

NEWSLETTER

NEW ENGLAND ARCHIVISTS



C O V E R — Members of the Morse Twist Drill and Machine Company baseball team (New Bedford, Mass.), April 1909. Opened in 1864, the company employed over 1,000 people in the early twentieth century prior to its January 1990 factory closure. This image is from the Earle Wilson Collection. *Courtesy of the New Bedford Free Public Library.*

I N S I D E — Irina Sandler discusses archival relevance through the use of social media (page 4); NEA President Ellen Doon reflects on her role and the role of archives in supporting democracy (page 7); the new Inclusion and Diversity Committee explores the concept of “radical empathy” (page 12); 2017 Richard L. Haas Records Management Award recipients report on their travel experience (page 14); four books are reviewed (page 16); the Records Management Roundtable provide tips from the field in “Around the Table” (page 20); and fellow NEA members, roundtables, and repositories share their news (page 8).

TAKING THE PAST INTO THE FUTURE

N E A

New England Archivists

TAKING THE PAST INTO THE FUTURE

45 Skehan Street • Somerville, MA 02143

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

The *NEA Newsletter* is published quarterly in January, April, July, and October. The contents of the *Newsletter* may be reproduced in whole or in part provided that credit is given.

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Newsletter design by Culp Design <www.culpdesign.com>



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From the Editors

-Sally Blanchard-O'Brien

Welcome to the NEA Newsletter April 2018 issue! We've just returned from our time together at the spring meeting in New Haven, full of ideas and plans inspired by each other. Our learning continues as we hear from colleagues in this issue.

Irina Sandler considers the importance of social media in archives' relevance, as well as some tips and tricks for making it work for your organization (page 4). Samantha Strain, a member of the new Inclusion and Diversity Committee, discusses radical empathy in an interview with spring meeting panelist Giordana Mecagni in *Who's Missing From This Table?* (page 12).

Our new column, "Around the Table," continues with a contribution from the Records Management Roundtable, which presents their suggestions for successful records management programs with limited resources (page 20).

Julia Logan and Curtis Hill, the 2017 recipients of the Richard L. Haas Records Management Award, talk about their experience at the Ivy Plus University Archives Records Management Working Group Annual Meeting (page 14).

Ellen Doon reflects on her past year as NEA president, reminds us of the NEA statement issued one year ago against political discrimination, and explores the efforts made by archival organizations and institutions to support our democracy (page 7).

And, as always, we have news and notes from NEA members, NEA roundtables, and regional repositories, as well as upcoming conferences, events, and meetings on our calendar (page 23). ■

Look for the NEA Board Meeting Minutes online!

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

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ARCHIVAL INSIGHT

How Do We Stay Relevant?: Social Media and Archives

By Irina Sandler

How do we keep archives and special collections relevant? One way to accomplish this goal is by utilizing social media platforms. Why should archives and special collections market ourselves through social media? Why should we take the time away from processing, reference, and preservation efforts to post online? Is social media more important than processing a collection, since it has the potential to create more interest in the collection and in the repository as a whole? As fewer and fewer people turn to analog resources, we need a new way to promote materials and our efforts to potential users and donors. Facebook and other social media are ways “to connect to an age demographic that the institution may not otherwise reach using other outreach methodologies.” Asking ourselves the question, “what percentage of high school students know what an archive is?” proves the necessity to reach out on digital platforms. Creating social media personas and developing successful, meaningful interactions with the public requires trial and error, but it is a science with research we can use to shine light on the archival profession and our repositories.

Archivists were already asking in 1945 how to keep our profession and collections relevant.¹ Over the following seventy-some years, peoples’ understandings of what special collections are have not advanced much—we continue to be shrouded in mystery. Social media may succeed in lifting the veil of mystique from our daily struggles and triumphs where newsletters and word-of-mouth has failed. If adding Facebook posts to the Sisyphean to-do list finally gets people to stop asking “What’s an archivist?!” then I’ll call it all a success. Of the twenty-three repositories in Joshua Hager’s 2015 study, nineteen responded without reservations “that Facebook is a good or great outreach tool.”² I asked the Lone Arrangers group of the Society of American Archivists to discuss their institutions’ use of social media. All eleven participants said the main function of social media posts for their repository was outreach, to bring awareness to their collections.³

Showcasing new collections, exhibits, and the sheer amount of information contained within archives and special collections requires marketing, and the cheapest, most effective way to do so is through social media.⁴ The three most useful social media platforms in facilitating archival research are WordPress, Facebook, and Twitter.⁵ Each social media platform has different advantages and should be used accordingly.⁶ The combination of all three “provides the best marketing strategy for getting the word out about finding aids.”⁷ It’s very popular, according to the participants of my Lone Arranger survey, to duplicate content between channels.⁸

Having a Facebook page is now considered the status quo for communication between customers and clients, but it is also important to leverage that page into marketing the institution, such as event promotion.⁹ All participants of my Lone Arranger survey use Facebook, but many additionally use either Twitter or Instagram.¹⁰ Facebook is the most versatile social media platform, with short posts with images having the most success.¹¹ Facebook allows polls and voting for occasions such as “where should the next programming event take place?” or “which collection would you like to see digitized next?” It is also great for visual posts like teasers of image collections or scenes of archivists at work, making it more useful than Instagram with better ability to link out to finding aids or other websites. Facebook Live allows for live streaming of events in case people can’t make a lecture or performance. The most versatile and simple uses are the usual textual posts about collections or updates that can be scheduled into the weekly workflow to remind people that we do exist and our work is important.

Twitter allows the administrator to showcase different styles of posting and grab attention in 280 characters or less.¹² This is useful for click bait to finding aids or getting the word out for a current event. Live-tweeting during events such as Third Thursdays is great for drumming up interest in programming at an institution, like at the Isabella Stewart Gardner Museum. It’s also common to retweet posts at specific people to show them content in which they may be interested. “If archival institutions on Twitter can understand what people are saying about them and is-

sues relating to them, they can better respond to user feedback.”¹³ Twitter does, however, require constant posting to engage with the public.¹⁴

WordPress allows for more elaborate posts, including scope and content notes and varied visual options.¹⁵ This is the best for weekly blog posts, processed collection announcements, or large event recaps. For WordPress, tagging is crucial to discoverability.¹⁶ Having an archives blog goes far in humanizing the institution and showing what archivists actually do.

