



## The Past is Present

### 2018 Fall Annual Meeting and Conference


**T**he annual Ohio Local History Alliance and Society of Ohio Archivists fall meeting will take place October 5 and 6, 2018 at the Crowne Plaza Hotel in Dublin, Ohio. This year's theme is *Past is Present* and the conference will feature a wide variety of theme-related sessions with an emphasis on local history. Please join us if you can!

Friday, October 6 will feature a full day of programming on the SOA track, and the Educational Programming Committee has planned sessions addressing a variety of archival issues. The first SOA track session will be "Basics of Finding Aids" presented by Cate Putirskis and/or Morag Boyd, both of The Ohio State University Libraries. This session will be geared to individuals with little or no experience writing finding aids and will cover best practices and required components needed to get started. In the second SOA track session Lae'l Hughes-Watkins, University


Archivist and Assistant Professor at Kent State, will give a presentation titled "Project STAND." In this session Hughes-Watkins will discuss Project STAND (Student Activism Now Documented), a project she founded and whose goal is to create a single online access point for historical materials documenting student activism from a variety of institutions. Next, in "Grant Opportunities for Preservation and Access," Ashleigh Schieszer of the Ohio Preservation Council, and a representative from the Ohio Historical Records Advisory Board, will discuss grant opportunities provided by each organization. In the "Ask an Archivist" session a panel of archivists representing a wide range of expertise will answer questions from session attendees on any aspect of the field. The last SOA track session will be "Bertie's Journals: The Dawes Arboretum Digitization Project," presented by Sarah Aisenbrey of the Dawes Arboretum. Aisenbrey will discuss the digitization of journals created

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## 2018 ANNUAL MEETING & CONFERENCE



## THE PAST IS PRESENT



**OHIO LOCAL HISTORY ALLIANCE**  
Inspire. Connect. Educate.

*in partnership with the*  
**Society of Ohio Archivists**

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University of Dayton*

## The President's Message

Dear SOA members,

It seems like the spring issue of the *Ohio Archivist* just came out and we were all celebrating our 50<sup>th</sup> anniversary at the Quest Conference Center in Polaris! I would like to congratulate the Educational Programming Committee and the 50<sup>th</sup> Anniversary Committee for a successful annual meeting and celebration of our golden anniversary! The reception provided attendees with an opportunity to chat with recent and long-time members about the history of our organization while enjoying tasty hors d'oeuvres and drinks. The annual meeting sessions were not only informative and engaging, but provided all attendees with a great opportunity for networking and professional development. Our plenary speaker, Tanya Zanish-Belcher, Director of Special Collections and Archives at Wake Forest University and current President of the Society of American Archivists, gave a very insightful speech entitled, "*Composing an Archivist's Life: What I Have Learned about Mentoring, Leadership, and Service.*" If you were unable to attend the annual meeting, Ms. Zanish-Belcher was kind enough to send her speech for publication in this issue, for all to read.

I'd like to thank all of the organizations and individuals that contributed to our silent auction. This year's auction raised over \$800 for the scholarship fund! With these generous contributions and the purchases of the auction winners, we will be able to offer student and new professional scholarships to the 2019 annual meeting.

I would like to welcome our two new Council members, Sherri Goudy and Cate Putirskis and our new publications editor, Kayla Harris. I look forward to working with you all in the coming years. As always, if you are interested in getting involved with SOA, there are plenty of opportunities. Be sure to join the SOA listserv, visit our [website](#), and our [Facebook page](#) for ways in which you can get involved!

Council is starting the strategic planning process and will be reaching out to our members for feedback. In the meantime, if you have any thoughts on the direction of the organization, please feel free to contact me or any of your Council members. This is your organization and we want to plan for a future that serves you.

October is Archives Month and the Advocacy & Outreach Committee have been hard at work on creating this year's poster. The theme for the 2018 Archives Month poster is, "Hometown Heroes: How the People of Ohio Made a Difference in their Communities". I'd like to thank all of the repositories who submitted images for this year's poster. Watch your mailboxes for the final poster! I'm sure that it will be great!

October is also when SOA teams up with the Ohio Local History Alliance to offer a fall conference. This year's conference will be held in Dublin, Ohio on October 5th and 6th and the theme is the *Past is Present*. We hope that you'll be able to join us for this professional development and networking opportunity.

If you have any questions, comments, programming ideas, activities, or concerns, please don't hesitate to contact me directly.

Sincerely,

**Robin Heise**

*President, Society of Ohio Archivists  
[rheise@co.greene.oh.us](mailto:rheise@co.greene.oh.us)*



## SOA Mission

*Founded in 1968, the Society of Ohio Archivists' mission is to improve the state of archives in Ohio by promoting the archival profession and providing professional development and networking opportunities for Ohio's professional and aspiring archivists.*

## 2018 Annual Meeting *(continued from page 1)*

by Arboretum co-founder Bertie Dawes, focusing on ways small institutions can tackle large digitization projects.

SOA members will also find plenty of sessions outside of the SOA track. OLHA sessions will address a variety of topics, including donor relations, caption writing, disaster preparedness, caring for materials made of plastic, African-American history in Ohio, creating virtual tours, engaging with patrons of all ages, and much more. See the full [brochure](#) for detailed descriptions of all sessions and other conference events.

This year's fall meeting will also feature a pre-conference workshop, to be held on Thursday, October 4 at the Ohio History Center. In "Ohio, Community Engagement, and History: Research Workshop" Susie Wilkening of Wilkening Consulting will discuss the different ways people form communities and how museums can connect with those communities. Wilkening has over twenty years of experience in museum work, and has spent two years researching questions of community building and its connection to geography, history, and museums. She will present the results of her research and discuss how museums can connect with their communities, both near and far.

Attendees might also consider registering for some of the special events connected with the conference. On Friday, there is an optional lunch and keynote address. This year's keynote speaker is Joe Horrigan, Executive Director of the Pro Football Hall of Fame. Horrigan will discuss the founding of the National Football League nearly a century ago, and how the context of the league's formation still affects it today. Saturday's special event is the Ohio Local History Alliance Outstanding Achievement Awards Luncheon. Awards presented recognize excellent projects, programs, and publications that support continued interest in our vital community histories.

Registration and more information is available [online](#). The registration deadline is Friday, September 21, 2018. After that date, all registrations must be completed at the door. Registration rates: SOA or OLHA members \$85, non-members \$105, students \$51. Friday or Saturday registration only - \$60 for members, \$75 for non-members, \$36 for students. The costs for optional lunches on Friday and Saturday are \$25. The pre-conference workshop is \$25 with conference registration and \$35 if only registering for the pre-conference workshop. A block of rooms has been reserved at the Crowne Plaza, Dublin, Ohio.



## 2018 Spring Annual Meeting Recap

# 50 Years of New Frontiers: SOA at 50

By Stacey Lavender, Ohio University

**O**n May 17th and 18th, SOA held its 2018 annual conference and simultaneously celebrated its 50th anniversary! This year's theme, *50 Years of New Frontiers: SOA at 50*, focused on the anniversary and featured content focusing on SOA history, anniversaries, and legacy collections. Scheduled activities included a pre-conference on Thursday afternoon at the Ohio History Center, a Thursday evening mixer at Polaris Grill, and the all day annual meeting on Friday at the Quest Conference Center. The annual meeting included educational sessions on a wide variety of topics, awards, a silent auction, and some special programming to celebrate SOA's 50th year. Tanya Zanish-Belcher, director of Special Collections & University Archivist at Wake Forest University, and 2017-2018 president of the Society of American Archivists was the plenary speaker. There was record attendance with 111 registered for Friday's meeting and 40 for the pre-conference. Thanks to everyone who attended, we hope you had a fantastic time!

