



Connecting Communities

Society of Ohio Archivists/Ohio Local History Alliance Combined Fall 2016 Meeting

2016 ANNUAL MEETING & CONFERENCE



CONNECTING COMMUNITIES

By: Jillian Carney, Ohio History Connection

You are invited to join the Ohio Local History Alliance and Society of Ohio Archivists for Connecting Communities: 2016 Annual Meeting & Conference of the Ohio Local History Alliance in partnership with the Society of Ohio Archivists. The meeting will take place on Friday, October 7, and Saturday, October 8, at the [Crown Plaza Hotel in Dublin, Ohio](#) (600 Metro Pl N, Dublin, OH 43017).

This is the 6th year that SOA has partnered with the Ohio Local History Alliance and the SOA Educational Programming Committee has planned an exciting track for Friday, October 7, highlighting the expertise of our members. The SOA track will begin with Elise Kelly, Public Outreach Coordinator, Greene County Records Center and Archives, who will present “Bringing History Home: Using Local Government Records in the Classroom.” This session will provide information on how the Greene County Records Center and Archives developed several education programs that adhere to the Ohio Social Studies Standards’ emphasis on using primary sources in the classroom.

Judith Wiener, Associate Professor/Associate Director, Health Sciences Library, the Ohio State University and Emily Gainer, Special Collections Librarian, Cummings Center for the History of Psychology, will present “A Private Matter: Dealing with Privacy-Sensitive Materials in the Archives.” This session will focus on ways to assess and provide access to privacy-sensitive materials that can appear in any collection, including medical, student, financial, and controversial records.

The SOA track will also include a session on the preservation and digitization of the Kent Tribune newspaper. Jenni Salamon, Ohio Digital Newspaper Coordinator, Ohio History Connection and Sandra Halem, Kent Historical Society, will discuss how the Kent Historical Society and the Ohio

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Dear SOA members,

It is hard to believe it is already time for the fall issue of the *Ohio Archivist*. It seems like only yesterday we were all together at the Quest Conference Center in Polaris for the annual meeting. I would like to congratulate and thank the Educational Programming committee for another successful meeting. The sessions were informative, presenters were engaging and Mandy Altimus Pond, Archivist from the Massillon Museum gave an insightful plenary speech on community outreach and engagement. It was an honor to present the merit award this year to Margaret Burzynski-Bays, a dedicated member of the Ohio archival community.

I would like to extend my sincere appreciation to the many organizations and individuals that contributed to the silent auction. This year's auction raised close to \$400 for the scholarship fund! With your support, we will be able to once again offer student and new professional scholarships to attend the 2017 annual meeting. Thank you! Finally, a thank you to the Aldus Society and Society of American Archivists for sponsoring the morning and afternoon breaks.

Fall will once again be busy for SOA. On October 7–8, we will partner with the Ohio Local History Alliance (OLHA) to offer a fall conference at the Crowne Plaza hotel in Dublin, Ohio. If you have not attended a previous OLHA-SOA meeting I would strongly encourage you to do so. There are sure to be many informative sessions covering everything from collections care to working with privacy-sensitive materials in archives to community partnerships. It is also a wonderful opportunity to network with your OLHA and SOA colleagues. SOA will also present the “I Found it in the Archives” contest award during the Friday luncheon. To learn more, please visit <http://www.ohiolha.org/alliance-annual-meeting/>.

Be sure to keep an eye on your mailbox this fall for the latest Archives Month poster. The Advocacy and Outreach Committee has done an outstanding job with this year's theme, “As Ohio Goes, So Goes the Nation: Ohio and Presidential Elections.” Thank you to all of the organizations that nominated photographs for the poster and everyone who voted. If your organization is planning any Archives Month activities please let us know so we can help promote your event through our website and social media.

In closing, I would like to welcome our two new Council members, Ron Davidson and Sasha Griffin, as well as Mark Bloom as Treasurer to Council. I am excited to begin working with you on upcoming programs and projects. If you are looking for ways to get involved with SOA, there are always opportunities to volunteer with our committees and special events. To learn more about how you can participate please visit the SOA website, join our listserv, or contact a committee chair directly. We look forward to hearing from you!

As always I can be reached for any of your questions, comments, ideas, or concerns using the contact information below. I look forward to speaking with you and learning how SOA can best serve our membership.

Sincerely,

Jillian Carney

President, Society of Ohio Archivists

jcarney@ohiohistory.org

SOA MISSION

Founded in 1968, the Society of Ohio Archivists' mission is to exchange information, coordinate activities, and improve professional competence in Ohio's archives and manuscript repositories. Membership in the society is open to the public, and we invite anyone with an interest in archives and manuscripts to join.

History Connection transformed the Kent Tribune from crumbling pages to preservation microfilm and an online, full-text searchable collection on Ohio Memory.

“Thinking Outside the Hollinger Box: Creative Ways to Promote your Archives” will discuss the use of creative activities organizations have used to promote archival collections to engage broader audiences. This session will also celebrate the winner of this year’s “I Found it in the Archives” contest. Presenters for this session include Natalie Fritz, Curator of Library/Archives, Clark County Historical Society; Kevlin Haire, Assistant University Archivist, The Ohio State University; Elise Kelly, Public Outreach Coordinator, Greene County Records Center and Archives; and Karen Robertson, Collections Assistant, Ohio History Connection.

The final SOA-sponsored session will be “Perspectives on Archival Processing.” A panel of archivists will discuss archival processing techniques and workflows. Attendees will be able to ask the panelists any questions that they may have on the subject of collection processing. Representing SOA on the panel will be Connie Conner, Government Records Archivist, Ohio History Connection; Cara Gilgenbach, Head, Special Collections and Archives, Kent State University Libraries; Abigail E. Miller, College and Digital Collections Archivist, Kenyon College; and Rhonda Rinehart, Manager Special Collections, Cummings Center for the History of Psychology.

Beyond just the SOA sessions there is much more of interest to SOA members. The OLHA sessions address a variety of topics including educational programming, marketing, management, community engagement, and discussions of historical events highlighted in Ohio local historical institutions. Many of the conference sessions are specifically geared toward local history organizations, museums, and small shops with limited funding. See the full brochure for details on these exciting sessions at: <http://www.ohiolha.org/wp-content/uploads/2013/06/2016-OLHA-Brochure-ONLINE.pdf>

For those interested in even more learning opportunities, a pre-conference workshop will take place on Thursday, October 6, at the Ohio History Center in Columbus. “Nothing About Us, Without Us: The Importance of Including American Indian Tribal Nations in your Organization’s Leadership, Interpretation, and Programs” will be led by Stacey Halfmoon, Director of American Indian relations at the Ohio History Connection. This workshop will explore the many ways in which history organizations can and should consult and engage Federally Recognized Tribes, representatives and citizens. Participants will gain important insights and tools necessary to more authentically and accurately interpret American Indian history.

Don’t miss special events connected with this conference. There is an optional keynote and lunch on Friday. This year’s keynote speaker, John Dichtl, President and CEO of the American Association for State and Local History, will speak about his vision for AASLH, the role of local historical societies, and the importance of advocacy on behalf of history and history organizations. On Friday evening, join your colleagues for a reception at Café Istanbul in Dublin (less than 10 minutes from the meeting hotel). The event will include a selection of appetizers, salads, ka-

bobs, and desserts. Saturday’s special event include the Ohio Local History Alliance Awards Lunch. The awards recognize excellent projects, programs, and publications produced by Ohio’s historical societies, museums, and related organizations.

Register information, along with online and paper registration options, is available at <http://www.ohiolha.org/alliance-annual-meeting/>. Pre-registration closes on Monday, September 26, 2016.

Registration rates: SOA or OLHA members \$70, non-members \$90, Friday or Saturday only \$50. Students receive a 40% discount on the cost of registration. The costs for optional lunches on Friday and Saturday are \$25 and the reception is \$30. The pre-conference workshop is \$15 w/conference registration and \$25 without.

Accommodations: A block of rooms has been reserved at the [Crown Plaza](#), Dublin.

PHOTO IN THE SPOTLIGHT



Rolling Stones guitarist, Keith Richards, plays at the Hara Arena in Dayton, Ohio 1965. The iconic 60-year-old venue held its last event on August 27, 2016. Photo from MS-458, Dayton Daily News Collection, Special Collections & Archives, Wright State University, Dayton, Ohio.

SOA NEWS: 2016 Annual Meeting Encourages Archivists to Knock Down Walls, Reach Out to Communities.

By Shelley Blundell,
Youngstown State University
and Suzanne Reller,
University of Cincinnati

The 2016 Society of Ohio Archivists Annual Meeting was held at the Quest Conference Center in Columbus, Ohio, on May 20, 2016. A new venue for the conference this year, Quest opened its doors to archivists from around Ohio and some surrounding states to network, attend professional development sessions, and learn new and innovative ways to build and expand upon community relationships through outreach, promotion, and engagement.

The meeting theme, “Knocking Down Walls and Reaching Out: Archives in Your Community,” was encapsulated well in the opening plenary talk by Mandy Altimus Pond, archivist for the Massillon Museum in Massillon, Ohio. It was further demonstrated, and promoted, through the four concurrent sessions and multiple posters presented, all of which examined archival/community engagement and outreach programs from a variety of diverse and novel perspectives.

Altimus Pond has worked for the Massillon Museum for more than a decade, and has been very involved in many of the museum’s community outreach endeavors. In her talk entitled, “Have Archives, Will Travel,” Altimus Pond described her efforts to reach those who would not typically visit the museum. The Speaker’s Bureau is just one example of the Massillon Museum’s successful projects. Museum staff provide free presentations on a variety of topics to members of the local community including schools and local historical, library, educational, and non-profit organizations. Altimus Pond’s favorite topic to speak about

is the Titanic and she has provided the presentation to more people than were actually on the Titanic! She described ways in which she has been able to engage the audience including providing each member of the audience with biographical information on one of the passengers. Altimus Pond also spoke in-depth about a project with local sixth and seventh graders in which the students recreated images from World War I posters. This was a volunteer project for the students but they truly got engaged and conducted their own research. Altimus Pond also passionately described her involvement in getting her grandfather’s World War II POW diaries published. She concluded with some tips for community outreach projects, encouraging the audience not to reinvent the wheel and stressing the importance of building relationships to ensure successful outreach projects.

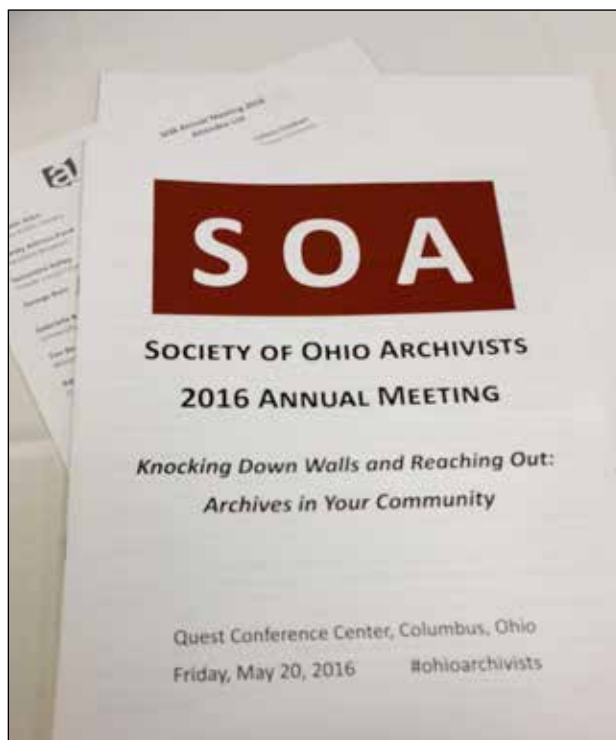
The plenary speech was followed by four concurrent sessions which demonstrated the variety of work in which Ohio archivists are engaged. Sessions addressed issues such as implementing new collection management software to help researchers find an archive’s collection, using local government records in the classroom, building ethnic archival collections, describing artwork in institutional repositories, empowering cultural heritage institutions to preserve their digital heritage, efforts to commemorate World War I, engaging the community in

digital archives, an accidental digital audio archives project at a radio station, and digitizing medieval manuscripts.