At the bare minimum, having a social media presence keeps special collections and archives in the mind of potential users. In a research study about marketing finding aids on social media, “the researchers saw that posting on social media does increase the ranking of those finding aids on Google.”¹⁷ By increasing the visibility of our finding aids, we keep our repositories and our collections visible to the public at large. Visits, shares, and click-throughs can be tracked over time so you can decide what works for your repository and what doesn’t. Google Analytics has a campaign feature that can be used to track click-throughs on finding aids from social media, and Facebook Insights provides analytics of user engagement with posted content. These systems provide metrics and tools for analysis and ways to better our outreach efforts. If posting on a Tuesday seems most successful, then it can be proven with statistics and tangible evidence. We don’t have to post into the void and hope that someone clicks on our content—we can use research and run our own analysis to see what works best for the user base we are hoping to reach.

In addition to using each platform for the content for which it is best suited, it is also necessary to create social media policies and procedures for each repository. It isn’t necessary to reinvent the wheel, as the National Archives has a very handy online guide to social media and social media strategies.¹⁸ Out of the eleven Lone Arrangers who responded to my survey, eight said that their repositories do not have social media strategies or documentation regarding social media use.¹⁹ Documentation is crucial for long-term success. Since we are all strapped for time and money, we can’t afford to repeat mistakes or miss out on potential donors because we didn’t make the time to create documentation. It doesn’t have to be perfect, but having a written account of attempted strategies and analytics makes a huge difference in the future. Keeping a spread-

sheet with ideas for posting strategies and Google Analytics results will make posting faster and more effective.

To get to a position where regular social media posts are possible, repositories must make an effort to digitize collections that will hopefully produce the most interest.²⁰ While one-off digitization is not ideal, it does create content ready for posting to social media.²¹ Collaboration is crucial for smaller institutions to become visible.²² Despite the visibility and amazing social media campaigns run by larger institutions, “it is important that [we] not forget the smaller, nonprofessional repositories that are also stewards of important archival collections.”²³ Collaboration and partnerships raise visibility for cultural heritage as a whole as we struggle to justify our existence and budgetary needs.²⁴

Social media also doubles as a subtle fundraiser. Posting our hard work and progress garners a more positive perception of special collections and archives overall, creating a larger potential donor pool. “Posting new content (i.e., the institution’s photographs) as well as promoting an institution’s activities and events, helps potential donors see on a daily or nearly daily basis that their money will go to a worthy cause.”²⁵ Regularly posting content encourages researcher attention, and they may use and therefore cite repositories in their materials. It is also possible to have researchers and interested parties send reference requests via Facebook or Twitter, making research very direct and convenient. These kinds of interactions can also urge donors to give more, as it is public and tangible evidence of collections being used and employees of repositories engaging with the community at large.

An example of a repository with an effective social media strategy is the Cambridge Historical Commission. The Cambridge Historical Commission creates WordPress blog content, which they promote on their Facebook page with a few words and vibrant images. They also promote newly digitized collections on Facebook, having posted the digitized images on Flickr. While Flickr is not, in itself, an effective social media tool, it is an effective platform to use in conjunction with Facebook, Twitter, Instagram, and WordPress. Flickr has a statistics tool that allows the administrator to monitor the effectiveness of different tagging and posting strategies by tracking increases, or lack thereof, in views.

The Congregational Library and Archives in Boston is

another repository utilizing social media strategically. They use Facebook to promote their blog, prominently featuring a historic image and limited text with a link to the blog on their website. This strategy encourages click-through without making users click through too many links and lose interest, such as posts that include the link only once the full post is selected. They also use Facebook to promote newly processed collections, linking to online finding aids through a short post and a large image with a link.

MIT Libraries is active on social media, posting consistently on Facebook, Instagram, and Twitter. Including material about the different MIT libraries and special collections, the content curation ranges from events to collections to community inclusion. With colorful and relevant images and short links, the posts are both beautiful and engaging. MIT Libraries' use of hashtags is also minimal but effective. MIT Libraries does not, however, utilize blogs.

As perception is everything, we must market ourselves and our repositories in a way that entices potential users and donors. There is no magic formula for garnering support from the public, other than trial and error and finding what works for our specific institutions. The utilization of WordPress, Twitter, and Facebook is proven to be the winning combination, due to the differing strengths of those social media platforms. While social media is by no means the only marketing tool that will keep archives and special collections relevant, it is a powerful and effective way to lift the veil of dusty mystique. ■

Endnotes

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Inside NEA

FROM THE PRESIDENT

- Ellen Doon



One year ago, NEA issued a statement that it stood ready to work with others to ensure that federal policies and funding recognize and support archives as an essential element of an enduring democracy. I am happy to report that through our membership in the Regional Archival Association Consortium (RAAC), we have a voice in a coordinated archival advocacy effort at the national level. NEA was invited to participate in determining advocacy priorities as RAAC prepares to join the Society of American Archivists (SAA), the National Association of Government Archives and Records Administrators (NAGARA), and the Council of State Archivists (CoSA) for an event called “Archives on the Hill.” During the SAA conference this year in Washington, D.C., archivists trained in advocacy methods will meet with targeted members of the House and Senate to discuss issues of concern to the archival community. The NEA Board ranked the following issues as its top three priorities for the coalition to take to Congress: Additional public funding for the National Historical Publications and Records Commission (NHPRC); Additional public funding for the Institute for Museums and Library Services (IMLS); and Opposition of any attempts to change Section 108 of the U.S. Copyright Act that are not made specifically to expand permitted uses by archives and libraries. I urge you all to follow this effort this summer and as it unfolds in the year to come.

We have all just returned from our own advocacy-focused Spring Meeting, “Rise Up!,” with its invigorating program co-chaired by Rachel Chatalbash (NEA) and Bonnie Sauer (A.R.T.) and their excellent program committee. The opportunity this year to collaborate beyond New England with the Archives Roundtable of Metropolitan New York (A.R.T.) was a highlight of the year for those of us who worked closely with our A.R.T. counterparts on the administrative and program elements of this joint meeting. It was a rewarding experience to share our strength as an organization with a close neighbor, broadening the scope of conversation for mutual benefit.