Programming kicked off Thursday afternoon at the Ohio History Connection with "Finding Aids for the Future," a pre-conference workshop cosponsored by the Special Collections and Archives Interest Group of the Academic Libraries Association of Ohio, ALAO-SCAig. Presenters Morag Boyd, Karen Glenn, and Cate Putirskis, from the Ohio State University Libraries, discussed standards and best practices for creating new and updating legacy finding aids, with interactive activities and practical examples from their own work along the way. After the workshop, attendees had the option to take a behind-the-scenes tour of the Ohio History Center. Thursday's events continued with an evening mixer at the Polaris Grill, where guests could mingle with friends and colleagues while eating delicious snacks.

On Friday morning, conference attendees began their day with the plenary presentation given by Tanya Zanish-Belcher. In her talk, "Composing an Archivist's Life: What I Have Learned about Mentoring, Leadership, and Service," Zanish-Belcher discussed important lessons learned throughout her career, gave insight into the current state of affairs at SAA, and outlined some of the easiest and most effective ways members can get more involved. Read the full-text of her speech on page 11.

The plenary was followed by a full day of concurrent sessions and professional poster presentations addressing topics including SOA history, digital preservation, finding aids and archival content management systems, grants, digital collections, teaching with primary sources, archival arrangement and description, and creating special programming for anniversaries. Detailed descriptions of all sessions and posters are included below and all slides shared by presenters can be found on the [SOA website](#).

There were two opportunities to take a break and grab some refreshments during the day. First was

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Cate Putirskis presents during the pre-conference workshop, "Finding Aids for the Future."



Natalie Fritz, Sherri Goudy, and Morag Boyd at the evening mixer.



Attendees listen to a presentation during a breakout session.

lunch, which also included the announcement of our award winners. Lae'l Hughes–Watkins, University Archivist and Assistant Professor at Kent State University, was this year's Merit Award winner for her work as the founder of Project Stand (Student Activism Now Documented), which seeks to unite historical materials documenting student activism from a variety of institutions. Dakota Harkins and Samantha Martin were the professional scholarship winners, while student scholarships went to Amy Brickey and Julie Hale. Later in the day, we had an extended afternoon break, during which poster presenters were available to discuss their posters, attendees could have coffee and a slice of 50th anniversary cake, and everyone could enjoy a little extra mingling time with their peers.

This year's silent auction was also highly successful. Thanks to varied and generous donations, attendees had quite a lineup of items to bid on. In total, the silent auction raised \$879 for SOA scholarships! Thanks to all of our donors and bidders, and congratulations to the winners!

And finally, many thanks to the Educational Planning Committee for all of their hard work in putting the meeting together by sending out the call for proposals, arranging the schedule, acting as session shepherds, soliciting sponsors and silent auction donors, managing the venue and all related logistics, and so much more! This year's EPC members were Sarah Aisenbrey, Dawes Arboretum; Karmen Beecroft, Ohio University; Shelley Blundell, Youngstown State University; Janet Carleton, (Council Liaison), Ohio University; Sherri Goudy, Ohio History Service Corps; Kayla Harris, University of Dayton; Betsy Hedler, Ohio History Connection (SOA/OHC Liaison); Stacey Lavender, (Co-chair) Ohio University; Collette McDonough, (Co-chair), Kettering Foundation; Jim McKinnon, National Afro–American Museum and Cultural Center; William Modrow, Miami University; and Cate Putirskis, The Ohio State University.

## Silent Auction Contributors:

Arrow Wine and Spirits  
 Melodee Caudill  
 City Barbeque  
 Dayton History  
 Experience Columbus  
 Fusian  
 Greene County Records Center and Archives  
 Jeni's Ice Cream  
 Legacybox  
 LYRASIS  
 Collette McDonough  
 ModCloth  
 NASA Glenn Research Center  
 Ohio History Connection  
 Ohio State University Medical Center  
 Society of American Archivists  
 Square One Salon/Aveda Products



Jim McKinnon slicing the anniversary cake.



Educational Programming Committee Members (from left to right) Sherri Goudy, Janet Carleton, William Modrow, Stacey Lavender, Sarah Aisenbrey, Jim McKinnon, Collette McDonough, Cate Putirskis, Shelley Blundell. Not pictured: Karmen Beecroft, Kayla Harris, Betsy Hedler.

# 2018 Annual Meeting Recap

## Session Synopses

### SESSION 1

#### SOA at 50

*Moderator: Andrew Harris, Wright State University*

*Panel: Robin Heise, Greene County Records Center; Gillian Hill, Retired from Green County Records Center; George Bain, Retired from Ohio University; Ken Grossi, Oberlin College; Judy Weiner, OSU Health Sciences Library; Fred Lautzenheiser, Cleveland Clinic*

*Session synopsis: Kayla Harris*

A key part of the Society of Ohio Archivists' mission is to exchange information. SOA does this in a variety of ways, through its website, listserv, social media channels, the *Ohio Archivist*, and meetings. Although the SOA council facilitates exchanging information, rarely do we have the opportunity for council members to reflect upon their experiences within SOA. In celebration of SOA's 50th anniversary, this panel looked back at the history of the organization through the experiences of several of its leaders. It is a testament to the dedication and hardwork of its members that SOA can celebrate its historic anniversary in 2018.

The sense of the community within the Society of Ohio Archivists was a common theme throughout this panel discussion moderated by Andrew Harris. The six panelists represented various years of experience in archives and within the organization. All of the panelists held different leadership positions and discussed some of the ways that participating in SOA has added value to their professional careers.

Gillian Hill, Judy Wiener, and Robin Heise talked about the ways in which a commitment to serving the profession was instilled in them from their time in the Public History program at Wright State University. All three graduated from the program,



Andrew Harris moderates "SOA at 50," a panel presentation featuring past and present members of SOA Council.

along with keynote speaker Tanya Zanish-Belcher.

Fred Lautzenheiser described what it was like creating the *Ohio Archivist* in the pre-digital era for 11 years. Submissions could not just be added in last minute via email, galley proofs had to be physically delivered to the Ohio History Connection (formerly the Ohio Historical Society). For Fred, it was a labor of love. Even as a young boy he enjoyed creating his own custom magazines for distribution. Similar to how he found his role in SOA, Gillian Hill and Judy Wiener talked about why they chose to run for the positions that they did in SOA. They each mentioned pursuing opportunities that aligned with their skills and talents, demonstrating that there is a place for everyone in SOA.

In addition to sharing some of their extensive history with SOA, George Bain and Ken Grossi shared secrets with the audience of what the annual meeting used to look like. High on camaraderie and low on budget, the annual meetings were, and still are, as much about building networks and relationships as they are about the professional development opportunities.