Three student posters and five professional posters were presented at this year’s conference. The posters addressed topics including publishing of primary sources, building institutional archives, processing, oral history, and digitization. Please see below for a session-by-session and poster presentation recap.

SOA’s 2016 award winners were recognized during lunch. Margaret Burzynski-Bays, Archivist at the University Hospitals of Cleveland, was recognized with an SOA Merit Award for her exemplary service to the archival profession. Burzynski-Bays, formerly Curator of Manuscripts at the Western Reserve Historical Society, developed collections, created a grants database, and streamlined archival policies. She also has served on the Steering Committee of the Cleveland Archival Roundtable and mentored students and young professionals in the field. A new professional scholarship was awarded to Jessica Cromer. Cromer is an archives contractor with the Kettering Foundation and a 2014 graduate of Wright State University with a M.A. in History with a concentration in Public History. Student Scholarships were awarded to Madeleine Fix, a 2016 graduate of Kent State University’s School of Library and Information Science (SLIS) master’s program; Kelly Francis-Love, a current student in the Kent State SLIS master’s program, and Ellen Mitchell, a graduate student at the University of Akron.

The SOA business meeting was held at the end of the day and included updates from SOA committees along with the secretary and treasurer reports. Two revisions to the SOA bylaws were approved. These revisions clarified the role of the managing editor of *The Ohio Archivist* and specified a renewable term for committee chairs. Attendees also discussed SOA’s membership in the National Coalition for History (NCH) and the costs of renewal. After a discussion of the pros and cons of individual membership in NCH, the membership voted to discontinue SOA’s basic membership in NCH and explore opportunities to



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SOA Education Programming Committee, L to R, Liz Plummer, Shelley Blundell, Jenni Salamon, Betsy Hedler, Jillian Carney, Lily Birkhimer, William Moodrow, Karen Glenn, Cate Putirskis, Camilla Tessler, Jacky Johnson, Jodi Kearns, Suzanne Maggard Reller

join NCH as part of the Regional Archival Associations Consortium. SOA President Jillian Carney also mentioned the formation of a committee to plan for SOA's 50th anniversary.

SOA's Educational Programming Committee completed a tremendous amount of work planning the program, making local arrangements for the conference, soliciting donations for the silent auction and general conference sponsorships (new this year) to keep registration costs reasonable for attendees, and moderating conference sessions. Thanks go out to committee members Lily Birkhimer, Shelley Blundell (chair), Jillian Carney, Karen Glenn, Betsy Hedler, Jacqueline Johnson, Jodi Kearns, Collette McDonough, William Modrow, Liz Plummer, Cate Putirskis, Suzanne Reller (council liaison), Jenni Salamon, and Camila Tessler.

Silent Auction and Conference Sponsorships

The 2016 Silent Auction raised \$356 which will help SOA provide meeting scholarships for both students and new professionals for future conferences. Auction items included gift certificates, gift baskets, free registrations to conferences, a family archival kit, a portrait session, and books. Special thanks go out to all the organizations and individuals who contributed to the silent auction.

Silent Auction Contributors

- Aldus Society
- Drs. Nicholas and Dorothy Cummings Center for the History of Psychology
- Gaylord Archival

- Greene County Convention and Visitors Bureau
- Hollinger Metal Edge
- iArchives
- Kent State University School of Library and Information Science
- Motophoto
- NASA John H. Glenn Research Center History Office
- Ohio History Connection
- The Ohio State University Wexner Medical Center
- Society of American Archivists

SOA also solicited conference sponsorships to help keep the conference affordable. Another special thanks goes out to the Aldus Society and the Society of American Archivists for sponsoring the conference at the bronze level.

With almost 100 attendees, the 2016 Annual Meeting and Conference was one of the most well-attended conferences to date. Planning for the 2017 Annual Meeting and Conference will commence soon, and it is hoped that next year's event will be even more successful. Many thanks to all those who presented, participated, and attended this year.

Concurrent Session Synopses

ArchivesSpace Implementation Models in Ohio 2013-2016

Presenters: Morag Boyd, the Ohio State University; Eleanor Blackman, Case Western Reserve University; and Jacqueline Johnson, Miami University

Synopsis by Shelley Blundell

Boyd, Blackman, and Johnson delivered this joint session to 47 attendees to discuss the implementation of the software program, ArchivesSpace, at their individual institutions. Before beginning with the implementation of ArchivesSpace, all three institutions used different formats for archival description, and the end goal in converting to ArchivesSpace was to have one tool which could be used to complete all archival description processes.

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Over \$350 dollars was raised from the silent auction this year.



Eleanor Blackman, Jacqueline Johnson and Morag Boyd present on ArchivesSpace implementation.

Although each speaker's institution went about the implementation differently, Boyd, Blackman, and Johnson consulted with each other before and during implementation, and they shared with attendees their experiences with implementation.

Blackman discussed how at Case Western the decision to implement ArchivesSpace was a library administration decision, and that she worked with Boyd and Johnson to obtain knowledge of the program and begin implementing the program at Case Western. Blackman discussed how she also worked with Lyrasis, which supports ArchivesSpace, to implement the program, and explained how she used ArchivesSpace to make description of archival documents electronically accessible, thereby expanding her Archives' reach to members and other users.

Johnson was involved with the implementation of ArchivesSpace at Miami. When the previous university archivist retired from Miami in 2013, Johnson assumed the duties and realized there was no 'public face/space' for searching and promoting collections. She quickly determined that Miami needed something which would allow them not only to promote, but also organize their collections in a more efficient manner. Having no training at the time the ArchivesSpace management system was adopted, Johnson discussed the many challenges she

faced and how she managed to change the processes used within the old system to a singular system under the new ArchivesSpace program. Since then, Miami has subscribed to ArchivesSpace (which came with options for training) and Johnson explained how she is using her training to recreate previous ArchivesSpace records and standardize its use at Miami.

Boyd discussed how she was a part of the selection process for ArchivesSpace at the Ohio State University. At OSU, she

created a task force to look at the archives and their digital collections as a whole. ArchivesSpace was determined to be the best product to get materials online and into the community. Boyd explained that ArchivesSpace helps combine practices, metadata encoding, and discovery into one digital initiative. Although there were several task forces created to implement ArchivesSpace at Ohio State, its implementation has been temporarily suspended due to several system performance issues. The speakers discussed how one of the major challenges they faced with implementing and continuing to run ArchivesSpace was the need for in-house technical support and training. In particular, Boyd shared that Ohio State's problems with ArchivesSpace resulted from the fact that it is still under development and they experienced many glitches. Although some issues were resolved with the assistance of an internal information technology team and the assistance of Lyrasis, Ohio State has decided to use Archivist Toolkit until those problems can be solved. The speakers made recommendations for those thinking of implementing ArchivesSpace, such as the need for goals and a timeline for implementation, the establishment of in-house technical support for the program, and the need to follow standards throughout the process.

Bringing History Home: Using Local Government Records in the Classroom.

*Presenter: Elise Kelly, Greene County Records Center and Archives
Synopsis by Shelley Blundell*

Kelly's session illustrated her development of several education programs which adhere to the Ohio Social Studies Standards' emphasis on using primary sources in the classroom to help create historical narratives, and the importance of connecting with teachers to bring such initiatives into the classroom in a manner that benefits archivists, teachers, and students alike.

Attended by 30 people, Kelly discussed how her work with students from 4th through 12th grade in Greene County, Ohio, helped them better connect with history through their use and analysis of primary source documents. Kelly described how this is an incredibly useful and valuable exercise for teachers because it helps them better incorporate learning objectives which meet state standards for primary source literacy into their classes.

Kelly provided many practical, hands-on educational examples from her own work (including her use of genealogy, birth and death records, and county administrative records to help broaden student understanding of historical studies related to Greene County, Ohio), and shared with audience members how she used these records to connect content to historical narrative for students. Kelly also provided practical advice for attendees wishing to engage in similar outreach and educational endeavors within their own teaching communities. This generated a lot of discussion among audience members, leading to lots of networking and future partnership opportunities.

Describing Multimedia Artworks for Academic Repository Collections

*Presenter: Madeleine Fix, Kent State University; Eira Tansey, University of Cincinnati
Synopsis by Shelley Blundell*

For the 35 attendees of this session, Fix and Tansey (who is the Digital Archivist

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for the University of Cincinnati) discussed their work with Charles Woodman, a media artist and Associate Professor in the Department of Design, Art, and Planning at UC, to build a digital collection of his selected works through the Scholar@UC system (an academic digital repository housed at UC Libraries which works on the Hydra platform).

Woodman was looking for a way to preserve his media art. Working with Fix and Tansey, his work is now represented in Scholar@UC through 56 unique records.



Elise Kelly runs a session on using local government records in the classroom.

Fix was able to create many of these records via remote access to the Scholar@UC system, and worked with Woodman and Tansey to define genres, determine formats, and create metadata. The decision was made to describe Woodman's videos in the collection using the Art Institute of Chicago System, which was translated into an academic structure and input according to the Scholar@UC schema.

Fix and Tansey also discussed the challenges of creating such records and the challenges posed by ingesting large media files into academic repository systems, as well as the successes they experienced during their work with this monumental collection project.

This is Your History – Building Ethnic Archives through Community Participation

*Presenters: Pamela Dorazio Dean and Sean Martin, Western Reserve Historical Society
Synopsis by Suzanne Reller*

Pamela Dorazio Dean and Sean Martin of the Western Reserve Historical Society described how the Western Reserve Historical Society works for different groups

and her efforts to reach out into the local community including holding white glove events in which the public is able to get up close to the collections. She also described holding wine sampling events and going outside of the historical society to community events like the Italian Festival. Attending these events helps her attract interest in the collection and solicit new donors.

Sean Martin is Associate Curator for Jewish History at the WRHS. He oversees the Cleveland Jewish Archives. The Cleveland Jewish Archives were established in 1976 in cooperation with the Jewish Community Federation of Cleveland. Martin described how the historical society reaches out to the Jewish Community. He began with an overview of the history of the collection, and then described projects to increase awareness of and interest in the collection. Martin described a project focusing on the Cleveland garment industry which resulted in a book and an exhibit. He discussed a Soviet Jewish Oral History Project focused on telling the individual stories of immigrants from the Soviet Union. The project will result in both hard copy and digital oral histories that will be available early next Fall. Martin also described a few other projects including an anthology of essays on Jewish Cleveland and a white glove event connected to Cleveland's Mount Sinai Hospital.

Preserve Digital Ohio

*Presenters: Jillian Carney, Ohio History Connection; Shannon Kupfer and Elizabeth Allen, State Library of Ohio; & Nathan Tallman, University of Cincinnati.
Synopsis by Shelley Blundell*

Preserve Digital Ohio (PDO) empowers cultural heritage institutions to preserve their digital heritage. Originally built by a team of four cultural heritage professionals from four separate institution types, PDO is both an information clearinghouse for preserving and curating digital materials, and a web application for tracking digital content of all types, aiding in the preservation of such content. Because of these facets, PDO has become a valuable resource for users from institutions of all sizes (as

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to develop programming and projects focused on the histories of the region's ethnic groups, for a group of 43 attendees.

Dorazio Dean serves as Curator of Italian American History at the Western Reserve Historical Society. In this role, she works to preserve and expand the awareness of Italian American history and culture throughout Northeast Ohio and oversees the WRHS Italian American Collection. The Italian American Collection was established in 2005 through donations from the Northern Ohio Italian American Foundation, the Italian American Cultural Foundation, and the Order of Italian Sons and Daughters of America. The collection documents the heritage and culture of one of the largest ethnic communities in Ohio. Dorazio Dean described the collection

indicated by the diversity of speakers for this session), and serves particularly well the needs of institutions with limited resources.

Speaking to an audience of 42 attendees, Kupfer discussed the use of PDO at the State Library of Ohio, and provided some background on the program and the State Library's previous digital preservation initiatives. Allen provided a demonstration of PDO, showing how the system's various facets work to preserve and curate digital materials. Tallman provided a description of PDO's tools (such as the web application) and discussed its use as a digital inventory system, and Carney finished off the session by describing next steps for PDO.