In my last words as NEA’s president, I would like to acknowledge the impressive fifteen percent of our membership serving as committee members, committee chairs, Board members, and in many other roles, and to thank each of you for what you bring to NEA and how hard you work to sustain and improve it. The presidency is an exciting role due to the momentum generated by such an engaged membership and dedicated Board. I have learned much from my year of leading NEA’s leaders, and I am honored to have been given the opportunity to do so. If I have done this well, I owe much to those who went before me, particularly Jennifer Gunter King, who has just concluded her term as Immediate Past President. I look forward to, and to supporting as I can, the successful terms of incoming president Karen Adler Abramson and president-elect Jamie Kingman Rice. For those of you not yet actively engaged, I remind you that there are always opportunities to become more involved in NEA. As volunteers complete their terms, they make way for new faces and new perspectives. I encourage you to look for upcoming calls for participation and take your turn. ■

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News and Notes

MASSACHUSETTS

Inter-archival Boston Public Schools Desegregation Collection Now Available Online

The Boston Public Schools Desegregation Collection, an inter-archival collection of over 3,900 items from Boston's school desegregation history, is now available through a portal created by project lead Northeastern University Archives and Special Collections and available nationally via the Digital Public Library of America, and Massachusetts' partner hub, Digital Commonwealth. The portal hosts instructions for users, profiles of archival collaborators, and content contextualizing school desegregation. Collection materials document experiences of politicians, parents, students, and school staff from the *Brown v. Board of Education* decision in 1954 through to the *Morgan v. Hennigan* case in 1974 and beyond. This project began as a curricular collaboration with the Boston Public

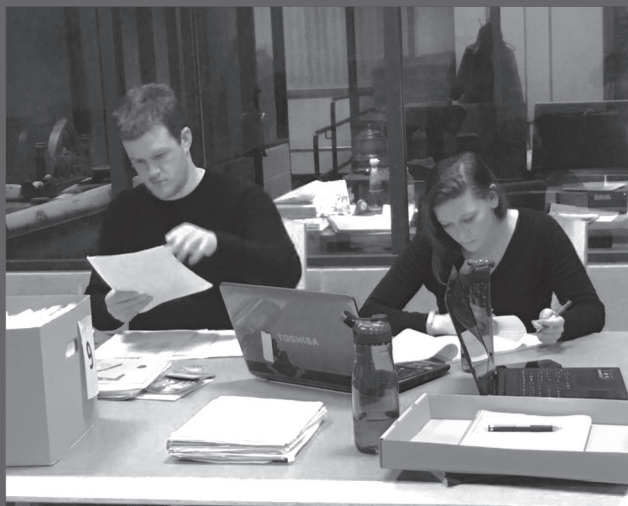
Schools and developed into a digital collection with financial and administrative support from the Boston Library Consortium.

Explore the collection at <https://bpsdesegregation.library.northeastern.edu/>. Contact Northeastern University Archives and Special Collections with questions at: (617)-373-2351.

“No Picture Could Be More Lovely”: Ada Shepard With The Hawthornes In Florence, 1858

Central to this exhibition are the sketchbooks and letters of Ada Shepard, governess to the children of Nathaniel and Sophia Hawthorne during the family's European travels between 1857 and 1859, with a particular focus on their 1858 sojourn in Florence. In an era before amateur photography, twenty-three-year-old Ada filled her sketchbooks with the street scenes, architecture, interior views, and people she encountered daily. Yet it is through her letters, written in clear, descriptive, evocative

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An Ada Shepard sketch depicting a cathedral from the Boboli Gardens featured in our upcoming exhibit, "No Picture Could Be More Lovely": Ada Shepard with the Hawthornes in Florence, 1858.

prose, that we gain insight into her perceptions, thoughts and emotions. Ada's letters home are a mélange of travelogue and household interactions, observations and affectionate inquiry. The writings of both Nathaniel and Sophia Hawthorne complement those of Ada, telling the story through three distinct yet harmonious voices.

The exhibit runs from April 6-June 28, 2018 in the Concord Free Public Library Gallery. It is free and open to the public during regular library hours. For more information, see the library's website at <www.concordlibrary.org>.

RMS Unit of Harvard University Archives Begins Two-Year Record Project

In September, the records management services (RMS) Unit of the Harvard University Archives hired Kiley Bickford and Milo Carpenter as records managers/archivists to undertake a two-year project to address 30,000 boxes of neglected records stored off-site at the Harvard Depository (HD). HD is a facility that allows University offices to store and retrieve paper and other analog records within twenty-four hours of a request. RMS facilitates these records center transactions. The project aims to help offices to better identify and manage their materials by providing additional detail on box and folder inventories, arranging for scheduled destruction of records as necessary, and planning for a multi-year, tiered process of eventually moving records eligible for transfer to the University Archives. This gradual process will allow the Archives to better plan for the long-term, including preservation of rapidly deteriorating AV and other non-

paper records. For more information on the RMS and the Harvard University Archives, visit <<http://library.harvard.edu/university-archives/managing-university-records/homepage>>.

Lexington Historical Society Collections Now Accessible Online

Lexington Historical Society is pleased to announce that many items in their collections are now accessible online. To effectively share holdings with the public, the Society is launching an online collections website using PastPerfect Online. This program is an online version of the database that is already utilized in-house to organize collections. Hundreds of catalogue records and images can now be searched and viewed on this new website.

According to Elizabeth Mubarek, Archives Manager, "PastPerfect Online offers Society members, friends, researchers, and the public a user-friendly way to examine some of our holdings that are typically only available by visiting in person."

You can view these collections by visiting <<http://lexingtonhistory.pastperfectonline.com>>

Sample collections on the new website include flags, April 19 celebrations, and the Reverend Jonas Clarke family collection. Society staff plan to continue growing online collections regularly.

For more information, contact Stacey Fraser, Collections and Outreach Manager at <sfraser@lexingtonhistory.org> or 781-862-3763.

Project SAVE Armenian Photograph Archives Viewable Online

Founded in 1975, Project SAVE Armenian Photograph Archives is dedicated to collecting, preserving, documenting, and presenting the photographic history of the Armenian people. Photograph donors provide personal documentation through one-on-one interviews, enhancing the value by sharing the story behind each image.

Project SAVE Armenian Photograph Archives recently

contributed 222 of its banquet and panoramic photos to the Digital Commonwealth <digitalcommonwealth.org/>. The Archives also launched their first virtual exhibit, *Spirit of Survival*, viewable on its website at <projectsave.org>.

In addition, nine photos from Project SAVE's collections appear in a newly released documentary, *They Shall Not Perish: The Story of Near East Relief*, streaming now on Netflix. More than sixty images from the Archives are soon to be part of the Shoah Foundation's iWitness curriculum for Armenian Genocide Education. Houshamadyan, a digital project reconstructing Ottoman Armenian town and village life, also employs Project SAVE photos <houshamadyan.org/en/home.html>.

For more information visit <projectsave.org>, or contact photo.research@projectsave.org or 617-923-4542.

New Bedford Free Public Library Receives Grant Funding

The New Bedford Free Public Library is pleased to announce that it has received a National Underground Railroad Network to Freedom grant administered by the Association for the Study of African American Life and History (ASALH) and the National Park Service for preservation of the James Bunker Congdon Collection.