### SESSION 2A

#### Mini-workshop: Digital Preservation Tools

*Presenter: Danielle Spalenka, Preservation Specialist, Northeast Document Conservation Center*

*Moderator and session synopsis: Karmen Beecroft*

Spalenka provided a brief overview of the basic principles of digital preservation, then reviewed the features of several tools used to process, monitor, and store preservation master files. She began with a reminder that digital preservation is not the same as digitization—the former safeguards the investment of time, money, and equipment expended in pursuit of the latter. In order to ensure the future usability of these digital objects, institutions should take some basic steps to guard file integrity, such as applying checksums and migrating away from obsolete formats.

Processing and storage tools profiled included fixity, Data Ac-

cessioner, Archivematica, Duracloud and Amazon Glacier. Spalenka also discussed hosted service providers such as Preservica and libnova, as well as the Internet Archive, which requires that hosted content be made available to users. She compared the functionality, cost, and usability of the tools while describing the steps that institutions can take to determine their needs and capabilities.

Spalenka put together some additional resources and material for SOA members, including a test collection to use while trying out the tools. This toolkit is available to all SOA members [online](#).

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## SESSION 2B

**Working with Collections***Moderator and session synopsis: Sarah Aisenbrey***Part of the Process: The World War I Servicemen Portrait Collection (SC77)***Presenter: Margaret Breidenbaugh, Miami University*

In her presentation, Breidenbaugh showed how she tackled working with a legacy photograph collection. At the Cincinnati Museum Center, Breidenbaugh worked with SC77, a portrait collection of World War I servicemen. These photos were originally part of an exhibition given to what was then the Cincinnati Historical Society in the 1920s and depicts servicemen from Cincinnati, Kentucky, and Indiana. The collection was originally processed by

volunteers, so all photos had an identification number on the back, which helped her to identify if they were in fact from the original exhibition. Other identifying marks included pinholes that indicate the photos were hung on a wall or corkboard. Breidenbaugh identified condition problems and filled out processing forms as she worked with this collection. A detailed explanation of this project can be found on the [Cincinnati Museum Center's blog](#).

**Keeping an Open-sourced Mind: From Funding to Finding Aids***Presenters: Sasha Griffin and Charles Busby, Denison University*

In their presentation, Sasha Griffin and Charles Busby detailed how they worked with and developed a legacy archival open-source database. Griffin explained that Denison University had been using Archon, an open-source collections database, since 2006. Denison used it on and off with student volunteer help, but it was not supported in full. In 2017 Denison decided to revise Archon with outsourced code, which was independently done with community support. Funding for repopulating the new instance of Archon was provided by Denison University's gift fund – a temporary employee was hired for this purpose. Busby explained

the inner workings of the new instance of Archon. The steps of the process included proofreading data entry, importing data, displaying the data, and transferring it online to the Denison website. Because of Sasha and Charles's efforts, Denison hosts the Archon Users Collaborative Conference every summer for institutions utilizing Archon across the country. Griffin explained that this effort is "community-supported software development." More information about the Archon Users Collaborative can be found on their blog. <http://archonusers.blogspot.com/>

## SESSION 3A

**Grant Funded Projects***Moderator and session synopsis: William Modrow***Training for Freedom: How Ordinary People in an Unusual Time and Place Made Extraordinary History***Presenter: Jacqueline Johnson, Miami University*

Presenter Jacky Johnson discussed the importance and impact of the Freedom Summer and the Civil Rights Movement and, more importantly, how they connect to the people in Ohio creating a documentary of those events. Collaborating with faculty at Miami University and groups from Western College for Women,

she received grants that allowed for the creation of oral histories that "connected the dots of Ohio history during this turbulent period to those in the South." She also created a project plan that successfully enabled her to reach out to regional and federal grant agencies for support to complete the project.

**Bertie's Journals: The Dawes Arboretum Journal Scanning Project***Presenter: Sarah Aisenbrey, The Dawes Arboretum*

In one year of a ten-year "mission" or project to digitize Bertie's Journals (over 6000 items, 197 cu ft.) in the Dawes Arboretum collection, presenter Sarah Aisenbrey discussed how her organization worked through the digital proposal process. The decision was to complete the project in-house. She guided the audience through her experience creating a plan that focused on prioritizing the digitization, training, timelines, workflows, mission and goals, technologies involved, and implementation. Another part of the process was

approval of the plan by administration, from departmental level to board level. This resulted in a successful application and grant from the Ohio Historical Records Advisory Board (OHRAB) for scanning equipment and a wonderful opportunity to collaborate with the Columbus Public Library. Discussing the steps involved, some of the challenges, and solutions going forward, Aisenbrey believed it was imperative to have a successful digitization plan.

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## SESSION 3B

**Updates***Moderator and session synopsis: Janet Carleton***ODN Updates: What's New with Ohio's DPLA Hub?***Presenter: Jen Johnson, State Library of Ohio*

In this session, Jen Johnson provided an update on the Digital Public Library's recent activities in Ohio, most notably that Ohio is now officially part of the Digital Public Library of America and materials are available for use. The talk also included updates

on the digitized collections currently included in DPLA and how they're being utilized, the DPLA website, Ohio Digital Network's plans for future engagement and success, and how more organizations can get involved.

**The Appalachian Regional Heritage Stewardship Program: Collections Care Training in Ohio***Samantha Forsko, Conservation Center for Art & Historic Artifacts*

The IMLS-funded Heritage Health Index and follow-up Connecting to Collections grants demonstrated a clear need for cultural institutions to have ready access to collections care, preservation, and conservation resources. However, over 13 years after the initial HHI survey, many institutions still have limited access to resources due to their geographic location, budget, or staffing

limitations. Samantha Forsko gave an introduction to the NEH-funded Appalachian Regional Heritage Stewardship Program and the preservation and conservation challenges facing the region's collecting institutions. She also led a discussion strategizing with participants on what resources they feel are needed and collaborative approaches to meet those needs.

## SESSION 4A

**Interacting with History: New Digital Solutions***Moderator and session synopsis: William Modrow**Presenters: Adam Wanter, MidPointe Library System; Kristen Newby & Phil Sager, Ohio History Connection*

The "Interacting with History" session was an informative program that discussed digital projects that are used to market and promote collections. Adam Wanter examined three libraries' digital work: Norfolk Public Library, Slover Library; the Cleveland Public Library, Cleveland Digital Public Library; and the Columbus Metropolitan Library, Main Branch. Based on his research, he implemented an interactive digital kiosk for patrons using Omnitapps software. Kristen and Phil's important discussion on transcribing Ohio transcripts relating to World War I also shows how to highlight a digital collection and the various challenges

and opportunities. Using support from the NEH they digitized WWI collections from the Ohio History Connection and 14 other Ohio organizations and continue working on creating educational resources and a transcription process for manuscript materials. They also researched other institutions and software and chose to work with the Smithsonian Transcription Center and Drupal CMS. The presenters demonstrated the World War I website and how the transcription tool works. All presenters spoke about using social media for promotion and adding more collections to their projects.

## SESSION 4B

**Institutions Over Time***Moderator and session synopsis: Shelley Blundell*

Despite the difference in the 'institutions over time' featured on the panel (i.e. one corporate, one academic), both sessions provided attendees with valuable insight into the role archives and archivists must play in helping institutions and organizations elevate their histories. As both presentations made clear, this engagement should not only happen at 'key anniversary points,' but should be reinforced continually through engaging stakeholders, who can provide support (financial and otherwise) when

necessary, and through reinforcing the role of an institutional archive in the minds of administration and community members alike. Indeed, proactive preparation and involvement not only leads to the creation of successful anniversary celebrations, but it also reminds all those involved of the importance of archives and archival professions in helping institutions preserve and promote 'their stories.' An insightful panel!

