

Volume 48, Number 3 • July 2021

N E A

NEWSLETTER

NEW ENGLAND ARCHIVISTS



C O V E R — The J. Edmund Skiff Summer School of Singing, 1911, Burlington-On-Lake-Champlain, real photo postcard. In 1911, New York vocal instructor J. Edmund Skiff (1873–1953) took up residency in Burlington, Vermont, and offered a ten-week “Singing School.” His fifteen pupils presented a series of recitals between July and September 1911 showcasing their work, performing operatic pieces, popular songs, traditional ballads, and hymns. *Courtesy of Champlain College Special Collections.*

I n s i d e — Session reports describe the conversations from “Archives for a Changing World,” the virtual spring meeting (page 5); new NEA President Genna Duplisea writes about the nature of true resilience (page 4); the IDC announces their new column name, “From IDEAs to Action,” and discusses their reading circle from the spring meeting (page 20); we highlight NEA award recipients (page 4); updates from the Community Archives Advocates Roundtable and the Teaching with Primary Resources Roundtable (page 23); and NEA members and local repositories share their latest news (page 8).

TAKING THE PAST INTO THE FUTURE

NEA

New England Archivists

TAKING THE PAST INTO THE FUTURE

45 Skehan Street • Somerville, MA 02143

www.newenglandarchivists.org

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Membership in *New England Archivists, Inc.* is open to all.

Annual Dues are \$35 for individuals, \$17.50 for students and \$45 for institutions. Sign up online at <https://www.newenglandarchivists.org/renew>. Payment can be made via PayPal or by check made out to New England Archivists and mailed to Stephanie T. Gold, NEA Treasurer-Elect, 130 Collindale Drive, Meriden, CT 06450.

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.

Articles and **News** of interest to archivists, historical society members, historians, and other NEA members should be sent for consideration to the attention of: Katy Sternberger at newsletter@newenglandarchivists.org.

Requests for changes or updates to website content should be sent to: webmaster@newenglandarchivists.org.

Deadlines for submitting materials are:

November 15 for January issue	February 10 for April issue
May 15 for July issue	August 15 for October issue

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Newsletter design and production by Culp Design www.culpdesign.com.



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From the Editors

- Danielle Castronovo

There is no way to address the past year with anything other than an acknowledgment of the innumerable changes and challenges we have faced. After having canceled the Spring 2020 Meeting due to the pandemic, NEA held its first virtual spring meeting from March 25–27, 2021, with the theme “Archives for a Changing World.” Most of this issue is dedicated to member-written reports on the presentations and sessions from the meeting (page 5).

We also feature NEA’s new president, Genna Duplisea, in her initial column where she writes on the nature of true resilience (page 4). The Inclusion and Diversity Committee announces the new title of their column, “From IDEAS to Action,” and they discuss their spring meeting reading circle (page 20).

We highlight the recipients of the Distinguished Service Award and the Inclusion and Diversity Award (page 4) and updates from the Community Archives Advocates Roundtable and the Teaching with Primary Resources Roundtable (page 23). As always, we have news from NEA members and regional repositories (page 8).

The *Newsletter* itself has undergone quite a lot of change this year as well. The editors are committed to mak-

ing the *Newsletter* more accessible, and we are happy to announce some steps along that path. Our graphic designer now makes an interactive PDF, which should be easier to navigate digitally, and we are also including alt text captions for all images. We are interested in additional ways to make the *Newsletter* more inclusive and accessible and would greatly value member feedback.

The *Newsletter* also began offering digital delivery in early 2020. We had thirty-seven members sign up for digital-only delivery for our test run in January 2020. With each issue, more members opt out of print delivery and sign up for digital-only delivery. The April 2021 issue was the turning point with more members choosing to receive the *Newsletter* digitally (305) than in print (254). When members renew their membership, they will now need to select their *Newsletter* delivery preference in the member portal.

Finally, the *NEA Newsletter* depends on contributions from its members, so if you have a work-from-home project, a software tool to review, or any news and photos to share or questions to ask, let the editors know at [<newsletter@newenglandarchivists.org>](mailto:newsletter@newenglandarchivists.org). ■



Save the date for the Fall 2021 Meeting:
“Preservation: Save (It) Yourselves!”

This will be a one-day virtual meeting on Friday, October 22. The Program Committee is working with the Northeast Document Conservation Center (NEDCC) to incorporate a hands-on workshop and a virtual tour of the NEDCC.



A Massachusetts Eye and Ear ophthalmologist leaps for the ball during a staff softball game, 1970s. Courtesy of the Abraham Pollen Archives of Massachusetts Eye and Ear.

Inside NEA

FROM THE PRESIDENT

- Genna Duplisea



At the NEA Spring Meeting in March, a virtual event a year into the coronavirus pandemic, I spoke about resilience in remarks I've adapted here. The pandemic has pushed the precarities of the cultural heritage professions into crises, so we are, perhaps, tired of hearing about resilience. It has become a buzzword for what *is expected of us*. To keep providing services, protecting collections, advancing justice and reconciliation through archives—all with fewer resources, staff, and guarantees about our employment or our health—we must be *resilient*. We must carry on, like rusted bridges creaking under neglect. *Resilience* has become the expectation that we are beyond suffering, beyond frustration, beyond sadness.

What resilience ought to be is a product of a community, caring for itself so that it may adapt and flourish and adapt. We all need more than we can give, and this past year

we have continually rescued one another in the archives community. I hope we can hold space for the grief we feel for lost time, lost jobs, lost opportunities, lost loved ones. There is no healing without acknowledgment. We cannot pretend the disaster did not happen and try to return to previous rates of output. My hope is that we can rethink what we do, how we do it, and how we feel about it.

Last year, Arundhati Roy published a striking essay called “The Pandemic Is a Portal,”¹ and Rebecca Solnit spoke beautifully² about the possibilities of hope and re-making the world after so much has been broken. May we begin to revive ourselves and our work, building not the same constructions as before but something new, brilliant, and resilient not because of expectations of productivity, but because we created it that way. ■

1. Arundhati Roy, “The Pandemic Is a Portal,” *Financial Times*, April 3, 2020, <<https://www.ft.com/content/10d8f5e8-74eb-11ea-95fe-fcd274e920ca>>.

2. Meghna Chakrabarti, Hilary McQuilkin, and Rebecca Solnit, “What Disasters Reveal about Hope and Humanity,” On Point, WBUR, March 31, 2020, <<https://www.wbur.org/onpoint/2020/03/31/rebecca-solnit-hope-coronavirus>>.

Distinguished Service Award

This year's award went to Mary Caldera, associate director for technical services in the Manuscripts & Archives department of Yale University Library. Dedicated to diversifying the archival record, and reexamining one's “own prejudice, values, and assumptions,” Caldera's work includes a specific focus on documenting and providing access to underrepresented, minority, and LGBTQ voices within both paper-based and digital archives. In a year that has drawn so much attention to the importance of diverse voices in the national dialogue, NEA is pleased to provide this year's award to an individual who has dedicated their professional career to ensuring voices are not lost to history.

Inclusion and Diversity Award

The Inclusion and Diversity Scholarship Committee is pleased to announce the 2021 award recipients: Raananah Sarid-Segal, Miranda Villevik, Rebecca Fraimow, and Leah Weisse, from the GBH Media Library and Archives. Their spring meeting session, “Making Metadata Inclusive to Marginalized Voices,” covered ongoing efforts at GBH to reexamine and rework their descriptive metadata standards to be more inclusive and responsive to marginalized voices. They shared their work creating more flexible systems of categorization while cautioning that categorizing can itself perpetuate oppression if not handled properly. Joining the needs of the archive with the needs of marginalized communities is one way to ensure the archive is able to assess the impact of its legacy and advance and uphold its values for equity and inclusion. For a report on this session, see page 16. First awarded in 2016, this scholarship is given annually to the presenters of one session at the spring meeting. The awarded session covers topics that intersect with issues of inclusion, diversity, and social justice within the archival profession.

Spring 2021 Meeting Session Reports

Plenary 1: Becci Davis

- Christina Stone

Presenter: Becci Davis, Brown University

In her plenary talk, “Responsibilities of Being a River,” Becci Davis <www.beccidavis.com> discussed how she draws upon the historical record, her personal connection to nature, and a journey of self-discovery to inform her artistic practice. She inferred that as an artist it is imperative to offer alternative narratives to communities that have been defined by the recorded facts of another. Davis does this by weaving the past and present with the memory held by the transforming land. Her works strive toward rectifying social injustices in American history, specifically challenging the ideologies and memorialization of life in the Civil War South. Her media varies, including photography, film, two-dimensional mixed-media reliefs, and performance.