Compiled by Quaker abolitionist, banker, and political figure, James Bunker Congdon (1802-1880), this unprocessed collection contains notes, documents, extracts, ephemera, and correspondence related to slavery and abolition, as well as the changing racial dynamics of American whaling in the mid-nineteenth century. Having collected these materials for a proposed publication of the history of New Bedford, Congdon donated his collection to the Free Public Library in 1870, anticipating that future historians would make use of the research materials. For more information, visit <<http://newbedford-ma.gov/library/special-collections/>>.

Visit NEA online at:

<www.newenglandarchivists.org>

VERMONT

“Anything for Speed”: Vermont Historical Society Opens Auto Racing Exhibit

The Vermont Historical Society will open a new exhibition titled “Anything for Speed: Automobile Racing in Vermont” on April 28, 2018. Based on a year of research, the exhibition will explore 115 years of racing in the state, from country fair exhibition races and hill climbs to the explosive growth of stock car racing after World War II. Though it is more commonly known for agriculture and nature, Vermont has a strong tradition of motorsports. Over the last half-century, there have been over twenty tracks in all corners of the state, and Vermonters Ken Squier and Governor Phil Scott have achieved national attention for their involvement in the sport. Featuring objects, photographs, ephemera, oral histories with beloved personalities, a racing simulator, and a host of partnered programming at locations around the state, “Anything for Speed” will run through April 2019. ■



Skiing in the springtime, 1960. Skiers Jan Abair and Pete Sykas hit the snow on a sunny spring day at Murry Farm in Montpelier, Vermont. The image was taken for Hays Agency by the Vermont Development Commission, and is from the Department of Tourism and Marketing photo collection that documents over sixty years of promotion and publicity in the state. *Courtesy of the Vermont State Archives & Records Administration.*



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WHO'S MISSING FROM THIS TABLE?

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

Radical Empathy in the Archives

By *Samantha Strain*

At the Spring 2018 NEA/A.R.T. Joint Meeting in New Haven, one session focused on exploring personal and professional responses to Michelle Caswell and Marika Cifor's foundational text "From Human Rights to Feminist Ethics: Radical Empathy in the Archives." As a member of Inclusion & Diversity Committee, I met with panelist Giordana Mecagni of Northeastern University Archives and Special Collections to unpack some of the session's content. We discussed radical empathy and its role in providing a framework to center affective responsibilities in our work, and to help bring new voices to the table.

Sam Strain: How would you define radical empathy to someone unfamiliar with the concept?

Giordana Mecagni: Caswell and Cifor explain four affective responsibilities:

- Archivist to the creator
- Archivist to the subject of records
- Archivist to the user
- Archivist to the community

We came up with this fifth affective responsibility, archivist to archivist—a focus on accountability and mutual support of our colleagues.

Radical empathy means a shift in thinking from a legalistic, rights-based framework to an approach more aligned with feminist ethics of care and an understanding of the web of mutual affective responsibility. [It means] shifting from "what are we legally allowed to do with these records?" to "we care for these records, these records affect us, and our work affects those who are their subject or creators."

Radical empathy provides a framework to look at power dynamics, rather than relying on ad hoc experiences and gut feelings. Panels like this provide a space to talk about how radical empathy can be enacted in many diverse real-world archival settings.

SS: What impact does the concept of radical empathy have on your day to day archival work? Does it have any ramifications for specific workflows, such as description and access, acquisitions and collections management, or supervisory techniques?

GM: In a way, it's easy for me to think about radical empathy in my daily work, coming from an archive where we collect and make available the history of underrepresented communities. [I operate in] a context in which all of my work—from acquisition to community outreach—are based on continued relationships. [For example], even if this set of records was collected twenty years ago, we are still beholden as the keepers of those records, and the history of that community. With that comes a large amount of responsibility.

[In recent years], we've been shifting into the model of a community archive, emphasizing [community] partnerships. That started with simple things, like not charging partners a fee for scans. If it's their history [we're collecting], then we should be able to provide access to that history for free. We've also streamlined entry into the building and focused on providing ready-reference services; simple things to do in a feminist ethics of care.

There's also a need to understand power dynamics and to start having conversations about how specifically we can help racial justice and equity happen in Boston. According to community partners, there's a giant gap between what general folks in the community understand about Boston's history and the way it's talked about. Archives are meant to problematize by providing nuance and varying perspectives.

There are things we can do tangibly, practically, and immediately, to shift the conversation towards celebrating people of color and activists who have done amazing work in the past—voices [which] are oftentimes erased. [We

can also] work to provide activists, people who are on the ground and in the community right now, with the kind of tools that can actually help them.

SS: What does archival work based on a feminist ethics of care look like our field now? Who's doing that kind of work?

GM: It's interesting—there's what's going on now, and there's all the work that started this idea. [People like] my predecessor, Joan Krizack—who got the diversity award from SAA—was doing radical work. People who were doing new documentation strategies back in the day built these wonderful collections of the people's history. They may not have been talking about radical empathy, but they were talking about relationships, they were talking about community, they were talking about not cherry-picking, they were talking about looking at a community from all aspects. Those folks are acknowledged by Caswell and Cifor as laying the groundwork for this kind of work.

SS: Do you think there's any stigma on this kind of approach to archival work? Do you think centering a more empathetic and care-focused ethic in our work will meet push-back in our profession?

GM: I don't think anyone is against empathy. [However], I think when we shift [the conversation] from "we're all going to be nice to each other" and move on to looking at interactions between people as being professionally problematic, that's where the push-back is going to be.

There's so much of our field that needs to be looked at hyper-critically. Through this lens, it's easy to start seeing all of the places where our field is really complacent, in allowing racial stereotypes to continue, and in [perpetuating] white supremacy.

We talk a lot about diversity and inclusion, but the way we value collections needs to be looked at critically. The way some large institutions value archival collections—both monetarily and in prestige—really does favor the over-represented. If you're not reflected in the archives, that's problematic. The idea of neutrality has been a giant flash-bang in our profession; if you're dealing with people, there is no neutral. Archives are people.

SS: How do you feel understanding of radical empathy

can be integrated into graduate level archival education?

GM: [As a graduate student], I don't remember learning anything about donor relations, or even how to acquire, which was a challenge [in the workplace]. I never, ever got a lesson [that taught me] what to do when the widow of the person whose papers you're collecting starts crying, and that happens all the time. These are people, people with lives, and that's something we don't address in library school: the people aspect of things.