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## Birds of a Feather: Ohio Community Colleges at 50

*Presenter: Tom Adamich, Terra State Community College*

Adamich's session provided excellent evidence-based recommendations for those planning anniversary events at academic institutions, based on his experiences assisting with the planning of Terra State Community College's 50th anniversary events. Among his recommendations, Adamich highlighted the proactive role institutional archives must play in helping institutions prepare for these events, from working with administration to highlight key aspects of collections to playing an integral role in the planning process. Additionally, Adamich discussed the critical nature of engaging in advocacy and awareness of the anniversary

project throughout the community. This includes regularly communicating with key community stakeholders and alumni about the progress of the event (and asking for assistance, financial and otherwise, when required), and ensuring that goals and outcomes are clearly relayed between all parties involved in coordinating the event. Finally, Adamich promoted the enduring value of evaluating the entire process throughout and at its conclusion. Adamich explained that this helps to ensure all parties can build on successes and revisit challenges faced during the planning process that can be remedied for future events.

## From Contrasting to Complementary: Harmonizing the Archives and Visitor Center Experiences at Sherwin-Williams

*Presenters: Chris Juhasz, The History Factory; Miranda McCurdy, The Sherwin-Williams Company*

In a dynamic and thought-provoking presentation, Juhasz and McCurdy explained how 150+ years of archival heritage and organizational artifacts "shoved in a closet" were transformed into an integral, interactive Center of Excellence at Sherwin-Williams in Cleveland, Ohio. Although a partial records management system had been in place for this 'collection' until around the mid-1990s, the system was incomplete, and many items housed in the collection lacked a record or a discernable origin. For help changing this voluminous, underutilized collection into a fully documented collection with purpose and utility, Sherwin-Williams hired the History Factory. Juhasz, managing archivist with the History Factory, explained that the organization "helps organi-

zations tell their stories" through the provision of services like archival management, corporate archives storytelling, and exhibit design. McCurdy and Juhasz explained how items such as color cards and designer palettes were archived and digitized to create educational and informational resources that not only provided insight into the company's development over time, but also helped engage the company's many employees around the world in the history and infrastructure of Sherwin-Williams. The Center of Excellence is open to the public and, as McCurdy demonstrated through her description of the Center and its services, it performs a vital role in sharing the story of Ohio-established Sherwin-Williams with the world.

### SESSION 5A

## Bringing Students to the Archives: A Mini Course on Primary Source Research

*Presenters: Kayla Harris and Stephanie Shreffler, University of Dayton*

*Moderator and session synopsis: Stacey Lavender*

In this session, Kayla Harris and Stephanie Shreffler discussed a mini-course, Archival and Primary Source Research taught at the University of Dayton, and how it can be used as a case study in teaching primary source literacy skills in the undergraduate classroom. Harris and Shreffler outlined their class structure, the class was taught by 6 teachers and 1 guest lecturer and included four students; learning objectives and archival

themes covered in the class, largely derived from the ACRL/RBMS Guidelines for Primary Source Literacy; and classroom activities and assignments, including a historical document analysis, archival speed-dating, final project digital poster. They ended the presentation with a discussion of what worked well, challenges they encountered, and changes they hope to make in future iterations of the class.

### SESSION 5B

## Moving Beyond 1922: Understanding Public Domain and Copyright for Works Published 1923-1977

*Presenter: Jenni Salamon, Ohio History Connection*

*Moderator and session synopsis: Cate Putirskis*

Jenni Salamon from the Ohio History Connection provided attendees at this session with an overview of how to review items in their collections for copyright status in advance of digitization, with a focus on items dated 1923-1977. Salamon emphasize sev-

eral times during the session that her information is not legally-binding, and folks should always follow up with their available legal contacts to confirm that copyright has been accurately identified before proceeding with digiti-

*(continued on page 10)*

zation projects. Salamon began her presentation with definitions of what copyright is and who owns it, and talked about fair use of materials and the exceptions to copyright in place for libraries and archives via fair use. Salamon then discussed public domain, including instructions for session attendees on the three parts of copyright notice that must be present in an item for copyright to apply; Salamon also shared a helpful resource for determining if a title might be in the public domain, [Copyright Term and the Public Domain in the United States](#) from Cornell University.

The remainder of Salamon's presentation focused on a case study of a newspaper held by the Ohio History Connection that Salamon and her colleagues wanted to digitize. First, the team investigated if the title of this newspaper was in the public domain, using the sources [First Copyright Renewals for Periodicals](#) and [Copyright Records](#) from the Internet Archive. The team was looking for the date the newspaper's title was originally registered for copyright, and also whether the copyright had been

renewed or claimed at any later dates (in this case, none of these activities had occurred). Because the newspaper Salamon's team wanted to digitize contained third-party content (advertisements, comics, etc.), the team also needed to follow the same steps to investigate copyright status of those content items. Salamon discussed the challenges in trying to identify possible copyright holders for third-party content, and some of inherent struggles in copyright research; she also discussed the choice institutions may make to risk digitizing incidental amounts of third-party content for which copyright cannot be determined and the steps institutions could take if later determination was made that copyright-protected content had been erroneously digitized and made available. Salamon's presentation concluded with a list of resources she uses and recommends for researching copyright; this list of resources is available for those interested in Salamon's presentation slides, found via the SOA website.

## Poster Presentations

*Synopsis by Stacey Lavender*

The conference also included three fantastic professional poster presenters. In their poster, "Rejuvenating Xavier University Library at 50," Anne Ryckbost, James Green, and Christian Sheehy, all of Xavier University, discussed how the Xavier University Library celebrated its 50th anniversary through the creation of an exhibit, a digital timeline, a photo contest, and a public program. The poster illustrated the cross-departmental collaboration involved, along with challenges faced along the way. Judith Wiener and Kristin Rodgers of The Ohio State University Health Sciences Library also addressed an anniversary in their poster, "Securing the Future by Celebrating the Past: Using Anniversaries as Fundraising Opportunities." The poster discussed the 20th anniversary of the OSU Medical Heritage Center and how staff used the opportunity to reach out to potential donors, both to celebrate the Center's history and to solicit donations for its future. "The Man, the Myth, the Mustache: Barnett Hook and Critical Art Theory," presented by Karmen Beecroft, Ohio University, highlighted the newly accessible Barnett Hook Papers and Needlework digital collection and public programming that resulted from it. In Subjective Stitchery workshops using patterns derived from the Hook collection, participants were encouraged to create while discussing issues of art, crafting and gender.



Karmen Beecroft presents her poster "The Man, the Myth, the Mustache: Barnett Hook and Critical Art Theory."



Anne Ryckbost, James Green, and Christian Sheehy with their poster, "Rejuvenating Xavier University Library at 50."