Little Stories of the Great War—World War I in Ohio's Communities

*Presenters: Lily Birkhimer and Becki Trivison, Ohio History Connection
Synopsis by Shelley Blundell*

Birkhimer and Trivison discussed the efforts currently underway by the Ohio History Connection (OHC) to commemorate World War I during its upcoming centennial, and provided a number of practical tips regarding how other local historical organizations could engage their communities during their own commemoration activities.

For the 39 attendees, Birkhimer discussed the origins of the project's planning, beginning in 2014 with the application for and the subsequent award of a National Endowment for the Humanities Grant. The OHC was given a one-year planning grant for the project, which was spent compiling a statewide index of World War I collections throughout Ohio. This included educational materials as well, and a plan for providing digital access to the compiled materials. For the project, 836 institutions were surveyed for holdings, of which 133 responded. Then, educators across the state were surveyed. Currently, the OHC has made a union bibliography and other materials available via an online digital collection, and the next phase of the project will be to digitize selected materials identified through the survey.

Trivison discussed the OHC's outreach efforts, including the current development of plans for the Ohio World War I centennial in 2017/2018. Trivison shared that the goal is a commemoration that covers a variety of relevant topics, not just those concerning the military, and to educate the public and build public interest in history, explaining that commemorations are an excellent opportunity to connect the present to the past, particularly within large, diverse communities.

Who are the People in your Neighborhood? Engaging the Community with Digital Archives

*Presenters: Kara Reuter and Meredith Southard, Worthington Libraries
Synopsis by Shelley Blundell*

Part 1 of a combined session, presenters Reuter and Southard shared their experiences with redesigning the Worthington Memory website (<http://www.worthingtonmemory.org/>), to make it a more community-friendly resource for Worthingtonians.

Southard explained that the Worthington Memory website gathers information on people and events, and displays the records related to these people or events in chronological order. Places in and around Worthington are also represented on the website, with interactive maps connected to these sites for users to access. She described how users could use the map feature to look at neighborhoods and surrounding areas, and the accompanying historical records tied to these areas. Southard also shared that individual 'scrapbook' pages are available on the site as well, and that these can be displayed as larger images for website users.

Reuter discussed how the Worthington Memory website has been used to link burial records to newspaper articles, which has been a popular feature in terms of increasing community engagement and investment in the website. Since 2015, more than 125,000 items and records have been migrated from the 'homegrown,' Cold Fusion-based system to Islandora, an open-source framework, thereby expanding the capabilities of the website

for community engagement. This included, as Reuter discussed, a social media 'plea' to Worthingtonians for their assistance in adding metadata to historical photographs, and the display of exhibits which would further engage and encourage community involvement. With 40 attendees, the session's helpful and low-cost implementable suggestions are sure to resonate beyond this year's annual meeting.

Rediscovered Radio: The Accidental Archives at WYSO-FM

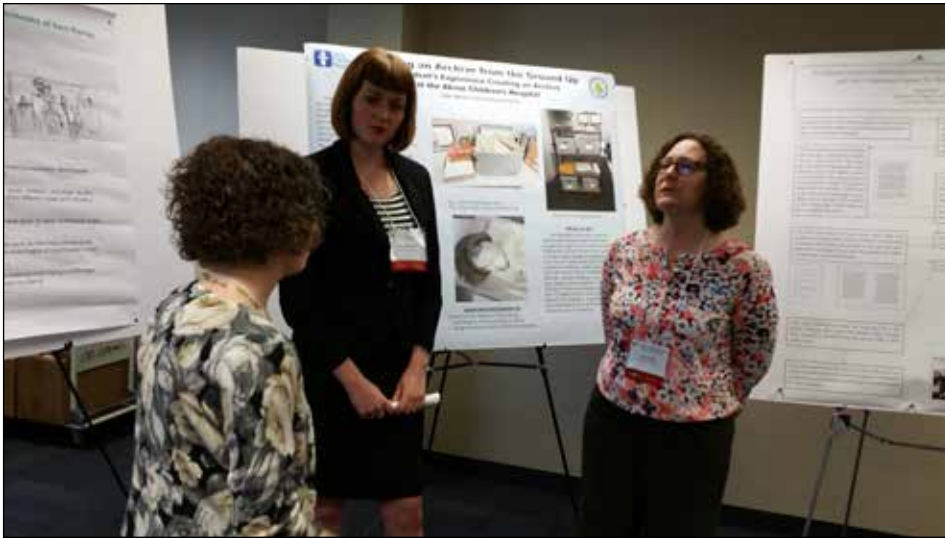
*Presenter: Jocelyn Robinson, Wright State University
Synopsis by Shelley Blundell*

Part II of the combined session, Robinson told the 40 attendees of this session the story of the 'accidental digital audio archives project' at 91.3 FM, the WYSO-FM radio station. Robinson explained that in 2008 the station had no archive, until a station manager stumbled upon an old WYSO media storage repository in "moldy boxes." Coincidentally, the Corporation for Public Broadcasting (CPB) had just started funding radio stations that were looking to digitize their archives. WYSO applied for and received funding from the CPB and began to organize and assign metadata to its collection, and the Greene County Public Library offered storage space to the physical collection. The American Archive of Public Broadcasting (AACIP) later gave WYSO more funding to digitize its collection beyond its analog holdings, increasing both the reach and the potential of this collection exponentially.

As Robinson explained, new stories have been collected through an oral history program in Yellow Springs, Ohio, which have become an integral part of the WYSO collection. Robinson herself became the first Archives Fellow for the radio station, and helped pioneer Rediscovered Radio, an award-winning series of short documentaries featuring historical audio from the station's archives.

To conclude, Robinson briefly discussed the 'next steps' planned for the WYSO collection, which includes creating a digital road map to the collection, and

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Poster presenters, L to R, Gabrielle Barr, Ellen Mitchell, and Amy Freels

creating an organizational plan to conserve 'born digital' materials (such as the oral history program) within the WYSO archive.

Veni, Vidi, Vici: Perspectives on Digitizing Medieval Manuscript Leaves

Presenters: Kelly Francis-Love, Kent State University; Sasha Griffin, Denison University

Synopsis by Shelley Blundell

To a crowd of 22 attendees, Francis-Love and Griffin discussed their work on a semester-long project which digitized, preserved, and made accessible 72 medieval manuscript leaves as part of a national initiative.

Francis-Love, an intern from the Kent State University School of Library and Information Science, discussed her experience with the project as a practicum student, including discussing her digitization process, and provided attendees with a demonstration of the website (created in Omeka) that was created to access institutional images.

Denison University Archivist and Special Collections Librarian Griffin discussed her role in managing the project and some of the project's major goals, which including 'reuniting' loose leaves with missing pages, and what she learned from her experiences serving as Francis-Love's supervisor for the practicum process. Ad-

ditionally, Griffin spoke about what it was like to build this project on an Omeka site.

The presentation concluded with a question and answer session for attendees, where Griffin answered questions for others thinking about serving as future practicum supervisors, and where both Francis-Love and Griffin shared their experiences working to create an Omeka site for their project.

Poster Session

Synopsis by Shelley Blundell

This year there was an outstanding response to the call for posters, and SOA was pleased to facilitate the presentation of three student posters and five professional posters, covering a truly diverse range of topics related to the conference theme, "Knocking Down Walls and Reaching Out: Archives in Your Community."

Student posters

Amy Freels from the University of Akron Press presented a poster on the primary source collaboration between the Press and the Cummings Center for the History of Psychology. Ellen Mitchell presented a poster about her practicum experience at the Akron Children's Hospital, where she was involved in 'building an archive from the ground up,' renewing previously abandoned efforts to establish an archive in 2015, at the demarcation of the hospital's 125th anniversary. Gabrielle Barr shared the approach she used in processing

the sketchbook collection of Detroit artist Sam Karres at the University of Michigan's Special Collection Archives Unit.

Professional posters

Leisa Gibbons' poster presented a model created to design, build, and evaluate research projects by mapping to four domains of knowledge generation, with the purpose of exploring assumptions, strengths, and challenges in research design and teams throughout the research project process, aimed at building collaborative partnerships between archives, academics, and communities.

Tina Schneider from the Ohio State Lima Library used her poster to discuss projects at the library that have pushed the archives forward (from its humble beginnings as 'a few files' to the voluminous, uncataloged collection it became), and how these projects have worked to align the archives with professional standards, and have increased both campus and community awareness of the archives' holdings.

Barbara Sedlock from Defiance College used her poster to discuss the 'unexpected campus users' of the small college's digitized collection, discussing the results of an informal poll which revealed that the campus community at large, and not just the administration, had a vested interest in (and wide usage of) the collections at Defiance.

Lindy Smith from Bowling Green State University discussed BGSU's 'new spin' on the traditional book club, and used her poster to describe the "Record Listening Club," started by staff at the Music Library and Sound Recordings Archives at BGSU as a way to promote the collections and services of the library and archives in an engaging and dynamic way for BGSU faculty and staff.

Finally, Judith Weiner and Kristin Rodgers from the Ohio State University Health Sciences Library highlighted the work and organizational processes of Ohio State's Medical Heritage Center Legacy Subcommittee's oral history project; an outreach program dedicated to collecting oral histories from key individuals, and which is growing the collection in the areas of dentistry, medicine, nursing, and optometry.

SOA NEWS: Membership Committee News

Renewable!

Before you know it, it will soon be time to renew your membership! The membership year begins on January 1 and you will soon receive a renewal notice in the mail. You may also [renew online](#) through the Ohio History Store at the Ohio History Connection, or you can print the [SOA Membership Brochure](#) and mail the completed form to the address listed in the brochure.

- Individual and student-level members receive special rates at conferences and workshops, voting rights at the annual business meeting, and listing on the SOA membership roster.
- Patron and sponsor-levels include all individual membership benefits plus providing support for SOA special projects.
- Institutional-level members receive discounts for up to two employees to attend the annual meeting.

SOA NEWS: Archives Month

Archives Month Poster Features Presidential Campaigns in Ohio

Ohio is a bellwether state for US presidential elections. As well, it has promoted more than a handful of its sons into the White House. With this being a presidential election year, it seems natural to have "As Ohio Goes So Goes the Nation: Ohio and Presidential Elections" as the theme for Archives Month this October.

For this year's poster members selected images of James A. Garfield, William McKinley and his 1896 running mate Garret Hobart, a decorated car during the 1936 Republican National Convention in Cleveland, and Western Reserve University students campaigning in 1952.

All that is needed now is for archival centers to plan and then promote activities such as lectures and exhibits or to make and handout items such as bookmarks.

But there is more going on. While this issue is in press a few centers are wrapping up their local "I Found It in the Archives" contests and SOA members will be able to cast their ballots to select the state-wide winner. The winner will once again be featured at the Ohio Local History Alliance conference in early October.

McKINLEY AND HOBART.

"HONEST MONEY AND THE CHANCE TO EARN IT."

AS OHIO GOES SO GOES THE NATION: OHIO & PRESIDENTIAL ELECTIONS

ARCHIVES MONTH IN OHIO
October 2016

Credits: Poster for the William McKinley and Garret Hobart Republican Ticket, 1896, Massillon Museum; James Garfield, Harper's Weekly, June 26, 1880, from the James A. Garfield Collection, Hiram College Archives; Western Reserve University women students support Dwight Eisenhower and Adlai Stevenson, 1952, Case Western Reserve University Archives; Campaign Sign on automobile at the Republican National Convention, Cleveland, Ohio, 1936, Cleveland Press Collection, Cleveland State University Library.

With all due respect to Maine, Ohio has been a bellwether state that reflects the national preference for President of the United States with a high level of frequency. In fact no Republican candidate has to date won the presidency without winning Ohio. The Buckeye State also had an amazing number of its own political leaders who became our chief executive. And cities in Ohio have hosted the national party convention several times. With the eyes of the nation on Ohio again this year, here are images from past presidential elections.

Ohio Archives Month is sponsored by the Society of Ohio Archivists and the Ohio History Connection. Visit us online at www.ohioarchivists.org.

