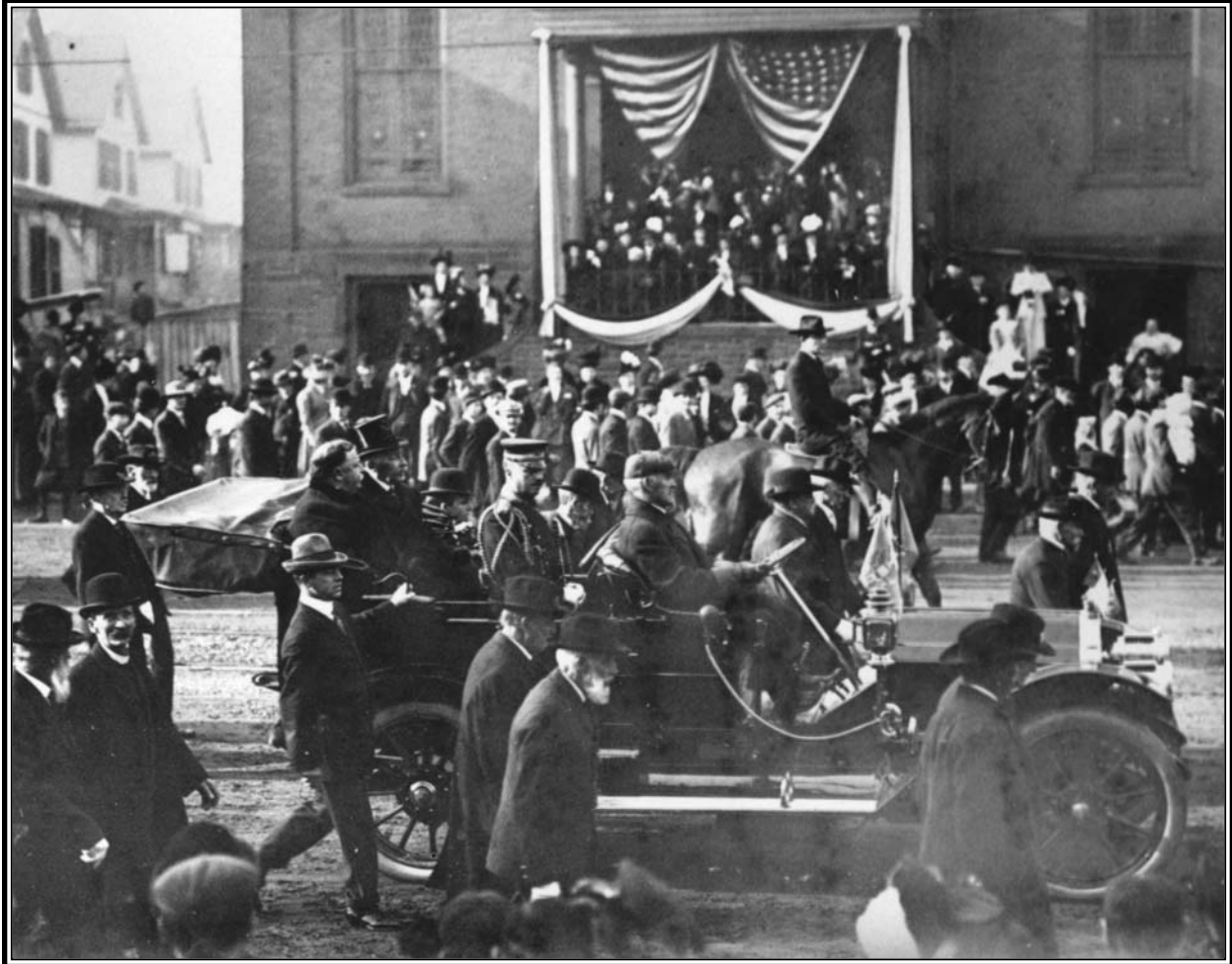


Volume 36, Number 1 • January 2009

N E A

NEWSLETTER

NEW ENGLAND ARCHIVISTS



C O V E R -- President Taft visits Middletown, Connecticut on November 12, 1909 in honor of William A. Shanklin's inauguration as Wesleyan University's ninth president. Courtesy of Special Collections and Archives, Wesleyan University, Middletown, Connecticut.

I N S I D E -- James DaMico reports on his 2008 Richard W. Hale, Jr. Professional Development Award (*Around & About* page 24), Kristin Parker muses on the relationship between a museum's archives and its permanent collection (*Archival Insight*, page 4), plus session reports from the Fall 2008 meeting at Simmons College (page 10).

TAKING THE PAST INTO THE FUTURE

N E A

New England Archivists

TAKING THE PAST INTO THE FUTURE

**WPI Archives and Special Collections
Gordon Library
100 Institute Road • Worcester, MA 01609
<www.newenglandarchivists.org>**

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Dues of \$30/year (\$40 for institutions) should be sent to: Rodney Obien, WPI Archives and Special Collections, Gordon Library, 100 Institute Road, Worcester, MA 01609.

Notices of archival events should be sent to: Stephanie Naoum Schneider at <snaoum@nfpa.org>.

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 to: Stephanie Naoum Schneider at <snaoum@nfpa.org> or to NEA Newsletter Editors, c/o WPI Archives and Special Collections, Gordon Library, 100 Institute Road, Worcester, MA 01609.

Contributions to the NEA Web site should be sent to: <webcoordinator@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 by Culp Design <www.culpdesign.com>



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From the Editors

- Lacy Schutz

It's January, and most of us in the northeast are hunkered down trying to keep warm. For me, winter is largely a time of thoughtfulness and planning, whether that's laying out a plan of action for tackling my institution's architectural materials or laying out the garden plot for the spring and ordering half a dozen varieties of tomato seeds.

This issue contains a plentitude of looking forward and planning. Session reports from the Fall meeting at Simmons College, ***For All Time (And in All Media?): Preserving Cultural Heritage in New England***, focus on planning: for emergencies, for digitization and preservation projects in a variety of formats, for funding and budgeting. James DaMico, recipient of the 2008 Richard W. Hale, Jr. Professional Development Award, writes about attending

the Summer Educational Institute for Visual Resources and Image Management and what he learned regarding preserving images and making them accessible.

Kristin Parker, the Archivist at the Isabella Stewart Gardner Museum, writes about a subject near to my heart: the unique relationship between a museum and its archives. This article is based on an excellent presentation she gave at the Spring 2007 NEA meeting.

In other news, Cynthia Harbeson has assumed the role of Senior Editor, replacing Maryalice Perrin-Mohr whose valuable service has been much appreciated.

Finally, the editors apologize that some of you did not receive the last issue of the ***NEA Newsletter***. The problem, which has now been corrected, was caused by the migration of members' information to a new database. ■

Join NEA and the Simmons College Student Chapter of the Society of American Archivists (SCoSAA) for the 1st Annual Archives Job Shadow Program!

What is it?

An opportunity for students to visit a repository for a half or full day and experience a "day in the life" of an archivist or records manager.

Who can participate?

SCoSAA invites archivists and records managers to participate as hosts at their repositories or institutions. Although most students are in the greater Boston metropolitan area, we encourage those outside the area and in surrounding states to submit a host information form. Some students are willing to travel.

When is it?

Students will visit repositories in March and April 2009.

How does it work?

- Both hosts and students will fill out forms, which SCoSAA will use to match a student with a repository.
- Students will then contact their assigned host to schedule a visit—half-day or full-days are possible.
- Hosts can develop a small project for students; provide resume help; or offer career advice.

What are the benefits?

Archivists and records managers have the opportunity to share their expertise with current students. Students have the opportunity to experience the inner workings of an archive and learn more about the profession.

Interested?

Fill out the host form, available online at <<http://web.simmons.edu/~scosaa/>>, or email <scosaa@simmons.edu> for more information.

ARCHIVAL INSIGHT

The Blurred Line: A Museum Registrar Turns Archivist

Kristin Parker, Archivist, Isabella Stewart Gardner Museum

The Isabella Stewart Gardner Museum was the life's work of Isabella Stewart Gardner. This is reflected in the institutional archives of the museum, which include the personal papers of Mrs. Gardner. We learn of her business dealings through correspondence with friends, and of personal feelings through letters to her accountant. The archival records reflect the life of a wealthy American art collector and her associates who were art dealers, artists, musicians, and writers. The collection is made up, in part, of correspondence from 600 authors; thousands of photographs of her homes, art objects, friends, and relatives; as well as diaries, travel albums, guest books, newspaper clippings, literary and musical manuscripts, and rare books. At the Gardner, the archives are consulted by every department, including the café, who mine Mrs. Gardner's handwritten recipes for ideas. The archives were traditionally administered from within the curatorial department and managed for a number of years by the collections manager (me). Because the Museum's archival collection was receiving as much attention from scholars and staff as the art collection, the museum decided to create a separate department for the archives in 2005. This allows for better management of the collections, both physically and fiscally, and I took on the role of sole archivist at that time.

Museums present a seemingly conflicting archival experience. Often the line between archival document and curatorial object is blurred. This is evident at the Gardner Museum where many of Isabella Gardner's personal documents are on permanent view in the galleries. The museum was carefully installed by Gardner, but it was also her home. This raises some interesting curatorial and appraisal issues. Most of the material that is now in the archives was found in closets, in furniture, and in glass cases within the galleries. Should a collection of personalized letterhead, found inside a desk which is installed permanently in the galleries behind a stanchion, be left in situ and rendered inaccessible because Gardner left it there, or should it be protected in the archives, where it can be more readily studied and preserved? As registrar, I considered documents as artifacts and would have been inclined to leave the stationary in the desk as part of the history of the desk as object. It seems that those that came before me thought along similar lines - the documents had been left there since the 1920s. As I've become more well versed in archival methods I still practice the notion that original context will always be of utmost importance - the fact that the stationary was found in the desk helps us understand that Gardner used that gallery as her office - but preservation of the document warrants its removal to more appropriate housing.