Thinking about graduate education, what does a change in the field look like? What would it take to center people in the equation? I think that most neoliberal institutions—including universities—see the ability to maintain and develop relationships to care for the community as valuable skills. I think that's what it would take—to see those sorts of skills valued [in graduate archival education], rather than the ability to do nice, pretty EAD encoding.

Closing

Having recently graduated with an MLIS from Simmons College, I am hopeful that our field can continue to grow and change, and that frameworks like Caswell and Cifor's can be used to open new dialogues in archival education, while interrogating traditional methods. I look to the work of my classmates—especially student presenters and organizers of the DERAILED Forum—as an example of the potential to shift paradigms in our profession as we enter the field.

As a member of the Inclusion & Diversity Committee, I feel that it's necessary to continue to make space to have professional conversations about our affective obligations to the creators, subjects, and users of records, as well as our wider communities. In our ongoing work to make NEA a more inclusive and welcoming organization, I hope that we can help strengthen mutually supportive archivist to archivist relationships among our members.

For further reading:

- Brown, M. (2017). "Confronting the Curriculum: Incorporating Radical Empathy into Archival Training." Presented at the Diversity, Equity, Race, Accessibility, and Identity in LIS (DERAILED) Forum.

Continued on page 19

OPEN FORUM

Richard L. Haas Records Management Award:
2017 Award Recipients' Report

-Julia Logan, Assistant Archivist for Acquisitions, Dartmouth College; Curtis J. Hill, Records Analyst, King County, Washington

The Richard L. Haas Records Management Award is granted annually by the New England Archivists in support of a project that promotes increased cooperation, understanding, and knowledge between the archival and records management professions. Curtis J. Hill, Records Analyst, and Julia Logan, Assistant Archivist for Acquisitions, both of Dartmouth College at the time of the meeting, were co-recipients in 2017. We used the award money to fund our travel to the annual meeting of the Ivy Plus University Archives/Records Management Working Group.

In our respective roles as archivist and analyst, we were charged with forming an analyst team in an effort to better serve our college community. By working together as a team and combining both of our specialty knowledge of archives and records management, we were able to collaborate on educating, promoting, and advising departments and offices across campus on the lifecycle of both paper and electronic records.

We viewed the Ivy Plus meeting as an opportunity to share our collaborative initiatives, professional experiences and practices at Dartmouth and to engage and learn from colleagues at other Ivy Plus affiliated institutions.

Ivy Plus Libraries

Ivy Plus Libraries, is a partnership of thirteen leading academic research libraries comprising Brown, Chicago, Columbia, Cornell, Dartmouth, Duke, Harvard, Johns Hopkins, MIT, Princeton, University of Pennsylvania, Stanford, and Yale. The Archives/Records Management working group was formed in 2015 and held its first annual meeting in 2016 at Princeton University. The working group serves as a collaborative community and forum for sharing best practices in archives and records management as well as developing solutions to current and upcoming challenges in the field.

June 2017 Annual Meeting Summary:

Overview of other Ivy Plus groups: Galadriel Chilton, Ivy Plus Director of Collection Initiatives presented an overview of other active working groups and discussed where the Archives/Records Management group fits into the overall organization. Samantha Abrams, Ivy Plus Web Resources Librarian, joined the conversation and present-

ed an overview of her newly created position. Both reported on upcoming initiatives.

Records Management Survey: Jerry Lucente-Kirkpatrick, College Records Manager at Dartmouth College, presented survey results of the participating institutions (Dartmouth, Columbia, Harvard, Princeton, and Penn), facilitated a discussion about the results, and posed questions to attendees about the importance of each of their records management programs within their institutions.

Preservation of Digital Records: Michael Lotstein, University Archivist at Yale University Library, moderated a group discussion on collecting and access policies of born digital records and digital surrogates.

Preservica Demonstration: Euan Cochrane, Digital Preservation Manager, Yale University Libraries, remotely demonstrated Yale University Library's digital preservation system, Preservica.

Takeaways

One of the most valuable takeaways from the Ivy Plus meeting was the discussion around the survey results. The Records Management Survey explored leadership and stakeholder support, program hierarchies, partnerships with archives, services offered, as well as the foundation and development of records management programs over the years.

A few prime examples of discussion topics included the use of governance committees and their varied responsibilities and objectives, and the differences in structure and hierarchy of records management and archives programs.

A commonality among institutions was the employment of a governance committee. The consensus among our peer institutions is that there is a need for a committee to provide some type of guidance, whether it be oversight of a project, initiative, or policy development. At Princeton and Penn, their committees implement policies on administering access to records and archival collections, while at Dartmouth a committee reviews and approves project proposals and retention schedules. Another common benefit of having a governance committee is that it facilitates support from strategic campus partners.

Dartmouth was one of the few institutions to have separate Records Management and College Archives departments. Yet, at Dartmouth, both departments work extremely close together in our daily responsibilities despite being separate entities. We also partner closely with colleagues from our Information Technology & Consulting (ITC) department. At Harvard, Princeton, and Columbia, all of the Records Management programs report directly to the University Archivist. Additionally, all of the surveyed institutions are a part of their respective library divisions except for Penn, where archives and records management are a single department within the Office of the President. The discussion and feedback session on this topic alone was helpful in gaining insight into how to achieve high level buy-in from leadership on records management initiatives, and what role the archives can play in this initiative.

Conclusion

Overall, it was valuable to hear from peer institutions regarding the implementation of their services, how they cultivated leadership support, and their relationships with the archives programs within their institutions. The survey results were varied, and we welcomed the opportunity to discuss the successes of certain aspects of programs as well as initiatives that did not come to fruition. The open discussion provided attendees the opportunity to offer advice, and share methods and resources used to successfully implement specific services, collaborative efforts, and projects. ■



Julia Logan is the Assistant Archivist for Acquisitions at Dartmouth College Rauner Special Collections Library. Julia has worked at Dartmouth since 2015, when she first started as a Processing Specialist for manuscript collections. In her present role, Julia collaborates with the College Archivist on appraisal and acquisitions related to college history, student, and academic life, and institutional records of the college.

Additionally, she works closely with Records Management and Dartmouth's Enterprise Content Management team to provide support to college departments and offices in managing their electronic and paper records through file planning and repository solutions.

Julia earned her B.A. in History from Bates College and her MLIS from Simmons School of Library and Information Science.



Curtis J. Hill graduated with his Bachelor of Arts in History from the University of New Hampshire in 2013. During his undergraduate studies, he completed multiple internships and independent studies for credit at Research Libraries, College Museums, and Historical Societies throughout New England.

