARD
- EMERGING LEADER AWARD

ADVOCACY/ PUBLIC AWARENESS

- J. FRANKLIN JAMESON ARCHIVAL ADVOCACY AWARD
- PHILIP M. HAMER AND ELIZABETH HAMER KEGAN AWARD

WRITING/PUBLISHING

- C.F.W. COKER AWARD
- FELLOWS' ERNST POSNER AWARD
- PRESERVATION PUBLICATION AWARD
- THEODORE CALVIN PEASE AWARD
- WALDO GIFFORD LELAND AWARD

SCHOLARSHIPS

- F. GERALD AND ELSIE HAM SCHOLARSHIP
- MOSAIC SCHOLARSHIP
- JOSEPHINE FORMAN SCHOLARSHIP

TRAVEL ASSISTANCE

- HAROLD T. PINKETT MINORITY STUDENT AWARD
- OLIVER WENDELL HOLMES TRAVEL AWARD
- DONALD PETERSON STUDENT AWARD

Awards and scholarships are funded by the SAA Foundation.



David Carmicheal was recently appointed the state archivist of Pennsylvania, as well as the director of the Pennsylvania State Archive. Prior to this appointment, Carmicheal directed the Georgia Division of Archives and History from 2000 to 2012. Carmicheal also worked for the Atlanta Housing Authority to establish its Department of Records and Information Management.



Meredith Evans joined the Washington University Libraries in St Louis as an associate university librarian with a primary focus on the Department of Special Collections. She formerly served as associate university librarian for special collections and digital programs at the University of North Carolina at Charlotte and as the director of the Special Collections Research Center at George Washington University.



Cara Howe recently became the curator of historic collections for Upstate Medical University in Syracuse, New York. Howe previously worked as the assistant archivist for the Pan Am Flight 103 Archives at Syracuse University.



Naomi Nelson was appointed to the National Historical Publications and Records Commission (NHPRC) by President Barack Obama. Nelson is the associate university librarian at Duke University as well as the director of the David M. Rubenstein Rare Book & Manuscript Library.



Trevor Owens has been selected to be the senior program officer with responsibility for the national digital platform in the Office of Library Services at the Institute of Museum and Library Services. Owens also received SAA's 2014 Archival Innovator Award, an award granted annually to recognize the archivist, repository, or organization that best exemplifies the "ability to think outside the professional norm."



Patricia Rettig received the Friends of the South Platte Award in October. The award is given annually by the South Platte Forum, a watershed organization, to "recognize individuals and organizations who, through diligence and dedication, have made exceptional contributions in the South Platte River Basin." Rettig was recognized for her work as head archivist for the Water Resources Archive at Colorado State University.

Preserving...

Shanghai Poster

Let us send you a trial Four Flap Enclosure sample
800-526-5640 | info@archival.com

ARCHIVAL.COM

SAA Should Say Something!

Frank Boles, Chair, SAA Committee on Advocacy and Public Policy

Public policy issues are frequent topics of conversation among SAA members. Moving from concern to a position adopted by the SAA Council can be a time-consuming task, and one in which deliberation and information gathering plays a critical role. The following case study provides a glimpse into how public policy concerns expressed by members are evaluated and considered for comment and action.

Edward Snowden began leaking classified information about National Security Agency (NSA) surveillance programs in June 2013. His disclosures fueled debates about mass surveillance, government secrecy, and the balance between national security and information privacy.

Within SAA, members of the Issues and Advocacy and Privacy and Confidentiality roundtables were deeply troubled. On April 30, 2014, the leaders of the two roundtables shared a thoughtful document with the SAA Council expressing their concerns about government secrecy and citizens' rights and their hope that SAA would consider taking action. The April 30 memo identified fifteen issues and recommended that SAA conduct a comprehensive and detailed study into the NSA Mass Surveillance Program. The Council asked the Committee on Advocacy and Public Policy (CAPP) to review the memo and prepare a response

for the Council to consider at its May 22–24 meeting.

With a relatively short time to evaluate the April 30 document, CAPP's touchstones were to 1) compare the concerns raised by the memo with the SAA Advocacy Agenda¹ and 2) consider the unique expertise that archivists could bring to the discussion. CAPP wrote to the Council:

Acknowledging that all of the issues identified by the two roundtables are important public policy matters, CAPP recommends that the SAA Council concentrate instead on records scheduling, a topic uniquely relevant to the archival profession.

Without denying the importance of the issues raised by the two roundtables, CAPP recommended that SAA speak to those specific issues on which archivists could offer unique insight. Thus:

... appraisal will be the key to developing schedules. Three appraisal questions for study are:

- What is the administrative value of NSA Surveillance Program records?
- What is the legal value of the records, given their use by citizens to protect rights?
- Do the records hold value as a historical resource? Large, undifferentiated masses of raw personal communications (such as Congressional case files) have proven to be of little value in this regard.

The Council accepted CAPP's recommendations and directed that it work with the leaders of the Issues and Advocacy and Privacy and Confidentiality roundtables to examine these issues. An ad hoc working group was quickly established to draft a document for discussion at the roundtables' annual meetings in Washington, DC, in August. The draft concluded that the material gathered by the NSA likely met the threshold for definition as "federal records" and recommended a wide-ranging professional

Continued on page 31 >>



HOLLINGER METAL EDGE

Archival Storage Materials

**We Care About Our Quality. We Care About Our Service!
We Care About Your Professional Needs.**



The Quality Source

hollingermetalede.com 1-800-862-2228/1-800-634-0491

RIGHTS IN THE DIGITAL ERA

Edited by **MENZI L. BEHRND-KLODT & CHRISTOPHER J. PROM**
with an Introduction by **PETER B. HIRTLE**

"These modules are an important resource for all archivists who want to understand some of their legal obligations when providing access to archival materials. They provide a useful introduction to the law of copyright, privacy, publicity, and trademarks from an archival perspective. A close reading of the modules will provide you with the basic information that all archivists should know, whether you are a repository's director, reference archivist, or processing assistant."