The museum environment is responsible for retaining

and exhibiting objects that excite visitors and stimulate their imagination and their sense of history. This mentality drives the appraisal process in a museum such as the Gardner. Before an archival program was started, the reasons for preserving records showed little acknowledgment of current archival practices regarding appraisal. The idea was to save everything, all ephemera, including the upholstery stuffing from Gardner's chairs. Why? Because it belonged to Gardner, or in case someone, somewhere, at some time in the future might want to study Victorian upholstery techniques. In the meantime, the museum was charged with allocating valuable climate controlled space to a garbage bag full of horse hair. The need to possess in a museum environment is irresistible. This is important to remember when considering the following case.

Buried among Gardner's personal effects that make up the archival collections is a rather unusual object, even by museum standards. Sealed in an envelope is an unsmoked hand rolled cigarette. On the front of the envelope Gardner wrote "Given by Brahms at his house in Ischl, Sept. 3 1894 - I.S.G." While Brahms's cigarette may elicit sentiment, does its preservation set a precedent for saving other mundane objects in the archival collections? The Council on Library and Information Resources writes, "The artifact matters, it matters very much. Nevertheless, in a time when artifacts are abundant and resources scarce, the scholarly and library communities are called to rethink the status of

the artifact in terms of its content and material form. Practically speaking...if one decides to collect and preserve one kind of artifact, resources for other kinds will be insufficient.”¹ The archivist of museum collections balances somewhere in between a curator’s and conservator’s thinking. Museums create their own contradictions by bestowing “greatness” on the commonplace. Just as the printed word has seemingly more authority upon publication, so does an object endowed to the care of a museum. The Gardner Museum was established for the “education and enjoyment of the public forever,” and the mandate, as described in Gardner’s will, is never to alter what she herself installed in the galleries. While a most interesting conversation piece, the cigarette was never put on permanent display. Gardner’s strict rules for the preservation of her collection ought to be considered; she did save the envelope and the cigarette. Is this reason enough for its preservation? Should her force of will (and not the will, in which the cigarette is not mentioned) dictate the archivist’s appraisal procedures? The archivist of museum collections must act according to the profession, rather than institutionally, in the case of a museum with paradoxical interests. Being trained in archival thinking has relieved me of a certain amount of the fetishism of objects that can take place in museum culture (the cigarette remains safely in storage).

At the museum, the archivist is involved in display, typically a curatorial endeavor. There are a number of bronze and glass cases within the galleries that contain an interesting range of documentary material, illustrating the diverse range of Gardner’s interests. The material was both collected and received by Gardner in the course of her friendships with actors, presidents, royalty, authors, philosophers, and political figures. The letters, photographs, and sketches are stacked and folded, left for the most part as she arranged them. The documents that have been on view in gallery cases for over 100 years are arresting visually, but nearly impossible for the visitor to comprehend. Our latest preservation strategy will replace these documents with facsimiles and allow us to label some of the copies for better comprehension. But the reinstallation of the facsimiles has proven to be a challenge. How do we present the documents that best respect Gardner’s style of display, while respecting the visitor who would like to understand what they are seeing? (When you next visit the Gardner be sure to take a look at the Sargent Whistler case in the Long Gallery and send me your comments!)

Archivist John A. Fleckner wrote:

One of human nature’s most fascinating perversities is the tendency to split into exclusive, often competing, groups. This is especially true in modern bureaucratic societies, where distinctions are often drawn on the basis of profession. Although more benign than many other sorts of clannishness, these distinctions often defy common logic and common interest. Such is the case with archivists and museum professionals. We do not read, or write for, each other’s professional literature. We are unaware of all but the most public developments in each other’s professions. Like other long separated groups, we have developed specialized languages and distinct methodologies, even for describing or carrying out similar functions... ”²

In making the shift from registrar to archivist I recognize the similarities between the two fields more than the differences. Registrars are natural record keepers and are a great ally to an archivist. A registrar’s main mission is to secure the documentation of the collection, and they protect their records the way they protect the actual objects in their care. A balance must be reached between security of these documents and research needs. There are strategies for this that an archivist is trained to employ.

An important issue to be aware of is that some permanent or archival records are also permanently active and may never physically reside in the archives, as in the case of the Gardner Museum’s paper inventory of the collection. As described by Anthony Reed in his chapter found in the essential volume *Museum Archives* (edited by Deborah Wythe), in a museum, the collection and curation of artwork and objects will generate records of many kinds: catalog records, accession records, conservation records, correspondence with donors, curatorial files, and exhibition records. Curatorial and registration files are filled with fascinating information: correspondence from donors, artists, and scholars. Materials included among the files might include photographs, loan information, publication history, even artist sketches. A file on a work of art will be referred to and added to for as long as the artwork remains in the museum. Because of the tendency to try to keep all information about any artwork in one place, mainly for research purposes, there can be some storage and security problems. Older records are at physical risk every time they’re han-

dled. However, there are ways to protect the most fragile records through enclosures, photocopying, or reformatting, so that the information can still be accessed. By teaching staff members some techniques for best handling practices these valuable documents can be preserved into the future.

Collecting so much information about a work of art into the curatorial or registration department implies that all the data on a work of art can be examined in one place. However, in our case, the recorded information can be inconsistent and, over time, other facts about an object can be found elsewhere in the museum. In order to find all the information on a work of art, a researcher needs to understand the functions of various museum departments. How do you know what your institution has on hand for records? The archivist has surveyed all the records in the museum and knows what is where. A museum archivist can point researchers to records that may not normally be cited in a registration or curatorial file, such as information found in the museum's financial records, auction catalogs, event

photographs, or institutional correspondence. The link between registration and archives will be most evident when planning a collections and records database. Cataloging standards, descriptive terms, digital imaging standards and naming conventions will need to be coordinated. By working closely with the registrar, links will be made between objects and related materials.

The work is filled with complexity and raises issues regarding custodianship, appraisal, access, and preservation, but the point I'd like to make is basic. Archivists, registrars, curators, and librarians working in a museum environment are working towards a common goal. I urge everyone to keep the lines of communication open, and to recognize our shared missions. ■

1. Council on Library and Information Resources. The Evidence in Hand. Washington, D.C.: CLIR, November 2001: pg. 6.
2. Fleckner, John A. "An Archivist Speaks to the Museum Profession," in Museum News, Oct/Nov 1985: 17-22.

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Inside NEA

FROM THE PRESIDENT

- Kathryn Hammond Baker

Overcoming the Curse of Knowledge

It's cold outside and the snow will be here for a few more months. What can an archivist do? Well, they say that a good offense is a good defense (or something like that), so I recommend thinking green.

There's been a lot of talk recently about the greening of the profession. In the next ten years, for example, half of the nation's academic librarians will retire. This phenomenon, fueled by the baby boomers leaving the job market, means that we will become increasingly dependent on newer archivists and librarians to advance our program objectives. At its November meeting, your NEA Board approved two measures that will make NEA more accessible to these new professionals.

First, the Board enthusiastically embraced the "Archives Job Shadow Program," an initiative proposed by Stephanie Call and Melissa Gonzales on behalf of the Simmons College Student Chapter of the Society of American Archivists (SCoSSA). SCoSSA is accepting applications from students and from archival institutions willing to host students for a half or full day job shadowing experience in the spring (go to: <http://web.simmons.edu/~scosaa/>.) Students can learn from practicing archivists what it is like to work in the field; they may also ask for advice on their resumes and job hunting strategies. Archivists can get some help with small projects, possibly pick up some new ideas, and spot some talent for future internships or positions. The program will be evaluated by students and archivists; if it is successful, NEA will adopt it as part of its membership and outreach portfolio.

Second, the Board approved a proposed change in the by-laws to provide for a half-price student membership fee. This change, if approved by NEA members, will allow students to receive all the benefits of NEA membership at a rate more in keeping with a student budget. NEA already provides for a half-price conference registration fee for students; combined with the new membership category, par-

ticipation in NEA will never have been more attractive.

Green is also the color of growth. Whether we joined NEA to receive the newsletter, participate in committees, network with peers, or attend conferences, we're all looking for that citation, conversation, or concept that renews us professionally. In these difficult economic times, the professional development budget is often the first line item to be cut—paradoxically, this is the time we need renewal the most. It's easy to become isolated when travel budgets are limited. If you can't attend a national meeting, consider a regional one, or bring a workshop to your institution. NEA's spring conference (March 27-28) at the Schlesinger Library in Cambridge, Massachusetts, is within driving distance for most members; the Education Committee continues to look for host sites for standalone workshops; and the Web Committee is actively working on improvements that will make the site more functional for remote interactions. You can even find us on Facebook! Questions? Contact information for NEA leadership and committees is on the Web site. NEA is your network; you can call on us. ■

EXECUTIVE BOARD MEETING REPORT

- Danielle Kovacs



The business handled at the November 14, 2008 meeting of the Executive Board is summarized below. All **VOTING** is in bold. Complete minutes are available on the NEA Web site or from the secretary.

The meeting was called to order at 9:38 a.m. by Kathryn Hammond Baker. Minutes from the June 19, 2008 Board Meeting were presented. All members voted to accept the June 19, 2008 Board Meeting minutes.

OFFICERS' REPORTS

President

Kathryn Hammond Baker introduced two members of the Student Chapter of the Society of American Archivists (SCoSSA) at Simmons College, Stephanie Call and Melissa Gonzales, who described the purpose of the Archives Job Shadow program. The program will partner volunteer

archivists and records managers with Simmons GSLIS students who seek exposure to the profession and desire some hands-on experience. SCoSSA is looking to NEA to support the program, to assist in publicizing it, and to encourage members to participate. **All members voted in favor to support SCoSSA's Archives Job Shadow Program.** Kathryn was approached by Christina Zamon for NEA support of her proposed publication for "lone arrangers." The Board recommended offering a general letter of support for a publication like the one proposed, and offering a letter of support for the work produced after reviewing a draft of the publication.