Curtis started his career in Archives and Records Management when he accepted the position of Archivist for Vermont Agency of Natural Resources, where he led the State Lands Records Digitization Project at the Vermont State Archives and Records Administration. In 2014, he took the position Records Technician at Dartmouth College and was later promoted to Records Analyst to develop file plans, create retention schedules, and implement a new enterprise content management system as the College's official electronic records repository. He started working for King County in Seattle, Washington as a County Records Analyst in October 2017. At King County, he focuses on creating retention schedules, integrating records management procedures with IT project management, assisting in the development of training programs, and helps with the transition to the new electronic records management system for the entire county.

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Reviews

Cocciolo, Anthony. *Moving Image and Sound Collections for Archivists*. Chicago: Society of American Archivists, 2017. 224 pages. \$69.99 (SAA members \$49.99). ISBN: 978-0-931828-93-5

—Alison Kobierski, *Records Manager/Analyst, The First Church of Christ, Scientist*

One of the exciting aspects of caring for collections that were created in the past century or so is that they are likely to contain some form of moving image or sound media. Not only can archivists supply the text of a commencement address or an image of a building's demolition, but they can also provide access to the inflections in the speaker's voice and the moment the structure's side gave way. For the archivist who is more familiar with paper collections, though, preserving and providing access to such materials can be a daunting task. Written to "provide guidance [...] especially for those archivists who may need to develop their own expertise or who interact with experts in their own institution or among external partners" (2), Anthony Cocciolo's *Moving Image and Sound Collections for Archivists* guides readers from appraisal to preservation in an easy to follow, accessible way.

In Part I, Cocciolo begins with practices that archivists are already familiar with and takes them a step further, listing the considerations that are specific to audio and visual materials. For example, Chapter 3 addresses legal and ethical issues such as copyright, privacy, layered rights, and terms of service, while Chapter 6 discusses how to work with potential donors to encourage them to donate their recordings and to make sure the recordings will be usable when they are eventually received. The chapters on appraisal, arrangement and description, digital preservation, and access and outreach also provide clearly presented information on how to take a recording from accessioning to storage and retrieval.

Part II is more specific to the carriers themselves and emphasizes digitization as the best means of preservation for most audio or visual content. While some of the information about digitization methods may be a bit more technical than the average archivist is looking for, particularly if doing the work in-house is not an option, Cocciolo provides

a history of each type of tape, film, and other media that an archivist is likely to encounter, as well as the best storage conditions for each and suggestions for prioritizing digitization. Helpfully, this even includes not-yet-obsolete optical discs and complex media like video or audio contained within web pages, as it is never too early to think about access in the future.

Cocciolo states that his book, "looks for applicability not only to large, well-endowed university or government archives, but also to community archives, historical societies, and lone arrangers, who have increasing needs and flat or declining resources," and in this it succeeds. From clear, color photographs that archivists can use to identify obsolete formats, to suggestions for do-it-yourself digitization processes and opportunities for outreach and community engagement, this book is an informative reference for any archivist looking to establish solid procedures for caring for their institution's media—regardless of format or scope.

Kiesling, Kris, and Christopher J. Prom, eds. *Trends in Archival Practice: Putting Descriptive Standards to Work*. Chicago: Society of American Archivists, 2017. 362 pages. \$34.99 (SAA members \$24.99). ISBN: 978-0-931828-99-7.

—Rachel Jirka, *Amherst College Archives & Special Collections*

The work, part of the *Trends in Archival Practice* series, presents four modules on the practical implementation of standards that have been adopted by the archival community in recent years.

Module 17, "Implementing DACS," is an invaluable companion to the standard. Overall, this guide to DACS encourages consistency while considering legacy practices unique to individual institutions. The module works through each element of a DACS-compliant record, poses further questions to consider, explores the standard's relationship to RDA, and places the standard in a larger context.

Module 18, "Using EAD3," gives a brief history of EAD and argues for its consistent implementation. Kelcy Shepherd describes in detail the new features of EAD3 including increased granularity when entering data, accounting for multiple languages, and adapting to the rise of linked

open data. Real-world case studies offer concrete examples of how EAD could be introduced in an institution, and examples of finding aids show EAD3 in action.

In “Introducing EAC-CPF,” Module 19, Katherine Wisser presents the standard as the apex of development in how archivists tackle authority work. In her literature review, Wisser outlines an extensive argument in support of authority control in archives, tracing the foundations of authority work back to a need for staff efficiency, intellectual integrity, information discovery, and sharing of information with other repositories. Wisser describes EAC-CPF’s relationship to standards such as ISAAR(CPF), DACS, RDA, and FRAD. Wisser uses concrete examples to demonstrate the more abstract concepts presented in EAC-CPF and how institutions are implementing the schema.

In Module 20, “Sharing Archival Metadata,” Aaron Rubinstein lays out the value of structured data that archivists create and offers methods by which we might share that data online. Rubinstein’s approach is two-fold. He provides a theoretical grounding and puts linked data in historical context while offering realistic ways for institutions to share

their work. This module is highly technical but Rubinstein’s concerted effort to define his terms eliminates confusion.

Thomas, David, Simon Fowler, and Valerie Johnson. *The Silence of the Archive*. Chicago: ALA Neal-Schuman, 2017. 224 pages. \$76.00. ISBN: 978-0-8389-1640-7.

—Greta Kuriger Suiter, MIT Institute Archives & Special Collections

The *Silence of the Archive* offers a broad overview of a key topic in the archives and records management discipline. This topic is more often explored by scholars of the humanities and social sciences, but as Anne Gilliland points out in her foreword, archivists should be writing about this topic as the experts that they are, especially now during a time of political pressure upon archives and an “archival turn” in scholarship.

The three authors are experienced archivists and are highly qualified to write about this topic. All have ties to the United Kingdom: Thomas at the University of Northumbria

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in England, Fowler at the University of Dundee in Scotland, and Johnson at The National Archives in England. The book is not overly Eurocentric and it provides examples from around the world, including the United States, Australia, South Africa, and Canada.

The book covers many types of silences—or gaps—in the archival record, including how silences are created, how user expectations define and exacerbate them, and why silences are sometimes necessary. The book also discusses the multitude of actors that make records and silences. Laws that dictate what records are kept and who can access them are discussed, as well as the roles of records creators, archivists, and researchers.

Fowler begins chapter one with the statement “Archival institutions are not neutral places. Nor are their archives neutral.” This is an ongoing theme throughout the book. Fowler elaborates on causes of silences in chapters 1 and 2, which include favoring text, the non-creation of records, the challenges of laws, how appraisal decisions affect silences especially when it comes to traditionally marginalized communities, and how collection descriptions and online finding aids may hide as much as they reveal.