—Peter B. Hirtle, *Research Fellow,*
Harvard University

Module 4

Understanding Copyright Law

Heather Briston

Module 5

Balancing Access and Privacy in Manuscript Collections

Menzi L. Behrnd-Klodt

Module 6

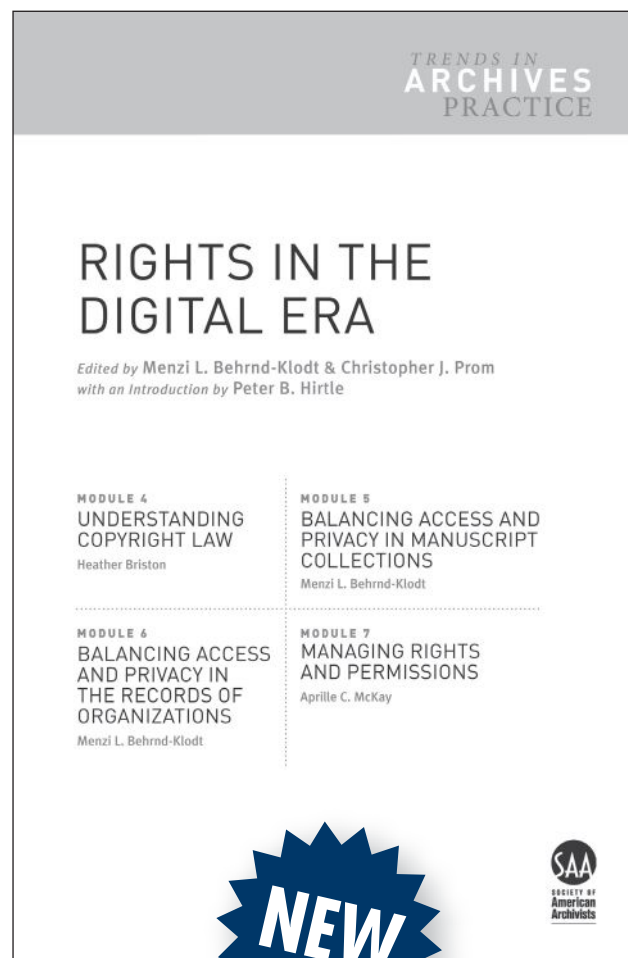
Balancing Access and Privacy in the Records of Organizations

Menzi L. Behrnd-Klodt

Modules 7

Managing Rights and Permissions

Aprille C. McKay



Rights in the Digital Era

Society of American Archivists (2015)

6 x 9 | 248 pp. | Soft cover | PDF | EPUB

List \$34.95 **(SAA Member \$29.95)**

Modules also sold separately

List \$14.99 each **(SAA Member \$9.99 each)**



**SOCIETY OF
American
Archivists**

Browse and buy archives titles at
www.archivists.org/bookstore

Cleveland ROCKS —and So Will You!

2015 Program Committee Co-Chairs Lynn Eaton and Carl Van Ness

The Rock and Roll Hall of Fame aside, Cleveland rocks!

It's a city of many firsts: home of the world's first streetcar, the first x-ray, the first LifeSavers candy . . . and as the site of SAA's 2015 Annual Meeting, Cleveland will be the first to host our conference in a convention center rather than a hotel. Cleveland: Scenic views of Lake Erie, noted eateries, major sports franchises, the Cleveland Clinic, and some of the nation's most significant cultural repositories, including, yes, the Rock and Roll Hall of Fame and Museum!

The decision to meet in a convention center, along with all of the *ARCHIVES Cleveland 2015* Program Committee's deliberations regarding the conference, have been inspired by the *Principles and Priorities for Continuously Improving the SAA Annual Meeting*,¹ adopted by the SAA Council in August 2013 and based largely on the final report of the twenty-four-member Annual Meeting Task Force.² The Principles provide a mandate for exploring new structures and content for the Annual Meeting on an ongoing basis. Among the stated priorities are commitments to experiment with new approaches to professional networking and with new formats and content for educational sessions.

New in Cleveland: Pop-Up Sessions

The Program Committee has worked hard to think outside the box for ways to realize these priorities within the parameters of contracted time and space. One example: We'll be scheduling fewer seventy-five-minute sessions to free up time for new "Pop-Up" sessions. The Pop-Up slots will be offered in response to repeated requests from members for 1) space and time for spur-of-the-moment sessions to extend a vibrant discussion at an earlier session, section, or roundtable meeting, or lunch; and 2) the chance to talk about an emerging issue or trend that has arisen since the October 2014 deadline for proposal submissions.

Pop-Ups in the first category—spontaneously occurring—will be managed onsite at the conference. Those in the second category



Left to right, front to back: The 2015 Program Committee. **Row 1:** Lynn Eaton (Co-Chair), James Madison University; Carl Van Ness (Co-Chair), University of Florida; Jen Graham, Wisconsin Historical Society. **Row 2:** Natalia Fernandez, Oregon State University; Brett Carnell, The Library of Congress; Ellen Engseth, University of Minnesota; Rebecca Bizonet; Sharmila Bhatia, National Archives at College Park; Joshua Youngblood, University of Arkansas Libraries; Kim Sims, The College of William and Mary. **Not pictured:** Natalie Zagami Lopez, California Poly Pomona University.

will be peer-reviewed based on a call for proposals that will go out in May 2015. We'll have to be nimble! But we have built into the schedule fifteen Pop-Up session slots, ten of which will run concurrently on Thursday in a previously unprogrammed time slot and the remaining five of which will occur throughout the three days of educational programming.

Assembling the Program

The Program Committee met at SAA's Chicago headquarters in November for two-and-a-half days and nights of intense discussion to assemble an interesting, varied, and edifying body of sessions created by (and beyond) SAA's members. The committee is tremendously appreciative of the SAA staff for their preparation and organization of the meeting (#herdingcats). The committee had the challenging task of selecting 63 sessions from the 143 strong proposals. Our call for proposals encouraged submission of proposals emphasizing successful advocacy programs and speaking to the state of the profession. Choosing among such great proposals was the hardest task, and we thank everyone who submitted one!

Continued on page 30 >>

SOCIETY OF AMERICAN ARCHIVISTS
2015 RESEARCH FORUM

“FOUNDATIONS AND INNOVATIONS”

TUESDAY, AUGUST 18, 9 A.M.–5 P.M.
Cleveland Convention Center * Cleveland, Ohio

CALL FOR PARTICIPANTS / CALL FOR PRESENTATIONS

Participants’ enthusiastic response to the past eight 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 2015 Research Forum will build on previous success by continuing with a full day of presentations.

If you’re engaged in research . . . seeking to identify research-based solutions for your institution . . . willing to participate in the research cycle by serving as a beta site for research trials . . . or simply interested in what’s happening in research and innovation

. . . then join us for the ninth annual
SAA Research Forum: “Foundations and
Innovations”!

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

Archivists from around the country and the world will convene at *ARCHIVES 2015*, SAA’s 79th Annual Meeting, August 16–22 in Cleveland. 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 2015*

The following events are planned for 2015:

- **Research Presentations and Posters** (Tuesday, August 18, 9:00 am–5:00 pm): Here’s your chance to present, discuss, listen to, or view research reports and results on a variety of topics. The final thirty minutes of this session will seek input for SAA’s 2016 Research Forum.
- **“Office Hours” in the Exhibit Hall** (Thursday, August 20, and Friday, August 21): 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:** Be sure to make time to visit the poster sessions, which will include practice innovation and research topics.

CALL FOR PLATFORM AND POSTER PRESENTATIONS

SAA invites submission of abstracts (of 250 words or fewer) for either ten-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 2015 Annual Meeting Call for Proposals deadline in October 2014 are welcome, as are reports on research completed within the past three years that you think is relevant and valuable for discussion. Please indicate whether you intend a platform or poster presentation.

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

Deadline for submission of abstracts: May 1, 2015. You will be notified of the review committee’s decision by July 1 (in advance of the Early-Bird registration deadline).