# Composing an Archivist's Life:

## *What I Have Learned about Mentoring, Leadership, and Service*

by Tanya Zanish-Belcher, Wake Forest University

**T**hank you for inviting me to speak today. It is my great honor to be with you. When I started graduate work at Wright State University, I had no idea where my career path would lead, and I certainly never envisioned serving as SAA's 73<sup>rd</sup> President! Although I began my career as an Ohio archivist, I knew that I would probably have to move to find a job. After my internship at the Fly Fishing Museum in West Yellowstone, Montana, one of the first things I learned was that my archives and museum skills would, indeed, travel anywhere. My first archives job, in 1989, was at the Alabama Department of Archives & History, and I later worked in Iowa and now in North Carolina.

I'll begin my talk today with an update on the current state of the Society of American Archivists, activities that are underway and those that are being planned. And then I'd like to share some examples of things that I have learned that I hope will be of value to you. I won't describe every twist and turn of my career, as I don't think that would be particularly interesting for you. But I will make a sincere effort to share the results of nearly thirty years in the archives profession—highs, lows, and hard knocks. I will speak for about 25 minutes, and I hope there will be time for a question or two. I'll be here for the remainder of the day, and I hope that you will feel comfortable asking me any questions you may have. In fact, that is an important lesson—always be brave enough to approach other archivists and to ask questions.

During my Vice-Presidential address at the SAA Annual Meeting last year, I promised to give a state of the Society report at the 2018 Joint Annual Meeting. SAA was created in 1936 and currently has more than 6,000 members. I have been a member since my first job, while also being involved with my various state organizations and, of course, the Midwest Archives Conference.

### Advocacy

Advocating for both archivists and archives while also raising public awareness is a major component of SAA's mission. In support of our Public Policy Agenda, the SAA Council reviews and approves issue briefs and position statements in response to crucial national records issues that are then shared with as large an audience as possible. The most recent relate to, for example, the nomination of Gina Haspel as Director of the CIA, Net Neutrality, the Use of Private Email, Transparency in Public Records, the Value and Importance of the U.S. Census, and Police Mobile Camera Footage as a Public Record. At our upcoming annual meeting in Washington, D.C. (held jointly with the Council of State Archivists and the National Association of Government Archives and Records Administrators) there will be a training day completely dedicated to Congressional advocacy. Why is this important? Archivists must ensure that archival sources protect the rights of individuals and



Tanya Zanish-Belcher, Society of American Archivists President, 2017-2018, and Director of Special Collections & University Archivist at Wake Forest University

organizations, assure the continued accountability of governments and institutions, and safeguard access to historical information and cultural heritage.

SAA has also focused on collaborating and allying itself with other related professional organizations. This gives us additional flexibility when responding to issues of national import. We have extended our own reach, for example, by partnering with others in coalitions, including the Academy of Certified Archivists and the Regional Archival Associations Consortium (RAAC, of which SOA is a member). Just last month, SAA signed on to letters to the **Senate Committee on Homeland Security and Government Affairs** and the **House Committee on Oversight and Government Reform**, drafted by the Census Task Force of the Leadership Conference on Civil and Human Rights, urging both to hold oversight hearings promptly on Commerce Secretary Wilbur Ross's decision to include a new citizenship question on the 2020 census. Citing several reasons in support of Congressional hearings, the letters note, "We strongly believe that adding an untested question on citizenship status at this late point in the planning process would put the accuracy of the enumeration and success of the census in all communities at grave risk."

Fostering diversity and inclusion within the profession continues to be a high priority for SAA because we believe that a more diverse profession better reflects the world that we document. Through SAA's Mosaic Scholarship and Brenda S. Banks Travel Award, as well as through our partnership with the Association of Research Libraries in the IMLS-funded Mosaic Fellows Program, SAA hopes to continue both increasing the numbers of archivists who are members of underrepresented communities and ensuring their participation in the organization and the profession. Although recruiting those new to the profession is important, retaining them is even more so—and so we focus a lot on mentoring and networking. Much of the work relating to diversity, education, and even things like salary

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transparency helps us reach and keep more professionals in the field.

SAA traditionally has not commented on issues or events that aren't related to archives or records; we have reserved our judgments and statements for areas in which our archival experience means something. Last fall's events in Charlottesville point to the need for archivists to use our expertise to assist communities in researching and determining the meaning and value of the names, images, and monuments in their midst, and whether what those symbols represent is historical truth or something else.

In my first job at the Alabama Department of Archives and History, I learned to process and describe collections and to grapple with the enormity, complexity and, quite often, the awfulness of American history. As a transplanted Yankee, it didn't take me long to figure out the reason for the Confederate flag above the Capitol, or why the state holidays list included Martin Luther King, Jr./Robert E. Lee Day (still) and Confederate Memorial Day. I understood too well why the street on which I was fortunate to attend the dedication of the Civil Rights Memorial at the Southern Poverty Law Center also hosted a Ku Klux Klan march several years later. This is not isolated to Alabama, or even to one region of the country. The symbols of oppression and our violent past are all around us.

The Council's Diversity and Inclusion Working Group was created in 2014 to provide the Council with greater focus and direction in achieving SAA's strategic goals in D&I, to explore meaningful new initiatives in this area, and to coordinate the work of appropriate component groups to leverage their contributions into broader cultural competency for the Council, staff, and members. The group's highest priority this year has been to create a toolkit for archivists to use with local community members when they are faced with these types of hard issues.

My own contribution to the toolkit in the past month was to compile some resources specifically on the topic of Memorials and Monuments of Oppression, some of which I shared via the Off the Record blog. The entire list should be available via the SAA website soon. I also hope that we'll be able to work with archives students to annotate our toolkit entries to provide further context for users.

We have several Task Forces working on diversity-related issues as well.

The Task Force on Accessibility will update and expand our 2010 Best Practices for Working with Archives Employees with Physical Disabilities and Best Practices for Working with Archives Users with Physical Disabilities, both of which focused on archives-specific tools to assist persons with physical impairments. Recommendations were originally limited to mobility, sight, and hearing impairments and the Task Force will be examining addition of neuro-disabilities, temporary disabilities, and others that may be in scope. Drafts will be shared with members and selected groups for feedback this summer, and a final version will be available in the fall.

Our new Tragedy Response Initiative Task Force was proposed by our Diverse Sexuality and Gender Section, who were motivated by the Pulse Night Club tragedy as well as far too many other incidents in the past few years. The TF will provide guidance regarding policies, procedures, and best practices for acquisition, deaccessioning, preservation, and access of memorial collections,

and will also be considering the details of creating a permanent volunteer tragedy response team to assist communities.

We also have a Task Force on Research/Data and Evaluation that is considering whether to recommend a permanent committee on the subject. The task force presented some preliminary findings at the May Council meeting, including identification of the following needs: standardized tools for gathering and analyzing data; a centralized repository of data, tools, and other authoritative aids; training on gathering, analyzing, interpreting, and using data; up-to-date, basic facts and figures about archives and archivists; and a clearinghouse to support archival surveys and research.

Some of the questions I would like to see answered:

What is the current breakdown in percentage of degrees held by archivists? Thirty years ago, the predominant source of archives degrees was history programs. In [A\\*CENSUS](#) (2004), the breakdown was 39.4% for the MLS/MLIS vs 46.3% for the MA/MS/MFA. It now appears that most archivists entering the field are coming from library school programs—but it would be good to have those numbers confirmed. However, there are still many, many people working as archivists who chose another path to this profession. How can archivists coming from different backgrounds—and, in some cases, philosophies—communicate and collaborate most effectively?