Davis’s work originated from an offer to begin an Ancestry.com membership. Early in her genealogical research, she found documentation regarding her grandmother and soon discovered the names of her fifth great-grandparents, Charity Ann and Isaiah Parker. She then realized a cold truth that Charity Ann was listed as property on Isaiah Parker’s estate upon his passing. This energized her creative process, allowing Davis to reconnect with memories, lands, and documentation significant to her origins. Her video triptych, *Searching for Isaiah*, layers historical imagery with existing monuments and current landscapes, all the while reciting Isaiah Parker’s inventory.

Her social justice series, *In the Shadow of Dixie*, helps bring attention and action toward removing Confederate monuments and similar sites protected by law. In Davis’s visits, she absorbs the energy of the space and captures images of the monument. She then layers these images onto postcards with a thoughtful request to the locale’s political representative to remove it from public view on the verso. Davis reinforces this on her Instagram account, @bdavissynergy, as another means to convey and assert a call to action.

This plenary address drew 134 attendees. In her responses to attendee questions, Davis touched upon her work as an educator at Brown University, in addition to her many other creative projects. A previous project consisted of a memorial to significant Rhode Island women of various racial backgrounds, installed alongside a monument to Civil War general Ambrose Burnside. Her current work blends the gendered art form of embroidery with documenting the names of enslaved people who lived in Rhode Island before emancipation.

1.1 Teaching Hard History: Strategies for Engaging Students Using Challenging Materials

- Jorie Thuon

Panelists: Blake Spitz, University of Massachusetts Amherst; Tamar Brown, Schlesinger Library on the History of Women in America; Pam Hopkins, Tufts University; Michelle Chiles, Providence College

The session began with an introduction from Blake Spitz. Speaking to about sixty-eight participants, she outlined the session’s purpose, referring to the work of Hasan Kwame Jeffries, whose work on American slavery inspired the session’s title <<https://www.learningforjustice.org/frameworks/teaching-hard-history/american-slavery>>. She went on to discuss her own experiences with hard histories, specifically focusing on how using “records of harm” in classroom settings can provide evidence of real histories and allow room for emotional connections to be formed between the documents and students. Spitz also touched on the use of records solely for “shock” value and advised archivists to examine who they’re “protecting” by sharing or withholding certain records.

Next, Michelle Chiles spoke about the benefits of fostering open conversation with professors and teachers about their learning goals and providing guiding frameworks for approaching difficult subjects as a guest archivist. She also touched on how outdated or offensive language within finding aids and descriptions can negatively impact users.

Tamar Brown furthered this discussion by exploring how, in a physical teaching space, she had previously given students the option to avoid harmful records by providing multiple

teaching examples. In response to the recent shift to online teaching, Brown has sought to make space for her students to react to records not only intellectually but emotionally and has worked to foster discussions around harmful language.

The final speaker, Pam Hopkins, chose to focus on content and care: that is, using content warnings in the classroom and the effect that has on students' comfort and engagement. These warnings do not try to explain materials away but rather apologize for the existence of such bigotry. They encourage students to come to archivists if they need to unpack what they encounter, as seen in the Digital Collections and Archives's Statement on Potentially Harmful Language in Archival Description <<https://dca.tufts.edu/about/policies/DCA-Statement-on-Potentially-Harmful-Language-in-Archival-Description>>. Hopkins closed this discussion by emphasizing that students are hungry for difficult conversations if archivists are willing to provide that space.

The session concluded with breakout groups for further discussion.

1.2 Capturing the Pandemic: Collecting the COVID-19 Experience

- Sean Crawford

Panelists: Andy Kolovos, Vermont Folklife Center; Erica Donnis, Champlain College; Paul Carnahan, Vermont Historical Society

Erica Donnis detailed a project she started in 2020 to capture the COVID-19-era experiences of the Champlain College community. Through reflection surveys, oral history interviews, web archiving, and other rapid-response collecting efforts, this lone arranger documented the impact the pandemic had on staff, students, and the college's campus. She also discussed some key constituents—administrators, faculty, legal counsel—that she effectively worked with as the project evolved. Finally, Donnis shared some of the project's next steps, which include the ingest and processing of collection documents, as well as continued collection of oral histories and web archiving.

Paul Carnahan talked about the Vermont Historical Society's COVID-19 Archive <<https://covid-19.digitalvermont.org/>>, which was created to document the outbreak of the virus in Vermont. Built in Omeka, this crowdsourced col-

lection gives all Vermonters a place to share their experiences of the crisis. Image files, PDFs, and videos, as well as stories, poems, and remembrances, have been submitted by the community. The digital archive also serves as a timeline of events for posterity. When asked for tips on Omeka, Carnahan recommended implementing the tags feature, which organizes the COVID-19 Archive and facilitates browsing for users.

Andy Kolovos discussed the Vermont Folklife Center's *Listening in Place* project <<https://vermontfolklifecenter.org/listening>>, which offers the state's residents many ways to remotely share their pandemic perspectives: a sound archive, virtual story circles, phone interviews with staff, even a collection of photos called "Show Us Your Masks!" Kolovos also highlighted the podcast *VT Untapped* <<https://vermontfolklifecenter.org/untapped>>, hosted by his VFC colleague Mary Wesley, which devoted a series of episodes to the *Listening in Place* project. Like the session's other presenters, Kolovos expressed project goals, such as providing a place to share and connect during the crisis, and the importance of documenting it for future generations.

1.3: Respecting Our Resources: Striving for More Inclusive Labor Practices

- Charlotte Lellman

Panelists: Greta Suiter, Massachusetts Institute of Technology (MIT); Alex McGee, MIT; Elise Riley, New England Yearly Meeting of Friends; Chris Tanguay, MIT; Joe Carrano, MIT

Greta Suiter opened the prerecorded session with a tribal land acknowledgment and a recognition of the contingent workers at MIT and all others whose work influenced the session. There were forty-two attendees.

The presenters, all of whom work (or worked) in the MIT Libraries Department of Distinctive Collections (DDC), shared their experiences as contingent employees and/or supervisors in the DDC. Suiter described the response to an increased reliance on contingent labor: the formation of a working group to develop practices to improve the experiences of DDC student workers, interns, and temporary workers, and those who supervise them.

Chris Tanguay described the burdens on temporary staff, including stress and uncertainty, as well as the exploitation of being expected to do the same tasks as permanent staff, without the status, pay, or benefits. Since the DDC was unable to eliminate contingent labor, they focused on restructuring temporary positions, and they worked with management to get improved pay for student and temporary workers.

Alex McGee discussed the way the DDC supports student workers, such as by allowing them to prioritize school over their library work. Student surveys informed the DDC's efforts to give student workers more creativity, choice, and flexibility. A policies and procedures manual <<https://sites.google.com/mit.edu/ddc-students/home?authuser=1>> and a zine <<https://wikis.mit.edu/confluence/download/attachments/131473893/MIT-DDC-processingZine.pdf>> provided helpful documentation. DDC staff also created self-care kits for students.

Joe Carrano described his experience supervising an intern doing a web-archiving project early in the pandemic. Throughout the trial-and-error process of adjusting to a remote internship, communication and flexibility were crucial.

Last, Elise Riley spoke about working in a short term position for the DDC while she was a student at Simmons. Riley completed a defined project to list on her résumé before entering the job market when she graduated. She recommended that employers give their temporary employees dedicated space and equipment, unrestricted access to processing materials, clear project goals, and professional development opportunities.

In the Q&A, Sandra Kornyu asked whether the staff's increased focus on supporting contingent workers had been a heavy time commitment. Panelists responded that most of the time commitment for managing contingent workers was upfront work. After onboarding and training, supervisors needed to be available for questions and check-ins.

The presentation offered an example of how a team of archivists reacted to the contingent labor problem so pervasive in the archives field by making positive changes for their employees.

2.1 The National Park Service in the Era of JEDI

- *Betts Coup*

Panelists: Margaret Welch, Northeast Museum Services Center (NMSC); Alexandra Kornyu, NMSC; Deanna Parsi, St. Paul's School; Kate Hanson Plass, Longfellow House-Washington's Headquarters and JFK Birthplace Historic Sites; Jennifer Skarbek, NMSC; Anthony Reed, Frederick Law Olmsted National Historic Site

This session focused on the efforts of archivists at various New England National Park Services sites after the political and social events of summer 2020 brought justice, equity, diversity, and inclusion (JEDI) to the forefront. Margaret Welch introduced the panel, explaining that the National Park Service is a land agency, which includes not just wilderness but land in areas with underrepresented communities, and that it has a large workforce and sizable archival holdings. This was useful contextualization for the presenters, each of whom spoke about different efforts related to JEDI at their work sites.

Deanna Parsi spoke about processing the Assateague Island National Seashore Resource Management Records and the William E. Green and Paul Cohen Assateague Island Collection. The records document the establishment and management of that park, including the scientific research that has tracked shifts in flora, fauna, and sea levels, while the Green and Cohen collection includes information about citizen activism to protect this landscape and early understandings of the changing nature of boundary islands. Describing these collections while working under the Trump administration, which did not support the use of terms such as "climate change," was challenging, but Parsi elected to use unsupported terminology to provide more accurate and accessible description.