OHIO HISTORY CONNECTION

SOA NEWS:

2016 Merit Award Winner

Margaret Burzynski-Bays, Archivist at University Hospitals of Cleveland, Merit Award Winner

Margaret Burzynski-Bays, Archivist at University Hospitals of Cleveland, is honored for her exemplary service to the archival profession. Margaret has served as an advocate, leader, mentor, and friend to many an archivist in the state of Ohio. At the Western Reserve Historical Society, Margaret served in many capacities developing collections, creating a useful grants database, documenting history with model preservation projects, streamlining archival policies & procedures, advocating for archives within the institution & community, and improving access to archival materials. She contributes to the growth of the archival profession by serving on the Steering Committee of the Cleveland Archival Roundtable and by going above and beyond to mentor and assist students and young professionals in the field.

For her steadfast devotion to the archival profession, it is fitting that the Society of Ohio Archivists presents Margaret Burzynski-Bays with a 2016 SOA Merit Award.



SOA President **Jillian Carney** and Vice-President **Lonna McKinley** present **Margaret Burzynski-Bays** with the 2016 Merit Award.

SOA NEWS:

Election Results

The 2016 election of SOA leadership was held during the organization's annual meeting in May. SOA congratulates newly elected treasurer, Mark Bloom (University of Akron) and council members, Ron Davidson (Sandusky Library) and Sasha Griffin

(Dennison University). Our thanks to outgoing Treasurer, Emily Gainer, and council members Andrew Harris and Suzanne Reller. And thanks are due as well to the nominating committee for all its work putting together the 2016 slate of candidates.



Treasurer, **Mark Bloom**



Council, **Ron Davidson**



Council, **Sasha Griffin**

SOA NEWS:

Student and Professional Scholarship Winners



Jessica Cromer

*Kettering Foundation Archives
Contractor, New Professional
Scholarship Winner*

Since graduate school I have wanted to attend professional conferences, yet never seemed to have the time or money to be able to do so. I may have had one or the other, but rarely both at the same time. After graduation, I was grateful to find employment in my field. Once I obtained a job I started considering conferences again, then applied for and received the SOA New Professional Scholarship to attend the annual meeting.

When I arrived at the meeting it was great seeing and catching up with former public history classmates, and instructors, from Wright State, and meeting new archives professionals. Lunch was excellent and I stayed later to experience the SOA business meeting.

I particularly enjoyed hearing how plenary speaker Mandy Altimus Pond incorporates her history vocation into her portrait photography avocation. This was artistically inspirational for me. While it was difficult to decide which concurrent sessions to attend, I chose to attend

those with a digital theme: ArchivesSpace Implementation Models in Ohio 2013-2016; Describing Multimedia Artworks for Academic Repository Collections; Preserve Digital Ohio; Who Are the People in Your Neighborhood? Engaging the Community with Digital Archives; and, Rediscovered Radio: The Accidental Archives at WY-SO-FM. The presenters were interestingly varied from one another in their subject matter, perspective, and delivery style, while still sharing the same passion for archives. To give credit where credit is due, I must say that Jocelyn Robinson is a natural public historian based on her captivating presentation on the WYSO Archives. The Digital Ohio Q&A session was a smart idea too. The poster session content and presentation was also wide-ranging and intriguing. I am extremely happy with my first SOA annual meeting experience, and am so appreciative of the scholarship award that helped me attend. Thank you SOA! I look forward to the next conference.



Ellen Mitchell

University of Akron, Student Scholarship Winner

My experience at the Society of Ohio Archivists 2016 annual meeting was wonderful and I couldn't have done it without the help of the student scholarship. I am so grateful and honored to have been given this award.

With every step forward into the archives and museums world, I feel more and more welcomed into the community. Likewise I am becoming more confident that this is an area in which I can excel, flourish and make a difference in the world with the skills I learn.

I am currently enrolled in a museums and archives certification program run through the Institute of Human Science and Culture at the Drs. Nicholas & Dorothy Cummings Center for the History of

Psychology at the University of Akron. I am lucky enough to have the help of many wonderful teachers through this program, but I am especially grateful to the program coordinator Jodi Kearns. She alerted me to this conference and encouraged me to not only apply for this scholarship but also to try something completely new and present a poster session on my brief time at the Akron Children's Hospital, assisting them with the set up of an archive. There is nothing like working on an awesome project and then being able to highlight the work you did and how it's important.

I hope to attend the next Society of Ohio Archivists conference and look forward to meeting more people engaged in such a welcoming, diverse, and important field.

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Kelly Francis-Love

Kent State University, Student Scholarship Winner

I am grateful to have been one of SOA's scholarship recipients this year as it gave me the opportunity to attend my first professional conference. I was able to attend not only as a scholarship winner but also as a presenter. I was nervous about my first presentation, but the other conference attendees made me feel welcome, comfortable and helped make it a great experience.

I was amazed to learn how many types of archivists there are out there and the

various types of work being done. It made me feel like there really are endless possibilities in this field. I also enjoyed hearing about how many collaborations there are between organizations. Instead of being in competition with one another, everyone is willing to work together to share their resources and knowledge. It feels good to be part of such a group, and I'm thankful to SOA for the opportunity.



Madeleine Fix

Kent State University, Student Scholarship Winner

The spring 2016 Society of Ohio Archivists (SOA) annual meeting Knocking Down Walls and Reaching Out: Archives in Our Community, was my first SOA conference. As a 2nd year MLIS student in the Kent State University School of Library & Information Science program, I learned of SOA from my Culminating Experience

(CE) advisor Eira Tansey, Digital Archivist and Records Manager at the University of Cincinnati (UC) Libraries. Tansey sent the call for scholarships and conference proposals to me, and I applied for both the scholarship and a presentation slot for my CE project describing Professor Charles Woodman's media art for the UC academic repository, Scholar@UC. I was thrilled to receive both a scholarship as well as the opportunity to present the Woodman project in the session "Describing Multimedia Artworks for Academic Repositories." The project blog is titled Video Art in an Academic Repository and can be read online at: <http://mfixslisksuce.wordpress.com>.

At conference time, I had officially completed the Kent State SLIS program as a spring 2016 graduate. As a full-time professional and a ¾ time student, one of the most compelling challenges I faced as an SLIS Columbus campus student was getting to meet and chat with other archival professionals. I also come to the archives field through educational technology and media/design/communications. While there are many areas of overlap between archives and these other disciplines, they tend to run alongside each other in parallel, often "non-intersecting" ways. Attending the SOA conference, has helped me identify areas where crossroads emerge in Ohio's archival communities. The "knocking down walls and reaching out" confer-

ence theme was apt in this regard.

One of the most valuable parts of the SOA conference experience was realizing an opportunity to congregate with fellow librarians, archivists, and information professionals throughout Ohio. Learning about colleagues' work, and projects small and large, in multiple areas of archival practice is an essential way to stay current on best practices, and more importantly, possibilities in areas including design and presentation, education, content management and description, and preservation. The more we talk to each other throughout Ohio, the more projects and funding opportunities we can develop. I was particularly struck by Elise Kelly's presentation, "Bringing History Home, Using Local Government Records in the Classroom," as an example of how fundamental and essential archives can be and might become in continuing to develop interdisciplinary paths in GLAM (galleries, libraries, archives and museums) and thought-provoking projects across the arts, humanities, and sciences.

To the SOA, and to Eira Tansey in particular, I thank you for selecting me as a 2016 scholarship recipient and for providing me with the opportunity to present Video Art in an Academic Repository. I look forward to participating in SOA in upcoming years, and getting to know Ohio's archival community.

A Challenge at Denison University: Perspectives of a Practicum Student

By Kelly Francis-Love



In the fall of 2015, I was an MLIS student struggling to find a practicum internship for the upcoming spring semester. I knew I wanted to work in special collections or archives, and I knew the internships must be out there, but I certainly didn't know how to find them. There were various positions advertised on Kent State's listserv but the few archives positions I saw were not in my area. I was an adult student with a full-time job and a family, so I had to find something close to home. I did some research and talked to people at three different institutions, but none of them worked out. Finally, one of those people pointed me in the direction of Sasha Griffin at Denison University. That was the moment I realized how much networking really does matter in this field.

Sasha had been the university archivist and special collections librarian at Denison for about a year when I approached her about doing an internship. She had never supervised a practicum student before, but lucky for me, decided to take a chance. From the first time I spoke to her she told me how her practicum supervisor had been a mentor to her and helped her get her start in the field, and she hoped she would be able to do the same for me. At the time I was just so relieved to have found a practicum that I did not realize how important those words would become.

As it turns out, Sasha had a project that needed to be done that she had put on the "back burner." When I came along, she thought that project would be perfect for me. The project involved preparing and digitizing medieval manuscript leaves to contribute to the [Manuscriptlink](#) project. While that was the basic project objective we started out with, it soon developed into much more. Kent State requires that all practicum students work at least 150 on-site hours. Sasha was not sure how many hours the manuscript project might take. The manuscript collection at Denison has not

been fully cataloged, so without knowing exactly how many items I might be working with, it was hard to give a projected time-frame. With that in mind, we created a list of project objectives, including some stretch goals in case I needed more work to fill those 150 hours.

The project objectives included:

- To prepare and digitize medieval manuscript leaves to contribute to the Manuscriptlink project.
- To upload files to Denison's Omeka site and external hard drive.
- To physically arrange and process manuscript leaves into the Special Collections.
- To create appropriate metadata for digital objects.
- To exercise preservation best practices in selecting conservation housing and supplies.

The stretch goals were:

- To curate a physical or virtual exhibit or display of medieval manuscript leaves
- To create a methodology to bring together existing medieval manuscripts and leaves intellectually with the new accessions
- To digitize other medieval leaves and/or manuscripts
- To collaborate with Sasha to create ideas on how to integrate materials into a classroom setting, while considering the ACRL information literacy frameworks

The hope is that with these objectives I could learn skills such as gaining experience in digitizing items and preparing them for

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online display, in preserving and handling rare and old books, and working in an academic library. In addition, Sasha felt it would be good for me to get experience in collection development and management, cataloging, reference and possibly circulation duties.

I came into my practicum without any previous library experience. I had finished all my coursework, but I did not have any practical experience in the library. I thought this would be a disadvantage to me, but I think it actually helped me be a better intern. I had no preconceived notions of how things should be done. It also made me willing and eager to learn. Sasha did an excellent job of arranging for me to have access to different parts of the library. She arranged for me to sit in on an information literacy session, help at the reference desk, and observe classes taught in the archives. While she had plenty of ideas of things for me to do, I was not afraid to ask questions and look for my own opportunities. When I discovered there was a room in the library for book repairs, I asked if I could see how they were done. I asked to sit in on staff meetings. Denison happened to be searching for a fine arts librarian during the course of my time there, so I asked if I could sit in on an interviewee's presentation and learn more about what the interview process is like. I tried to look at every day as a chance to learn something new.

I was participating in all of these extra activities at the same time as I was proceeding with the medieval manuscript project. Again, every part of this was new to me. Sasha had to teach me how to handle the manuscript leaves, how they should be stored, how to scan them into the computer, edit the images in Photoshop, upload them to the Omeka site and create metadata for each item. I will admit it was a bit overwhelming at first, but with practice, it quickly became easier. Sasha was always there for questions, but more importantly, she was always there to show her support. She trusted that I had the ability to do these things, and therefore I slowly learned to trust that I did too. In the end, I digitized over 70 medieval manuscript leaves and created an online exhibit for them.

During the process of digitizing the manuscript leaves, we found that the collection we estimated to be around 150 leaves was only half of that, so the digitization portion was done much quicker than expected. I had plenty of time left to work on the stretch goals. I also created a physical display of leaves in the archives as well as a LibGuide on manuscript leaves to go on the library's webpage.

I achieved my goals of what I wanted to get out of the internship, Sasha has proven to be much more than just a supervisor. Before I left the internship she gave me ideas on how to continue to develop my skills by watching webinars, taking online courses, and pursuing volunteer work. She helped me start my job search and update my resume. I graduated in May and she continues to help guide me and offer advice.