Submit your 250-word abstract no later than May 1 via email to researchforum@archivists.org. **Please be sure to include a title and your name, affiliation, email address, and whether your proposal is for a platform or poster presentation.**

REFLECTIONS *on My First SAA Meeting*

Ashleigh D. Coren

On my flight from Boston to Washington, DC, to attend the Joint Annual Meeting of CoSA, NAGARA, and SAA last August, I decided that afterward I would reflect and write about my first experience at an SAA Annual Meeting. I went with specific objectives: to meet my new SAA mentor, visit the Career Center, and connect with other new professionals like myself. I wore comfortable Crocs on my feet and carried a giant tote bag, a manila folder filled with résumés, and two phone chargers.

At the conference, I sat in on a number of meetings for various SAA component groups. The Oral History Section and Archivists and Archives of Color Roundtable were two highly enjoyable and informative highlights of my experience. I enjoyed attending sessions, particularly “Lean In: Archival Management and the Gender Dynamics of Leadership,” during which the panel discussed women’s experiences as managers within the archives profession. I also enjoyed hearing outgoing SAA President Danna C. Bell speak during the First Timers’ reception. It was a pleasure to see confident and established archivists be frank about their own experiences within the field, but still provide encouragement to newcomers.

After the meeting I asked myself, what conversations do I want to be a part of, and how could I contribute to those conversations? This was largely due to my attending sections and component group meetings. If I decided to be active within SAA, what would that involvement look like? Could I find the time to invest in groups and listservs for subjects outside my own personal and professional interests?

Career Center and Connecting with Other Job Seekers

The meeting also prompted reflection on the challenges of securing long-term employment after graduate school. As someone who has experienced unemployment, I know firsthand the anxiety and instability that comes with struggling financially.


At the meeting, I connected with others who are facing the same challenges. I met a young man in the Career Center who shared his struggles with finding a permanent position, and at the Students and New Archives Professionals (SNAP) Roundtable, I sat with two other young professionals who were vocal about their displeasure with the lack of jobs for new graduates. Although the topic was difficult, talking about the issue with others was refreshing, and the meeting provided an unexpected support system for those struggling to find employment.

I think it would be highly beneficial if all graduate schools included professional development as an integral part of the curriculum, and to have networks and support systems in place for graduates searching for employment.

Tips from a First-Timer

Here’s my advice for those attending the meeting for the first time:

- Reach out to your professors, mentors, supervisors, and colleagues before the conference and ask for their suggestions on component group meetings or sessions to attend. By reaching out to others, I was able to determine which sessions would be most relevant to my own interests.
- If there is someone you’re interested in meeting, contact them before the conference to schedule a meeting; once the conference begins it’s difficult to flag people down.
- Go out and explore! Big conferences can be overwhelming, and even short walks help you to relax and regroup.
- Most importantly—keep an open mind. My experience at SAA was the most enjoyable when I let go of my expectations and pushed myself to try something new. ■



Certificate of Advanced Study (CAS)
Archives and Records Administration

University of Wisconsin- Milwaukee CAS in Archives and Records Administration provides advanced course work for professionals who hold a MLIS or related Master’s degree. Students develop their specialty through 15 credits of graduate coursework.
This Program may be completed on-site or entirely on-line.

ONLINE COURSES

- No residency requirement
- Students pay in-state tuition plus on-line technology fee regardless of location

FOR MORE INFORMATION CONTACT

Ph: 414-229-6929
E-mail: sois-archivesinfo@uwm.edu
www.uwm.edu/sois/programs/cas

UNIVERSITY of WISCONSIN
UWMILWAUKEE
School of Information Studies

Get Ready to Vote!

Sixteen candidates vying for four different offices—Vice President/President-Elect, Treasurer, Council, and Nominating Committee—are slated for SAA's 2015 ballot. The complete slate is listed at <http://www2.archivists.org/governance/election/2015>. Just click on each candidate's name to read a brief bio along with his or her response to the questions posed by this year's Nominating Committee. The online ballot is being administered by VoteNet Solutions. All full individual members, student members, and primary contacts of institutional members who are in good standing on February 28, 2015, are eligible to vote in this election. Voters will be able to access their online ballot between March 13 and April 13.

New Case Study in Archival Ethics

The latest addition in SAA's series of free Case Studies in Archival Ethics is "Case #4: Intellectual Property Concerns in Undocumented Corporate Collections" by Katherine McCardwell. The case study illustrates the challenges faced and steps taken by the Robert W. Richardson Railroad Library, part of the Colorado Railroad Museum, to deal with intellectual property concerns in their undocumented corporate collection. It addresses several points from the SAA Code of Ethics, particularly judgment and access and use. Check it out at www2.archivists.org/groups/committee-on-ethics-and-professional-conduct.

Read the Latest *American Archivist*

Curl up with the latest *American Archivist* (Fall/Winter 2014). In this issue, Ricardo L. Punzalan explores the challenges posed by dispersed photographic collections; John A. Fleckner discusses the professional contributions of his mentor, F. Gerald Ham; and Scott Cline continues his ongoing discussion of what it means to be an archivist. There are a dozen fascinating articles, including a special section featuring three articles exploring Twitter and archives, and reviews of six books.

36 New Digital Archives Specialists

Thirty-six archivists earned the Digital Archives Specialist (DAS) certificate from SAA after completing required coursework and passing a comprehensive examination in November 2014. SAA's DAS certificate program was developed by experts in the field of digital archives and provides archivists with the information and tools needed to manage the demands of born-digital records. DAS certificate holders must complete nine courses from four tiers: Foundational, Tactical and Strategic, Tools and Services, and Transformational, and pass the comprehensive examination. A total of 186 people have earned Digital Archives Specialist certificates since the program began in October 2011. Currently, there are more than six hundred participants in SAA's DAS program who are working toward earning a certificate. For more information, visit www2.archivists.org/prof-education/das.



JOHNS HOPKINS
UNIVERSITY

KRIEGER SCHOOL of ARTS & SCIENCES
ADVANCED ACADEMIC PROGRAMS

Graduate Certificate in Digital Curation

Offered through the online graduate program in Museum Studies, the Certificate in Digital Curation advances the education and training of museum professionals worldwide in this emerging field.

- > Take five online courses + one on-ground internship
- > Apply year round
- > Study and work with experts in the field
- > Develop expertise in digital preservation and management of digital assets
- > Join the next generation of digital curation leaders

Get started here advanced.jhu.edu/digitalcuration



Bazaar Circumstances continued from page 3

and publicity committees, as well as chairs for each committee. Volunteers were solicited and selected informally at the last brainstorming meeting. Subsequent meetings involved only this group (the steering committee). Committee leaders recruited committee members and volunteers as needed.

Step Three: Nail Down Date and Venue

Austin is an event-laden city, and finding a suitable weekend was a challenge. We wanted to align with American Archives Month, of course, so we had to work around both the college football calendar and the two-weekend-long Austin City Limits Music Festival. Luckily, we found a Sunday afternoon in October with few conflicts. The next step was to find a venue and lock in our reservation. We visited a number of venues, including a couple that were offered to us at no charge. We decided on the Spider House Ballroom based on its size, location, parking, price, and feel. We wanted a laid-back venue that would have fun vibe, and not feel stuffy. In retrospect, we should have made sure the bathrooms were accessible (they *really* weren't). While it didn't end up being a big issue, it certainly could have been.