Margaret Welch and Kate Hanson Plass each discussed description of individuals, whether through keywords or archival description. They spoke about identifying and attempting to mitigate archival silences, improving access and hopefully bringing light to materials with a broader research appeal due to their inclusion of historical women, African Americans, and queer individuals.

Visit NEA online at:

<www.newenglandarchivists.org>

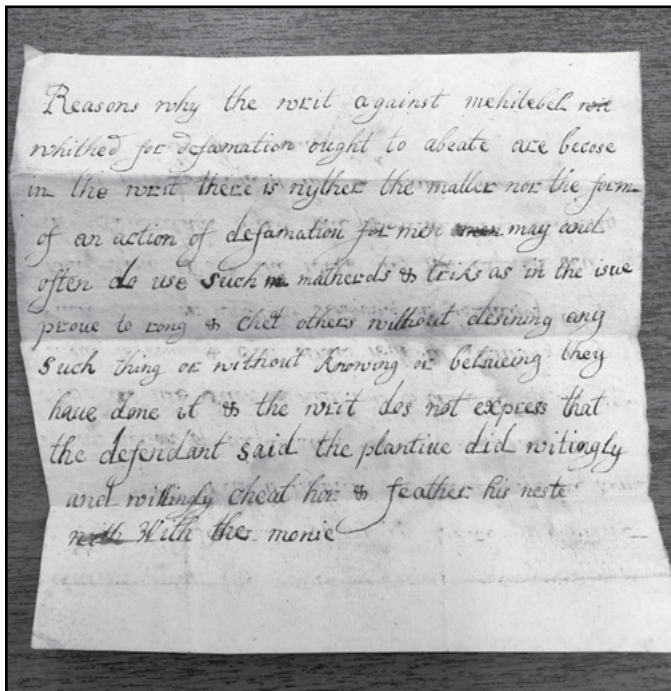
News and Notes

CONNECTICUT

Connecticut State Library Debuts Online Subject Guide and Blog for the New Haven County Court Records

As noted in the October 2020 *NEA Newsletter*, the Connecticut State Library received a \$100,000 grant from the National Historical Publications and Records Commission (NHPRC) in order to process the New Haven County Court Records, 1700–1855, for enhanced public access and use. The library recently launched an online subject guide and blog to aid researchers and individuals investigating these records.

The subject guide provides contextual background information about the eras from colonial Connecticut to antebellum America. The blog chronicles a selection of the interesting, amusing, tragic, and sometimes infuriating cases



A document from the New Haven County Court Records describes Mehitabel Whitehead's spirited rebuttal to a slander lawsuit brought against her by Micah Palmer in 1716. She requested abatement because "men may and often do use such methods & tricks . . . to wrong & cheat others" and claimed that Palmer "did wittingly and willingly cheat her & feather his nest with the money" (spelling has been modernized). *Courtesy of the Connecticut State Library.*

found in the court records. View these materials, which will be continually updated during the next two years of the project, and subscribe to the blog at <https://libguides.ctstatelibrary.org/archives/uncoveringnewhaven>.

University of Connecticut Library Receives CLIR Grant to Digitize Recordings of Black Experience in the Arts

Archives & Special Collections at the University of Connecticut has received a grant from the Council on Library and Information Resources (CLIR) *Recordings at Risk* program to digitize, preserve, and improve access to 243 sound recordings created from a groundbreaking UConn course, "Black Experience in the Arts," from 1970–1990.

Designed by faculty in the Center for Black Studies and the School of Fine Arts, the course sought to expose students to the creativity and contributions of Black artists and their cultural contexts. The course brought more than 120 Black musicians, writers, and other artists to UConn to discuss and demonstrate their work and dialogue with students. Recordings of these sessions provide unique insight into speakers' influences, creativity, and artistic development, and the social, racial, and cultural challenges they navigated in their professional careers.

Once digitized, recordings will be made available through the Connecticut Digital Archive, s.uconn.edu/ctda. For questions, contact archives@uconn.edu.



Hale Smith at the piano in the Black Experience in the Arts course, 1970s. Photo from the Black Experience in the Arts Course Collection. *Courtesy of the Archives & Special Collections, University of Connecticut Library.*

MAINE

Maine State Archives Launches Online Catalog

In March, the Maine State Archives launched an online catalog of its holdings via an ArchivesSpace portal. For the first time in the bureau's fifty-six-year history, researchers can now search for official state records before contacting an archivist to access the actual documents. Search the archives at <https://archives.maine.gov>.

The launch of the Maine State Archives public interface is the product of five years of work. Only about half of state archives across the country have completed this type of public-facing indexing. ArchivesSpace is a nonprofit organization created by archivists, hosting finding aids for subscribers on the cloud.

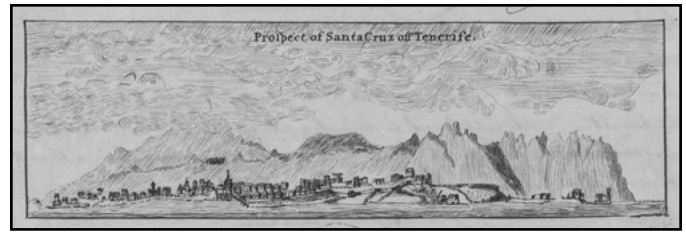
The Maine State Archives maintains approximately 100 million pages of state records considered to be permanently valuable, such as bills introduced in the legislature, governor's executive council reports, election returns, deeds, maps, and military records through World War I. In addition, the bureau's records management division is the custodian of all state records that must be retained for statutory periods of time.

MASSACHUSETTS

Ships' Logbooks Collection from Peabody Essex Museum Available at Internet Archive

The Phillips Library of the Peabody Essex Museum (PEM), with partial funding from the Salem Marine Society, has begun a long-awaited project to digitize its collection of over 3,000 ships' logbooks and make them available through the Internet Archive, bringing their wealth of stories and data to a wider audience of researchers.

The logbooks, recorded between 1729 and 1961, form the foundation of PEM's collections. The East India Marine Society, PEM's grandfather institution, required its members to keep records of their voyages, creating a li-



The *Hercules* (Ship) Logbook and Journal, 1792–1794 (Log 1632) includes beautiful sketches of islands and bays, as well as of the Boston Lighthouse. This sketch shows the port city of Santa Cruz on the island of Tenerife. Courtesy of the Phillips Library, Peabody Essex Museum.

brary collection that has been continuously added to over the centuries. While the logs primarily document the daily latitude and longitude, weather, and sailing conditions, log keepers also included descriptions of foreign ports, trade, crew insubordination, and sightings of wildlife and astronomical events. Some logs contain sketches, paintings, poetry, and sea songs, among other saved items pressed between the pages.

View the collection at <https://archive.org/details/pemlogbooks>. For questions, contact research@pem.org.

Massachusetts Eye and Ear Receives Harvard Library Advancing Open Knowledge Grant

Massachusetts Eye and Ear's Abraham Pollen Archives (APA) has been awarded an Advancing Open Knowledge grant from Harvard Library. Titled "Uncovering the Diverse History of Massachusetts Eye and Ear," the project will identify the first Black, Indigenous, and People of Color (BIPOC) and women residents, fellows, clinicians, and researchers at Massachusetts Eye and Ear in order to share their stories with the hospital's community and the wider world. The project will also highlight BIPOC and women who have made significant contributions to their specialties.

The Advancing Open Knowledge grant is anticipated to have a massive impact on the accessibility of the APA's collections, which date back to Massachusetts Eye and Ear's founding in 1824. The archives, located in Boston, will begin adding metadata to HOLLIS (Harvard Library's catalog) and uploading finding aids to ArchivesSpace for the first time, starting with materials related to the grant project.

Visit NEA online at:

www.newenglandarchivists.org

For more information, contact archivist Vanessa Formato at vanessa_formato@meei.harvard.edu.

CONSERVATE LE SCATOLE DI LATTA



CONSERVATE I GRASSI PER FARNE ESPLOSIVI



NECESSITANO URGENTEMENTE. La guerra nel Pacifico ha grandemente ridotto l'arrivo di grassi vegetali che provengono dal Far East. Quindi è necessario trovare dei sostituti. Inoltre si sa che i grassi la glicerina e con la glicerina si fanno gli esplosivi che abbisognano a noi ed ai nostri alleati. . . gli esplosivi che ci servono per poter abbattere gli aerei dell'Asse, per paralizzare i loro carri armati, per affondare le loro navi. Abbiamo bisogno di milioni di libbre di glicerina e voi donne potete aiutarci a procurare i grassi necessari.