Vice President

Peter Carini announced that program and local arrangements committees have been appointed for both the Fall 2009 and Spring 2010 meetings. The Fall 2009 meeting will be held at UMass Boston and the Spring 2010 meeting will be held at UMass Amherst.

Immediate Past President

The Nominating Committee was appointed by the Board and will identify candidates for the four open offices this year. The deadline for the Distinguished Service Award and Archival Advocacy awards is mid-December, and the awards will be publicized soon on the Web site, in the newsletter, and via the listserv.

Treasurer

One addition was made to the proposed 2009 budget: the addition of \$1,000 to support the attendance of an NEA member at the Archival Leadership Institute. **All members voted in favor to pass the 2009 budget.**

MEETINGS

Fall 2008

Local Arrangements came in under budget with 205 registered attendees. There was one minor change to the program: Beth Wade lead the discussion session on Grants and Fundraising instead of Shelley Quezada.

Spring 2009

The Spring 2009 meeting will be held on March 27-28 at the Schlesinger Library and will focus on all aspects of the archivist/patron relationship. Four sessions have been confirmed already and a number are in development. There was a brief discussion about publicizing the meeting.

Board members will review the current publicity outlets at their meeting in January.

COMMITTEE REPORTS

Web Committee

Krista Ferrante recommended that NEA terminate its relationship with skyBuilders and contract with a new web hosting service. skyBuilders has not completed the work on the membership database outlined in the 2004 contract and they have indicated they do not have time to host non-profit web sites. A lengthy discussion followed in which it was suggested that skyBuilders may be in breach of contract, and it was recommended that the Board seek legal counsel before terminating the contract. **All members voted in favor to sever NEA's relationship with skyBuilders as our web hosting service.** The Web committee will submit a list of priorities for the NEA Web site to a contractor and get an estimate for the work. The goal is to move the redesigned site to new web hosting service by the end of the year and to launch the membership database and implement online registration by the Spring 2009 meeting.

Membership Recruitment and Retention Task Force

Since the task force has completed most of the activities assigned, Debbie Richards proposed turning over the last remaining task to the Membership Committee. Maria Bernier, co-chair of the Membership Committee, expressed willingness to assume responsibility for conducting focus groups with former members who did not renew. **All members voted in favor of dissolving the Membership Recruitment and Retention Task Force and assigning the remaining tasks to the Membership Committee.**

Membership Committee

Maria Bernier proposed a new membership category be created for students. It was agreed that student membership offered at a discounted rate would send a message to students that they are welcomed and valued. **All members voted in favor of creating a membership category of students at 50% of the normal rate.** Maria will draft a by-law to be brought before the membership for a vote at the Spring 2009 meeting. It was agreed that the individual membership rate should not be increased at this time and that the institutional category is worth preserving.

Education Committee

Anne Ostendarp and James Roth will co-teach Caring for Historical Records at the Spring 2009 meeting. Jaimie Quaglino asked the Board to consider if we should continue to offer the same three core workshops on a rotating basis. It was recommended that the Education Committee seek the opinion of the membership to determine the sort of workshops they would like to see offered. It was also suggested that a task force or committee be established to oversee curriculum development to ensure consistency in the workshops offered by NEA.

New Business

Susan von Salis suggested that NEA secure a vendor table at next year's New England Museum Association (NEMA) conference. There would be no fee for the table and it would be a good opportunity for NEMA members to learn about NEA.

The next quarterly board meeting will be held in January at a date and place to be determined. ■

The Maine Women Writers Collection (MWWC) at the University of New England is proud to announce it will host a symposium entitled "**Women in the Archives: Using Archival Collections in Research and Teaching on U.S. Women**" on June 11-14, 2009 at the Westbrook College Campus, University of New England, Portland, Maine in celebration of the MWWC's 50th anniversary. This symposium will explore the practical and theoretical aspects of using archival sources in research and teaching on women, with particular focus on the United States. This internationally attended symposium will speak to today's scholars, archivists, authors, and students. The proceedings will leave an indelible picture of the state of the art of women's scholarship.

Registration will be open to all. The symposium program, which includes a multidisciplinary group of leading scholars, will be posted on the MWWC's Web site at <<http://www.une.edu/mwwc>>.

Please visit us online at

www.newenglandarchivists.org

for more information about becoming a member of NEA

New Members

- Rodney Obien

Individual

Abigail Baines
Simmons College

Elizabeth Banks

Laura Cass

Katie Chase
State Library of
Massachusetts

Lucinda Cockrell
Middle Tennessee State
University

J. Michael Comeau
Massachusetts State
Archives

Robert Cox
UMass Amherst

Susan Dee
Yale-New Haven Hospital

Amy Devin

Derek Hart
Moakley Archives &
Institute & Suffolk
University

Melissa Huston
Dartmouth College

Justin Hyland

Christa Lemelin

Jeffrey Monseau
Springfield College
Archives

Gena Pliakas

Olympia Sonsangelis

Copeland Young

Institutional

West Bolyston Historical
Society

It's Your Newsletter: Contribute!

The *NEA Newsletter* always needs news from your archives and other archives in New England, about NEA members, and about upcoming events. We also need people to write reviews, long articles, and session reports for NEA meetings. If you have any ideas for articles, etc., please contact an editor.

Fall 2008 Meeting Session Reports

Opening Plenary – Working with First Responders and Emergency Managers

- Claire Lobdell

Sara Wolf of the National Parks Service opened the Fall 2008 NEA meeting with her plenary, “Working with First Responders.” Wolf is director of the Northeast Museum Services Center of the National Parks Services, a position that covers much of the East Coast of the United States. She has been a cultural heritage first responder to disasters at Colonial National Historical Park in Jamestown, Virginia; Fort Pickens, Florida; and in New Orleans after Hurricane Katrina.

Wolf says that one of the first things to remember in any disaster that involves multiple agencies is that libraries, archives, and museums are not a top priority. In any large-scale disaster response, emergency personnel will be working to protect human lives and restart the local economy, so it may be several days until recovery efforts can begin at your archives. Wolf recommends going to the FEMA (Federal Emergency Management Agency) Web site and taking their online Incident Command System tutorial¹ in order to familiarize yourself with the structures, terminology, and chain-of-command system that the federal government uses in disasters. In an emergency, your fire department can help you locate your local command center. If you are unable to locate the federal or state cultural heritage first responders in your area, contact them directly through their head offices. The American Institute for Conservation, Heritage Preservation, and the Northeast Document Conservation Center also have resources available to help with disaster recovery. Be very specific when requesting equipment to deal with a disaster, and do not plunge in on your own without consulting first responders.

Every organization should have an emergency response plan, and staff should be trained well enough that they can internalize the plan. For example, set aside time each year for a role-play or discussion scenario, and have different staff members practice taking charge and filling roles that

they are unfamiliar with. It is also a good idea for key staff members to keep copies of your emergency response plan at home. COSTEP (COordinated STATEwide Emergency Preparedness)² and dPlan³ online disaster planning tool are helpful tools for creating a plan, and historic weather records can help you to create risk assessments for various scenarios. Also, try to form relationships with local emergency responders before disaster strikes.

Wolf says that one of the most important things you can do is make time after the disaster to meet with your staff and discuss emotions. Disasters are emotionally draining and taking time for emotional debriefing will help your organization heal the psychological wounds of a disaster. Finally, try to reopen as soon as possible, even if your collection is incomplete. By reopening cultural institutions after a disaster, you can help your community to see that life is returning to normal and that the community will recover.

1. <http://emilms.fema.gov/IS100A/index.htm>.
2. <http://www.nedcc.org/services/disaster.costep.php>
3. <http://www.dplan.org/>

THEME I

Preventative Conservation for Cultural Property in Historic Buildings: Practical Environmental Control and Lighting at the Shelburne Museum

- Krista Ferrante

This presentation was a case study on practices used at the Shelburne Museum in Vermont and was divided into two sections. The first section addressed the buildings and environmental controls. The second section discussed lighting options and the process of testing new lighting technologies.

The Shelburne Museum has around 150,000 artifacts of fine and folk art and was established during the 1940's and 50's with little mind for preservation. One of the major challenges for Rick Kerschner, Director of Preservation and Conservation, was addressing the long-term events that destroy collections.

At the Shelburne Museum there were several different types of buildings. They discovered that environmental standards were too restrictive particularly for old buildings and bridges. Despite the fact that they shut down the museum and left several buildings unheated during the winter, objects remained in relatively good condition and broader standards for climate control were more sustainable for a small museum. Important points to take away regarding climate control were that it is a good idea to have digital controls to monitor all of the buildings heating and humidity; to calibrate the monitors yearly; and most importantly to develop a good working relationship with your climate control service agents and hire a company with the best customer service reputation. By working with nature and not against it we can save objects in a much more cost-effective manner.

The second part of the presentation on lighting clearly demonstrated that LED lights are the way to go but the path to discovering this took a certain level of risk due to the innovative nature of this lighting technology at the time. When working with new technologies, Rick emphasized that definitive answers are not always available and that one needs to be prepared to make adaptations and changes. When making these decisions it is important that everyone with a stake in the outcome is involved. Also, when dealing with a vendor, it's important to get a warranty.

Funding and Grant Writing

- *Sheila R. Spalding*

This discussion session was hosted by Beth Wade of the Massachusetts Board of Library Commissioners. Participants engaged in discussion, sharing personal stories of their grant successes, mistakes, and questions. Beth provided tips on how to write a successful grant.

Suggestions included identifying institutional needs and finding grants to match; calling the grant agency to talk about the proposal before writing it and sending a draft in early for feedback; writing a draft based on preliminary ideas (if the proposal doesn't excite you, chances are it won't be successful); gathering supplements (budget, resumes, job descriptions, etc.) before writing the proposal; answering all questions on the application; writ-

ing the budget proposal with care -- sloppy budgets are a common mistake; writing in plain terms and avoiding archival terminology because many grant reviewers are outsiders to the profession; if the application is unsuccessful, following up with the agency and requesting the reviewers' comments; joining Associated Grant Makers to learn about foundations (many large public libraries have subscriptions so check first).