Step Four: Invite Repositories

Since our organization is the Archivists of Central Texas, we decided to invite repositories in San Marcos, Waco, College Station, and San Antonio. We also included the Portal to Texas History, which is based at the University of North Texas, but hosts materials from Central Texas collections. Our invitation didn't make a lot of promises, but there was an outline of the event so folks had some idea of what they were getting mixed up in:

Howdy! We are delighted to **formally invite your organization** to join in a new archives-focused community outreach event, the **Austin Archives Bazaar**. The Bazaar will kick off the local Archives Week festivities . . . with the iSchool's UT-SAA student chapter sponsoring its usual week of scholarly activities. . . . The Bazaar will bring together, for one afternoon in one large space, as many local archivists, repositories, and

archival organizations as possible for a fun, interactive experience for the general public. We are still in the early planning stages, but the general vision for the Bazaar includes repository booths for archival "show and tell," as well as archives-themed entertainments, refreshments, and prizes! It is our hope to offer our community an opportunity to experience archives in a welcoming and entertaining way—and give our local archives a lightweight outreach opportunity. **If you are interested in participating**—and who wouldn't be?—**please reply to this email** . . . and let us know whom you would like to be the main point of contact for your repository.



Stephanie Tiedeken at the Alexander Architectural Archives booth. *Photo by Grace McEvoy, courtesy of Austin Archives Bazaar.*

Step Five: Solicit Sponsorships

Fundraising for the Bazaar went extremely well. The keys to success were good marketing, excellent communication, and leveraging personal/professional relationships. Vendors, local archives and businesses, and our professional organizations all found the idea compelling. We offered levels of sponsorship that earned rewards, including the opportunity to display a logo on our website or on onsite signage. Out of the forty-six potential sponsors we approached, twenty-two of them made either financial or in-kind (beer!) donations, or contributed door prizes.

Step Six: Plan the Program

There were three facets to the Bazaar program: **repository tables/booths, infotainment, and wow factor**. We chose not to have an overall theme or dictate what repositories would do in their spaces, but we encouraged interactivity, a focus on archives, and participation of archivists (rather than, say, marketing staff). Additionally, we coordinated several archives-related happenings that took place

throughout the afternoon. The equipment for the Oral History Storytelling Booth was purchased with donated funds, and now belongs collectively to the Archivists of Central Texas. Finally, we wanted to be sure folks walked away talking about some aspect of the Bazaar. We hoped the discussion would center on the archives and archivists, of course, but it was important to us that we made an impression, so we arranged a few "wow factor" features: goodie bags for the first 150 attendees, door prize drawings every half hour, onsite screen printing of T-shirts and tote bags, and a menu of specialty cocktails inspired by local history.

Step Seven: Figure Out Logistics

Once everything else was decided, we had to figure out how to make it all work. The venue was a tight squeeze, but we managed to fit everything in. Repositories had less space than they would have liked, and some attendees felt crowded, but overall we were happy with the vibrant atmosphere that resulted. The logistics committee was also in charge of the onsite signage and the day-of volunteers. In addition to the steering committee, we had thirty-four professional and student volunteers.

Step Eight: Publicize

Publicity was the key to attracting more than four hundred people to come to the Bazaar. Our publicity committee sent press releases, put up posters all over town, placed ads in the local paper, pushed out content via Facebook and Twitter, and even put up signs with arrows at nearby intersections to attract passersby.

Lessons Learned

We knew from the start that we wouldn't be able to please everyone, and approaching the project with this laid-back mindset really helped the event go smoothly. Well, that and the fact that a lot of people did a lot of work, and a few people did *a whole lot* of work.

To read more about the event and to see more photographs from the day, visit www.austinarchivesbazaar.org. We hope to see you at the next Austin Archives Bazaar in 2016! ■

Archiving Yellowstone continued from page 5

We discussed the benefits and drawbacks of having more structured assignments throughout the week, as well as the benefit of Bawden and Foster teaching us archival processing techniques in a hands-on setting.

An Experience to Remember

Although our team was there for only one week, we really connected with the Yellowstone Heritage and Research Center. By experiencing firsthand day-to-day operations and by meeting with employees and learning about their roles, we caught a glimpse of life as an archivist in a rural area and the different encounters this geographic location has to offer.

Our team not only spent time together during work hours, we also bonded after work. We ate dinners together; played charades; attended ranger talks at nearby Mammoth Hot Springs; and had jam sessions with our guitars, harmonica, and



Archives Blitz Team 1 member Justine Rothbart examines a slide. *Photo courtesy of Justine Rothbart.*

ukulele. We also bonded while we learned wildlife safety tips firsthand when a bull elk charged toward our group during a ranger-led tour. Our time spent together outside work hours made this an experience I will never forget.

The Yellowstone Archives Blitz was a great success. We came away with more in-depth knowledge of how to process a collection as a team and how to process

in a short timeframe. We also got to take in the breathtaking scenery. Our team is enormously proud to have contributed to the greater preservation of and access to the historical records of our nation's first national park. I hope other cultural heritage institutions will implement this Archives Blitz method as a new and creative way to process archival collections. ■

Notes

I would like to thank Shawn Bawden and Anne Foster for their support while hosting and leading the Archives Blitz. I also would like to thank the Yellowstone Park Foundation and the Council on Library and Information Resources (CLIR), which helped fund this project through CLIR's Cataloging Hidden Special Collections and Archives program. I have great appreciation of the National Park Service (NPS) for this incredible experience.

To find out more about the Yellowstone Heritage and Research Center visit <http://www.nps.gov/yell/historyculture/collections.htm>

Read more about the Yellowstone Archives Blitz on the Yellowstone Heritage and Research Center's blog, *In the Shadow of the Arch*: <http://www.nps.gov/yell/blogs/museumblog.htm>.

The Making of a Champion continued from page 6

The category for Final Jeopardy! was a fortunate break, at least for an archivist with a history background. "U.S. City Firsts" fell right into my trivia wheelhouse. I had spent a full month in preparation for *Jeopardy!* reviewing, among other subjects, both US history and geography. With my confidence in the category and knowing that the first-place defending champion had wagered aggressively previously, I bet \$13,000 out of my \$13,100 on the following clue: "Among its firsts are an underwater auto tunnel to a foreign country and [a] corporation to net more than \$1 billion in a single year." My first instinct was to focus on the tunnel portion of the clue and think of big cities near the Canada and Mexico borders, but that left too many options. I then turned quickly to the corporation part of the clue. The first thought that popped into my head was the oil industry, but I was reading a history of the oil industry titled *The Prize* at the time and knew that Standard Oil, the only real candidate, had headquarters in New York City. Then, I remembered that in my studies of twentieth-century economics,

the undisputed American winner was General Motors, leading the Motor City to the height of prosperity. A quick check of my mental map of the United States confirmed that Detroit made sense for an underground tunnel to Canada. I wrote "Detroit" and hoped for the best.