ECCO COME DOVETE PREPARARLE PER LA RACCOLTA:

1. **LAVATELE** ben bene, dopo averle vuotate. Togliete le etichette (Le etichette si staccano facilmente dopo averle umidite).
2. **TAGLIATE** il fondo ed il coperchio. Ripiegare in dentro fondo e coperchio, se essi vengono tagliati solo parzialmente. Poneteli invece nell'interno della latta, se fondo e coperchio vengono del tutto tagliati.
3. **SCHIACCIATE** il tutto col piede, facendo però attenzione di lasciare un po' di spazio, in modo che vi si possa vedere attraverso. Non usate un martello.
4. **METTETE** le scatole così preparate, in un cesto od, in una cassetta ed attendete il giorno della raccolta delle latte, per il vostro distretto. Cesti, cassette di legno o di cartone, sono recipienti adatti a tal scopo.

COMINCIATE A CONSERVARLE OGGI STESSO:

Se le avrete preparate "con cura", le latte dovrebbero essere pulite e solidamente impaccate in una cassetta od in qualche altro recipiente.

GIORNO DELLA RACCOLTA:

Per quanto riguarda il giorno della raccolta, esso vi verrà comunicato a tempo debito, dal vostro Salvage Committee, per mezzo della stampa e di annunci alla radio.

Il War Production Board insiste sul fatto che la raccolta delle scatole di latte è indispensabile per la vittoria.

MASSACHUSETTS SALVAGE COMMITTEE
VOLTATE LA PAGINA

QUATTRO COSE DA FARSI

1. **CONSERVATE I GRASSI RESIDUI DELLA CUCINA.** Conservate il grasso che si strugge da un arrosto di prosciutto, di vacca, di agnello, di pollo. Conservate il grasso che spocchia da una bistecca ai ferri; conservate il grasso che si raccoglie nel fondo del recipiente nel quale preparate arrosti di cotolette di manzo, o di vitello. Conservate tutti i grassi vegetali ad animali, resti di frittiture di patate, di pesce o di paste dolci.
2. **VERSATE IL GRASSO IN RECIPIENTI DI LATTA, BEN PULITI.** E' preferibile che voi versiate il grasso in scatole di latta con larga apertura; come, per esempio, una scatola da caffè o da strutto. **NON E' PERMESSO** l'uso di recipienti di vetro. Prima di versarvi i grassi assicuratevi che le scatole di latte siano ben pulite e che i grassi stessi siano stati scolati, in modo da aver rimosso da essi parti estranee, per ad esempio, residui di cibi.
3. **PONETE IL RECIPIENTE O NEL FRIGORIFERO** od in un posto fresco, possibilmente al buio. Tenete la scatola fero a quando avrete raccolto almeno una libbra di grasso.
4. **PORTATE IL GRASSO DAL MACELLAIO,** che è autorizzato a pagarvelo in ragione di 4 soldi alla libbra, poi il macellaio, chi con spirito patriottico coopera alla raccolta, consegnerà il grasso a persone che l'inviavano alle industrie di guerra. Voi farate cosa buona, se porterete il grasso dal macellaio, durante i primi giorni della settimana.

VOLTATE LA PAGINA

A flyer in Italian describing how to save tin cans and fat for use in the war effort, distributed by Cambridge War Service Bureau to local block leaders, circa 1943–1944. *Courtesy of the Cambridge Historical Commission.*

New Collection of World War Materials Available at Cambridge Historical Commission

The Cambridge Historical Commission recently received and processed the Joseph E. Sharkey Collection. The collection contains textual records created and collected by Sharkey during his appointment as the historian of the Advisory Historical Committee of the Massachusetts Committee on Public Safety.

Records relate to his efforts to research and publish a pamphlet about Cambridge's contributions to the war effort during World War II and the impact of both world wars on the city. The materials include his correspondence with municipal, industrial, news, and community organizations; photographs of military groups and community efforts to support the war; information on rations and food programs; articles and clippings; and notes contributing to Sharkey's work from 1943–1946.

Of note are records describing the activities of war-related city committees, including the Cambridge Victory Gardens and War Services Bureau, as well as block leaders

material distributed to Cambridge neighborhoods by the War Services Bureau.

View the finding aid at <https://public.archivesspace.org/dlconsulting.com/repositories/3>. For research assistance, contact 617-349-4683 or histcomm@cambridgema.gov.

R H O D E I S L A N D

Gallery Night Providence Collection Takes Shape with Support of RICH Grant

With the help of a grant from the Rhode Island Council for the Humanities (RICH), Gallery Night Providence has completed the first phase of a project to create an archival collection. Grant funding allowed archivist Vanessa Formato to process the first portion of physical materials, write a finding aid, and consult on documenting and preserving the history of the organization. Gallery Night will seek another round of RICH grant funding to continue the project, with the ultimate goal of donating the collection to a Rhode Island repository.

Gallery Night Providence, founded in 1996, is an arts nonprofit that cultivates a network of galleries, artists, media outlets, and municipal agencies to strengthen the creative economy in Providence. It supports access to arts-focused events to build sustainable avenues for multicultural and multigenerational enrichment.

Archivists interested in getting involved with the project are encouraged to contact Gallery Night president Shari Weinberger at gallerymanager@sproutcoworking.com. For more information, visit <https://www.gallerynight.org>.

Fleet Library at Rhode Island School of Design Receives Grant to Digitize Magnetic Media

The Fleet Library at the Rhode Island School of Design was awarded a \$20,310 Library of Rhode Island (LORI) grant from the State of Rhode Island Office of Library & Information Services. The archives holds more than 2,000 at-risk, time-based, magnetic media tapes; this

Session Reports from Page 7

Jennifer Skarbek spoke about a rising professionals group formed across the National Park to offer community, networking, and professional development opportunities to rising professionals (interns, termed staff, non-benefited staff) via Microsoft Teams. Skarbek discussed how this group gave that disparate group a unified voice, despite challenges of high turnover and the need for leadership to manage the group and advocate for their rising professionals.

Sandra Kornyu discussed the Diversity Resources Discussion reading group, also organized via Teams, which was formed to promote an inclusive workplace and diversity in hiring, and inspire employees to think about diversity and hidden stories.

Finally, moderator Anthony Reed asked questions and discussed the move away from descriptive neutrality. He also highlighted the unique challenges of working under varied administrations with different goals and how that impacts turnover and long-term work at the National Park Service.

2.2 Free the Archives During the Pandemic

- Katy Sternberger

Presenter: Kyle K. Courtney, Harvard University

A perennial topic of discussion, but especially pertinent during the pandemic, copyright is often a source of confusion. In this informative session, copyright expert Kyle K. Courtney looked at how United States copyright law works to the benefit of libraries and archives, with particular attention to lessons learned while continuing to provide access to collections during a global crisis. At peak, the session included about seventy participants.

As teaching and research moved online at the start of the pandemic, there were concerns that fair use (17 U.S.C. § 107) may no longer apply in an emergency, but librarians and archivists could not access materials in person. However, as Courtney explained, the law is well equipped to provide needed flexibility—there is no such thing as “emergency fair use,” because the four factors of the fair use test apply regardless; only the facts are different.

In addition to fair use, libraries and archives are granted exceptions in 17 U.S.C. § 108. The pandemic caused a “rediscovery” of these rights, which allows us to scan and distribute works under certain conditions, such as for preservation and scholarly use. Courtney cautioned that making digital copies available is not a free-for-all, but we can reduce risk by providing a prominent copyright notice on request forms, granting password-protected access to documents, and even falling back on fair use.

Courtney also discussed the concept of controlled digital lending, or “using technology to replicate an archives’ right to give access to legally acquired materials in a digital format under controlled conditions.” Technology helps limit “friction” by reducing barriers to access, including travel. The advantage for archives is that this methodology serves the purposes of access as well as preservation by reducing handling of materials. Thus, the takeaway from Courtney’s presentation is that we can harness copyright law and technology to enhance and increase access to archival material.

Several questions from the audience sparked interesting discussions. For example, an attendee asked whether archives can simply put material on the internet and take it down if someone objects. Courtney suggested crafting a statement that invites users to contact the archives if they have more information about the potentially objectionable material. He also said that the archives can mitigate risk by posting a takedown policy.

2.3 Labors’ Love Lost ... and Found?: Archival Workers in Pandemic Times

- Lindy Noecker

Panelists: Alison Clemens, Yale University; Carady DeSimone, independent archivist

This session opened to about thirty attendees with an introduction to the Archival Workers Emergency Fund, or “Coffee for Colleagues and Tea on Me” <<https://charity.gofundme.com/o/en/campaign/coffee-for-colleagues-tea-on-me>>. DeSimone described the vision of the AWE Fund as a mutual aid effort for those in precarious employment situations in the world of libraries, archives, and museums (LAMs). Even before the arrival of the COVID-19 pandemic, DeSimone, Clemens, and others wanted to address the problem of precarious employment in the archives world

through the framework of labor rights and mutual aid. With the quickly changing situation in March 2020, they were inspired to create the GoFundMe campaign and take immediate action to help those in need.

After a quick outline of the layout and community norms for the session, presenters continued with a deeper look at how the AWE Fund began. The organizing committee faced many questions, such as how to make sure grants from the fund were equitable, who might be eligible, and how to help the most people in a responsible fashion. The committee settled on a model of grants of up to \$1,000 to any archival worker in the United States, plus a free membership to the Society of American Archivists (SAA). With the goal of making the qualifying standards as broad as possible, the AWE Fund had supported 175 workers by the time of the presentation.