In addition to all of this, Sasha had told me from the beginning of my practicum that she thought this project would make a great presentation at the SOA conference in May. She also encouraged me to apply for a scholarship to attend the conference. I certainly did not think when I started in January that I would be ready for a presentation just a few months down the road, but she made sure that I was. Together we presented "Veni, Vidi, Vici: Perspectives on Digitizing Medieval Manuscript Leaves", and I



Performing tape removal, a step in the process of digitizing and better preserving the leaves.



attended the conference as a scholarship winner. I am so grateful that Sasha took the chance on offering me an internship and then did as she promised and acted as a mentor. She encouraged me to do things I never would have considered doing, and in doing so helped build my confidence in my ability to succeed in the archives and special collections field.

I hope that what people take from this article is not to be afraid to take the chance on interns. I know there is always more work to do in archives than there are people to do it. Taking on a student intern allows for archivists to get those projects finished while giving a student the opportunity to enhance their education and get their start in the field. Everyone has to start somewhere, and that can be hard to do if you don't know where to look. If there is a potential practicum available, be sure to advertise it. Kent State has a student listserv that advertises positions all the time. Each student has an academic advisor, so if advisors know about open positions they can keep an eye out for the perfect student to fill it. Also, positions are needed everywhere. I was an online Kent student based in Columbus. During my classes I saw students from all around the state of Ohio and the rest of the country. If the only positions advertised are in northern Ohio, it limits the options for the rest of the students. As a supervisor, be supportive, encouraging and remember we were all in their position once.

As for me, I continue my quest to find a job and I know that when I do, I will be well prepared thanks to Sasha's help and her willingness to take a chance on me. If you have any questions, feel free to contact me at kellyfrancislove@gmail.com.

Kelly Francis-Love is a May 2016 graduate of Kent State University. She writes, "I decided to earn my MLIS when I felt it was time for a career change after a number of years working in the zoology field. I have always had a passion for books and reading and decided it was time to share that passion with others. I am excited about the possibilities available in the field and feel that the choice to pursue a career in this field was the right decision to make."

Feature Article

Metadata Challenges in Describing Charles Woodman's Hybrid Media Art

By Madeleine Fix

Background

In fall 2015, Professor Charles Woodman in the School of Art at the University of Cincinnati (UC) received a video preservation grant from the Bay Area Video Coalition (BAVC) Digital Preservation Access Program. The grant supported the preservation and technical transfer of a number of his works from obsolete formats such as Betacam 3/4 inch video and Hi-8 video to digital Quicktime Movies. Woodman took the opportunity to address the bulk of his artistic production, including born-digital media video works, and to investigate options for long-term digital file storage. His inquiries led to the UC Libraries digital scholarship repository, Scholar@UC, a project directed by Linda Newman, Head of Digital Collections & Repositories.

Woodman recognized that he needed a hand with the project, and posted a call for a project archivist on the Kent State University School of Library & Information Science (SLIS) listserv to prepare a collection of his works for Scholar@UC. I responded to the listserv post, and describing Woodman's body of work for the Scholar@UC system became my Culminating Experience towards MLIS completion in the SLIS program at Kent State. The project was advised by Eira Tansey, Digital Archivist and Records Manager at UC Libraries. From December 2015 through May 2016, I organized and described 56 unique works for Woodman's Scholar@UC collection, titled *The Collected Works of Charles Woodman: 1982-Present*.

Woodman's project served as pilot to guide the description and management of other large collections in the UC Libraries' Scholar@UC platform application. Scholar@UC is a repository for faculty self-submission of their intellectual works, based on Project Hydra. The University of Cincinnati is an active Hydra partner. Its primary function is not a mediated digital archive (as there is no official donor or acquisition agreement in place,) but a digital repository in which creators retain control and ownership of their content in many formats, including traditional scholarship (PDFs), images, and other scholarly file formats. Collections are "owned" by the Creator's user account. This means that the faculty creator is the steward of his/her works, including writing metadata description. Although UC metadata librarians can, and do, engage in data cleanup, the creator is primarily responsible for writing record descriptions.

Record creators, as the "owner" of the works placed in the application, have a choice to make regarding the description of their works, particularly in regards to metadata description



Bellerophon and Pegasus fight the monster Chimera. (1789–1819)
Courtesy of Art and Picture Collection, The New York Public Library.

and the extent to which this description adheres to discipline-specific controlled vocabularies. Work Record descriptions may use technical format and structured Work Type terms, or may be 'more loose,' and folksonomic. While the UC metadata librarians provide text and format standards for a number of the web-based form field entries, there are also open text fields that require deeper decisions regarding the extent to which records contain language that is based on authorities.

One overarching goal in describing Woodman's works was to enable future interoperability with institutional databases and systems. The more controlled and

thorough the metadata vocabulary and elements used to describe the works, the more information there is to work with, and the more easily the Work Records might map to other platforms and applications. However, the description could not be so highly controlled as to preclude or complicate future interface with other systems. In discussing these options with Woodman, we opted to work towards a middle ground, approaching the works through a number of controlled vocabularies, including the Getty Art & Architecture Thesaurus, Library of Congress subject authorities, DublinCore, VRACore and PBCore.

Hybrid Art

A compelling challenge emerged as I undertook the process of introducing a controlled vocabulary to the collection. Woodman's works were created using a variety of video types, including 16mm film and several different video formats, but the bulk of the material exists as digital files stored on hard drives. The singular term vocabulary quickly became plural – vocabularies — as I sought accurate Work Type subject terms to describe the media artworks at hand, terms that Woodman agreed captured the essence of his work.

Woodman explores multiple artistic forms, including commonly understood genres such as 'video art,' 'video installation,' and 'music performance.' But, there is more to the works than one singular method. Woodman combines art forms, even within relatively manageable formats and genres, which, on the surface, can be called video art. This type of work is known in contemporary art by the term "hybrid," or "hybrid art forms." In the article "Hybrid Art Forms," Jerrold Levinson writes, "... hybrid status is primarily a historical thing, as is, in a way, being a biological hybrid. An art form is a hybrid one in virtue of its development

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and origin, in virtue of its emergence out of a field of previously existing artistic activities and concerns, two or more of which it in some sense combines.”¹

Like a chimera (the Greek mythological fire-breathing monster with a lion’s head, a goat’s body, and a snake’s tail), Woodman’s works employ what Levinson calls, “the actual combination or interpenetration of earlier art forms.” Experimental film, spoken word poetry, music composition, live video projection, multi-channel video installation, and found footage from film and television are all formats that comprise Woodman’s works. Some videos and performances are media mash-ups, but are not wholly of that genre. Chimerical in its approach to time, space, and location, Woodman creates a viewer experience that is fantastic at turns, but also painterly, political, and meditative.

The concept of hybrid art has been around for some time – Levinson published *Hybrid Art Forms* in 1984 – and yet, the process of accurately describing such hybrid art works remains a thought-provoking description challenge. I sought authoritative controlled terms that would not just describe, but also quantify and improve searchability of, Woodman’s body of work in the public-facing Scholar@UC collection. The Library of Congress does not offer the term “hybrid art” as an Authority, nor does the Getty Art & Architecture Thesaurus. Archivists, cataloguers, librarians, and other information professionals often rue the slow turn-around with which new terms are added to authority files to describe is-ness and about-ness of the many content types. One might even ask “what distinguishes ‘video’ from ‘video art?’” “‘Video art’ from ‘experimental film?’” These are ultimately art historical, curatorial, and descriptive conversations. These distinctions exist, but are themselves chimerical in nature.

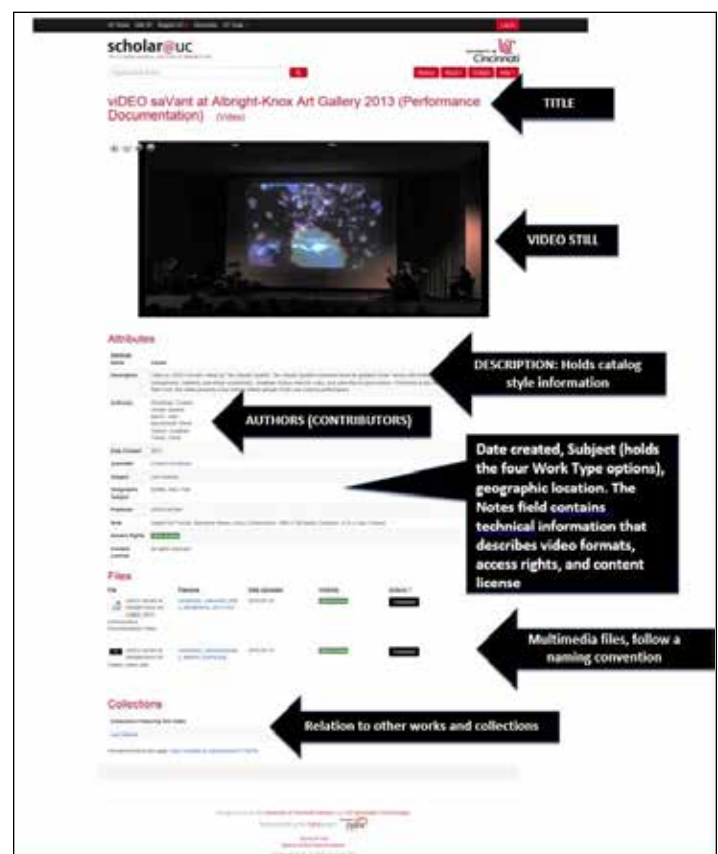
What is Live Cinema?

By and large, the Getty Art & Architecture Thesaurus provided the most cohesive controlled vocabulary to describe Work Types. Active performance and contemporary art websites and catalogs were also referenced, such as the Video Databank, Facets, the Walker Art Center, The Museum of Modern Art (MOMA), and the Guggenheim Museum. Of the four genres Woodman and I settled on to define Work Types, only one was not represented in the Getty vocabulary: Live Cinema. For Woodman, Live Cinema is a hybrid: projection + musical performance. The other three Work Type designations: Video Art, Experimental Film, and Multi-Channel Video Installation were far more easily identifiable.

Landing on the Work Type term Live Cinema took some circling around a number of possible terms. In the end, none were quite right, and Woodman opted for Live Cinema, a genre coined by his artistic community at large. In Live Cinema, there are frequently three processes, and three works, occurring (or performed) simultaneously: Music performance, video projection, and video capture, or “renders,” from the board. Woodman and I decided to describe the Live Cinema performance events as one work, with renders from the board stored and described within the same Work Record. The reason for this was in part due to time considerations, and in part the level of detail required to

best serve Woodman’s own description and storage needs, which aimed for clarity and simplicity of language over extensive detail or description of each artistic element that might warrant its own Work Record. The attributes section of the record found in the image below details the final approach to describing Live Cinema in the Scholar@UC system.

A few outstanding questions remain: What is the most useful description format and what level of depth works best for Woodman’s Scholar@UC collection? How might this application-specific solution be open enough to connect with other media art catalogs and institutions in the future? The primary goal of the project as a repository for institutional storage and academic preservation pointed to simply maintaining the video files, with a corresponding grouped Work Record.



See the original website at <https://scholar.uc.edu/works/videos/wm117q37k>

A related question regards the definition of Work Type: Is an absolute definition of genre, of Work Type, necessary? Take for example, the MOMA collections website at [moma.org](https://www.moma.org), which does not define ‘genre’ or Work Type. The website presents media artworks described by Medium, and by Holding Department. Ultimately, in considering hybrid artworks, the central speculation may be: Does it matter what it is? Does defining a fixed Work Type add to the accurate description of a hybrid artwork

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and build towards longevity and context for the works' "place" in contemporary artistic production and in art historical context? The discussion is complex, and there is not a right answer.

Why is this important?

For Woodman's project, the question of description detail and depth ultimately balanced on the number of Work Records Woodman himself would need to manage, ongoing, in the Scholar@UC system. Three records per Work? Two? We settled on one. As the project came together, Woodman and I worked to fit the challenges of hybrid works description into the Video Work Type (implemented by UC Libraries Metadata Librarian Carolyn Hansen) in the Scholar@UC system, which adheres to a straight forward description approach, similar to DublinCore, where records are described according to relatively high-level (as opposed to deep, granular) metadata elements. Balancing the needs of the application with the needs of the work was necessary, and this is not a unique concern for most scholarship repositories due to the variety of scholarship placed in the application or system. The goal of achieving a middle ground, a method that is potentially interoperable with other systems, or might be converted to a Linked Open Data format at a future time for Semantic Web accessibility, is a balance between thorough Work Record description(s) and the context of the system for which the collection is developed.