Participants came away from the discussion empowered with the knowledge of how to write a successful grant.

Security

- *Nora Murphy*

During this discussion, participants, led by the knowledgeable Gregor Trinkaus-Randall from the Massachusetts Board of Library Commissioners, addressed best practices for security in the reading room to prevent theft or mutilation. The importance of clearly explaining and posting rules and regulations about the use of materials and expectations about patron behavior was emphasized. Recommendations included requiring photo identification and a registration form, limiting note-taking to anything but pencils or laptops, prohibiting food and drink, and providing lockers for all personal belongings that are not needed for research. The difficulty of changing legacy behavior was discussed, as was the importance of explaining new rules in a friendly and educational, yet firm, manner. The physical layout of the reading room was also discussed and participants agreed that it should have good sightlines for staff so that the materials being used are clearly visible and not obstructed by boxes, books, or users. They also agreed that mirrors and closed-circuit cameras can give a false sense of security, so staff should be attentive to what is being used and how. Finally, Trinkaus-Randall discussed the need to educate security staff and/or the local police about the value of your collections and to work with them to establish policies and procedures for responding should the need arise.

Preservation Outreach to Non-Archivists

- Jessica Brody

Mary Caldera, of Yale University and NEA's *Archives on the Road* program, began the discussion with her thoughts on the importance of preservation outreach. She said that raising awareness of archives increases the influence of the repository and impacts the historical record. Some of the participants supported this statement by sharing successful programs. A community spin on *The Antiques Roads Show* proved quite popular. Other ideas included creating programs with community colleges, advocating preservation through word of mouth to friends and family, and open houses during key celebrations or just to introduce your institution to the community. Also successful was a high school project that resulted in an exhibit of historical items curated by the students. Including the higher-ups like senior executives in oral history projects or exhibits is also an effective type of outreach.

A challenge to preservation outreach is the archives' first impression. A student described her first visit to an archive and stressed that the impressive part was visiting the freezer. Archives staff, it was suggested, should show students and visitors the "cool stuff" first, and *then* describe the importance of protecting the materials by following policy. In the end, it was decided that outreach garners support for the institution while keeping us, as professionals, enthusiastic about what we do.

Ephemera – What Is It And What Do We Do With It?

- Sally Barkan

Nancy Noble of the Maine Historical Society facilitated this session, and kicked off the conversation by querying the participants as to what kinds of ephemera they have in their collections. Meanwhile, Nancy passed around printed catalog records for items and collections of ephemera in MHS's holdings. Participants spoke of scrapbooks of ephemera and unbound Christmas cards, valentines, pamphlets, postcards, menus and cartes-de-visite that were brought together as artificial subject-based collections, as well as ephemera found within larger collections of personal or business papers.

This led to a conversation about the challenges of providing access to ephemera while preserving original order, and decisions regarding what level of description and genre terms to use. Although ephemera usually refers to printed documents, the topic broadened to include the preservation and management of realia (e.g., Jumbo the elephant's taxidermied tail in Tufts University's archives), and artifacts such as souvenirs and other three-dimensional objects created for limited use. This raised some discussion of different storage options and how to protect fragile, poorly-made items not manufactured to endure over time. Finally, someone asked the group if we actively collect and preserve the printed ephemera (flyers, posters, etc.) currently being created at our institutions. My answer: No, but I think I'll start!

Emergency Management from the MEMA Perspective

-Michael Comeau

This session, facilitated by David Glazebrook, Operations Manager for the Massachusetts Emergency Management Agency (MEMA), had as its focus a general overview of the function and services of MEMA and the need for a strong relationship between the Agency and the cultural community. David related to attendees that his appreciation of the importance of cultural assets was learned firsthand during his service with the U.S. Army in Baghdad. David's experience convinced him that the sooner the operations of cultural institutions are restored, the sooner society is able to return to normalcy.

MEMA, the state agency responsible for disaster response and recovery, owns nothing but, in the event of a large-scale disaster, coordinates everything. Recovery drives the planning process. Just as emergency managers need to be aware of the unique needs of cultural heritage institutions, those institutions also need to be a part of recovery activities and could provide essential service as meeting, recovery, and information centers. David stressed that relationships between first responders and the cultural community are best built on the local level, with each city and town's Emergency Management Director (EMD).

Archivists, librarians, records managers, and curators need to be familiar with their state's emergency frame-

work, and need to be a proactive part of the planning process. “To get to the table,” David emphasized, “you have to bring something.”

THEME II

Audio Preservation Digitization: Best Practice Basics with Andy Kolovos, Vermont Folklife Center

-Veronica Martzahl

The second day of the conference got off to an entertaining and informative start with Andy Kolovos’s presentation on audio preservation digitization best practices. Giving what he called a “nutshell guide to audio preservation for the non-audio tech,” Kolovos started with an overview of digital audio fundamentals. The old approach to audio preservation was to put everything on analog tape. This is no longer sustainable. The industry is moving from tape to digital, and tape is not produced in sufficient quantities anymore.

Kolovos started encountering the idea of “digitization as preservation” in 2000 and 2001. Since digital copies are (theoretically) identical to the original, they can be created with no generation loss and the file based format allows for batch conversion of files into new preservation formats as they become available. The same basic standards that archivists use for other digitization projects apply to audio digital preservation as well: interoperability, redundancy, migration, and documentation. When converting from tape to digital, it is necessary for the audio signal to undergo an analog to digital conversion. The “sampling rate” for this conversion refers to the number of snapshots that are taken of the audio signal per second and it is measured in kilohertz (kHz). The other phrase that one encounters in audio digitization is bit depth, also known as word length. This refers to the number of individual digits that comprise each sample. For “CD quality” audio files, the sample rate needs to be 44,100 samples/second (44.1 kHz) and a bit depth of 16 bits. The bit depth affects the resulting size of the digital audio file much more than the sampling rate alone.

Having addressed the basics behind audio preservation digitization, Kolovos then walked through three steps in the process. The first step is ingest, or taking the source

information, either analog or digital, into your system. To get the best transfer, you need the right equipment and trained equipment operators. Next is digital file creation. The current standard is the Broadcast WAV file format. Last is file storage and management. Best practices here call for managed file storage on multiple RAID-enabled servers stored in different locations with data tape back up and data integrity checking and a migration plan. Also, stay on top of your metadata that could be stored in separate files, physical documents, or in the headers of the digital files themselves.

Kolovos finished off his presentation, at break-neck speed, with suggestions for how smaller institutions can take best practices and fit them to individual resources and skill levels. Often an institution will not be able to do this work in-house. Make sure that the vendor knows best practices, but is also willing to adapt them to meet your institution’s file storage and access needs. Check references. Consortium relationships for file storage can help with cost and labor. Finally, do not write on CDs or put labels on them—only write on the plastic ring in the center with a water-based, permanent pen.

Audio Reformatting

- Jessica Brody

“Yes you can!” exclaimed Christie Peterson before summarizing her project to reformat 800 reel to reel audio tapes in the Muskie Archives at Bates College. The project was part of a 14-15 month grant and Christie’s enthusiasm comes from the fact that the projects were successfully completed within the allotted time frame!

The success of reformatting largely depends on extensive planning and learning the necessary technology. Undergraduate students were guided by careful documentation that included metadata capture and spot-checking reels before listening to them. Christie had to master the technology necessary to provide maintenance for the analog systems, understand the software and equipment to recapture the audio in its new format, and learn how to properly store the new files.

To sum up the process, Christie praised the undergraduate workers saying that she wouldn’t hesitate to use

them in other projects. Additionally, she cautioned others starting audio reformatting projects to take the condition of the tapes into account before committing to an in-house project; out sourcing might be a better option.

Discussion in this session centered on best practices. Christie and Andy Kolovos, who had presented on audio reformatting earlier in the day, suggested using resources like tech support at your institution, Sound Forge, Switch or Audacity (open source) software, resources available on the Association for Recorded Sound Collections Web site, and stressed the importance of quality control.

Film Preservation Discussion Group

- Joanie Gearin

David Weiss of Northeast Historic Film started the discussion session off with his "One Minute History of Motion Picture Film." The group discussed the basics of film preservation and questions about and solutions to specific issues in their film collections.

The most important elements of film preservation are similar to preservation of other formats: a regulated environment (temperature and humidity) suitable to the materials being preserved; creation and use of access copies of film; migration to digital (while keeping the preserved original); and making tough decisions while being conscious of the condition and life expectancy of the materials.

The group also discussed vinegar syndrome; film shrinkage; preservation and migration of different formats; what version(s) to keep of a film that has been manipulated into different products (e.g. advertising); the special problems involved in preserving color film; problems of finding equipment on which to play film; preservation of film with magnetic sound tracks; and sources of funding.

Storage Solutions for Prints and Negatives

- Lacy Crews

This discussion session was led by Martha Mahard, faculty at Simmons College Graduate School of Library and Information Science. The combination of Mahard's

vast knowledge of photographic archives with the variety of attendees' questions made this session on storage of photographic prints and negatives essentially a crash-course in photographic archives.

After a brief introduction by Mahard outlining her experience handling and planning storage projects for photographic materials, she opened up the floor for discussion. The session was well attended and many came prepared with questions about a specific storage conundrum in their collections. Topics ranged from early photography (storage of tin types, cleaning and storage of lantern slides) to modern print photography (storage of prints, negatives, items found within manuscript collections, 35mm slides, panoramic photographs, institutional snapshots). The focus was kept on practical solutions to storing traditional photographic materials and digital photography was discussed only in passing. Throughout the discussion Mahard provided names of print and web resources for further research into given topics.