After this introduction, the meeting split into two breakout rooms to discuss labor issues and personal experiences with contingent or precarious labor in the LAMs field. In one breakout room, participants discussed their own experiences at work over the past year and in contingent positions. Issues included the increase in temporary and contract work, the unpaid internships that are part of many library school programs, and the lack of awareness from administrators of how these and other problems have a real effect on employees' quality of life and careers. The other breakout room featured discussion on how the AWE Fund works as well as conversation about shifting the paradigm of institutions like New England Archivists and SAA to advocate for both members and nonmembers on these issues.

Participants then returned to the main Zoom room for a share-out and closing remarks on next steps for tackling labor issues in the LAMs field. Attendees agreed that there should be a focus on unity and solidarity among archival workers, encouraging a broader vision of what it means to be an archivist.

3.1 Considering Inclusivity: How Three Harvard Libraries Are Working Towards Conscious and Conscientious Description

- Francesco Buccella

Panelists: Mary Samouelian, Baker Library Special Collections, Harvard University; Christine Riggle, Baker Library Special Collections; Charlotte Lellman, Center for the History of Medicine, Harvard University; Annalisa Moretti, Houghton Library, Harvard University; Betts Coup, Houghton Library

This session featured five archivists from three different libraries at Harvard University. Under the "Considering Inclusivity" header, each panelist presented how their respective libraries are making description practices more conscious of past biases and then reworking outdated or potentially insensitive wording to be more accurate and inclusive.

Mary Samouelian and Christine Riggle began the session with a presentation titled "Language Matters: How Baker Library is Working Towards Conscious and Inclusive Description." They gave a detailed explanation of their workflow to improve description practices, which always begins with reading background literature on inclusivity-related topics. The presenters acknowledged that they are fortunate to be employed by an institution that supports positive change and inclusivity going forward.

Next, Charlotte Lellman discussed her work on "Developing Guidelines for Inclusive and Conscientious Description," a guide that has been made publicly available online by Harvard <<https://wiki.harvard.edu/confluence/display/hmschommanual/Guidelines+for+Inclusive+and+Conscientious+Description>>. The guidelines provide direction on how to go about creating equity and inclusion in the description process. During description, archivists frequently face challenging decisions about gender equity in naming conventions and how to confront potentially offensive topics by not omitting negative information.

Annalisa Moretti followed by recounting experiences working on description related to the topic of disability in a talk titled, "Describing Disability in Houghton Library's Collections." Moretti emphasized that thorough background research is a necessity—in this case, on disability studies—and to survey affected individuals before jumping into descrip-

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tion. Moretti gave the audience a series of questions that archivists should ponder before doing so: What is the goal of collecting such material? Do the terms used accurately describe the medical conditions discussed? Would the individuals mentioned use such terminology to refer to themselves?

Betts Coup concluded with a presentation titled, “Conscious and Inclusive Description on the Day-to-Day: Describing and Redescribing at Houghton Library.” Using materials from the Harvard Theatre Collection as case studies, Coup underscored the importance of reaching out to topic-specific experts when writing (and rewriting) descriptions as well as the need to continually revisit the text as perspectives change over time.

3.2 National Finding Aid Network

- Althea Topek

Panelists: Karen Eberhart, Brown University; Kate McNally, Brandeis University

This session presented an overview of a current project, spearheaded by the California Digital Library and

funded by the Institute for Museum and Library Services, to pursue research and demonstration for initiating a National Archival Finding Aid Network. Presenters Karen Eberhart and Kate McNally participated in the project as institutional representatives for the regional finding aid aggregator, the Rhode Island Archival and Manuscripts Collection Online (RIAMCO) <<https://www.riamco.org/>>, and attendees of the National Archival Finding Aid Network Planning Symposium, held in June 2019 in Riverside, California.

The ultimate goal of the National Finding Aid Network project is to scale up the delivery of information on archival materials to a national level as well as create a robust and sustainable system for the contributors dependent on finding aid aggregators. The session reviewed research conducted by the California Digital Library as part of the initial planning phase for exploring the landscape of archival description and finding aid aggregators. Two major reports were highlighted: an initial research study to accumulate information from state and regional finding aid aggregator representatives, “Finding Aid Aggregation at a Crossroads” <<https://escholarship.org/uc/item/5sp13112>>, and an action plan drawing directly from the outcomes of the 2019 planning symposium, “Toward a National Ar-

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chival Finding Aid Network, From Planning Initiate to Project and Program: An Action Plan” <<https://tinyurl.com/4zxmrpd>>.

In addition to highlighting project reports, the presenters reviewed Archives Portal Europe as an example of a successful model for a large-scale finding aid aggregator <<https://www.archivesportaleurope.net/>>.

After discussing the initial phases of the project, the presenters provided an overview of the current state of the project and put out the call for focus group participants to help document the current needs of cultural heritage institutions regarding finding aid aggregation. A recurring theme mentioned both in the presentation and in the Q&A was the importance of creating a low-barrier infrastructure that can support and sustain aggregator contributions.

Those interested in participating in a focus group are encouraged to complete the following survey: <<https://www.surveymonkey.com/r/7DT9WVZ>>. More information on the National Finding Aid Network project can be found on the project’s wiki page <<https://confluence.ucop.edu/display/NAFAN>>.

3.3 Building Bridges Over Troubled Waters: Linking Cultural Heritage and Emergency Management to Prepare for Disasters

- Alison Fulmer

Panelists: Sally Blanchard-O’Brien, Vermont Arts & Culture Disaster and Resilience Network (VACDaRN); Elaina Gregg, Foundation for Advancement in Conservation (FAIC); Lori Foley, Heritage Emergency National Task Force (HENTF); Rachel Onuf, VACDaRN; Alejandra Dean, Coordinated Statewide Emergency Preparedness - Massachusetts (COSTEP-MA)

This session introduced four state and national emergency response networks working to improve disaster planning and response by building relationships between cultural heritage and emergency management organizations. Sally Blanchard-O’Brien of the Vermont Arts & Culture Disaster and Resilience Network (VACDaRN) moderated.

Rachel Onuf of the Vermont State Archives introduced

VACDaRN, launched in September 2019, which brings together arts and culture organizations and provides resources and training to help communities mitigate and recover from disasters more resiliently. Onuf reviewed VACDaRN’s upcoming projects including artists’ resilience training, disaster kits, salvage workshops, renewing vendor contracts for disaster recovery, and statewide cultural asset mapping.

Alejandra Dean of the Massachusetts State Archives presented on Coordinated Statewide Emergency Preparedness - Massachusetts (COSTEP-MA), a collaborative of cultural heritage and emergency management professionals engaged in statewide emergency planning to address disaster mitigation, preparedness, response, and recovery. Dean discussed the development of free training materials, including Mitigation for Memory <<https://tinyurl.com/z7cdvj7k>> and Finding Common Ground <<https://guides.mblc.state.ma.us/finding-common-ground>>. In 2019, COSTEP-MA updated its website <<https://mblc.state.ma.us/costepma/>> and began acting as a communications hub, providing weather updates and disaster resources. Dean discussed recent projects, including Incident Command System training, COVID-19 resources, and future projects such as mapping Massachusetts cultural collections.

Elaina Gregg of the Foundation for Advancement in Conservation (FAIC) introduced FAIC’s mission to protect cultural heritage and support conservators and allied professionals through education and outreach. Gregg discussed FAIC-administered emergency response initiatives including National Heritage Responders and Alliance for Response and the national network, National Voluntary Organizations Active in Disasters (National VOAD). She also noted two FAIC publications: the *Emergency Response & Salvage Wheel* and the *Field Guide to Emergency Response*.

Lori Foley of the Federal Emergency Management Agency (FEMA) presented on the Heritage Emergency National Task Force (HENTF), a joint FEMA-Smithsonian initiative that coordinates the collection and sharing of incident-specific information with regional, state, and local agencies before, during, and after natural disasters and other emergencies. HENTF projects include assisting in Puerto Rico after Hurricane Maria, mapping cultural institutions in states affected by Hurricane Dorian, providing guidance on recovering family collections after Hurricane Sandy, and Heritage and Emergency Response Training (HEART).

The Q&A session covered emergency preparedness steps (have contact lists and a disaster plan, train and empower staff to deal with disasters), New England disaster risks (water damage, climate change in coastal areas), and important elements of building networks (approach emergency management organizations, work with established networks, emphasize education and outreach).

Plenary 2: Elaine Stiles


- Francesca Scaraggi

Presenter: Elaine Stiles, Roger Williams University

Elaine Stiles gave the second plenary address to ninety-nine attendees. Stiles's speech described historic preservation as an archiving project, with the National Register of Historic Buildings (containing over 1.5 million buildings) as "the nation's largest, most public archive." Stiles illustrated how communities invest historic sites with meaning, centering on the examples of the Vesey Street Stairs of the World Trade Center and the Minidoka National Historic site in Idaho.