Fortunately, I was correct; I became the new *Jeopardy!* champion with a total of \$26,100. I won enough money in thirty minutes of work to pay off a large chunk of my student loans from the Master's in Information Science program at the University of North Carolina at Chapel Hill (I earned my degree in a dual program with NC State University). At the time, however, I had two other thoughts on my mind: I was the reigning *Jeopardy!* champion—and Trebek would introduce me at least one more time.

An Opportunity for Outreach

Although my *Jeopardy!* run ended on the second night, I pulled off two more personal goals. I swept a category about the National Football League, even though I'm more of a hockey fan (go, Carolina Hurricanes!). More importantly, I was able to discuss

my archival research on social media outreach during the contestant interview. I even mentioned the Society of American Archivists by name when I discussed receiving the 2014 Theodore Calvin Pease Award for my research. It was a privilege to act as an ambassador for my profession on such a revered national stage. Discussing my archival research also fits well into one of my personal mottos for acting as a reference and outreach archivist: You can turn even the unlikeliest of occasions into opportunities for archival outreach.

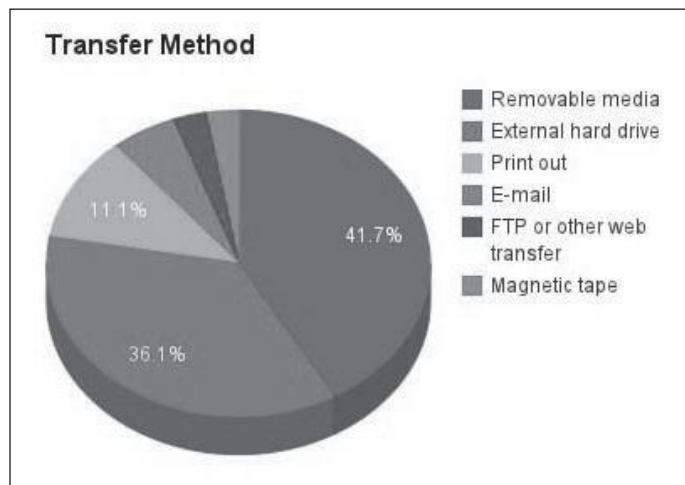
In real time, I was *Jeopardy!* champion for two hours. I may not come close to the likes of Ken Jennings, Brad Rutter, Julia Collins, and the other *Jeopardy!* greats, but I will always have the title of *Jeopardy!* champion.

When being interviewed by the local media in Raleigh, I made sure to mention that I work at the State Archives of North Carolina—and, by the way—we're open to the public Tuesdays through Saturdays and you're welcome to drop by to conduct research.

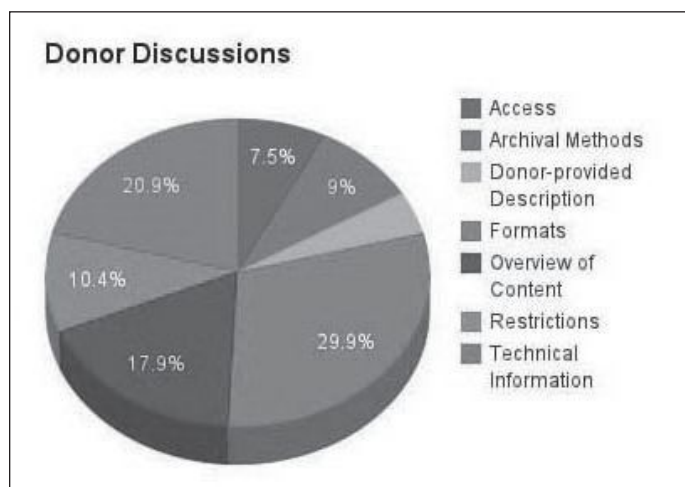
At the end of the day, being a *Jeopardy!* champion is great, but being an archivist—well, that has enduring value. ■

Where We Are and Where We Need to Go

continued from page 12



Most institutions are discussing formats and other technical issues with their donors before accepting digital records. However, few institutions are asking for information about the donated content, indicating that they are not obtaining all the contextual information necessary to fully understand the records. Additionally, few institutions reported setting expectations with the donor about what archives can do with digital records. Given that long-term preservation of digital materials is a developing field, the profession will benefit if more donors have reasonable expectations about how their files will be managed.



Almost all respondents transfer files to the archives on removable media (e.g., CDs or flash drives) or external hard drives; however, the use of disks has decreased since 2009. Upon receipt of the files, they take basic steps to secure the data, such as copying it from the unstable transfer media and conducting virus scans. Five institutions are making disk images. These are sound basic practices, but only a few institutions make use of clean work stations and write blocking technology. This suggests that we need a deeper understanding of the technical implications of our accessioning practices to ensure we do not inadvertently alter files.

Processing and Preservation

The processing and preservation section asked institutions how they perform appraisal, arrangement, description, and long-term preservation. While most responding institutions appraise digital materials similarly, additional steps taken to process digital materials vary greatly, suggesting that we should work to promote adoption of best practices to guide these steps.

More than half of the respondents currently appraise and deaccession materials, which is a significant increase since 2009. The materials being deaccessioned include duplicate files, empty folders, files outside the collection scope, and files with sensitive personal information. Respondents are appraising files using summaries, such as lists of files, and some are reviewing all files. We received a broad range of answers about additional steps being taken to process digital files, including migrating file formats, arranging digital materials, and adding description.

Preservation questions focused on the media institutions use to store digital records, how they plan to monitor fixity, and how they deal with obsolete hardware and software. More than half of responding institutions answered that they store digital records in more than one place, the most common locations being the original media, institutional servers, and external hard drives. Only three respondents have preservation plans, which include monitoring fixity, using digital repositories, and generating checksums, and a few more are migrating data from obsolete hardware and software. The responses to the preservation questions indicate that this is an area we need to improve significantly.

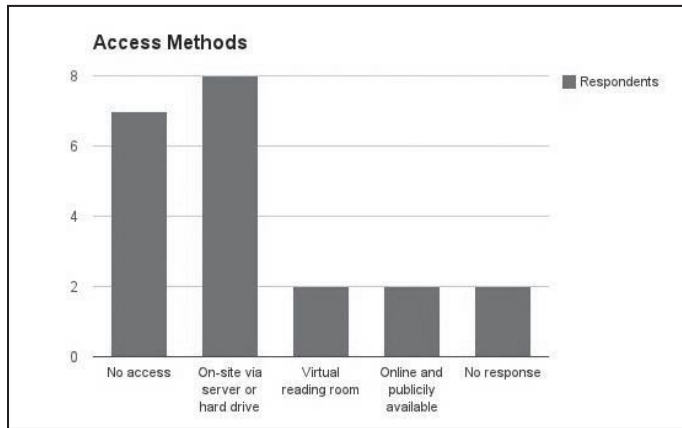
Constituent Services Systems

A major challenge for congressional papers archivists is accessing and managing the proprietary data contained within Constituent Services Systems (CSS), also called Constituent Management Systems (CMS), which are content management products used in congressional offices. These products traditionally manage incoming mail, but increasingly offices are using them to store more types of records. This section asked from which vendors repositories have received data, the types of data received, and the types of data and services repositories would like to receive from congressional offices and CSS vendors.