In chapter 3, Thomas dives into the world of digital records and explores the paradoxes of the digital. Two reasons for silences with digital records are a failure to document and keep records, and a failure of archives to be able to provide access.

In chapters 4 and 6, Valerie Johnson looks at ways of dealing with—and solutions to—silences. These chapters provide salient advice for archivists and emphasize that the documentation of society cannot be done by archivists alone. Instead, creators, curators, researchers, historians, and general citizens of society are all responsible. Chapter 5 by Thomas also looks at a way of dealing with silences—if a record you need doesn’t exist, try forgery! This chapter differs from the others in that it offers a substantial case study focusing on Shakespeare-related forgeries.

Overall, the book provides a realistic look at the limitations of archives when it comes to collecting and providing access to material. Readers will step away with a heightened awareness that silences exist in archives and will hopefully be challenged to question and interrogate the silences in their own archives.

Knox, Emily, ed. *Trigger Warnings: History, Theory, Context*. Lanham, MD: Rowman & Littlefield, 2017. 298pp. \$80.00 (eBook \$76.00). ISBN: 978-1-4422-7371-9

— Sarah Demb, *Harvard University Archives—Pusey Library*

Knox’s multi-authored, theoretically and stylistically varied volume, sets out to provide us with deeper understanding of the debate over trigger warnings—written or verbal statements that alert consumers to traumatic media content—within college and university classroom settings. It is organized into two sections: the first comprising seven chapters on the history and theory of trigger warnings originating in the online feminist community, and the second a series of nine case studies for and against the use of trigger warnings. The authors are diverse in experience, and are made up of practitioners as well as professors in library and information science, communications, anthropology and women’s studies, English, law, and political science. One is an independent scholar/activist and another is a trauma therapist. The majority are women, and four authors are based in Canada (the rest are based in the U.S.). This lends a welcome international approach to the topic.

The book includes its own trigger warning of sorts in its introduction: “Readers will find that there are arguments with which they strongly agree and others that they strongly oppose in the volume. This is simply the nature of the controversy at this point in time.” Perhaps this protests too much, but it appears in line with the student expectations described in many of the case studies, and clearly the book is meant for use both within and outside the classroom.

As an archivist, I was disappointed but not surprised that none of the chapters discusses use of trigger warnings for archival material, or sets out how they are used in the reading room research environment. Of course, many of us work in academic archives that support student research in classroom or classroom-like settings, and so confront some of the dilemmas set out in the book. Are we preventing further trauma, or stunting the intellectual growth that comes from confronting uncomfortable topics and ideas when we use trigger warnings? Interestingly, the introduction does mention that many of the authors use trigger warnings and content notes interchangeably, and Knox calls out “prejudicial labelling,” increasingly familiar to those of us revisiting arrangement and descrip-

tion of, and access to, archival materials in light of inclusivity and diversity initiatives.

The central debates set out in both sections of the book revolve around intellectual freedom and the respect and sensitivity shown in “trauma-informed pedagogy.” Jane Gavin-Herbert’s chapter “Walking on the Shards of the Glass Ceiling” stands out as an eloquent argument for trigger warnings as a corrective to the Eurocentrist pedagogical tradition prevalent in North American higher education. Jordan Doll uses a “constitutional framework” to assess whether warnings are a permissible accommodation for women, and comes to the conclusion that the debate itself may be unintentionally constructing women as more psychologically fragile than men. All the chapters are worth reading, although their clarity varies. The book, as the editor hopes, is indeed fodder for discussion. ■

Promote your photograph collections!

The *NEA Newsletter* is seeking submissions from repositories in New England for back cover pictorial features in *This Season in New England History*. Submissions should be in digital format at 300 dpi or better, along with a caption detailing the subject of the photograph. Please email submissions to <sally.blanchard-obrien@vermont.gov>.

From page 13

- Caswell, M., & Cifor, M. (2016). From Human Rights to Feminist Ethics: Radical Empathy in the Archives. *Archivaria*, 82, 23-43.
- Jimerson, R. C. (2007). Archives for All: Professional Responsibility and Social Justice. *The American Archivist*, 70(2), 252-281.

Note: This interview has been condensed and edited for clarity. ■



Samantha Strain is serving a one year term (2017-2018) as a committee member of the IDC. She recently earned her Masters in Library and Information Science from Simmons College, where she served as Dean’s Fellow for Digital Media Outreach and interned with Massachusetts Historical Society and the Boston Book Festival. A volunteer at the History Project - Documenting LGBTQ Boston, she is especially interested in cultural heritage informatics, community engagement, and the transformative potential of archives. She currently works in a technical library.



Springtime outing on the “Cliff Walk,” 1906. Students and faculty from the St. George’s School of Middletown, Rhode Island enjoy a springtime outing in their straw boaters. They stand on the “Cliff Walk” in nearby Newport, a popular spot on the ocean which still attracts tourists today. *Courtesy of St. George’s School Archives.*

Around the Table

Records Management Roundtable's Tips from the Front Lines

—Jennifer Williams, Emerson College

Records management is an important tool for ensuring that all permanent materials created or collected within an organization are transferred to the archives in a reasonable amount of time. However, it can seem like a daunting task for small departments with few resources. This is especially true for organizations that do not employ a records manager. How can a staff of one or two individuals ensure that their records management program is comprehensive, and that all departments are in compliance with it?

One of the most important ways to grow and implement a successful records management program is to be a partner. Proactively introduce yourself and your program to other departments, and emphasize the fact that you are there to provide tangible support for their records activities. Offer to help staff members develop solutions for the onsite maintenance, storage, and organization of records so that they can better find and appraise their materials. When they are going through their materials for the first time, ask if they would like you to come and help them use the retention schedules for an hour or so.

Partnering with staff members in other departments is a wonderful way to make meaningful connections that will help you to build trust for future projects, as well as to gain a better idea of the difficulties faced by departments. It also helps to demystify records management for staff members so that they feel more comfortable and secure with the process. Furthermore, by helping departments to become more self-reliant with records matters, you decrease the amount of time you must spend organizing records in the future and assisting departments in using retention schedules.

However, this does not mean that you can work with a department on a project and then never check back with them. Having at least semi-annual trainings that are open not only to department records officers, but all staff members within your organization can be extremely beneficial. By giving every staff member the opportunity to attend trainings and learn about updates in the program, you can make records management more accessible to a broader audience and widen your sphere of influence in a shorter period of time.