As a profession, we also need more information about archivists' salaries, organized by location, type of degree, type of repository, and geographic location. These data would give us important information that would enhance our programming and advocacy efforts. Increasingly, job ads with no salaries are the norm—how can we encourage more transparency for the profession? As with the [American Library Association](#), it would be good for SAA to provide an average salary by state in order to strengthen archivists' negotiating power.

The SAA Foundation provided the financial support for Ben Goldman and Eira Tansey's "Existence and Location of Originals: Gathering and Documenting Archival Repository Location Data," a one-year project to identify, gather, standardize, and make publicly accessible [United States archival repository location data](#). It's difficult for me to believe this information didn't already exist, but it's true! Humanities groups have already expressed interest in these data, which could provide much-needed information for advocacy work. Once completed, the dataset will also be available for archivists and SAA, too, giving an opportunity for further research projects.

As the various digital, communities, historical, library, museum, and public history fields that overlap with the archives profession continue to expand and splinter, there is a distinct need to map our allied professions. The more we know about each other, the more we can connect and collaborate. Knowing more about the various subsets of SAA membership would also be helpful, as we try to collect more valid and useful data. What has happened to the [Mosaic Scholarship](#) participants and [Mosaic Fellows](#)? Are they still in the profession or have they moved to other careers? Why? How effective is our mentoring program? Does our partnering structure work? How can we improve this experience? What continuing education do we need to provide for archivists—throughout their careers—including those who are not trained professionally? And finally, what

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can we provide for those community and citizen archivists who have needs?

Following the lead of the **museum profession**, as archivists, we must fully explore the process of audience building. How can we find those who have never used archives before? How can we determine what resources they need from us? How can we be creative about bringing our resources to new generations and groups?

Brainstorming is the easy part. My hope is that the Task Force will propose a way forward to creation of a robust research agenda that will lead us into the future.

I mentioned the SAA Foundation earlier but would like to tell you a bit more about it. The Foundation is growing into an important resource for archivists, reflecting the value of donations in providing financial support for our profession.

The Foundation is the home of the National Disaster Recovery Fund for Archives, which was expanded in 2017 to include eligibility of Mexico and non-US Caribbean Islands and to award up to \$5,000 in grant funding. As you can imagine, there is so much need following Hurricane Maria and the earthquake in Mexico. To date, the Foundation has awarded seven grants to archivists and repositories in Puerto Rico, the U.S. Virgin Islands, and Mexico. We are grateful to our Latin American & Caribbean Cultural Heritage Archives Section for translating the application materials for us.

The Foundation is also supporting a new travel grants program for 2018 to provide grants of up to \$1,000 each for travel to attend the SAA Annual Meeting. We received nearly 80 applications for 10 grants! Funding for professional development is an issue for archivists and so as I transition to the position of Immediate Past President and remain on the SAA Foundation Board for (at least) one more year, one of my goals will be to explore how we can connect with external foundations and match their available funding and interests with our needs.

Despite what I've just told you about what SAA is doing, there's more to be done! There are many areas in which we need to expand and explore what resources archivists need most. We recently completed two surveys to better guide our programming development—one fielded by the Membership Committee and focused on the institutional resources archivists receive for their professional development, and the second a survey of archivists in mid-career about their needs and priorities. Both have given good information about where SAA needs to go in the future and affordability is a top priority.

Many external factors, over which we have no control, also affect the work of the Council and staff and the role of records in American society. My role as President has focused on responding to external events as needed, guiding internal discussions, and attempting to deliver on those priorities that our members would like to see their professional organization pursuing. Difficult? Yes. At times uncomfortable and stressful? Absolutely! But very rewarding at the same time, as I can see things I have pushed for being implemented and I know they will make a long-term impact.

Now, to be a little more personal. How did I get here and what have I learned? (Just as an aside, serving as SAA President has taught me far more about myself than about anything else I have learned). But here are my top six lessons.

### **The importance of professional development.**

Attending workshops and having the opportunity to learn something new is a way to refresh your work and your career. I remember my very first external professional workshop (I think it was a Fred Pryor offering) and one quote really stuck with me—as someone who works in an office, not necessarily as an archivist—“touch a piece of paper just once.” What has surprised me the most about my career? The time and effort I have spent on personnel. Managing other people—and being good at it—is not an innate skill for most of us. It is important to develop your skill set in this area.

One of the biggest mistakes I ever made was how I shared some tough news with one of my direct reports. We were going to transfer a major collection that she had dedicated her time to caring for. My focus was making sure she heard the news from me, rather than from someone outside our Department. To this day I wish I had spent more time on letting her vent, ask questions, and (basically) mourn a collection to which she had dedicated herself. This taught me a very good lesson about ensuring that the people who work for me feel heard.

### **Learn how to be involved.**

I believe that becoming involved successfully is a skill set. This means, for example, not waiting for an appointment to a committee but going out and getting it. Be proactive and be willing to accept that you may not get everything you want. I've submitted my name for more opportunities than I can count, and I haven't always been selected. That's ok—I don't take it personally.

Volunteer by being in the right place. There were many times I ended up volunteering or receiving an assignment simply because I happened to be in the room.

### **Believe in yourself and share yourself with others.**

This is not branding. This is not “I am the smartest person in the room and feel the need to share that constantly.” This is about being conscientious. It's about completing projects, finishing the work. Doing what you said you would do. Meeting your promises.

Contribute to the discussion. Don't be afraid to speak up, but don't monopolize.

And above all else, listen to others.

### **Find a mentor. Be a mentor.**

You represent our profession today and into the future, and so I want you to begin thinking about your career path impact and your role in the future. Mentoring is not just one path, it is many paths. And it is up to you to choose how and where you will contribute and which path you will choose.

The importance of mentoring and networking in the archives profession is outsized, no doubt, because we are so small and specialized. Early in my career I attended regional and national conferences where I did not feel as though I knew anyone. Conferences, particularly those focused on panel sessions, do not allow for connection-making time so I never felt

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like I could approach people or, if I did approach them, what would I even have to say?

But I kept at it. I convinced myself to speak with anyone I could, and I contacted them between meetings. Start small. Do things you care about. Talk to people you don't know. Visit archival repositories near you and connect with your local folks. One of my peer mentors was originally an archivist two hour away from me and we made time to meet half-way in the town of Grinnell, Iowa, to do some collaborative writing. We co-authored two articles. And we're still in contact; we recently talked by phone to develop questions for a study guide.

Think about mentoring beyond the traditional concept of senior-junior partners. Anyone can be a mentor and I do believe we have a responsibility to be advocates and educators in our every-day professional lives. You could be a judge for History Day, serve on the board of your local historical society, or engage students and new professionals at archives conferences.

### Be a role model in expressing gratitude to those who came before and those who help you now.

Several years ago, I was invited to participate in an interview with SAA's Women Archivists Section, during which I specifically mentioned my Wright State professors and the impact they had on my life. Shortly thereafter, I received a note from Dr. Jake Dorn, a History professor at Wright State (who just passed away last year).