The Vesey Street Stairs are the last remaining above-ground element of the World Trade Center in New York City following the events of September 11, 2001. Hundreds of people used the stairs to flee the burning, collapsing buildings. While the stairs remained undamaged in the immediate aftermath of the attacks, efforts to retrieve survivors and contain the site severely damaged them. Initially, the staircase attracted little interest, but survivors began to assign it meaning during the preservation process. After significant debate, it became the only piece of debris in the 9/11 Memorial & Museum. Stiles placed the Vesey Street Stairs in the context of other "ruined" architecture kept in a state of distress to memorialize events, such as the remains of Coventry Cathedral in the United Kingdom and the Hiroshima Prefectural Industrial Promotion Hall in Japan.

Stiles also highlighted the unique case of the Minidoka National Historic site in Idaho, representing an example of "active placemaking" to foster change. During World War II, Minidoka housed a concentration camp for Japanese Americans. The US government dismantled the camp after the war and parceled out the land through the Homestead Act for returning soldiers. In 2006, the National Park Service began



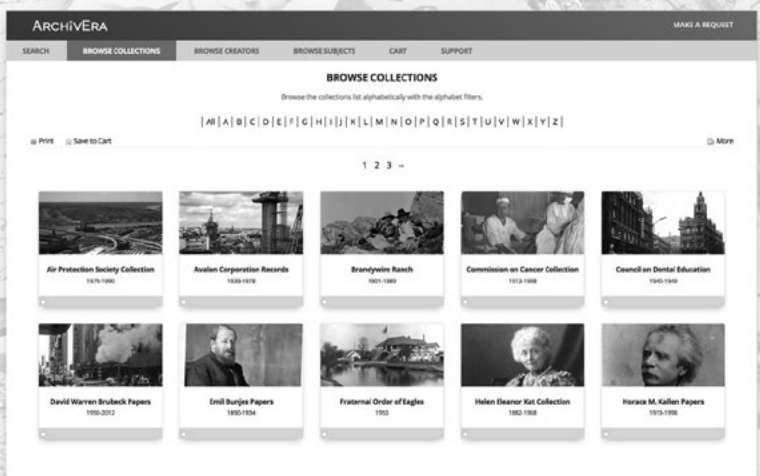
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pursuing selective reconstruction, made possible because sufficient documentation existed to accurately recreate the concentration camp. Every year, survivors and their families make a pilgrimage to this site and host a conference on civil rights. Stiles expressed that Minidoka is a large-scale example of strategic reconstruction, designed to facilitate dialogue and invest the public in issues of social justice.

Following the address, attendees asked questions about the National Register's ability to serve or memorialize marginalized groups and about the difference between inherited and invested meaning of historic architecture. The final question concerned how "sanctioned memory" (like 9/11) can overwrite other histories of a place, such as the urban development described in *The Destruction of Lower Manhattan* by Danny Lyon <<https://aperture.org/books/danny-lyon-the-destruction-of-lower-manhattan/>>.

4.1 Making Metadata Inclusive to Marginalized Voices

- Brittany Fox

Panelists: Raananah Sarid-Segal, GBH Media Library and Archives; Miranda Villesvik, GBH Media Library and Archives

Miranda Villesvik began by describing how the GBH archivists are in the process of creating and transitioning their systems to a new, more inclusive classification list. GBH uses two subject catalogs: OpenVault <<https://openvault.wgbh.org/>> for the public and Avalon internally. Raananah Sarid-Segal noted their new access list rooted in social awareness had to be immediately recognizable, understandable, and jargon free. It had to be simple and comprehensible, as well as demonstrate equity in terms that were without moral aspersions. It also had to allow for specificity and searchability by simultaneously reflecting the world and adequately describing records.

The GBH archivists decided to transition the original limited vocabulary to "supercategories," with necessary changes to oppressive and/or exclusionary terms, and to account for the lack of specificity in these umbrella terms by adding nuanced "subcategories." For example, *Law Enforcement and Crimes* became *Legal System*, as the former insinuated a false equivalence. The largest transformation was the *Race and Ethnicity* category becoming many new

"supercategories." Villesvik explained that the new template identified people by place. Although this format is intended to be more inclusive, Villesvik cautioned that this is not a perfect solution since there can be territory disputes between groups.

Sarid-Segal gave an overview of the technical schematics of the project, including the use of FileMaker to produce the editable list. List fluidity was a major concern of the project. Sarid-Segal compared the project's philosophical foundation to how many archivists approach digital preservation: migration should be built in at the onset of the system design. Making systems flexible and easily changeable can mitigate future costs.

During the Q&A, Sarid-Segal clarified that discourse on alterations to the list is ongoing, and they have not yet established a regular review or revision schedule. Villesvik explained that place was chosen over ethnicity for identification to reduce issues of misidentification and negotiate the complexity of mixed identity. Decision rationale is documented on their internal wiki page.

Villesvik and Sarid-Segal requested feedback from the audience about the feasibility and desirability of implementing the GBH approach. Feedback can be sent to <raananah_sarid-segal@wgbh.org> and <miranda_villesvik@wgbh.org>.

This session received the 2021 New England Archivists Inclusion and Diversity Scholarship award.

4.2 Creating a Civil Rights Collection: Documenting Jonathan Daniels

- Myles Crowley

Panelists: Taelour Cornett, Keene State College; Rodney Obien, Keene State College; Lawrence Benaquist, Professor Emeritus at Keene State College; Mary Jensen, Jonathan Daniels Center for Social Responsibility; Jeffery Kozak, Virginia Military Institute

In this panel, moderated by Taelour Cornett, archivists described collections at separate repositories that document aspects of the life of Jonathan M. Daniels (1939–1965). Born and raised in Keene, New Hampshire, Daniels was an Episcopal seminarian and civil rights activist who was

murdered in 1965 while working to integrate public places and register Black voters in Lowndes County, Alabama.

The first speaker was Mary Jensen of the Jonathan Daniels Center for Social Responsibility <<https://jonathan-danielscenter.org/>>, a collaboration with the Historical Society of Cheshire County in Keene. Jensen described how the center is intended as a place for people to learn about Daniels and to become inspired to do good works on their own. Jensen said the historical society receives donations from people with a local, personal connection to Daniels and his family. Jensen noted that books that Daniels owned and mentioned in his writings were still in the home when it was sold.

Daniels attended the Virginia Military Institute, which stewards a two-part collection focusing on his college years and his posthumous record. Jeffery Kozak described how the archives <<https://www.vmi.edu/archives/>> contains not only typical student, cadet, and alumni records but also records of campus spaces, a humanitarian award, and other memorials to Daniels. Kozak added that the collections are used both in classes and by outside researchers.

Rodney Obien of Keene State College's Mason Library Special Collections <<https://library.keene.edu/archives/special-collections>> said that the library's Daniels collection features records related to the film *Here Am I, Send Me: The Journey of Jonathan Daniels*. The donor, coproducer and filmmaker Lawrence Benaquist, was on the panel and told of the dozen years it took to accumulate the material and complete the film. Benaquist said the film is the tip of the iceberg of Daniels's life. Obien agreed and expects more will come to the archives from Daniels's living friends who have firsthand accounts of the man and the times.

Taelour Cornett, who worked on the collection at Keene State, then facilitated a discussion about records that make Daniels more relatable particularly to young people. For example, school children who visit the historical society often enjoy stories of a young Daniels sneaking out of his home at night.

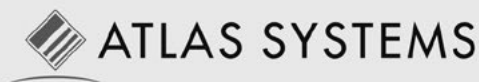
The panelists hoped the meeting would lead to collaborations among organizations that steward Jonathan Daniels's collections, building a network to assist users in discovering the related materials and better understand his legacy.

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4.3 Radical Empathy in the Archives in the Time of COVID-19

- Betts Coup

Panelists: VivianLea Solek, Knights of Columbus Supreme Council Archives; Kate Boylan, Wheaton College; Meg Rinn, Bridgeport History Center, Bridgeport Public Library

This session focused on the challenges faced by archivists during the COVID-19 pandemic, from furloughs and hiring freezes to the everyday challenges of accessing materials, responding to research requests from a distance, and continuing projects (or starting new ones) with long-term goals.

Meg Rinn spoke about the need for radical empathy after having been furloughed and returning to work in a community deeply impacted by COVID-19's first wave. She recommended approaching reference requests in the "I can't do that, but I can try..." spirit, offering whatever services are safe while communicating clearly and as much as possible, respectfully listening to complaints even if nothing can be done. It is also important to know that as much as one does for others, one must do for oneself. Rinn likened empathy to a bank account, with withdrawals (being empathetic) and deposits (receiving empathy). You can end up overdrawn or with a surplus.