It also extremely important to have special trainings for individuals higher up in your organizational hierarchy. Having the buy-in of these individuals can make or break a program, as they have a great deal of influence over their employees and the direction taken by the organization. Emphasizing their role in records management might result in new, powerful partnerships for projects and records management activities. Executives can institute procedures requiring all new employees to attend trainings and encourage long-time community members to participate more fully in records management activities. They can also assist you in having departmental record officer duties formally included within job descriptions. These key allies can therefore help to ensure that you do not have to spend as much of your time encouraging employees to participate in the program.

However, spending time on trainings, partnerships, and other records management activities does not always translate into recognition by higher executives of the importance of records programs. They may only see bits and pieces of the entire program in their daily workflows. It is therefore essential to keep logs of your activities. How many trainings have you given this year? How many times has each department contacted you for assistance with a records issue or project? What tangible results do you have for all of these interactions? Statistics and success stories told at trainings and meetings not only demonstrate the importance of the program, but also the need for executives to delegate more resources toward it.

In the end, it is important for you to know the culture of your organization. How can you leverage current, past and future projects in a manner that will speak to other departments? Who are the key people you need to reach first? What are the methods of communication that have worked best in the past? Having good connections with individu-

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als in all levels of the hierarchy will help you to determine which techniques will produce the best results. If your program is new, or you have only recently started, this may take some trial and error. The key is to continually make your program visible throughout the organization and to keep trying until you learn what works best.

Before closing this article, I would be remiss if I did not emphasize the importance of reaching out to other archives and records professionals. Rather than try to reinvent the wheel, see what others in similar organizations have done to create and maintain successful programs. Ask them for advice on the best way to use scarce resources to achieve the best results. Finally, during those times when you are frustrated or discouraged, spend some time discussing the issues with other professionals. They can offer you encouragement, solidarity, and community.

There are many components of a successful records management program. Ensuring the success and longevity of your program means being creative, resourceful, and diligent. While many of the tips in this article may seem somewhat obvious, it is important to keep them in mind so that we do not become overwhelmed by our responsibilities or lose sight of the importance of communication within and outside our organizations. The Records Management Roundtable has a listserv for individuals seeking to learn more about records activities or speak with others who have similar duties. I encourage you to join us in our varied and interesting discussions!

To become a member of our roundtable, please email our chair at <andreabelair@gmail.com>. ■

NEA Invites You to Start a Roundtable!

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

NEA Roundtable Updates

Records Management Roundtable (RMRT)

In addition to our regular meeting at the Annual Meeting in New Haven, Connecticut, the Records Management Roundtable had a casual meetup with pizza and (proposed) co-chair Jennifer Williams at Cafe Nine on March 22. Stay tuned for more events and workshops, and check out the “Around the Table” column by one of our roundtable members. Please contact chair Andrea Belair at <andreabelair@gmail.com> with questions, and we hope you will join our roundtable Google group where you can submit questions or anything records-related. ■

People

Phil Cronenwett passed away on Saturday January 20, 2018. Cronenwett held a BA in History from Capital University, an MA in History from Bowling Green State University, and a Ph.D. in History from the University of Massachusetts, Amherst. He was employed as a special collections librarian at The Jones Library in Amherst, Massachusetts, before joining the Special Collections Library at Dartmouth College in Hanover, New Hampshire, in 1979. Cronenwett started out at Dartmouth as the Manuscripts Curator, and later became Head of Special Collections. At Dartmouth, he was instrumental in overseeing the cataloging of almost all of the College’s medieval manuscripts, the acquisition of several important modern manuscript collections, and added much of the depth to the Stefánsson Collection on Polar Exploration by acquiring many of the most important manuscript items in the collection. For his efforts in preserving the work of Arctic explorer Vilhjálmur Stefánsson, the President of Iceland awarded Cronenwett the Knights Cross of the Order of the Falcon 2003. Following his tenure at Dartmouth, Cronenwett became the director of the privately-owned Burndy Library on the History of Science and Technology, and founded and was principal in the firm Library Consulting Services, LLC. ■

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Calendar of Events



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

May 9-10, 2018. Archivists and Librarians in the History of the Health Sciences (ALHHS) and Medical Museums Association (MeMA) Joint Annual Meeting in Los Angeles, California. Visit <www.alhhs.org/> for more information.

May 9-12, 2018. Annual Association for Recorded Sound Collections (ARSC) Conference in Baltimore, Maryland. See <www.arsc-audio.org/conference.html> for details.

May 29 – June 2, 2018. The American Institute for Conservation of Historic & Artistic Works (AIC) Annual Meeting in Houston, Texas. Visit <www.conservation-us.org/annual-meeting/aic-annual-meeting> for more information.

June 21-26, 2018. American Library Association Annual Conference and Exhibition in New Orleans, Louisiana. For details, visit <http://2018.alaannual.org/>.

July 23-27, 2018. The Association of Catholic Diocesan Archivists (ACDA) 2018 Biennial Conference at the University of St. Mary in Mundelein, Illinois. See <http://diocesanarchivists.org/> for more details.

August 7-10, 2018. National Episcopal Historians and Archivists (NEHA) 2018 Conference in New Haven, Connecticut. Visit <www.episcopalhistorians.org/2018.html> for more information.

August 12-18, 2018. Society of American Archivists, Council of State Archivists (CoSA), and National Association of Government Archives and Records Administrators (NAGARA) Joint Annual Meeting in Washington, D.C. See <https://www2.archivists.org/am2018> for more details.

September 13-15, 2018. Archivists for Congregations of Women Religious (ACWR) Triennial Conference in Louisville, Kentucky. Visit <http://archivistsacwr.org/> for details. ■



Rock climbing at Dogtown Common, 1915. The image depicts a group of Appalachian Mountain Club members trying their hand at rock climbing at Dogtown Common, a now-abandoned settlement in Gloucester, Massachusetts, taken on April 19, 1915. They came for a day hike on Cape Ann via the train from Boston, covering eight and a half miles by seashore and road, with a stop for lunch and attempts at scaling the boulder seen here. These spring trips were a chance for serious rock climbers in the group to get back in shape for the summer season in places farther afield. They also served to introduce a generation to climbing and increase its popularity. The photo was taken by Ralph Clinton Larrabee (1870-1935), a Boston doctor, and avid hiker and trail builder. *Courtesy of the Appalachian Mountain Club Library & Archives.*

THIS SEASON IN NEW ENGLAND HISTORY



St. George's School baseball team, 1904

The St. George's School baseball team pose on the front steps of their school in Middletown, Rhode Island. The photo was taken just a few years after the school's founding in 1896. *Courtesy of St. George's School Archives.*