In working with "hybrids" such as multimedia and media art, one might also consider audience and viewership, and reference developments in music and image description to consider the importance of discoverability of public-facing media works on websites, in online catalogs, in digital collections, and in digital repositories and archives. In the article "Taking Advantage of Editorial Metadata to Recommend Music," D. Bogdanov and P. Herrera discuss the substantial volumes of descriptive metadata available in the Discogs.com public domain database, which "contains the largest catalog of music releases and artists, while being known for accurate moderated metadata, which includes comprehensive annotations of particular releases."² Music, popular music in particular, has benefitted from "user-built information on artists, labels, and their recordings ..."³

Video art (and other hybrid contemporary art forms) is not precisely comparable to music recordings, nor to the breadth and depth of the user-generated folksonomic description created by this audience. But, one cue might be taken from music's lead: The use of public domain descriptive catalogs, and the generation of catalogs, to document and describe hybrid artworks with a controlled user-generated approach, can work towards developing a more thorough vocabulary, developed by user communities and practitioners who circulate in this area of creative production, but may not be part of authoritative institutions.

In the end, I found the applicable advice (for Woodman's works) in an article titled "Implementing Preservation Strategies for Complex Multimedia Objects" by Jane Hunter and Sharmin Choudhury. This article provided the following guidance/strategy for video:

Although we believe that emulation may be the optimum approach for certain multimedia/new media objects – particularly those objects dynamically generated by software programs – we also believe that there exists

*a large class of multimedia objects composed of multiple audio and video channels, images, text, and even physical objects for which emulation is not the best strategy. In particular, for those multimedia objects composed of multiple audio and video channels, images, text, and even physical objects combined in some spatio-temporal structure, we propose an approach based on a combination of metadata and migration to high quality, platform independent, standardized formats.*⁴

And this is what we did: the project team focused on storing the video files and creating metadata that describes the presentation and collaborative process of more complex works such as Multi-Channel Video Installation and Live Cinema. These explanations are placed in the Short Description field pictured above in the Scholar@UC Work Records. To this end, I also created an Excel spreadsheet to manage the Work Records descriptions, in order to provide all metadata text content in a format that can be easily converted to another file format, or maintained outside of one specific system.

View the Collected Works of Charles Woodman: 1982 – Present: <https://scholar.uc.edu/collections/sufia:wm117r161>, or search scholar.uc.edu for "Charles Woodman Collected Works."

Madeleine Fix (mfix1@kent.edu) is a Digital Producer at The Wexner Center for the Arts, The Ohio State University. Her information professional experience includes higher education, libraries/archives, the arts and media, and business. She completed her M.L.I.S. at Kent State University (Spring 2016) in the digital libraries course of study, with a focus on digital collections, cultural heritage informatics, and archive studies. She holds a B.A. in Art-Semiotics from Brown University (media production and theory) and an M.A. in Art Education (arts policy, education, and multimedia) from The Ohio State University. She also is a multimedia artist working with music/sound, drawing, video, and storytelling.

¹ Levinson, Jerrold. "Hybrid art forms." *Journal of Aesthetic Education* 18, no. 4 (1984): 5-13.

² Bogdanov, Dmitry, and Perfecto Herrera. "Taking advantage of editorial metadata to recommend music." In 9th International Symposium on Computer Music Modeling and Retrieval (CMMR), pp. 618-632. 2012.

³ Ibid.

⁴ Hunter, Jane, and Sharmin Choudhury. "Implementing preservation strategies for complex multimedia objects." In International Conference on Theory and Practice of Digital Libraries, pp. 473-486. Springer Berlin Heidelberg, 2003.

NEWCOMERS

Rethinking the Role of Interns and Volunteers in the Archives

By Christine Schmid Engels

While attending the Society of American Archivists' annual meeting in Cleveland last year, I read several thought-provoking tweets about a session on best practices for volunteers in archives. When I approached Christine Schmid Engels, one of the participants in the session, to write an article for this column about the session, she was very willing to share her thoughts about interns and volunteers. Hopefully this article will provide some food for thought for students, volunteers, interns, and those who manage them. — Stephanie Bricking, Newcomers editor

Type the word “unpaid” into the Google search bar and “internships” pops up as the first choice to finish the phrase. The first hit takes you to a page advocating for interns in regard to a lawsuit against news media companies that used unpaid interns to do the work of professional journalists (accessed July 6, 2016). The second hit is the U.S. Labor Department’s Fair Labor Standards Act internship fact sheet. This document was clearly used by the Society of American Archivists when it published its best practices for both interns and volunteers in 2014. After these first two hits there are multiple pages of links to articles on the ethics associated with unpaid labor. Obviously this is a trending topic in both the for-profit and non-profit worlds, but why is this so popular now and not at all back when I was in grad school 16 years ago?

In 2011, Fox Searchlight’s interns sued because they were being used to do the work of paid positions and being denied definable projects meant to prepare them for the workforce.¹ This highly publicized case led other interns to do the same and shortly thereafter it became a popular watercooler topic in many industries. It didn’t hurt that the movies the interns worked on were popular and financially successful. The topic switched from being one discussed in hallways and breakrooms to conference sessions and Twitter conversations like those led by @MuseumWorkers-Speak. As the conversation grew within the archival profession Adam Speirs, Nancy Freeman, Tanya Zanich-Belcher and I began to create a panel for SAA’s 2015 conference in Cleveland. Due to various reasons, only Zanich-Belcher and I were able to make it to Cleveland for what became a lively session that resembled a consciousness-raising session. We opened the conversation to the audience and it very quickly became clear that we had hit a nerve. Some of the stories shared in the conference session were alarming: Volunteers “gone wild,” unsupportive management and boards, collections at risk, and interns being used in a Dickensian manner.

The SAA Best Practices for Volunteers and the Best Practices for Interns provide definitions that are helpful and yet murky at the same time, as Nancy Freeman noted in her emailed remarks read aloud during our session at SAA. The line between interns

and volunteers has often shifted and depends a great deal on the host institution’s culture and needs. The Best Practices for Interns emphasizes that the institution should have an agreement for a discrete project that does perform professional work but does not replace paid staff.² It states that internships without compensation should not form the bulk of the work done by an institution and that the intern and supervisor should communicate well throughout the project. The goal is that the intern receives the best possible introduction to the field and that the institution benefits as well. For volunteers, SAA states that they should augment professional work but not be performing that work itself.³ This is where several people in the SAA session had questions. Sometimes I re-box and remove staples but other times I have a volunteer do that. Is that professional work or volunteer-level work? As with so many quandaries in the archival world the answer is a very ungratifying “it depends.”

When I obtained my current position in 2011, I inherited 12 volunteers, many of which had worked there around 20 years. Though some were wonderful, others were time-consuming for me to come up with tasks or projects that could fit their skills and increasingly limited physical mobility (dealing with an aging workforce and volunteers that refuse to quit as they decline is an article for another time). Due to a building renovation project, I had to let them all go and when I did that I decided that in the future I would have very clear jobs for volunteers, not a promise of endless work. Some of these volunteers were doing jobs that I felt should go to a paid intern, but explaining that to an 80-something volunteer who had been doing this for years was not easy. They gave me some serious pushback and questioned me when I brought up the best practices. Why can’t we continue to work as we had even though we were trained by other archivists who have long since moved on? Changing industry standards? DACS? EAD? People go to school to do this work?

Nonprofit organizations often rely on volunteers and interns to fill the gap left by budgetary restrictions. Unfortunately, this can reinforce privilege in that only wealthy people can afford the luxury of not needing a paycheck for their labor. I did one very brief unpaid internship and was sure to choose a paid one for my longer internship requirement while a student at Wright State University. There weren’t many paid internships available in 2000 so I assumed these sort of unpaid apprenticeships were simply to be endured if you were unlucky enough to not land a paid one. Looking back now, and especially with my college era participation and leadership in social justice movements, I cannot fathom why I didn’t get agitated about it. But then again, I was so happy to get a foot in the door of a profession I desperately wanted to be a part of that I doubt I would have spoken up even if angry. Thirteen years later I found myself in the position of having my own

unpaid interns and it did not sit well with me. Even if you are in management it is not so easy to convince those above you to start paying for something they used to get for free. The only ethical choice I felt I had was to no longer accept interns until we worked out an agreement with the University of Cincinnati to share the cost and time of one intern each year.

My suggestion to anyone in a position to have interns is to find a way to pay for it or find some sort of compensation for the intern. Collaborate with other institutions, seek out grants, look into AmeriCorps workers, or sit down with your upper management and find a way to pay for it even if it means getting creative with your budget's distributions. You also must educate your management on why this is an ethical issue. I tried not to be too sanctimonious or heavy-handed about it, but I didn't soft-pedal it either. Compensating all of your workers will pay off in the long run by bringing in a greater variety of workers from diverse backgrounds. Having diverse workers brings in different perspectives and offers a greater chance of capturing a more complete historical record. It's a win for all involved.

Best Practices for Interns also urges managers to protect their interns. Shield them from any hints of abusive behavior and make sure they know who to go to in Human Resources if they feel misused or threatened. Above all they are students, eager to absorb whatever lessons you impart so make sure they're the right ones. These interns will one day care for the collections we so meticulously manage. We owe it to them to prepare them well.

It would be idealistic of me to recommend that anyone seeking an internship simply not take an unpaid position because until all professional work is paid and there aren't more job seekers than there are positions that will not be realistic for many people. Students and new professionals will take on extra jobs while completing internships. They will sacrifice family, sleep, and perhaps their studies to find some way into the profession. My advice to students is to be involved in professional groups and be bold about expressing your concerns. There's much that students, new professionals and managers of archives can learn from each other but that can't happen unless you pull a chair up to the table.

Volunteers can be easier to deal with since ideally they just want to be helpful to your organization (and if they aren't they should not be your volunteer). Many archivists got their start by volunteering and found that they wanted to make a career out of it. One of my volunteers expressed such a desire so I walked her through processing a small collection. She showed great aptitude and now is pursuing further education and is volunteering and interning elsewhere. Once she decided to become an archivist and finished her collection, I released her as a volunteer and tried to guide her toward becoming a professional. Honestly, I wish she was still around sometimes because she was a quick learner and hard worker. However, I made the choice to let her go because I knew she would be doing the work of a professional for me. As much as I'd love that type of help I knew it would do her a disservice in the long run since I couldn't pay her. At the same time, my part-time assistant retired and I was able to convince management to allow me to hire a full-time assistant archivist, something I did not expect to happen for a variety of reasons, so I advise everyone to ask for more paid help. Practice your speaking points on how the organization will benefit and be as convincing as possible.

The worst they can say is no but the seed will be planted in their minds for future attempts.

I end this article just as the SAA session last August ended, with a plan for myself going forward but also with some gray areas in my mind on where volunteer, intern and professional work overlap and where they should not even touch. Defining boundaries for intern and volunteer work does not exist in a vacuum. It's closely tied with advocacy for our profession to our boards, management, and to politicians and organizations that could provide external funding to pay interns. We all can examine our workplaces and decide what our needs are and what we are and are not ethically willing to do. This is an exciting time to be an archivist. People are challenging long-held beliefs and procedures on many fronts. The phrases, "but this is the way we've always done it" or "I put in my time so they should too" just don't work anymore. We've all had mentors and assistance in our careers so I am asking everyone to consider paying it forward and to care about the future archivists we'll soon be working alongside.

Zanich-Belcher and I wrapped up the SAA session with the disclaimer that what worked for us may not work for others. Some archivists work alone with small budgets or are working for institutions that won't budge on paying interns or allowing volunteers to do professional work. My opinion is that if the powers-that-be don't feel a pinch (linear feet processed not what they want, collections not accessible, etc.) then they won't see a reason to change. It's similar to how effective workers are often rewarded with a heavier workload, almost a punishment for doing a good job. I don't advocate a work slowdown or ever putting collections at risk, but rather that you weigh your options with regard to what is not only good for your institution, but also for the profession and ultimately the collections and their users. The goal is always to collect and preserve the most representative history we can. We all have our own paths to do that and what I've described here is mine. My hope is that this essay will make you think, reconsider, and find your own way forward.