Video Preservation: Reel to Real Time or a Brave New World

- James DaMico

Leah Weisse, Archivist with the WGBH Media Archives and Preservation Center, facilitated this discussion. Video preservation amongst archivists is a hot topic and this was reflected by the large attendance for the session which focused on the challenges that archivists face in preserving legacy videotape and the daunting task of identifying and selecting material for reformatting.

Weisse asked the group to share what they were doing with their institution's videotape collections and experiences with vendors for reformatting. One participant shared the challenge he faced with a collection of 5,000 ¾" U-matic videotapes which led to a discussion about the importance of appraisal and the reality that you may have to watch each tape to determine if it fits into your collection policy. The discussion then moved on to knowing what you want from your vendor: access-only copy or a combination of access and preservation, the use of evaluation tools such as Columbia University's *Survey Instrument for Audio and Moving Image Collections*, digital asset management systems, digitizing vs. tape-to-tape reformatting,

storage and climate concerns, grants for video preservation, and PB Core for cataloging.

In conclusion, there are two fundamental things that archivists can do: learn how to identify what material you have because this will inform what you do next, and appraisal of the material in hand.

Copyright and Archives

- Andrea Medina-Smith

The lively discussion on copyright in archives started with a brief talk by Melanie Dulong de Rosnay of The Berkman Center for Internet and Society at Harvard University. Her goal there is to create “Copyright for Librarians - A Distance Learning Course” for practitioners all over the world to understand copyright law and the implications for libraries now and in the future. Dr. Dulong de Rosnay suggested two paths that the archival community should work on to strengthen our collective knowledge of copyright. The first path would be to (in cooperation with other information professionals) lobby for an actual “red light/green light” system for fair use; the second would create and support educational resources for archivists who want to understand copyright better.

The question and answer portion centered on particular experiences of several archivists and their use of copyrighted materials. Dulong de Rosnay and other attendees had general suggestions, but because each case is specific it was recommended to each that they stay in communication with their general counsel and always do a basic risk/benefit analysis before using any materials in outreach. Other resources mentioned in the discussion were *Copyright Law for Librarians and Educators* by Kenneth Crews and the Center for Social Media at American University’s work on *Fair Use & Copyright: Media Literacy*.

THEME III

Why Does It Cost So Much? Decisions and Choices in Managing Preservation

- Brenda Mitchell-Powell

In a thought-provoking, engaging presentation, Amy Friedlander, Director of Programs at the Council on Library and Information Resources (CLIR), first outlined the objectives of the Blue Ribbon Task Force on Sustainable Digital Preservation and Access (BRTF – SDPA), then described CLIR projects that complement BRTF goals. Friedlander is a member of the BRTF, which includes economists, computer scientists, and library and information science specialists from academic, public, and private sectors. The BRTF, a two-year project, will devise a cost framework, economic model, and actionable recommendations to facilitate digitization for long-term preservation and usability.

Friedlander detailed the active management required for digital assets (operations and maintenance costs plus infrastructure investment), components of the value proposition (acquisition versus ownership and accounting of intangible costs), and implications for technological changes (recurring charges for migration and data options within a digital matrix). She questioned relative costs and whether conversion is necessarily synonymous with preservation; defined elements for decision making, such as establishing reasonable expectations; emphasized expenses inherent in the ambiguity of perpetuity, including unknown risks and liabilities; and noted that preservation implies a process of hope.

A review of statistical data from the year-one BRTF report concluded the presentation.

Planning For Preservation When Creating Digital Projects

- Jennifer Bonislawski

This discussion revolved around what the consequences have been of having digital collections at many institutions for the past decade. A major theme was that many archivists found themselves in the uncomfortable position

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www.newenglandarchivists.org

of saying, “We can only take your objects if they are in ‘such-and-such’ format,” which made many discussion attendees uncomfortable. Many archivists feel they should take everything. Is it time to question this professional practice? Some felt that taking everything is a point of pride. Another suggestion was to have conversations with donors about their donation formats.

One archivist who works for the city of Boston mentioned that many city departments are doing their own digitization, but on their own and with no common template, so that there is no uniform way for everyone to do digitization. Trying to make objects interoperable later on will be challenging.

Some questions were posed as a result of the discussion: Could collaborative repositories fix some of these issues? What archival services could be offered for a fee?

A common lament was being put in the position of taking digital objects, without having the infrastructure to house them.

JPEG 2000: What Is It And What Is It Good For?

-Sally Fellows

Tom Blake of the Boston Public Library led a discussion on the attributes, benefits, and negative aspects of the JPEG 2000 standard which can be an entire strategy or a set of tools. Because of this ambivalence, JPEG 2000 has been a source of confusion and concern for many archivists.

A topic discussed by the group was whether JPEG 2000 was as good as TIFF as a preservation tool. One concern centered on an institution adopting JPEG 2000 and investing resources to maintain the system only to be left out in the cold if the format were not upgraded and maintained by the JPEG 2000 Committee. TIFF is maintained by Adobe, and there is a level of support. JPEG 2000 is an open source product and cheaper to use than TIFF but it also requires outside vendor-supported pieces that can be costly.

Metadata questions were another area of concern. Is the file size really unlimited and should the metadata be

external so it can be easily managed? Although no clear conclusions were drawn in the hour-long discussion, the JPEG 2000 standard is one that will continue to excite interest among archivists.

Do's and Don'ts of Daily Digital Doings

- Ashley Gaunt

This session, facilitated by Kathy Bolduc Amoroso, Director of Digital Projects at Maine Historical Society, emphasized the daily activities of Maine Memory Network. A collaborative project consisting of various items from different collections across the state, MMN is essentially a digital museum. Specific issues discussed during the session included the impetus behind such projects. Main reasons cited were increased access to collections, outreach, and educational information for residents across the state.

Other concerns for MMN were what to digitize, the specific process and workflow, and digital standards. Solutions for what to digitize focused on geographically representative and historically important objects. The specific process and workflow is disciplined and changes only after serious discussion. Digital standards included everything from equipment to file naming. After several years of digitizing large volumes of objects from around the state, MMN is now more targeted in its volume and outreach.

Participation was encouraged throughout the session and colleagues shared ideas and information about other digital projects.

Collaborative Models for Digital Preservation

- Anne Britton

This session was led by Eliot Wilczek of Tufts University.

Collaboration among institutions can lower costs and increase the quality of digital preservation. For example, the American Antiquarian Society has recently selected Tufts University as a partner in a project to digitize materials documenting election returns in early American history. AAS owns the unique, valuable materials; Tufts

offers technical expertise and resources.

Qualities of successful collaboration include clearly defined responsibilities and deliverables; long-term agreement; frequent communication between partners; early establishment of an inter-institution facilitator; equality between partners; shared vision; overcoming of fear of loss of institutional identity, territory, prestige; and clear workflow, which may vary for each partner.

Collaborations may suffer from a lack of understanding of internal politics in partner institutions; changes in project personnel; unwillingness to alter past workflows; and variations in ongoing levels of commitment and resources between partners. It is to be expected that as the field of digital preservation continues to develop, learning curves will differ for each partner and long-term agreements are inherently ambiguous.

The challenges of working together provide rich lessons for subsequent successful collaborative efforts. Experiences of various projects in the EU, for instance, have resulted in helpful guidelines such as Drambura.

Closing Plenary – Is it all Web 2.0? Cultural Heritage in a Digital World

- Amy Greer

Presented by Ross Harvey, Simmons College

To begin the closing plenary, Ross Harvey offered insightful and entertaining summaries of the meeting. Overall, he found the same questions being posed in each discussion: How long is perpetuity? How can we use systems already in place for digital preservation? How can we make best-practice standards work with the realities of our budgets, staffing, and technical capabilities?

Harvey opened his commentary by acknowledging that cultural heritage is increasingly going digital, entering into unknown, expensive territory. However, the best practice standards and procedures already created and used by archivists may provide more answers than we think. Some examples of transferable archival concepts are: 1) Create preservation-friendly materials; 2) Keep the original; and, 3) Always validate the copies. Harvey then presented some of the major

challenges archivists face with digital preservation, such as: media instability, proprietary software, lack of funding, no real technical standards, and maintenance of digital object integrity. Few of these challenges are actually technical, but more about infrastructure, skills, funds and metadata – the very challenges archivists face and overcome each day.

Part of the answer is to collaborate with computer scientists who have developed many systems and programs that are sustainable over time. By working with these technology professionals, archivists can assist in developing preservation-friendly data creation systems. This partnership may also assist archivists in better understanding what end users expect from digital collections. Both archivists and computer scientists work to create and make available materials to an end user. Who are these end users? Who will they be in 20, 50, or 100 years? What do they want? Harvey suggests that archivists look at projects in progress and relevant articles, like InterPARES and Nancy McGovern's, "A Digital Decade," for thoughts and ideas.

So, how effective are we at digital preservation? Technology is well understood. People are establishing digital archives. Sufficient, sustainable resources and technologically skilled staff are in short supply. Requirements and standards are beginning to develop, such as the Trusted Digital Repository, OAIS, and METS. Tools and toolkits for managing and enhancing digital preservation are in progress. The US is being led by Europe in digital preservation. There are numerous collaborative, EU-funded projects underway, including the DCC Curation Lifecycle Model. Harvey also listed some international trends in digital preservation from 2007, such as: creating collaborative projects, disseminating research results, testing and evaluating new preservation techniques and systems, comparing results from varying research projects, and developing toolkits and automation programs.

Archivists are needed in digital preservation. Librarians are looking to archivists to better understand metadata and preservation techniques. Computer scientists require archivists' appraisal knowledge. Archivists also have much to learn from our peers in these other fields, making collaborative projects essential for progress. We must look across disciplines to develop standards, tools and toolkits, public policy, and IT skills. Through collaborative efforts, the archival field can evolve into a leader of digital preservation. Harvey closed by borrowing from Amy Friedlander: Preservation is an act of hope, but we must attempt it. ■

Reviews

College and University Archives: Readings in Theory and Practice. Prom, Christopher J. and Ellen D. Swain, (eds.) Chicago: Society of American Archivists, 2008. \$39.95 (SAA members); \$54.95 (nonmembers). ISBN No. 1-931666-27-X.