Not all institutions with congressional papers have received CSS data, as reflected in respondent participation. A little more than half of respondents answered CSS-related questions, and most of these institutions are unsure of the vendor that provided CSS records. Of the respondents who have received CSS records and have been able to open them, most found that correspondence is included, and some also received constituent files and attachments in their native forms.

Institutions responded that they would like to receive information about how the data in CSS systems are structured and full metadata related to storage and access. The responses to this section indicate that archivists need to work more closely with donors and their database vendors to obtain data in a more usable format.

Access



This section asked respondents about their access strategies and tools. Respondents were asked to select from a list the types of digital records most used by their researchers. The most commonly selected responses to this question were “Digitized materials” and “Do not know.” That a significant percentage of respondents do not know what kinds of digital records are most used by researchers suggests that collection of digital materials usage statistics is an area in which congressional papers repositories might improve.

Nearly identical questions asking how researchers access digital records were included in both the 2009 and 2014 surveys. The percentage of respondents providing access almost doubled from

2009 to 2014. In 2009, respondents indicated significant use of optical media, particularly CDs, to provide onsite access. In 2014, no respondents indicated that they used optical media to provide access. Instead, almost all respondents whose collections were accessible to researchers rely on “onsite access to repository server or hard drive,” and two said they either have or will have a virtual reading room, which suggests that archives are working to keep up with technological changes that may facilitate access.

Final Thoughts and Next Steps

Taken as a whole, our results suggest that the congressional papers community is making progress toward pursuing the policies, strategies, and tools necessary for digital archives programs. At the same time, they indicate that there are several areas where archives can improve; for example, by working toward the more widespread adoption of best practices for accessioning, arrangement, description, and preservation. Additionally, archives would benefit from developing closer working relationships with donors and vendors, as well as collecting better use statistics. To promote these improvements, we have recommended that roundtable members engage in more communication regarding digital records. Some progress has been made already, as a few survey respondents shared digital records workflows, policies, and case studies on the CPR website.

These findings were presented at the CPR meeting held on August 13, 2014, in Washington, D.C. At that time, the Survey Working Group received valuable feedback from roundtable members and plans to conduct another survey in spring 2015. ■



Are your assets dying a slow death?

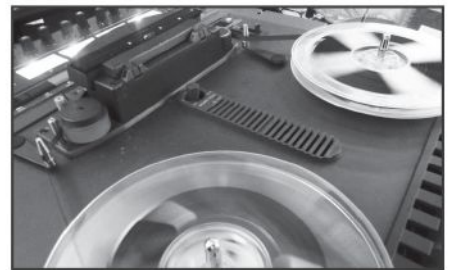
Film



Video



Audio



Professional Media Archival Solutions

Repair • Restoration • Reformatting • Mold Remediation
 Collections Assessment • Cleaning • Image Scanning
 Film Transfer • Digitization • Digital Asset Management

Contact us today to preserve your valuable assets. 800.978.3445 scenesavers.com

Diary of a Transcription Crowdsourcing Project

continued from page 9

planning this summer, the project has a name (*Archives Alive!*) and a few sections of *Honors Rhetoric* to test drive it. **September 24:** Students transcribing correspondence donated by Evelyn Birkby came up with an unexpected source for historical context—Evelyn herself! They interviewed the ninety-four-year-old author, journalist, and radio personality via email and conference calls. She told our curator Kären that she loved participating in the project, because young people make her feel “peppy.”

Year Three Lessons

Seek opportunities to collaborate.

While gaining audiences around the world, we had no luck on campus until finding likeminded partners interested in classroom innovation through digital pedagogy. By combining our areas of expertise, we helped each other while advancing university strategic goals around undergraduate engagement and developing digital humanities initiatives.²

Don't forget donors. Along with attracting new donations of family papers, the crowdsourcing project has strengthened existing relationships—engaging those who get to see their papers online and in use.

Reach out to researchers.

Pre-crowdsourcing, you wouldn't want to send casual users digging through box after box of probably irrelevant manuscripts. But thanks to the magic of full-text search, they can be directed to the transcriptions for an instant survey of public opinion on any number of historic topics.

March 17, 2014: Scanning and more scanning of war letters and diaries for this summer's WWI centennial. **July 29:** Oops, missed the anniversary, not enough content online yet. Mass digitization is extra challenging in the summer with staff traveling for conferences and student workers scattered to the winds.

September 20: After this semester's three hundred-plus freshmen finish up *Archives Alive!*, we'll launch the collection-in-progress—three thousand pages so far, fewer than we'd like, but it should hold us for a while.

October 5: Not holding! BuzzFeed then NBCNews.com featured *DIY History*, and the resulting spike of visitors pretty much

transcribed the entire site in a few days. Preservation has all hands on deck in an attempt to keep up with demand, but it's not a fair fight.

Year Four Lessons

Expect the unexpected. Post-BuzzFeed, our IT staff asked about patterns or predictability for the traffic spikes that stress library servers in addition to scanning staff, but it doesn't exist. Sometimes there's overloading and crashing, sometimes it's crickets, usually it's somewhere in between. All we can do is try to be as nimble and responsive as possible when necessary.

The future is already here, it's just not very evenly distributed throughout the library. The lag between supply and demand for transcribable content is common to successful crowdsourcing projects, given the imbalance between relatively small-scale, staff-sourced digitization and scaled-up crowdsourced transcription. Continuing to modernize our workflows and further develop mass digitization methods should better enable us to keep pace with the crowd.

It takes a village. Maintaining a transcription crowdsourcing project requiring coordination and hard work from staff in special collections, conservation, preservation, cataloging, information technology, and digital library departments isn't easy. But the payoff—fulfilling our mission by actively engaging users and connecting them with their cultural heritage—makes it all worthwhile.

January 2, 2015: Off to Chicago for my new job as Digital Initiatives Librarian at the Newberry Library. I'll miss my UI colleagues like crazy, but I'm thrilled about all the new projects I'll be working on, including one that already feels like home: the Newberry's Civil War in Letters transcription crowdsourcing site (<http://publications.newberry.org/civilwarletters>), partly inspired by and reusing code from *DIY History*. ■

Notes

¹ Comment on “Crowdsourcing Cultural Heritage: The Objectives Are Upside Down,” March 10, 2012, Trevor Owens: *User Centered Digital History* <<http://www.trevorowens.org/2012/03/crowdsourcing-cultural-heritage-the-objectives-are-upside-down>>.

² See “Archives Alive!” open-source curriculum: <http://ideal.uiowa.edu/projects/archives-alive>.