Christine Schmid Engels is the archives manager at the Cincinnati History Library and Archives at the Cincinnati Museum Center.

Interested in contributing to Newcomers? Contact Stephanie Bricking at Stephanie.Bricking@cincinnatihistory.org.

¹ Josh Sanburn, "The Beginning of the End of the Unpaid Internship," *Time Magazine*, May 2, 2012.

² "Best Practices for Internships as a Component of Graduate Archival Education," Society of American Archivists, accessed June 21, 2016, <http://www2.archivists.org/sites/all/files/BestPract-Internships.pdf>.

³ "Best Practices for Volunteers in Archives," Society of American Archivists, accessed June 21, 2016, <http://www2.archivists.org/sites/all/files/BestPract-Volunteers.pdf>.

DIGITAL: Digital Guidance, Information, Tips And Lingo

A Decade of SAA Research Forums

By Daniel Noonan, The Ohio State University

What began as the brainchild of Nancy McGovern and Helen Tibbo at a gathering prior to the annual meeting of the Society of American Archivists in 2007, continues strong a decade later. The Research Forum continues to build bridges between research, innovation and practice in the archival field.¹ Through the presentation of 191 papers and 214 posters (including the 2016 meeting in Atlanta), the Forum has tackled topics not only in the digital realm, but ones that deal with core archival functions and the role of archives in society.²

More than 170 institutions (approximately 90% domestic and 10% foreign) have presented on topics ranging from access and description to curation and preservation to advocacy and outreach. The preponderance of institutional affiliations has been that of colleges and universities (66%), but also includes non-profits, museums, vendors/consultants and even a K-12 educational institution. (see Fig.1)

Even more importantly, 390 people have had the opportunity to either present a paper, poster or both over the past decade. As can be seen in Figure 2, the vast majority of participants have only contributed once. While some may view that as lack of continuity or opportunity to view the progress of research projects over time, it demonstrates a commitment to diversity of concepts and projects.

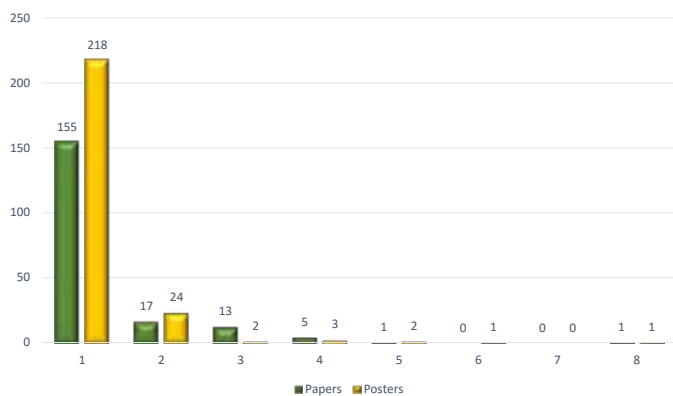


Figure 2 Number of occurrences that each participant has either presented a paper or poster

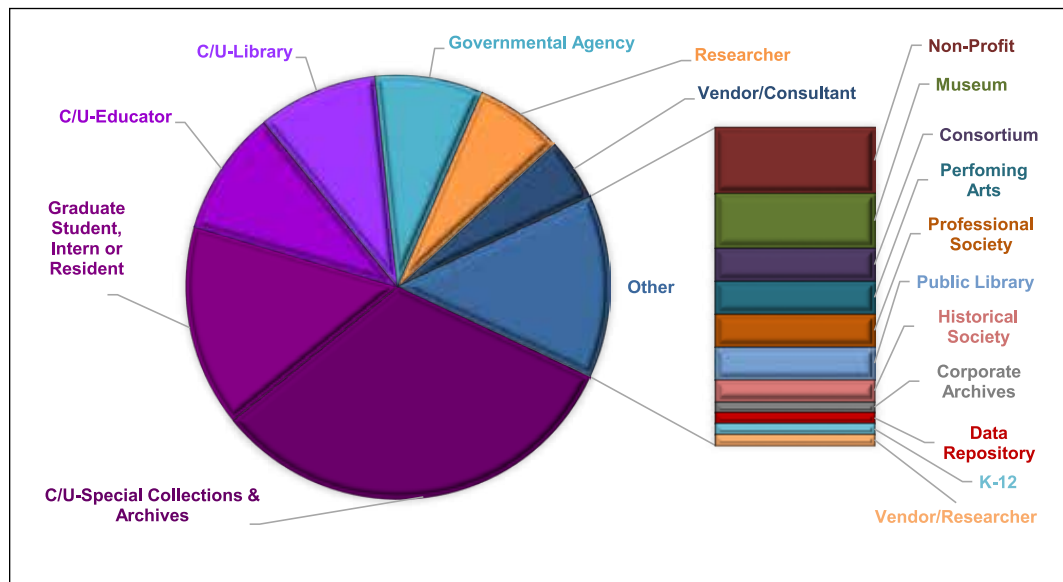


Figure 1 Institutional Types³

Outside of the initial meeting, which focused on fostering and engaging in research—as well as providing a platform for NHPRC Research Fellows to report on projects they were engaged with—there has not been an intentional effort to specify an over-arching theme for the annual Forum, nor session segments therein. The themes have emerged organically from the submissions themselves. Even this year's Forum call for participation which noted, "Topics that address the 10th Anniversary of the Research Forum are especially welcome this year" resulted in only two out the eight thematic segments in the day, Funding, Research, and the Forum and Building on the Forum—the latter of which included the findings in this column. From 2011 through 2013 there appears to have been no attempt to even articulate thematic segments throughout the Forum. Additionally, segment themes have only been reused twice, both in 2009 and 2010—Collection Management Tools and Practice and Formulating Community Practice.

The number of thematic segments throughout the day-long Forum has increased from the initial three in 2007 to a high-point of ten in 2014 and 2015. Inherently this means the sessions are shorter, allowing for a diversity of projects, topics and voices to be heard from in a day. Moreover, unlike the conceptually similar Coalition for Networked Information (CNI) semi-annual meetings, presentations do not compete with one another, nor is participation and attendance limited to partner institutions. On average there have been 26 paper presentations and 31 poster presentations at each Forum—2016 being the high-water mark for papers (34) and 2010 for posters (39). It should be noted that there is overlap in paper and poster presentations on an annual basis, where the presenter does both on the same topic; as well as

overlap in consecutive years, where a poster precedes a paper on the same topic. In addition to the paper and posters presented at the Forum, research reports maybe submitted in support of either presentation type. Further, papers may be submitted in a rigorous research paper format, and the submitter may request peer review.

In reviewing all of the papers and posters presented at the Forum, I was able to discern nineteen different categories that are addressed (see Figures 3 and 4). While these categories could be further refined, they provide an appropriate view of the topics covered by the Forum over the past decade. I did not limit the number of categories within which to classify a particular paper or poster as they often crossed categories. It being the Research Forum and living in the digital age in the 21st century, the usual suspects of curation and preservation, “big data,” digital forensics and processing, digitization and metadata were well represented among the topic presented. However, what is striking, is that the clear majority of presentations dealt with issues of description of and access to collections and the administration and management of archives and archival projects.

You may be asking yourself, “This is the DiGiTAL column, why is he giving us a history lesson on the Research Forum, especially when he has just shown us that a significant majority of the topics dealt with issues of access, description and archival management?” First keep in mind that I cross-categorized many presentations, so one that dealt with say digital forensics, may also have dealt with access and description or an aspect of archival management. But more importantly, it is the basic archival principles and functions that underpin what we do regardless of whether we are addressing analog or digital assets—or as I opined in the last issue, non-technology and technology dependent.⁴ Research in the areas of our basic principles and functions should always be ongoing; we should never presume that these are fixed in stone and cannot evolve. Nor should we lose sight of them as we adapt to preserving our documentary heritage in ever-changing formats. The Research Forum is a valuable opportunity for an exchange of evolving information, guidelines, standards and practices. I strongly encourage you to attend the Forum in the future (and/or submit a paper or poster), and by all means visit the Research Forum’s website⁵ which is replete with the proceedings from past Forums.

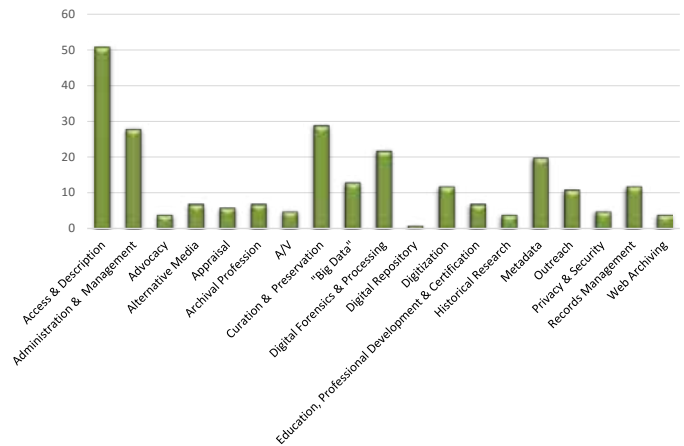


Figure 3 Categorization of Paper Presentation Themes

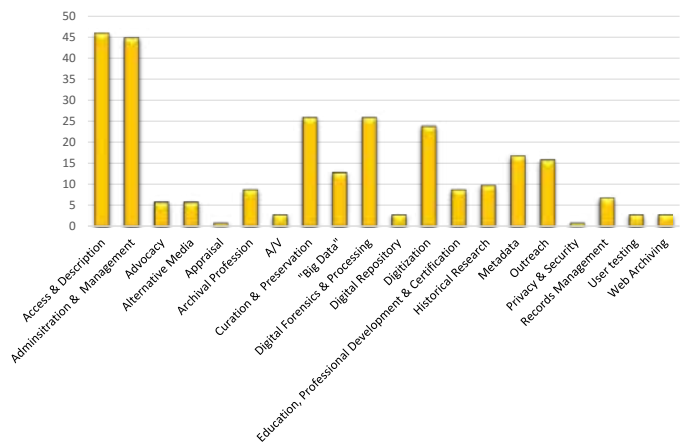


Figure 4 Categorization of Poster Presentation Theme

¹ 2007 SAA Research Forum <http://www2.archivists.org/proceedings/research-forum/2007#.V5tLzzVCjbQ>

² Editor's note: this column was submitted for publication just prior to the 2016 Research Forum.

³ Data in this chart represents 2007 through 2015; 2016 data was not yet available to include in the analysis at the time of submission. C/U = College or University.

⁴ Daniel Noonan, “Analog, Digital, Electronic...Oh My!” Ohio Archivist, Spring 2016, 11-12 <http://www.ohioarchivists.org/wp-content/uploads/2016/04/soa-spring-2016.pdf>

⁵ SAA Research Forum <http://www2.archivists.org/proceedings/research-forum#.V5zetDVCjbQ>

NEWS & NOTES

Lisa Rickey, *Editor*
Wright State University

MEMBER NEWS: INDIVIDUAL NEWS

Jennifer Brancato, University Archivist and Coordinator of Special Collections at the University of Dayton, has been appointed to a 3-year term on SAA's DAS subcommittee. The DAS subcommittee reports to the Committee on Education. Jennifer's term begins after this year's annual conference. Read the [SAA news release](#) and [learn more about the committee](#).

Doug McCabe, Curator of Manuscripts at Ohio University and former president of SOA, retired on August 1, 2016.

MEMBER NEWS: ORGANIZATIONAL NEWS

Clark County Historical Society



Jim Hearlihy processes the Springfield News-Sun collection in April 2016, Clark County Historical Society.

The Clark County Historical Society in Springfield received OHRAB re-grant funds to process a large portion of the

Springfield News-Sun newspaper collection. In 2013-2014 they received the collections of the Springfield News-Sun, which included hundreds of microfilm reels of newspapers from 1884-2014 and over 100 boxes from their clippings "morgue." These files contain articles, research, photos, and more on thousands of people and places from around the county. In 2015 they were able to process a large chunk of the collection and make the inventory list available online. They are grateful to have received OHRAB re-grant funds to be able to process the rest of the local subject files in the collection and hope to move on to processing more files and improving accessibility in the future.