-Mary Rita Grady, CSJ, Ph.D Archivist, Regis College.

Recently, an alum who had been researching archival photographs in preparation for her fiftieth reunion stood at the door of the archives. In an astonished tone, she asked, "What's in all those boxes?" Fortunately, "The history of the college," was an answer satisfactory to her. *College and University Archives* takes a deeper look at "what's in all those boxes." It addresses the "why," the "what," the "how," and the "to whom." It addresses both content, and legal and technical questions which often offer challenges to the college archivist. It looks retrospectively at earlier treatments of college and university archives (*College and University Archives: Selected Readings*, Society of American Archivists, 1979; Maher, William J. *The Management of College and University Archives*. Metuchen,

NJ: The Scarecrow Press, 1992; Samuels, Helen Willa. *Varsity Letters: Documenting Modern Colleges and Universities*. Metuchen, NJ: Society of American Archivists, 1992), makes good use of case studies and surveys, and looks to future expansion of content, as well as to the continuing change of media.

The essays in the four parts, "Redefining the Role of College and University Archives," "Capturing Campus Histories," "Managing Efficient Programs," and "Serving Our Users," give ample food for thought and dialogue to the archivist as reader and practitioner. The volume is useful for getting a feel for the depth and breadth of an archivist's work, and also as a reference when one is involved in such actual situations as setting up an oral history project, dealing with copyright and privacy issues in the collection of student and faculty work, the various forms of archival outreach and response to increased use of archives, and the teaching function of the archivist. The editors rightly point out the interconnection of any issue with another. The bibliographical notes are especially helpful for following up on the topics covered. This work can aid in envisioning next steps for college and university archives, from whatever point a given archives calls its present. ■

Come to the NEA Spring Meeting!

March 27-28, 2009

**Schlesinger Library at the Radcliffe Institute for Advanced Study
Harvard University, Cambridge, MA**

NEA's Spring meeting will focus on all aspects of the archivist-researcher relationship, including understanding user behaviors and expectations; identifying audiences; challenges and strategies in providing reference service; reaching out to users via Internet and in the classroom; how collections are used for research; and how the needs of our researchers may affect decisions regarding acquisition and description of our holdings.

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News and Notes

CONNECTICUT

Connecticut State Library Accepts the Homer B. Babbidge, Jr. Award

The Connecticut State Library accepted the Homer B. Babbidge, Jr. Award on November 1, 2008 at a meeting of the Association for the Study of Connecticut History at U-CONN, Avery Point. Representing the State Library and accepting the plaque was Paul Baran, Government Records Archivist at the Connecticut State Library. Established in 1985, the Babbidge Award is given to the scholar judged to have published the best book on a significant aspect of Connecticut's history in 2007. The publication is volumes eighteen and nineteen in the series *The Public Records of the State of Connecticut*. Volume nineteen covers the last session of the General Assembly that called a Constitutional Convention. Volume twenty includes the journal of the 1818 Constitutional Convention and newspaper debates surrounding its ratification. Dr. Douglas Arnold, the editor of the two volumes, also attended the ceremony.

Copies of both volumes are available from the State Library. Each volume separately costs \$50.00. Both volumes together cost \$95.00. Purchasers should send in the completed order form at <www.cslib.org/archives/PublicRecordsOrderForm.pdf> with a check or money order to the address on the form.

Ethnic Heritage Center Opens Exhibit on JFK

The Ethnic Heritage Center of Southern Connecticut State University in New Haven has opened an exhibit entitled President John F. Kennedy and His Ties to Connecticut. The Center drew on archives from the Connecticut State Archives, Yale Library's Manuscripts and Archives Department, Canterbury School, The Choate School, the Greater New Haven Labor History Association, New Haven Museum and Historical Society, National Archives, and the John F. Kennedy Presidential Library. For more about the exhibit, see <www.nhregister.com/articles/2008/11/13/life/1113jfkexhibit.bxt>. For information about the Center see <www.southernct.edu/aboutscsu/ethnicheritagecenter>.

MAINE

Maine Historical Society Announces Upcoming Museum Exhibit

"Main Street, Maine: Downtown Views from the Eastern Illustrating and Publishing Company" opens February 12, 2009 and will run through May 31, 2009. This remarkable exhibit features scenes of life along Main Street in communities across Maine between 1910 and 1940. The images, which were made by employees of the Eastern Illustrating and Publishing Company, a producer of postcards, capture Maine in the midst of change: automobiles arriving in quiet rural outposts, horses disappearing from bustling small towns, and communities on the move. The exhibit will be viewable Monday - Saturday 10:00 a.m.-5:00 p.m. and Sundays beginning May 1st from 12:00-5:00 p.m. This exhibit was organized by the Penobscot Marine Museum. For information about the Maine Historical Society, visit <www.mainehistory.org/>.

MASSACHUSETTS

Amherst College Celebrates Opening of Jerry Cohen Papers

On October 6 and 7, 2009, Amherst College celebrated the donation of the papers of labor lawyer and social activist Jerry Cohen, Amherst College Class of 1963. Cohen, who joined the United Farm Workers Organizing Committee in 1967, acted as General Counsel of the U.F.W. as well as César Chávez's personal attorney. He played a critical role in the union's organizing drive in California and other agricultural states and directed the U.F.W. legal department for fourteen years, during which he helped migrant laborers win basic rights through litigation, strikes, boycotts, and other non-violent tactics.

Celebrations included a poetry reading by Martín Espada, Puerto Rican poet and professor of English at the University of Massachusetts, followed by a discussion with Cohen about using his papers and other collections for research in social activism. The keynote event was entitled "*Activism in 21st Century America: Jerry Cohen '63 and Marshall Ganz in Conversation with Ilan Stavans.*" Ganz, a professor at Harvard University's Kennedy School of Gov-

ernment served recently as an organizer for the Barack Obama campaign.

A digital collection consisting of a detailed finding aid and selected documents from the Cohen Papers is available at <www.amherst.edu/library/archives>.

Schlesinger Library Announces Five Newly Processed Collections

The Schlesinger Library is pleased to announce that several newly processed collections are now available to researchers. Included are the papers of journalist, author, and activist Barbara Ehrenreich (1941-); the records of the "Project on the Status and Education of Women (Association of American Colleges)", which was the first national project concerned with achieving equity for women students, faculty, and administrators in higher education; the papers of feminist and activist Bernice Resnick Sandler (1928-), who specialized in educational equity for women and gender issues in higher education; the papers of Lini (Moerkerk) De Vries (1905-1982), author, public health nurse, and teacher who was a nurse in the Spanish Civil War and later worked with rural and indigenous communities in New Mexico and Mexico; and letters to advice columnist Elizabeth Winship (1921-), from her syndicated column for teenagers, "Ask Beth." Finding aids for all five collections are available online at Harvard University's OASIS website <<http://oasis.harvard.edu>>.

Harvard Art Museum Archives Receives Alfonso Ossorio Papers

The Harvard Art Museum Archives, a leading repository for materials documenting the study of the development of art history and art history education, announces a gift of the papers of Alfonso Ossorio and Edward Dragon Young. The collection, donated by the Ossorio Foundation, consists of fifty linear feet of personal and professional papers and represents a major research collection that has been almost completely unexamined by scholars. It documents Ossorio's life and career, and the work of his partner, dancer and artist Ted Dragon.

"This collection will play a continuing role in our teaching and research initiatives on contemporary art and

will provide scholars with a background of the artist, supplementing the study of drawings and prints by Ossorio in our collection," said the Museum's director, Thomas W. Lentz.

Ossorio was a leading member of the Abstract Impressionist movement whose circle of friends included Jackson Pollock, Jean Dubuffet, Willem de Kooning, Lee Krasner, Louise Nevelson, and Clyfford Still, artists who both influenced and were influenced by Ossorio's work. The collection includes personal correspondence, photographs, notebooks, financial records, and ephemera. These materials shed light on Ossorio's youth, friends and family, and the development of his estate, "The Creeks," in East Hampton, New York. For more information, contact Susan von Salis, Curator of Archives at <susan_vonsalis@harvard.edu>.

Smith College Announces New Web Exhibit

The Sophia Smith Collection has mounted a new Web exhibit entitled An Ever-Widening Circle of Friendship: YWCA Overseas Secretaries from China to Liberia which showcases selections from the personal papers of five American women who worked internationally for the Young Women's Christian Association, circa 1910s-1960s, in Brazil, Colombia, Czechoslovakia, Egypt, India, Liberia, Pakistan, Peru, Russia, Taiwan, and Turkey. Personal documents describe in intimate and informal ways, the impressions, ideas, and activities of American women exposed to radically different cultures. View the exhibit online at <www.smith.edu/libraries/libs/ssc/ywca-os/ywca-home.html>.

R H O D E I S L A N D

Naval War College Acquires Boyd's World War II Intelligence Collection

The Naval War College's Naval Historical Collection recently acquired research source materials on World War II intelligence collected by Professor Emeritus Carl Boyd of Old Dominion University, Norfolk, Virginia. Professor Boyd is a published author and acknowledged expert in the field of intelligence. The collection consists of copies of Target Intelligence Committee Files from The National Archives and The National Security Agency

Archives that focus on signal intelligence systems in Germany, Japan, East Asia, and Russia during the war.

Three veterans of the Battle of Midway, June 3-6, 1942 were interviewed for the College's oral history program on World War II participants. Eli Ferguson was a deck hand in USS Vincennes (CA-44); Hugh Moore was a signalman in the submarine USS Trout (SS- 202); and John Powell was a fire control technician in USS Astoria (CA-34). Both Ferguson and Powell were present at the Battle of Savo Island where their ships were torpedoed and they were rescued. Moore and Powell remained in the navy after the war and were promoted to commander. The oral histories document naval actions in the Pacific Theater during some of the most significant battles.