Kate Boylan spoke about her department at Wheaton College, which was undergoing a structural transition and multiple large-scale projects when the pandemic hit. Though the college was supportive and offered radical empathy, a shift for the institution, the practice of institutional change was different from its planning. Boylan and her colleagues felt burned out by marathons to provide reference, help faculty prepare for classes, and deal with everyday struggles. She and her colleagues remapped their priorities and restructured their approach to working from home, with some onsite work. Boylan developed a set of priorities that has worked for her: 1. Support herself first, communicating where she is and what she needs; 2. Consider her team's needs to avoid burnout; 3. Be flexible with policies; 4. Don't sweat the small stuff; and 5. Communicate in every direction, and practice and reinforce radical empathy.

VivianLea Solek spoke about the pandemic experience

as a lone arranger with responsibilities ranging from the implementation of ArchivesSpace to collection development. She collaborated with colleagues from across the institution to provide archival work tasks that could be done from home or independently to continue various projects. This team support was key as a lone arranger. Solek also emphasized the importance of self-care in empathy and explained that radical empathy not only strengthens collaboration, negotiation, and creativity, it's the right and good thing to do.

5.1 Community Connections: Implementing Collaborative Public Humanities and Citizen Archiving Projects

- Robin Alario

Panelists: Erica Donnis, Champlain College; Lori Podolsky, McGill University; Jason Wood, Simmons University

Lori Podolsky discussed McGill University's Data Rescue: Archives and Weather (DRAW) project, a multi-disciplinary, interdisciplinary data rescue and historical weather transcription effort <<https://citsci.geog.mcgill.ca/>>. Citizen scientists and citizen archivists transcribe historical weather recordings, making climate change data accessible and improving research models. This data is useful for studying climate change, weather models, and theoretical hypotheses and is used in local, regional, and global climatic databases. The project has developed best practices for archives, information studies, data management, public participation, historical climatology, and software design. Challenges include barriers to access, inconsistent observations, and lack of data. The project can also be accessed via GitLab <<https://gitlab.com/openarchives-data-rescue/climate-data-rescue>>.

Jason Wood described a grant-funded public humanities project partnering students with university and city archives, history faculty, and the West End Museum in Boston. Students examined the history of an early-twentieth-century immigrant community, preparing in-person and online exhibits. Undergraduates were engaged in addressing issues of importance to local communities.

Erica Donnis introduced Champlain College's Green Mountain Melodies project, highlighting the college's Vermont sheet music collection. It was planned as a year-long,

in-depth collaboration between special collections, undergraduate student researchers, a primary faculty advisor, and an external community partner with a documentary film, a local history event, and live student performances planned as part of the project's outcomes. The project's website explains how sheet music reflects early-twentieth-century Vermont values and culture, and students bring the music to life through the documentary and a cappella recordings <<https://gmm.champlain.edu/>>.

The panelists discussed challenges of working on projects during the pandemic. DRAW had problems getting teachers to incorporate educational content for online learning. When training sessions on reading old handwriting were unavailable for DRAW and Simmons volunteers, it spurred discussion on how to solve future issues with students and deciphering cursive. Simmons and Champlain hurried digitization projects and cancelled in-person events. Champlain also lost its community partner due to the pandemic. Both projects grappled with finding new sources of funding as grant funding ran dry.

However, the benefits of these projects outweighed the negatives. They improved outreach and allowed collections to be digitized. Social media has been helpful for DRAW, and Champlain's documentary won a film festival award. These projects have helped their archives achieve greater visibility and stronger relationships despite the challenges they faced.

5.2: You CAN Get There from Here: Using Remote Tools and Resources to Connect to Primary Sources

- Jessica Branco Colati

Panelists: Rebecca Palmer, University of Connecticut (UConn); Wes Hamrick, Greenhouse Studios, UConn; Greg Colati, UConn; Jessica Branco Colati, University of Massachusetts (UMass) Boston

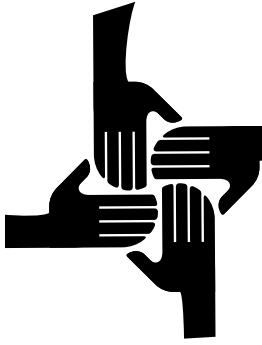
Rebecca Palmer began the presentation by highlighting UConn Archives and Special Collections' (ASC's) efforts to deliver spring 2020's forty remaining instructional sessions virtually following UConn's physical closure due to the COVID-19 pandemic. Emphasizing the value of frequent communication and the benefit of being "flexible, patient, and creative," ASC developed

both asynchronous and synchronous sessions, drew heavily from already-digitized primary source items, invested in remote teaching equipment, and incorporated outside sources. While remarking on some of the benefits of virtual instruction, including improved accessibility, Palmer noted the difficulty of supporting organic discovery when students work virtually and the exponentially greater preparation time required for virtual instruction sessions.

Shifting to research support, Wes Hamrick introduced UConn's Greenhouse Studio's Sourcery app and project. Sourcery was designed to offer convenient, remote access to repositories' non-digitized materials through an interactive app, secure third-party payment system, and local cohorts of registered researchers (a.k.a. "Sorcerers"). A Sorcerer would be able to assist the requester in getting quick reference images of known but not digitized documents from a nearby repository. Hamrick outlined the pandemic-driven rationale for developing an institutional version of Sourcery to be used by archival repositories as their primary in-house digitization request management app. Sourcery's team anticipates early adopters to be institutions currently using less robust tools to receive, manage, and fulfill personal reference digitization requests. Recognizing that Sourcery is a research project as well as a service and an app, Hamrick noted that there are still questions to answer in terms of personal use policies, copyright, and integration with existing library systems.

Next, UConn's Greg Colati noted that enabling users to access resources at multiple repositories is one of the beauties of digital archives. He also spoke to the trust relationships archivists have with both donors and users. During the question and answer session, panelists and attendees shared experiences, comments, examples, and links.

Jessica Branco Colati wrapped up the session by framing the presentations and conversation with observations about changing user expectations and digitization practices in the broader archival and cultural heritage community. She commented on the anticipated need to reenvision archives' menus of research, instruction, and digitization-on-request services, as archivists will continue to be pressed to respond to users' new behaviors and preferences for the foreseeable future.



From IDEAs to Action

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

Inclusion and Diversity Committee's
Spring Meeting Reading Circle

By the Inclusion and Diversity Committee

The Inclusion and Diversity Committee is pleased to announce a new name for our *NEA Newsletter* column, “From IDEAs to Action”! The IDC decided it was time for a change because we felt the former name, “Who’s Missing from This Table?,” could imply a sense of ownership or gatekeeping in the metaphorical “table” of the profession. With your help in answering our call for new name suggestions, we chose a name that encapsulates our goal to foster an inclusive environment where we put our values into action. IDEA stands for Inclusion, Diversity, Equity, and Accessibility, all issues at the forefront of this committee’s work. In this column we will continue to update the NEA community about our work and the work of our colleagues.

In this issue, we are pleased to highlight a discussion the IDC hosted at the NEA spring meeting. During our lunchtime reading circle, we discussed “Cultural Humility as a Framework for Anti-Oppressive Archival Description,” published by the *Journal of Critical Library and Information Studies* in October 2020, with the author, Jessica Tai.¹ Jessica is a resident processing archivist at the Beinecke Rare Book & Manuscript Library at Yale University and chair of Yale’s Reparative Archival Description Task Force (RAD).² The article recommends archivists prioritize critical self-reflection, acknowledge and challenge power imbalances, and hold institutions accountable in order to audit harmful archival description. The framework of cultural humility encourages archivists to continue to learn throughout their careers and work on their knowledge and understanding of diverse communities as well as reflect on their inherent biases. More than twenty people joined us for the reading circle, which was held over the lunch hour during Saturday’s program. IDC committee members Jeanne Lowrey and Monika Lehman moderated the discussion.

The reading circle began with sharing meeting norms to ensure a respectful and productive discussion. We kicked the conversation off by asking Jessica how orga-

nizations and institutions can encourage and support a framework of cultural humility, especially when deciding what resources are needed and which stakeholders need to be part of the conversation. Jessica and other members of the RAD Task Force shared their experiences in implementing a large-scale reparative description project. The Task Force has been working to incorporate inclusive and respectful description of archival materials since description can sometimes contain racist, sexist, and homophobic language among other terms that cause harm. The Task Force provides guidelines about remediating existing description and creating anti-oppressive archival description for the future. This work is iterative, which allows for both the guidelines and collections to be revisited over time.

The reading circle’s discussion covered many questions and topics related to reparative description work. The group talked about establishing relationships with community members. It was noted that community members who are compensated for their time and expertise can bring their insight to the processing of these collections as consultants. The institution can do the heavy lifting on community collaboration, but it is important to have transparency leading to trust and a collaborative working relationship.