Cleveland Rocks—And So Will You!

continued from page 22

Submitting a Proposal

If you're interested in learning more about the proposal submission and review process, we invite you to attend a special session on Saturday, August 22, when we'll discuss how the Annual Meeting program is developed. Our goal is to help those considering submitting a proposal gain insight into what makes a strong proposal and the pitfalls that could doom an otherwise good one.

All Program Committees are conscious of the many voices that wish to be heard at the Annual Meeting. The archives profession serves a variety of patrons and an array of cultural and intellectual needs. Excellent session proposals sometimes have to be declined to accommodate the diversity that is our profession. We hope that our program selection is representative of who we are and, more importantly, where we are going as a profession.

Whether your tastes run to Aerosmith or Beethoven, to celebrity chefs or craft breweries or food trucks, please plan to join us in Cleveland, Ohio, August 16–22. We're confident that you'll find at *ARCHIVES 2015* the opportunity to connect with the ideas, people, and tools that will take your career to the next level! ■

Notes

¹ <http://www2.archivists.org/statements/principles-and-priorities-for-continuously-improving-the-saa-annual-meeting>

² <http://www2.archivists.org/sites/all/files/0513-V-B-AMTF-Final.pdf>

ARCHIVES 2015 session descriptions will be available on or about April 15 via the SAA website. For more information about the conference, stay tuned to <http://www2.archivists.org/am2015#.VIc2FDHF-PU>

Someone You Should Know continued from page 15

TEE: SWE's magazine editor and I have collaborated quite a bit to engage members in SWE's archives and history. I write a one-page "scrapbook" article for each issue of the magazine, highlighting events and topics in SWE history with images and documents from the archives. I also work with her on longer articles about SWE history, member contributions, and biographies of women engineers. I have led workshops at the annual conference about conducting oral history interviews and preserving section scrapbooks. I also conduct oral history interviews at the annual conferences, a process that documents SWE history and member experiences *and* builds interviewees' affinity for the archives and their place in the Society's history. The SWE headquarters and I also remind members that the archives can support their work, whether it's biographical information for awards nominations or documentation for the IRS when a SWE section is facing an audit.

One of my favorite projects was extraordinarily nontraditional. I knew that

there was a small but active group of SWE members who were quilters. I also knew that quilting has a somewhat subversive history: in addition to providing protection from the harsh elements, quilts also gave women a chance to congregate when they weren't otherwise allowed or encouraged to do so; documented their lives and history in fabric when the written word traditionally didn't; and gave women a social and political voice before they had the right to vote. I wrote an article about this in the magazine, encouraged SWE members and sections to submit a quilt square (and explanatory essay) depicting their inspiration or experience as a woman engineer. We displayed the resulting quilt and essays at the annual conference the following year. It wasn't typical archives work, but it did engage members in a new way and visually showed how members' unique experiences can be bonded together to create a unified and stronger whole . . . and now I have a nifty artifact in the archives.

SAA: What's your favorite story that you've come across during your time at the SWE archives?

SAA Should Say Something! continued from page 20

discussion regarding appraisal of the material. Roundtable members who discussed the document in Washington generally accepted the conclusions as a reasonable approach.

Having consulted with the membership, CAPP then turned to the true experts on the matter. The National Archives and Records Administration's (NARA) External Affairs Liaison and Chief Records Officer of the United States, as well as the NARA staff members who are directly responsible for appraising NSA material, met with CAPP members via teleconference. The conversation was startling—and reassuring.

On the matter of appraisal, NARA staff explained that the data being collected by NSA is classified as "raw signal intelligence." Both congressional legislation and administrative order define "raw signal intelligence" as a nonpermanent, federal record. It will be destroyed. Throughout our

conversation the NARA staff demonstrated a high degree of awareness of the situation and a mastery of federal law and regulations (and were gracious enough not to point out that a lot of work and anxiety could have been avoided if we had talked to them in the first place!).

We on CAPP realized that unless we recommended that SAA advocate for changing both administrative practice and legislative authority, the matter was settled. We decided not to make such a recommendation to the Council. Despite its possible uses, there were good reasons why raw signal intelligence should not be permanently retained.

SAA is a federation of archivists who are interested in archives—not a public advocacy group. Certainly archives and public policy inevitably come together when record legislation or public policy issues affecting privacy or access are discussed, but SAA does not exist primarily to address these issues, much less the wide range of other public policy issues that may be of interest to our members.

TEE: I've come to find that even seemingly mundane decisions made by the Board of Directors can be fascinating. However, I have a particular fondness for the small but mighty American Society of Women Engineers and Architects Records, a half-manuscript box of awesomeness. It includes a 1919 survey attempting to identify any women who had studied engineering or architecture in college at any time prior. It's certainly not a comprehensive list, but they identified 136 women who had at least taken one class up to that time. There's some hilarious correspondence from dubious engineering departments. The collection also includes 1930s correspondence to and from Elsie Eaves, whose position as a department editor of the *Engineering News-Record* made her perhaps the most visible woman engineer in the country at the time. Young women wrote Eaves asking for career advice, and she admitted in one letter to a professor that she generally discouraged those young women; women were nearly unheard of in the profession and Eaves believed that any young woman who ignored her frank advice and pursued the career anyway would have enough gumption to make it as a woman engineer in a hostile field. ■

Our exploration of the public policy issues involved in NSA data collection illustrates how SAA can and does use an archival lens, and its own Advocacy Agenda, to arrive at a considered response to a specific—archival—issue.

It was a long trip from the roundtables' original memo in April to CAPP's recommendation to the Council in November, but it's a journey that illustrates how concern about a political issue is raised, focused, and ultimately resolved within SAA. For more information about how to suggest that SAA take action on a public policy issue, see <http://www2.archivists.org/groups/committee-on-advocacy-and-public-policy/procedures-for-suggesting-saa-advocacy-action>. ■

Notes

¹ View the SAA Advocacy Agenda at: <http://www2.archivists.org/initiatives/saa-advocacy-agenda>.

Frank Boles is with the Clarke Historical Library, Central Michigan University, and served as SAA President in 2008–2009.



FROM THE EXECUTIVE DIRECTOR

Nancy P. Beaumont

nbeaumont@archivists.org

The 2014 SAA Foundation Donors

I'm not sure which touches me more: The number of people on the following list whom I know because of the time they've given to SAA or the number of people whom I've never met. . . . The 214 donors who contributed \$60,866 to the SAA Foundation in 2014 are a varied lot. Some are past presidents, some are Distinguished Fellows of SAA, some are or were Council members or committee members or working group members. And some are individuals who have chosen not to volunteer their time with SAA, but who value the work done by—and/or the possibilities reflected in—the Foundation. To all we say “thank you” for making a difference for the archives profession!