His message said:

*"Dear Tanya,*

*I have a copy of your interview and appreciated deeply your reference to several of us who worked with you at Wright State. I know that Charles Berry has also seen the article. Too bad that Carl Becker isn't around to read it, but I may find a way of sending it to his daughter in Miamisburg.*

*Thanks for continuing to think of us!!! Over the years, I have been struck by the number of alumni who walked away from this place without a second thought—and certainly not published thanks—of their association with us."*

This just reminds me to always say thank you if you have the opportunity. There are many times where I thought about it, not done it, and then, the moment passes.

### Volunteer your time and services.

Examine your communities—local, professional—and consider where your participation might change things for the better. Give a presentation. Conduct an oral history interview. Write a blog post. Compile a bibliography. Mentor another archivist. Help organize a symposium. Collaborate on an article. I know how easy it is to be overwhelmed by the day-to-day concerns and workload, but don't ever underestimate the impact you can have—both on individuals and on the wider world.

Thank you so much for inviting me to speak today. I appreciate it more than you know, and I hope I have given you some food for thought. Please contact me if you have ideas about how we can make the archives community stronger. Let's work on it together!

## Merit Award Winner



Merit Award Winner Lae'l Hughes-Watkins, University Archivist at Kent State University, pictured with SOA President Robin Heise, and SOA Council Member Lily Birkhimer

Each year at the SOA Spring Meeting, the SOA Merit Award is presented to an individual or organization that has, by excellence in deeds, actions, or initiatives, improved the state of archives in Ohio over the past year. This year SOA was pleased to honor an outstanding archivist for her dedication to the archival profession: Lae'l Hughes-Watkins, University Archivist at Kent State University.

Lae'l was honored for her development and leadership of Project STAND (Student Activism Now Documented), a ground-breaking collaborative effort among academic archives whose online portal features analog and digital collections documenting student activism related to historically marginalized communities. With the recent uptick in student activism on college campuses, archivists must consider their role in documenting, preserving, and providing access to records underscoring these narratives. The transience of the student population combined with the ephemeral, at-risk, and distributed nature of records documenting activism create an urgency to this work. Lae'l has worked tirelessly to recruit new participants, communicate with members, manage the work of a growing group of project volunteers, and foster conversations about ethical and responsible collecting. Originally intended to highlight the activism and advocacy of students within Ohio, Project STAND has grown to include more than 40 institutions nationwide and continues to grow. Through Lae'l's leadership and vision, the activism of African American, Latinx, LGBTQ, religious minorities, disabled, and other historically marginalized communities will be preserved and given the attention it deserves. You can visit Project STAND and learn more about Lae'l and her team's work at <https://standarchives.com>.

# Student and New Professional Scholarship Winners



## Amy Brickey

*Wright State University, M.A. Student*  
**STUDENT SCHOLARSHIP**

Before I reminisce about my experience at SOA's annual conference, please allow me to express my many thanks on being selected as one of this year's scholarship recipients. This has been an amazing honor, and I have been overjoyed ever since. Also, I would like to congratulate my fellow scholarship recipients. You have all worked so hard and I know you each have wonderful and bright futures ahead of yourselves. I am so thankful to have stood shoulder-to-shoulder with you!

But now I digress. SOA's annual conference, which incidentally was their 50th anniversary conference, was both a fun and enlightening experience. Everyone I met was enthusiastic, supportive, and overall extremely nice. SOA's current president, Robin Heise, was especially friendly and welcoming. Everyone that noticed I was a new member introduced themselves and made general inquiries of me. It was nice to feel so welcomed and relaxed at such a large event. The silent auction was also a fun way to get to know people as well, even though I didn't bid on anything.

Although rubbing elbows with such wonderful archivists was great, learning and absorbing everything I could took precedence. The concurrent sessions were great and I wish I could have attended all of them. I attended sessions 2b; 3a; 4b and 5a. Seeing what projects different repositories and institutions were working on, and hearing the details on their journey, was a phenomenal experience. In session 2b, Margaret Breidenbaugh's "Part of the Process: The World I Servicemen Portrait Collection" taught me that no matter how confusing a collection is, it is possible to unravel a photographic Gordian knot and then correctly, and carefully, arrange, describe, and preserve said knot.

I found session 3a to be the most informative session for me personally. Sarah Aisenbrey's "Bertie's Journals: The Dawes Arboretum Journal Scanning Project" offered a brilliant process on how to apply for a grant, plan the project and workflow, and how the finished product of her grant project looked. It really got me interested in digitization and how it can help us retain information from historic volumes before it's too late. I found Jacqueline Johnson's "Training for Freedom: How Ordinary People in an Unusual Time and Place Made Extraordinary History" presentation to be absolutely incredible. She gave an untraditional presentation, with help from the audience, and linked Mississippi to Ohio by using the Greensboro sit-ins. She was able to use money collected from grants to transform archival materials into a documentary. She acknowledged her difficulties, and those who helped her along the way with copy-right permissions, licensing, writing grants, and overall quality

documentary filming. I cannot wait for the project to be complete so I can watch it!

Despite all of these wonderful sessions and people, the plenary speaker, Tanya Zanish-Belcher, was the best part of the day. Her speech was full of lessons for both students and professionals old and new. Her six steps to furthering a career were inspirational and truly words to live by. Out of those six steps, the fourth step is the one we must always follow: believing in ourselves. Without believing in yourself there would have been no scholarship winners, no plenary speaker, and most likely no conference. Always believe in yourself because you can accomplish great things.

In conclusion, my experience at the SOA conference was tremendous. I met new people and laughed with old friends. I gained tools to help with grants and knowledge on what to do after you have won a grant. I got to hear about some really neat projects which jump-started me to really think about what types of projects and repositories I would like to work at/with during my professional career. Again, I am thankful and grateful for both the scholarship and the opportunity to attend.



## Julie Hale

*Wright State University, M.A. in History*  
**STUDENT SCHOLARSHIP**

I didn't know what to expect when I arrived at the Quest Conference Center, this being the first ever conference I have attended. But my worries faded as I was greeted and then they disappeared as I met with people I knew. As the meeting began, I became even more comfortable in my surroundings, finding it easy to enjoy the opening remarks and plenary speaker. Diving into the first session, I came to learn more about SOA and celebrated with everyone else the accomplishments made over the past fifty years.

I was amazed by the number of speakers and the wide variety of topics being discussed. Seeing the application of what I was taught in the classroom by these presenters provided an opportunity to learn from the real world and not the ideal world found in textbooks. Nothing can better prepare someone for entering the public history field than listening to someone talk about their work and their experiences. I have learned so much from the professionals in the field of public history as they tackle everyday problems and situation that require less ideal solutions. The sessions provided those real life applications that are just as valuable to learn from and will no doubt aid me in the future.

Being in a professional setting was a rewarding experience. My education continued because of this conference as I learned more about this field and what is being done today. We all learn from each other so I am thankful to

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have been immersed in such a knowledgeable environment and surrounded by professionals. I am grateful for the opportunity to learn from those in the public history field as well as enjoy the friendly atmosphere at the SOA Annual Meeting. Thank you SOA for the chance to experience a day filled with learning, laughter, and archives.