VERMONT

Vermont Historical Society Suspends its Annual Vermont History Exposition

The Vermont Historical Society has decided to suspend its annual state-wide historical exposition, the Vermont History Expo, for the 2009 calendar year. Located at the picturesque Tunbridge World's Fairground, the event drew thousands of visitors each June to view exhibits from local historical societies, attend lectures, meet authors, observe demonstrations, and hear musical performances. The Society, citing the economic downturn, said that the annual event would be postponed and possibly replaced by smaller, regional events. According to event planner Tess Taylor, "This year of suspended activity will afford us the opportunity to create a plan for keeping the Expo experience fresh and responsive to our audiences." The Society informed exhibitors, including the New England Archivists, of the change in an e-mail distributed in late November. The event had been held for nine consecutive years and was regarded as a model for state-wide historical events.

Vermont Historical Society Unveils Digital Portraits of Civil War Officers

The Vermont Historical Society has unveiled an online collection of photographic portraits of Vermont Civil War officers. Scanned from three notebooks of cartes-de-visite in the Society's collections, the images can be viewed

at <www.vermonthistory.org/cwofficers>. The collection is arranged alphabetically by surname in fourteen groups and captures the likenesses of 859 Vermont officers, sixty-three percent of the 1363 men who served as officers during the conflict. Users can search for particular individuals or just browse through a group to see the faces of the men who served the Union in that bloody conflict.

These images were collected by the Vermont Officers Reunion Society beginning in 1869. The photographs were placed into frames that hung in the main corridor of the Vermont State House. The photographs were eventually placed in notebooks. Excessive public handling of the images eventually led to their transfer to the VHS. Now the images are available to the public in electronic "notebooks" and the original images are safely stored in the Society's climate-controlled vault. The collection was scanned over a period of almost four years by high school students and other volunteers. The project represents a considerable investment of time but not financial resources. "This was done without grants or other outside funding sources," notes librarian Paul Carnahan.

New Vermont State Archives and Records Administration (VSARA) Launched

The new Vermont State Archives and Records Administration (VSARA) was launched on July 1, 2008 by combining the State's records management program with the State Archives under the Secretary of State. The records management had formerly been under the Department of Buildings and General Services. VSARA's goal is to provide a single, consistent, standards-based service to aid agencies in the life cycle management of records and information and to provide effective service to our research public. Work has begun on a new archives and research center. The facility is a combination of new construction, including a vault with a capacity for 24,000 cubic feet of records, and renovation, including an upgrade to an existing research room. The newly created positions of record analysts are working with agencies and departments through a Targeted Assistance Program (TAP) to develop current, comprehensive, standards-based record schedules. Information on the TAP program is at <<http://vermont-archives.org/records/tap/index.htm>>.

REGIONAL NEWS

National Historical Publications and Records Commission funds work of archivists across New England

A new leadership team at the National Historical Publications and Records Commission has pledged to find new ways to fund document preservation and access vital to the work of archivists across New England. While continuing to support ongoing projects in documentary preservation and publishing, the Commission looks to enhance its efforts to promote online access to primary source materials and expose hidden collections of historical merit.

In May 2008, the Archivist of the United States awarded funds to the Connecticut Historical Society to catalog and improve access to 900 manuscript and archival collections from 1714-2004, and to the Maine State Historical Records Advisory Board to support basic activities and a regrant program for up to twenty five small and medium repositories. In November, the Massachusetts Historical Society received a grant to create an online catalog of the Adams Papers held by the Society and other repositories. For a complete list of projects, go to www.archives.gov/nhprc/projects/states-territories/. ■

Promote your photograph collections by sharing an image of an historic event, place, or person with the NEA community.

The *NEA Newsletter* is seeking submissions from repositories in New England for back cover pictorial features in *This Season in New England History*. Send submissions in JPG or TIFF format, along with a caption detailing the subject of the photograph, to: cynthia_harbeson@chs.org. Photographs must be scanned at 600 dpi or better.

People

Jessica Tanny has joined the Schlesinger Library's backlog project staff as a manuscript processor. A Processing Archivist at the University Archives of the University at Buffalo since 2003, Jessica previously worked at the Schlesinger Library as a part-time assistant to the manuscript processors, and completed two internships there processing photographs.

The National Historical Publications and Records Commission's new leadership team is headed by Executive Director **Kathleen Williams**, appointed in April 2008. Ms. Williams was previously Deputy Executive Director of the NHPRC where, since 2004, she oversaw daily operations and the grant award cycles. Prior to joining the National Archives, Ms. Williams worked at the Smithsonian Institution Archives in various supervisory capacities, including as its Archives Division Director from 1998-2004. Her career has included work as Assistant Archivist at the Corcoran Gallery of Art in Washington, DC, and ten years, from 1984-1994, as Archivist at the Museum of Fine Arts, Houston, where she began the archives program. Ms. Williams holds a Bachelor of Arts degree in History from the College of the Holy Cross and a Masters Degree in Arts and Cultural Administration from Goucher College.

In November 2008, **Lucy Barber**, an archivist specializing in electronic records and digital technology, was appointed as Deputy Executive Director at the National Historical Publications and Records Commission. Since 2006 she has served as Director for Technology Initiatives at the NHPRC, overseeing policy and grants for archival projects, especially those involving digitization of historical materials, preservation of electronic records, and development of new tools and training programs. Dr. Barber received her B.A. in History from Haverford College in 1986 and her Ph.D. in History from Brown University in 1996. From 1995-2001, she was on the faculty as an assistant professor in the history department at the University of California, Davis. In 2001, Barber joined the California State Archives, where she supervised interns, worked on the online catalog project, and began its electronic records program. She is the author of *Marching on Washington: The Creation of a National Political Tradition*, (University of California Press, 2003). ■

AROUND AND ABOUT

2008 Richard W. Hale, Jr. Professional Development Award Recipient Report

*Written by James DaMico, Graphics Project Archivist
Rhode Island Historical Society*

As recipient of the Richard W. Hale, Jr. Professional Development Award of \$1,000, I participated in the Summer Educational Institute for Visual Resources and Image Management (SEI), which is co-sponsored by the Art Libraries Society of North America (ARLIS/NA) and the Visual Resources Association (VRA). This year's SEI took place from July 6-13 and was held at James Madison University, Harrisonburg, Virginia. The award covered the registration cost of SEI as well as room and board for the week.

As an archivist who works with visual materials, I wholeheartedly believe in professional development and learning about how other cultural institutions catalog and make collections available in today's digital environment. I decided that attending SEI would give me insights and practical knowledge that I could put in my tool belt. Where before, my tool belt had to be cinched to keep it from falling down to my knees, now it is fitting more snugly with professional development through workshops sponsored by New England Archivists, VRA, and Neline.net.

Though SEI was aimed at and attended primarily by visual resources managers and art librarians, I found, as an archivist, many useful topics in areas I am interested in learning more about such as cataloging images, the use of social networking to disseminate knowledge, digital imaging practices, and copyright in this, our digital era. All of these topics raised many questions in class, which made the experience both stimulating and engaging.

The five days were broken down into distinct topics: Metadata, Cataloging, Imaging, Databases, and Strategy.

Day one kicked off with an introduction to the "Digital Horizon" from the 2008 "Horizon Report"¹ which highlights seven Metatrends in emerging technology. Of particular interest to me is the use of social networking tools such as Flickr, wikis, blogs, del.icio.us bookmarks, and tagging as a way to simultaneously increase students' and researchers' access to images while allowing them to disseminate their own knowledge.

We also looked at visualization tools that make use of embedded global positioning data. The use of visualiza-

tion and global positioning technology could be a boon to archival image and map collections. Imagine the potential for an audience such as urban planners to be able to study and compare a nineteenth century view of a street with a present day digital image embedded with GPS data. The ability to overlay the two images could show how a particular street has changed over the years, what businesses were there, or the addition or removal of buildings. Another application of this technology could be linking information found in diaries, manuscripts, maps, and architectural drawings with geographic locations and places of business, worship, or education.

Beginning with an introduction to metadata, day two focused on VRA Core 4.0, XML, and Cataloging Cultural Objects (CCO). We were shown the differences between the three data types used in metadata creation: structure, content, and value. Whereas structure is the semantics used to describe element fields such as title and date, content data is how the metadata is formed according to such rules as Describing Archives Content Standard (DACS), CCO, and AACR2. Data values relate to the content and use controlled vocabularies such as Library of Congress Subject Headings (LCSH). In addition, the Metadata Encoding and Transmission Standard (METS) and the Metadata Object Description Schema (MODS) were discussed. Prior to this class, I had read about both of these standards but did not fully appreciate their utility. Understanding that METS is the wrapper, the glue, if you will, that binds all of the other metadata standards together was an "aha" moment for me. METS provides a wide range of functionality as long as one understands how the various metadata standards work together. By the end of day two, I felt comfortable enough with these standards that I am confident I would be able to make use of them

in my daily work. Metadata, as we know, is a very powerful tool that not only enables a user to search and retrieve information, but also gives the archivist a set of tools to ensure the longevity of a digital object.

In her presentation on VRA Core 4.0, Jolene de Verges, Images Librarian for Rotch Library of Architecture and Planning and Rotch Visual Collections, MIT, made the distinction that visual resources curators catalog surrogates of original objects such as the Eiffel Tower while archivists, librarians, and museum curators catalog primary sources. VRA Core is about differentiating between a work, an image, and a collection as well as defining the intrinsic and extrinsic relationships between them. VRA defines an image as "...a visual representation of a work in either whole or part. The representation serves to provide access to the work when the work itself cannot be experienced firsthand. In image collections, such representations typically are found in the form of slides, photographs or digital files."² A work is thus defined as "a unique entity such as an object or event."