Defiance College



Early twentieth century tract dealing with European immigration. Courtesy of Defiance College.

Defiance College has added some Cleveland history documents to its [DC Memory website](#). What would become Schauffler College was founded in Cleveland in 1886 and moved to Oberlin in 1954. After Oberlin closed its theological department, Schauffler's archives came to Defiance College.

They have digitized two of Schauffler's publications, *The Bible Reader* (1892-1905) and *The Schauffler Memorial* (1906-1930), as well as a collection of tracts advertising Schauffler's graduates' work with European immigrants in the Cleveland area and beyond. These publications provide primary source material on American attitudes towards immigrants in the late 1800s and early 1900s.

Besides these documents, others related to Schauffler's history are also available, such as yearbooks and commencement programs. View the [Schauffler material online](#). Once on that page, select a subcollection, such as publications, yearbooks, etc. For further information, [contact the Library staff](#).

Greene County Records Center & Archives



One of the classes Elise Kelly visited was Mrs. Place's fourth grade classroom at Fairbrook Elementary in Beaver Creek, Greene County

The Greene County Records Center and Archives in Xenia, Ohio, implemented an educational outreach program during 2015. At the time the program was implemented, it was the first of its type developed by a local government repository in Ohio. The program has been an excellent form of outreach to local Greene County schools by educating the students about what a government archives is and the types of records it holds. The program consists of classroom visits as well as online resources available to both [educators](#) and [students](#). Teachers often get bogged down trying to ensure that state testing requirements are met and local history often falls to the wayside. The Greene County Records Center and Archives' program emphasizes local Greene County history by showcasing the government records that it preserves.

The Greene County Records Center and Archives received the 2016 NAGARA Program Excellence Award, for their educational outreach program, at the annual conference in Lansing, Michigan. The NAGARA Program Excellence Award recognizes outstanding, innovative and successful government archives and records management programs or initiatives. This award was established to recognize a collaborative team or government program for the development and implementation of a creative product or program that enhances the goals of government records management and preservation.

Kettering Foundation (Dayton)

In April, the Kettering Foundation received a collection from Senior Associate Dr. Robert J. Kingston. The collection is 48 banker boxes of his work with the Kettering Foundation since 1981. The collection contains records for the publication *Kettering Review*, his work with the Washington, DC, program called "A Public Voice," which used to be aired on PBS stations across the US, book manuscripts, and communications. Kingston has his PhD from Oxford in English and worked the National Endowment for the Humanities before coming to the Kettering Foundation.

Peace Resource Center (PRC) at Wilmington College

The Peace Resource Center (PRC) at Wilmington College, which holds the Hiroshima and Nagasaki Memorial Collection (one of the largest historical collections relating to the Japanese experience of the atomic bombings outside of Japan) has been working to create stronger ties with the community of archives and archivists regionally and nationally. The PRC is also working toward the digitization of its collection for preservation purposes. The Director of the PRC participated in the annual SOA conference in May 2016. In addition, the PRC joined the [OhioDig](#) listserv and will begin participating in meetings. The PRC also took part in the Summer Digitization Workshop on August 1 at Wilmington College. The PRC is now part of the Archive Grid through OCLC, and continues to catalogue its exceptionally rare, but until recently hidden, Japanese-language scholarship on the atomic bombings into the OCLC database. The center recently completed its first [History Pin Tour](#) and student interns created and opened a poster exhibit, "The First Voyage of the Phoenix: A Peace Odyssey," using

archival materials from its collection on June 4, 2016. The exhibit was available for viewing until August 4, 2016. In June 2016, the PRC's archive was the subject of an NHK World documentary (NHK World is akin to the BBC in Japan), and the PRC is now launching a collaborative 3-D digital archive similar to the [Hiroshima Archive](#) with the support of Prof. Hidenori Watanabe at Tokyo Metropolitan University and Wright State University Public History Program.

WYSO Archives (Yellow Springs)

In recognition of the WYSO Archives and to celebrate American Archives Month, historians, archivists, scholars, students and all interested community members are invited to attend the first WYSO Archives Digital Humanities Symposium on October 20-22, 2016.

While symposium sessions will explore various aspects of digital humanities, focus will be on remembering and reflecting on the Vietnam War, the protests against it, and other movements that emerged during this era of challenge and change.

Sponsored by partnerships between Antioch College, Central State University, Wittenberg University, Wright State University, and WYSO-FM, and hosted at Antioch College in Yellow Springs, Ohio, the symposium includes a photo exhibit, speakers, showcase of digital humanities projects, scholarly and experimental presentations, and workshops on digital humanities pedagogical tools. All events will take place on the Antioch College campus.

On Thursday, October 20 (7-9 pm), the symposium will open with an exhibit and gallery talk by keynote speakers Willa Seidenberg and William Short. Friday, October 21 (8:30am-5:00 pm), will include an all-day symposium of sessions related to digital humanities topics, the keynote address on telling Vietnam era stories through oral history and photographs, and a showcase of local projects that inform

the digital humanities, including Rediscovered Radio and Veterans Voices, both produced at WYSO. On Saturday, October 22 (8:30-Noon), the morning will feature two workshops designed to encourage educators at all levels to incorporate digital humanities tools into their teaching. A detailed schedule will be made available prior to the symposium.

For more information, including full detailed program schedule and online registration, visit the [Symposium web site](#).

Midwest Archives Conference

Two groups from Ohio were presented with the MAC Presidents' Award during the Midwest Archives Conference annual meeting in late April. The awards went to the Abilities Center of Greater Toledo and the Urban Appalachian Council from Cincinnati.

As reported in the July issue of the MAC Newsletter (pp. 13-14), the Abilities Center of Greater Toledo provides a center for independent living in the community. For over a century it has provided services—and saved the records it created. It has been instrumental in providing resources, both monetary and materials, for the Disability History program and the Ward Canaday Library at the University of Toledo.

The Urban Appalachian Council recently closed its physical office for a more flexible structure as the Urban Appalachian Community Coalition. It has shipped more than 100 boxes of records to Berea College's Special Collections and Archives for its Southern Appalachian Collection.

According to the MAC web site, the MAC Presidents' Award was established "as a means for MAC to recognize significant contributions to the archival profession by individuals, institutions, and organizations not directly involved in archival work but knowledgeable about its purpose and value." These were the only awards given this year.

GRANT OPPORTUNITIES

Ohio Awards and Deadlines

OHIO HISTORY FUND



2016 History Fund Grant recipients at Statehood Day

Grants for history projects from the Ohio History Fund

The deadline for this cycle's round of History Fund grant applications is September 7, 2016. So what is the Ohio History Fund and how do I apply? The History Fund hosted two webinars this summer that explained the program and how you can write a strong grant application. Both webinars were recorded and are now available free of charge on the History Fund's website: ohiohistory.org/historyfund.

The first webinar, "History Fund Help - Overview of Application" surveys the History Fund's grant guidelines and walks you through the application section by section, focusing on those that our grant reviewers spend the most time evaluating.

The second webinar, "Digitization Nuts and Bolts," shows you how to strengthen your application for a History Fund digitization project and improve its chances of being funded, including addressing details that reviewers look for. Using real-life examples, presenters discuss standards and best practices, the importance of a well-defined project, and how to address long-term access and preservation.

Take a look at these webinars and begin your History Fund grant application! If you have any questions, visit ohiohistory.org/historyfund and contact Andy Verhoff, Ohio History Fund Grant Coordinator, Ohio History Connection, 614-297-2341 or averhoff@ohiohistory.org Thanks!

OHIO HUMANITIES

Major Grants: Max \$20,000

Ohio Humanities reviews major grant proposals twice each year. Applicants should submit a full draft via email one month before the deadline.

DEADLINES:

•January 16, 2017.

Draft submitted by December 12, 2016. Decision by March 17, 2017. Project start date beginning May 1, 2017.

Quarterly Grants: Max \$5,000

Ohio Humanities reviews quarterly grant proposals four times each year. Applicants should submit a full draft via email one month before the deadline.

DEADLINES:

•September, 15, 2016. Draft submitted by August 24, 2016.

Decision by November 1, 2016. Project start date beginning December 1, 2016.

•December, 15, 2016. Draft submitted by November 18, 2016.

Decision by February 1, 2017. Project start date beginning March 1, 2017.

•March 15, 2017. Draft submitted by February 17, 2017.

Decision by May 1, 2017. Project start date beginning June 1, 2017.

•June 15, 2017. Draft submitted by May 17, 2017. Decision by August 1, 2017. Project start date beginning September 1, 2017.

Monthly Grants: Max \$2,000

Ohio Humanities considers small grant requests on a monthly basis. Drafts submitted via email are recommended, but not required.

DEADLINES:

•First business day of each month, at least eight weeks before the start date of the grant-funded activity.

Media Grants: Max \$20,000

Ohio Humanities reviews media grant proposals twice each year. Successful projects will have an Ohio connection, humanities perspectives, and a plan for broad distribution. Radio and television documentaries should be targeted for public broadcast. Applicants should submit a full draft via email one month before the deadline.

DEADLINES:

•July 1, 2016. Draft submitted by June 1, 2016. Decision by September 18, 2016. Project start date beginning November 1, 2016.

•January 3, 2017. Draft submitted by December 1, 2016.

Decision by March 17, 2017. Project start date beginning May 1, 2017.

Media Planning Grants: Max \$2,000

Ohio Humanities considers media planning grant proposals on a monthly basis. Media planning activities include research, script development, and consulting with humanities professionals. Drafts submitted via email are recommended but not required.

DEADLINES:

- First business day of each month, at least eight weeks before the start date of the funded activity.

Cultural Heritage Tourism Grants: Max \$20,000

Ohio Humanities reviews cultural heritage tourism implementation grant proposals twice times each year. Successful cultural heritage tourism projects explore history, highlight culture, and foster appreciation of local tourism assets. Proposed projects should work toward enhancing community life and focus on tourism as a learning opportunity for travelers and local residents. Applicants should plan to submit a full draft via email one month before the deadline.

DEADLINES:

- First business day of each month, at least eight weeks before the start date of the funded activity.

Cultural Heritage Tourism Planning Grants: Max 2,000

Ohio Humanities reviews cultural heritage tourism planning grant proposals on a monthly basis. These planning grants support convening stakeholders to assess potential project ideas, consulting with humanities professionals, identifying interpretive themes, and building regional cultural heritage infrastructure. Drafts submitted via email are recommended but not required.

DEADLINES:

- First business day of each month, at least eight weeks before the start date of the funded activity.

Educator Enrichment Grants: Max 20,000

Ohio Humanities supports educator enrichment grant proposals throughout the year. Educator enrichment grants are designed to enhance teachers' understanding and appreciation of the humanities. Projects should provide a rich humanities experience that enhances success in the K-12 classroom. Educator enrichment projects provide opportunities to build partnerships and leverage external funding. Therefore, applicants are expected to seek additional project support from local foundations and other sources.

DEADLINES FOR GRANTS BETWEEN \$5,001–\$20,000

- July 15, 2016. Draft submitted by June 15, 2016. Decision by September 18, 2016. Project start date beginning November 1, 2016.
- January 16, 2017. Draft submitted by December 12, 2016. Decision by March 17, 2017. Project start date beginning May 1, 2017.

DEADLINES FOR GRANTS BETWEEN \$2,001–\$5,000

- June 15, 2016. Draft submitted by May 23, 2016. Decision by August 1, 2016. Project start date beginning September 1, 2016.
- September 15, 2016. Draft submitted by August 24, 2016. Decision by November 1, 2016. Project start date beginning December 1, 2016.
- December, 15, 2016. Draft submitted by November 18, 2016. Decision by February 1, 2017. Project start date beginning March 1, 2017.
- March 15, 2017. Draft submitted by February 17, 2017. Decision by May 1, 2017. Project start date beginning June 1, 2017.
- June 15, 2017. Draft submitted by May 17, 2017. Decision by August 1, 2017. Project start date beginning September 1, 2017.

DEADLINES FOR GRANTS OF \$2,000 OR LESS

First business day of the month, at least eight weeks before the start date of the funded activity. Drafts submitted via the online application are recommended, but not required.

For more information on any of the Ohio Humanities grants and their guidelines please visit their [website](#).

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