The group also discussed the importance of recognizing the labor of library staff. This work often cannot be done by simply conducting a find-and-replace function in finding aids or through other automated means. If a library wishes to modify the language of their descriptions, it must be done with context, time, and care. The work is also not finished after a finding aid is reviewed and updated. One participant pointed out that terms change over time as communities take ownership over words or update their own terms and the language they use to describe themselves. For example, terms for transgender people have changed over the years, and people may disagree on currently accepted terms. At the same time, we noted that some historical records, such as prison documents, may

require some acknowledgment of outdated terminology in order to locate other contemporary records and facilitate searching and discovery.

We also discussed the potential limitations of existing controlled vocabularies, such as Library of Congress subject headings. Since these can be slow to change and are often subject to the whims of a particular political climate, at times we are faced with needing to use alternative headings to follow more responsive descriptive practice. Rather than working toward a new centralized authority holder, which could be susceptible to similar shortcomings, the group recognized the critical role that constantly evolving community-based descriptive resources, for example, Homosaurus,³ can play in helping us to create accurate and sensitive archival description.

As the conversation continued, there were many resources shared in the chat among the participants to aid in reparative description work including the Digital Transgender Archive,⁴ the Japanese American Citizens League,⁵ and the Densho Encyclopedia.⁶ The participants discussed the idea of having a centralized repository of resources that could be accessible and updated to allow sharing while undertaking this work.

A point the group touched on briefly was thinking about how smaller repositories with limited resources and technical support could engage in this reparative work. Several participants noted that they were already doing this work at their own smaller institutions by updating finding aids and catalog records manually, as time allows. We ran out of time so could not go into this topic more in depth, but it is certainly an area worthy of further consideration.

We would like to thank Jessica for writing her article, joining the discussion, and providing her insight and perspective. And thank you to everyone who spent their lunch hour with us. We had a wonderful conversation on Zoom, and we look forward to one day being able to continue it over lunch in person! ■

Resources Discussed and Shared:

1. Cultural Humility as a Framework for Anti-Oppressive Archival Description: <<https://journals.litwinbooks.com/index.php/jclis/article/view/120/75>>
2. Yale University Reparative Archival Description

Task Force (RAD): <<https://web.library.yale.edu/committees/reparative-archival-description-task-force-rad>> See also Yale University Archives Statement on Harmful Language in Archival Description: <<https://guides.library.yale.edu/specialcollections/statementondescription>>

3. Homosaurus: <<http://homosaurus.org/>>
4. Digital Transgender Archive: <<https://www.digitaltransgenderarchive.net/about/policies>>
5. Japanese American Citizens League: <<https://jacl.org/power-of-words>>
6. Densho Encyclopedia: <<https://encyclopedia.densho.org/>>

News and Notes from Page 10

project will serve as a pilot to digitize 331 of the tapes in order to preserve them and make them accessible.

The first batch includes sixty-eight tapes of research studies and presentations related to the Universal Kitchen project, which had a major impact on how designers address accessibility and universal design issues. In addition, the library will digitize recordings of academic lectures and institutional events by major artists and designers of the late twentieth century, including Maya Angelou, Dore Ashton, Carlos Fuentes, Fran Lebowitz, Gunther Schuller, and John Updike.

The project will conclude September 15, and digitized videos will be available on the library's Digital Commons website. LORI grants are supported by the Institute of Museum and Library Services. ■

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 <newsletter@newenglandarchivists.org>.

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5.3 Do You Know What I Did Last Summer: Executing a Major Collections Move in a Building With No AC During a Pandemic

- Alison Fulmer

Panelists: Kate Herbert, Maine State Archives; Heather Moran, Maine State Archives; Samuel Howes, Maine State Archives

Kate Herbert, Heather Moran, and Samuel Howes detailed their experiences with an emergency collections move due to HVAC failure in summer 2020 during the COVID-19 pandemic.

Moran explained that the Maine State Archives, State Library, and State Museum all share space in the same building, which dates to the early 1970s. Previous water infiltration problems had destabilized asbestos, and the HVAC system and insulation were insufficient for the building's needs from the beginning. After a fitful late spring and early summer 2020, the HVAC system failed completely, requiring the archives to move its collections to accommodate a total HVAC renovation. Additionally, the archives grappled with how to provide outreach and public access to collections in the midst of the pandemic with no online catalog or in-person access.

Herbert described the planning stages of the move, which required setting a timeline, creating a collections inventory,

and identifying temporary storage locations for up to two years of storage. Inventorying required following pandemic protocols, such as masking and distancing, paired with shorter shifts due to the heat and lack of ventilation. Six storage locations were selected from existing storage and office sites for the more than 42,700 linear feet of collections.

Howes discussed the move itself, including complicating factors of asbestos remediation, dealing with leaks and mold caused by a nearby water main break, and a building lockdown in the wake of the January 6, 2021, insurrection in Washington, DC. The first boxes were moved out in November 2020, and by the time of this session, about 90 percent of collections had been moved offsite. The move was further complicated by the archives, library, and museum sharing one freight elevator and loading dock for moving their respective collections offsite.

Takeaways included that you can't plan for everything, disasters can be ongoing, be flexible when possible, make contingencies for the wider community impact of a disaster, and educate stakeholders about your collections. Despite the difficulties of the move, the archives launched its first public catalog in March 2021 <<https://archives.maine.gov/>>.

The Q&A session touched upon the importance of paying attention to warning signs of a building-related disaster, the flexibility needed when dealing with uncertain and ever-changing situations, the importance of having a collections inventory, and the importance of communicating with those in control of the building and budget to avoid working at cross purposes during a disaster. ■



Massachusetts Eye and Ear employees prepare snacks and socialize during a 1970s field day. *Courtesy of the Abraham Pollen Archives of Massachusetts Eye and Ear.*



Massachusetts Eye and Ear employees play softball during a 1970s field day. *Courtesy of the Abraham Pollen Archives of Massachusetts Eye and Ear.*

NEA Roundtable Updates

Revitalizing the Community Archives Advocates Roundtable

The Community Archives Advocates Roundtable, created in 2017, works to discover, share, collaborate with, and advocate for community archives projects that exist outside of “traditional” archival collections or institutions in the New England area, while also seeking to educate the NEA membership about the field of community archives and connecting NEA with these important initiatives.

New co-chairs Sally Blanchard-O’Brien and Erin Rhodes are looking to revitalize the roundtable by increasing membership and launching new initiatives, such as a website to share resources, reading groups to learn and understand more about community archives, and showcasing speakers who are involved with community archives projects. We warmly welcome new members to the roundtable to help us reenergize the group and launch these initiatives. If you are interested in becoming involved with the roundtable, contact [<communityarchivists@gmail.com>](mailto:communityarchivists@gmail.com).

Updates from the Teaching with Primary Sources Roundtable

The TPS Roundtable is excited to announce that Heather Moran (Maine State Archives) has accepted the position of roundtable co-chair and will serve a two-year term

(March 2021–March 2023). Heather has been an active member of the roundtable since the beginning and we’re grateful for her leadership, enthusiasm, and expertise.

At the NEA Spring 2021 Meeting, roundtable members Michelle Chiles (Providence College), Pam Hopkins (Tufts University), and Blake Spitz (University of Massachusetts Amherst), along with colleague Tamar Brown (Schlesinger Library), presented on “Teaching Hard History: Strategies for Engaging Students Using Challenging Materials.”

Moran, along with her colleagues Kate Herbert and Sam Howes at the Maine State Archives, presented on “Do You Know What I Did Last Summer: Executing a Major Collections Move in a Building With No AC During a Pandemic.”

The roundtable’s reading group has taken a hiatus since our March meeting, but we hope to plan for our next few readings this summer. It’s never too late to join in or suggest a great article, book, or other form of media for discussion.

To join or learn more about the TPS Roundtable, contact co-chairs Pam Hopkins [<psmhopkins@gmail.com>](mailto:psmhopkins@gmail.com) and Heather Moran [<heather.moran@maine.gov>](mailto:heather.moran@maine.gov). ■

NEA Invites You to Start a Roundtable!

NEA members are encouraged to start a Roundtable—a 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 email list, or make recommendations to the NEA board based on the experience of Roundtable members.

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THIS SEASON IN NEW ENGLAND HISTORY



Gay Head Visit, 1940s. "My sister and her husband, Richard and Vivian Mitchell of East Orange and Morris-town, New Jersey, first came to Martha's Vineyard in 1942. One of the young African American families who gave up the New Jersey shore and Jones Beach in New York for a love of Martha's Vineyard. In spite of the eight-hour drive, a prefab cottage was built over many weekends, and the summer residence for three generations was set. They bought into Waterview Farm community at its inception in 1968. Their heirs, Roger Mitchell, Claire, Ray, Kendall, Christopher Walker (along with many family and friends) continue the love affair every summer that Richard and Vivian began with Martha's Vineyard, Mass." Submitted by Claire Walker to the Martha's Vineyard Mass. Memories Road Show on October 25, 2015. *Courtesy of University Archives and Special Collections, Joseph P. Healey Library, University of Massachusetts Boston.*