PRESIDENT'S CIRCLE (More than \$5,000): F. Gerald and Elsie Ham, Larry J. Hackman, Fynnette L. Eaton. **VISIONARY (\$2,501 to \$5,000):** Maarja Krusten. **PHILANTHROPIST (\$1,001 to \$2,500):** Nancy Perkin Beaumont, Bruce H. Bruemmer, Richard A. Cameron, Linda Edgerly, Larry Gates, Becky Haglund Tousey. **FOUNDER (\$501 to \$1,000):** The John Blom Foundation, Maygene Daniels, Jackie M. Dooley, Mark J. Duffy, James E. Fogerty, Peter B. Hirtle, History Associates Inc., Wilda D. Logan, Chon A. Noriega, Kathleen D. Roe, Margery N. Sly, Megan Sniffin-Marinoff, Carla M. Summers, Lisa Weber. **PATRON (\$251 to \$500):** Elizabeth W. Adkins, Laurie A. Baty, Kim L. Bishop, Nicholas C. Burckel, Mary Caldera, Jelain Chubb, Donald C. Force, Peter Gottlieb, Geoffrey A. Huth, Randall C. Jimerson, Michelle Light, Jennifer Marshall, Trudy Huskamp Peterson, Ann Russell, Deborah S. Skaggs, Gregor Trinkaus-Randall. **FRIEND (\$101 to \$250):** Menzi L. Behrnd-Klodt, Danna C. Bell, Charlotte B. Brown, Thomas Elton Brown, Jessica Branco Colati, Scott Cline, Richard J. Cox, Daria D'Arienzo, Sarah Eilers, Winnie Feng, John A. Fleckner, David B. Gracy, Deborah Hollis, Robert Horton, Elizabeth Ferguson Keathley, Waverly B. Lowell, William J. Maher, Charles L. Martin, Linda M. Matthews, Aprille Cooke McKay, Mary L. Morganti, Barbara L. Narendra, Elizabeth A. Nielsen, Michele F. Pacifico, Simmons College Student Chapter, Virginia H. Smith, Sharon Gibbs Thibodeau, Rachel Vagts, Christine Ward. **DONOR (Up to \$100):** Margaret O. Adams, Linnea M. Anderson, Maija Anderson, Michael Arbagi, Maurita E. Baldock, Brenda S. Banks, Nancy Bartlett, Virginia L. Beatty, Lewis J. Bellardo, Rebecca Bizonet, Frank Boles, Heather Brodhead, Lorene Broersma, Valerie G. Browne, James B. Byers, Stuart Campbell, Cecilia Caride, Julie Carlsen, Janet M. Carleton, William C. Carpenter, Marietta R. Carr, Elizabeth Carroll-Horrocks, James F. Cartwright, Erika B. Castaño, Courtney E. Chartier, Joseph W. Coen, Jennifer Coggins, Faith Coleman, Thomas Connors, Margaret M. Cornell, Elizabeth Cousins, Lisa L. Crane, Roger M. Dahl, Steven Daley, Beth Dalton, Deborah L. Dandridge, Polly C. Darnell, Jean M. Deken, Sarah R. Demb, Anita Taylor Doering, Rachel Donahue, Lawrence Dowler, Rachael Dreyer, Christian Dupont, Rachel E. Dworkin, Frank “Kim” Kimball Eford, Rebecca Elder, Ellen M. Engseth, Elaine Engst, Timothy L. Ericson, Maria Rita C. Ferraris, Shonnie Finnegan, Dennis Frank, Patricia Galloway, Edward L. Galvin, Emmalani K. George, Glynnis G. Gilbert, Susan M. Gillett, Rebecca Goldman, Sara Griffiths, Brenda S. Gunn, Pamela S. Hackbart-Dean, Rachel D. Hadlock-Piltz, Rebecca Hankins, Rebecca E. Hatcher, Edie Hedlin, Laura E. Helton, Mary E. Herbert, Sue E. Holbert, Frederick L. Honhart, Gregory S. Hunter, Thomas Hyry, Laura E. Uglean Jackson, Paulette Jayabalan, Cameron Kainerstorfer, Christian D. Kelleher, Jane Kenamore, Debra Kimok, John M. Kinney, Laura A. Kiritsy, Jim Kuhn, Rebecca Landel-Hernandez, Zachary Leming, Nancy Zimmelman Lenoil, Lydia Lucas, Steven Mandeville-Gamble, Lisa Mangiafico, Daniel McCormack, Brenda S. McClurkin, Colleen McFarland, Nancy Y. McGovern, Dennis E. Meissner, Meg Miner, Teresa Mora, Sammie Morris, Eva S. Moseley, Judie D. Moses, Derek Mosley, Timothy D. Murray, Clifford L. Muse, Kathryn M. Neal, Amanda Norman, Vincent Novara, Lisa Nguyen, Marilyn Oliva, Michael C. Oliveira, Whitney Olthoff, Katherine Palm, Rosemarie Panko, Michael Paulmeno, Alice Pepper, Timothy D. Pyatt, Marilyn E. Rackley, Allen Ramsey, Sherwin Rice, Deborah A. Richards, Dennis R. Riley, Aaron L. Rosenblum, Amy C. Schindler, Kelcy Shepherd, Helen Wong Smith, Holly A. Smith, Lynn A. Smith, David Solomon, Alison Stankrauff, Laura E. Kopp Starr, Anna St. Onge, Leon J. Stout, Eira Tansey, Mark G. Thiel, Samantha J. Thomas, Kazuya Tominaga, Sue R. Topp, Susan Tucker, Bruce Turner, Valerie Uber, Carl Van Ness, Carol Waggoner-Angleton, William K. Wallach, Derek Webb, Denise P. Wernikoff, Valerie Wingfield, Elisabeth Wittman, Sonia Yaco, Tanya Zanish-Belcher. ■

Respect for Film



How do you **define quality**?

In archival scanning, it's a combination of care, experience, and superior technology.

That's why, at Reflex Technologies, we have more than 100 years of film and digital experience on staff. And that's why we designed our unique Reflex scanner with input from cinematographers, archivists, colorists, and other filmmakers.

It took five years to build. We have six patents pending on the technology inside.

No other scanner is more versatile. Or is kinder to film.

We take extraordinary care with every part of the process. The uncompressed AVI and DPX files we provide on hard drives are as faithful to film as possible.

And we produce viewing copies – in virtually every file format available – on the superior JVC media, which meet rigorous ISO standards for longevity and for minimized risk of technological obsolescence.

We can handle all aspects of the digital transfer process to make your films of yesterday useful and accessible for tomorrow.

And we do it with quality.

reflex
ARCHIVAL SCANNING
Respect for Film

For more information, visit: www.reflextechnologies.com or call 818-859-7770



SOCIETY OF
**American
Archivists**

17 North State Street, Suite 1425
Chicago, IL 60602-3315 USA

PRSR STD
U.S. POSTAGE
PAID
CHICAGO, IL
Permit No. 8737

VOTE!

16
candidates
vying for
four different
offices—

**Remember:
Your vote
is your voice
in your professional
association!**

Vice President/President-Elect, Treasurer, Council, and Nominating Committee—are slated for SAA's 2015 ballot. The complete slate and candidates' bios are listed at <http://www2.archivists.org/governance/election/2015>.

All full individual members, student members, and primary contacts of institutional members who are in good standing on February 28, 2015, are eligible to vote.

**Voters will be able to access their online ballot between
March 13 and April 13.**