Along with these new concepts, I pondered how the VRA Core could complement or enhance records created according to DACS that contain the Existence and Location of Copies elements. As archivists, one of our main responsibilities is to care for and ensure access to our institutions' primary source material. Part of this responsibility includes creating surrogates of fragile material such as nitrate film, sound recordings, brittle manuscript pages, photographs, maps, broadsides, and architectural drawings. In this sense, the archivist is working with what VRA defines as an image record and a work record.

Day three focused on cataloging and covered controlled vocabulary authorities such as the LCSH and the Art and Architecture Thesaurus (AAT); integrated access to allow federated searching; and metadata aggregation through the use of protocols such as Z39.50 and OAIster. To successfully make use of integrated access, metadata must be consistent and of a high quality.

Day four was led by Howard Brainen, Digital Imaging Consultant and founder of TWO CAT DIGITAL INC., and dealt with the basics of digital imaging, color management, scanning, how to set up a digital copystand, and Photoshop basics. I learned that an efficient digital scan-

ning operation is founded on creating useable workflows and standard color management. In addition to this, Brainen went over best practices for the initial capture stage and how to create preservation level digital images. This entails converting the raw camera file into either a Digital Negative File (DNG) or TIFF. Raw files are unprocessed camera originals and are proprietary to individual companies. Because of this, there are a variety of raw file formats that differ from manufacturer to manufacturer. This variation leads to untold challenges to the long term preservation of the original bits. As a result, Adobe developed and introduced in 2004 the royalty free DNG image file format to ensure access to the digital bits into the future. DNG allows the conversion to an open standard of raw files from any capture device regardless of manufacturer. This is truly a good sign coming from a major player in the digital imaging arena. The one downside to this portion of the conference was the lack of hands-on lab time to work with the concepts that were just taught.

As I learn more about cataloging through workshops such as SEI and others presented by NEA and Simmons College, I become less intimidated by standards such as LCSH. The first time I saw the big red books, I instantly became overwhelmed. Now that I am actually using them and creating subject headings, the intimidation has gone away. I even have a second-hand set sitting on my bookshelf at home. I also learned that cataloging cannot be rushed and is a bit like rocket science mixed with creativity and intellectual analysis.

As I progress and develop in my professional career, I am becoming more confident in my abilities to analyze, describe, arrange, and catalog the wonderful visual archival material that I get to work with on a daily basis. Encouragement from my fellow archivists, the New England Archivists organization, and the Hale award has helped open my eyes and mind to the varied professional development opportunities and employment options that are available to our profession. I feel lucky and privileged to be working in this field with so many great colleagues and with the ability to enjoy what I do: make our cultural memory accessible to the world.

Having participated in SEI, I would now recommend it to those that want to learn about standards that other

Internet Tidbits

- Susan Martin

Librarians and archivists are well known for their ability to adapt new technology and tools for use in their institutions. One of these tools, increasingly used by libraries and archives in a variety of ways, is the blog. Information professionals have been blogging for some time now, and it's likely that this practice will only continue to grow.

Probably the most common type of blog is the institutional blog, used by libraries and archives to publicize events, exhibits, recent acquisitions, and other news. The W.S. Hoole Special Collections Library at the University of Alabama maintains a lively blog (<http://coolathoole.blogspot.com/>) that incorporates digital reproductions of relevant historical items in its posts. The University of Maryland hosts a similar site at www.lib.umd.edu/blogs/special/. Institutional blogs are also helpful for announcing changes in library hours, staff transitions, and other organizational matters.

Other types of blogs include personal blogs written by individuals working in the archival field, often "lone arrangers" or MLS students; blogs focusing on one aspect of the profession, such as digitization, cataloging, preservation, etc.; and blogs related to a particular kind of archival material.

One of the more creative uses of archival blogs is the serial publication of primary source material. This technique is demonstrated very effectively at the "Orwell Diaries" (<http://orwelldiaries.wordpress.com/>), where entries from the diaries of George Orwell are posted exactly seventy years after they were originally written. A similar blog entitled "WWI: Experiences of an English Soldier," available at www.wwar1.blogspot.com/, includes extensive annotations. Blogs are ideal tools for this kind of experiment, allowing readers to follow events as they unfold in real time.

Both formal and informal blogs have a lot of potential for libraries and archives. They can increase an institution's visibility and bring its collections to a wider audience. The comments function provides a forum for communication with researchers and colleagues. Labels, or tags, sort posts by subject or type. And the immediacy of a

blog allows an institution to respond to current events, as illustrated by posts at the "Archivalia" blog (<http://archiv.twoday.net/topics/English+Corner/>) coinciding with the November 2008 U.S. presidential election.

The best blogs are frequently updated, well-written, and extensively cross-referenced. Maintaining a blog requires a lot of time and effort and may be next to impossible for many institutions, but a collaborative blog, with staff members sharing the responsibility for content, could help alleviate this problem. The unofficial blog of the National Museum of Health and Medicine in Washington, D.C., available at <http://bottledmonsters.blogspot.com/>, has over ten contributors and includes information on everything from lectures and articles to miscellaneous items of interest found in the archives.

For a list of blogs used by information professionals, see the "Archival and Special Collections Blog Directory" at <http://archivalblogs.wikispaces.com/archivalbloglist>. "ArchivesBlogs" (<http://archivesblogs.com/>) aggregates content about archival issues from many sites. And the University of New Hampshire hosts a terrific blog at <http://digitalcollections.wordpress.com/> that highlights digital collections from institutions around the world. ■

From Page 25

cultural institutions use to make their image collections retrievable. The more tools one has to describe a collection, the better the end user's experience will be.

I would highly encourage those interested in professional development to apply for the Hale award. Anything that you can do to widen your horizons will not only make you stronger but also strengthen the archival profession and the institution you work for. ■

1 New Media Consortium, National Learning Infrastructure Initiative, and EDUCAUSE (Association). 2008. The horizon report. Austin, TX: NMC, the New Media Consortium. p.7

2 Jolene de Verges. Core 4.0 Powerpoint presentation given at James Madison University. July 2008.

Calendar of Events



Press releases and other announcements should be sent to Stephanie Naoum Schneider at <snaoum@nfa.org>. Please provide the date, time, place, and a brief description of the event and the name, address, and telephone number of the person to be contacted for information.

Jan 15-16 2009. SAA Workshop, “Implementing DACS in Integrated CMS: Using the Archivists Toolkit”. New York, NY. Co-sponsored by New York University. For details and registration information see <www.saa.org>.

Feb 28, 2009. Deadline for SAA awards nominations (some exceptions). For additional information and forms see <www.archivists.org/recognition/awards.asp>.

Mar 5-6, 2009. SAA Workshop, “Arrangement and Description of Manuscript Collections.” Newport News, VA. Co-sponsored by the Newport News Public Library System. For details and registration information see <www.saa.org>.

Mar 6, 2009. SAA Workshop, “An Introduction to Archival Exhibitions.” Chicago, IL. Co-sponsored by the National Archives and Records Administration, Great Lakes Region. For details and registration information see <www.saa.org>.

Mar 9-10, 2009. SAA Workshop, “Understanding Photos: Intro to Archival Principles & Practices.” Philadelphia, PA. Co-sponsored by the Delaware Valley Archivists Group. For details and registration information see <www.saa.org>.

Mar 11-12, 2009. SAA Workshop, “MARC Accdg. to DACS: Archival Cataloging to the National Content Standard.” Durham, NC. Co-sponsored by the Society of North Carolina Archivists and Duke University’s Rare Book, Manuscript and Special Collections Library. For details and registration information see <www.saa.org>.

Mar 16, 2009. SAA Workshop, “Analyzing and Improving Archival Web Sites.” Princeton, NJ. Co-sponsored by

Princeton University. For details and registration information see <www.saa.org>.

Mar 18-19, 2009. SAA Workshop, “Preservation of 20th Century Visual Materials.” Milwaukee, WI. Co-sponsored by the University of Wisconsin. For details and registration information see <www.saa.org>.

Mar 25-27, 2009. SAA Workshop, “Business Archives... Establishing and Managing an Archives. Boston, MA. Co-sponsored by Harvard Business School, Baker Library Historical Collections. For details and registration information see <www.saa.org>.

Mar 27-28, 2009. NEA Spring Meeting. Schlesinger Library on the History of Women in America, Cambridge, MA. For details and registration information see <www.newenglandarchivists.org>.

Mar 26-27, 2009. SAA Workshop, “Planning New and Remodeled Archival Facilities.” Atlanta, GA. Co-sponsored by Georgia Archives. For details and registration information see <www.saa.org>.

Apr 2-3, 2009. SAA Workshop, “MARC according to DACS: Archival Cataloging to the National Content Standard.” Kent, OH. Co-sponsored by Kent State University, Special Collections and Archives. For details and registration information see <www.saa.org>.

Apr 13, 2009. SAA Workshop, “Moving Images: An Introduction for Archivists.” University Park, PA. Co-sponsored by the Pennsylvania State University Paterno Library. For details and registration information see <www.saa.org>.

Apr 30-May 1, 2009. SAA Workshop, “Understanding Photos: Intro to Archival Principles & Practices.” New York, NY. Co-sponsored by Archivists Roundtable of New York. For details and registration information see <www.saa.org>.

May 15, 2009. SAA Workshop, “Association Archives... Managing Your Institutional Memory.” Minneapolis, MN. Co-sponsored by the Immigration History Research Center. For details and registration information see <www.saa.org>.

May 31, 2009. Deadline for the SAA Theodore Calvin Pease Award. For additional information and forms see <www.archivists.org/recognition/awards.asp>. ■

N E A
New England Archivists

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THIS SEASON IN NEW ENGLAND HISTORY



Captain William Sylvester removing the baleen of a fifty-foot finback whale discovered by local lobster fisherman after a large storm washed it ashore on Ragged Island near Harpswell, Maine in February 1927. It had been dead some time. Captain William Sylvester, a local whaler, considered the whale was about seventy five years old and supervised the process of cutting up the carcass.

Image courtesy of Maine Historical Society and Blethen Maine Newspapers, Maine Memory Network, <www.mainememory.net>.