### **Dakota Harkins**

*Manager of Operations,  
Lakeside Heritage Society*

#### **NEW PROFESSIONAL SCHOLARSHIP**

The 2018 SOA Annual Meeting proved to be an eye-opening experience for me as a new professional in the state of

Ohio. Realizing how many exciting projects are being completed around the state was both inspiring and overwhelming, and I left the meeting with dozens of ideas for my small organization. With only one full time employee at the Lakeside Heritage Society (LHS) in Lakeside Marblehead, our most limited resource is manpower. LHS has a full schedule of devoted volunteers from Memorial Day to Labor Day, but only one or two volunteers the rest of the year. Like many other small historical societies, being short staffed limits our ability to take on long term tasks. Fortunately, at the Annual Meeting I learned about several feasible future projects.

In the afternoon session, "Interacting with History: New Digital Solutions," Adam Wanter gave an overview of his new digital project, which I then referenced the following week at one of my board meetings. LHS is planning to partner with a separate, onsite nonprofit organization to build a welcome center for the Lakeside community. Past discussions have often included ideas about the engagement of new visitors. After the Annual Meeting I relayed the information I learned about the MidPointe Library digital display, including the process of creating and constantly updating the information. MidPointe Library served as a perfect example of an interactive exhibit installation without the exorbitant costs attached. Both organizations at the meeting showed definite interest collaborating to create a similar project in the very near future.

Many of the projects outlined during Annual Meeting sessions were astounding, both in their size and scope. As a new director, they were quite overwhelming in the best possible way. During one of the morning sessions, "Working with Collections," Margaret Breidenbaugh discussed the tasks she has been completing since she first began interning at the Cincinnati Museum Center last year. Though it seems unimaginable now, her detailed account of arranging, preserving, and unraveling the history of the World War I photographs gave me hope that one day our seemingly endless collection of unprocessed photographs will be filed and preserved with consistency. During lunch I also had the opportunity to talk with two individuals who work for professional preservation service organizations. It took just a few minutes of discussion to realize how far behind the LHS Museum and Archives are in terms of preservation standards and adherence to

best practices. Yet the conversation yielded valuable information about how to get in touch with, and utilize, the many untapped resources that exist in the region. Ultimately, each interaction I had at the meeting allowed me to step outside the day to day at the office and construct new goals for LHS.

Attending the SOA Annual Meeting offered me a glimpse of a tight knit network of Ohio professionals who appear willing to share advice, commiserate over occupational challenges, and brainstorm solutions. In the real world, archivists are often stranded on their own island of preservation amidst a sea of coworkers who care little for our archival records until they are needed. The Annual Meeting provided an opportunity to establish connections and begin communicating with other professionals in the state, many of whom I hope to stay connected to for the rest of my career.



### **Samantha Martin**

*Archivist, Airstream, Inc.*

#### **NEW PROFESSIONAL SCHOLARSHIP**

I am extremely grateful to have received the SOA's New Professional Scholarship. Attending the confer-

ence provided an opportunity to network with professionals in the archival field and to delve into topics including digital preservation, grant-funded projects, the evolution of archival institutions, and public domain and copyright. I would like to thank the speakers and participants for sharing their innovative approaches to a variety of archival issues.

I learned several lessons from the inspirational plenary speaker, Tanya Zanish-Belcher, on the importance of mentoring, leadership, and service. I particularly enjoyed her emphasis on the value of expressing gratitude and meeting promises throughout your career. The importance of service in the archival field was also mentioned during the SOA panel discussion. It was agreed upon that volunteering, writing articles, and giving presentations contributes to the success of the organization as well as individual professional development.

I attended the mini-workshop on digital preservation tools and received an extremely helpful overview of the tools and resources available for digitization projects. This workshop contained an overview of the current policies and procedures for digitization standards. I found the workshop to be helpful because the tools were presented in terms of functionality and other factors such as affordability and accessibility of data.

I also attended the session on grant-funded projects. This session provided an approach to creating a sustainable workflow that aligns with your institution's mission. The session also provided an outline of the necessary steps to obtain permissions for oral histories and to work with media companies to create a documentary that will capture your intended audience. These grant-funded projects demonstrated how establishing priorities and following a timeline contributes to success.

The panel discussion "Institutions

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Over Time” highlighted the importance of both outreach and in-reach. The first panelist provided insight into using significant events such as an anniversary to initiate collaborations and garner community support for your institution. The second panelist demonstrated how focusing on collections development within a corporate archives contributed to growth in heritage engagement amongst customers, employees, and the board.

Lastly, I attended the session that examined fair use, copyright, and public domain. This session provided an overview of the concepts of fair use and public domain in order to determine whether your institution can provide access to certain materials. This presentation also included a helpful list of resources to consult when attempting to determine whether an item is in the public domain.

The 2018 Annual Meeting was an excellent opportunity for professional development as each of the sessions provided valuable insights from talented professionals in the archival field. I am honored to have received this scholarship and a membership to this wonderful organization. Here's to the next 50 years!

## New Leadership

Welcome to new members of council, elected at the Annual Meeting in May.

### Council

**Sherri Goudy**

*Independent Archivist, Researcher and Blogger*

**Cate Putirskis**

*Special Collections Processing Manager, Ohio State University Libraries*

### Treasurer

**Mark Bloom**

*Archives, Associate, Senior, The University of Akron*

# Ohio History Day Awards

Since 1999, SOA has sponsored junior and senior division awards for Ohio History Day students whose projects demonstrate exceptional research and use of primary sources in at least two of the following formats: letters, speeches, diaries, contemporary newspaper articles, oral history interviews, documents, photographs, artifacts, or anything else that provides a first-hand account about a person or event. To win, students must cite their sources accurately in the annotated bibliography, and they must physically visit at least one research institution that houses the sources used. Award recipients receive a certificate and a \$100 cash award per winner (individual or group) in both the junior and senior divisions. To learn more, including a list of past winners, visit the [SOA History Day Awards page](#).

The National History Day in Ohio state-level competition was held on Saturday, April 21, 2018, at Ohio Wesleyan University in Delaware, Ohio. Congratulations to the 2018 winners!

The junior division award went to Leigh Morris, Pike-Delta-York Middle School, for her individual performance in which she portrayed an ancestor five generations back who was respected on both sides as European Americans forced the removal of American Indians from the

Maumee Valley in the 1830s. She used resources from the Toledo-Lucas County Public Library's Local History section, the Fulton County Historical Society, and Northwest State Community College—including addresses, memorials, a personal journal and memoir, newspaper clippings and county histories—as well as an interview with a community historian researching the ancestor's writings as she prepared for this performance.

The senior division award was presented to Theodora Brown and Ava Yacovone, Shaker Heights High School, for their group documentary on the May 4, 1970, shootings at Kent State University titled “Four Dead in Ohio: The Kent State Shooting.” Theodora and Ava used primary sources—photographs, news clippings, and media footage especially—from the Cleveland Public Library, the Kent State University Archives, oral interviews and online sites to develop their production on this tragic event from the Vietnam War era.

SOA thanks Janet Carleton, George Bain, Jillian Ramage and Lily Birkhimer for judging this year's special awards. Please consider joining us next year as a History Day judge—you will be amazed by the enthusiasm and hard work of these history students!



Leigh Morris with SOA Vice President and Ohio History Day judge, Janet Carleton



Theodora Brown and Ava Yacovone with SOA Vice President and Ohio History Day judge, Janet Carleton.

**Features Editor's Note:**

For this issue we are publishing two articles that explore, each in its own way, collaborative endeavors. Both articles grew from presentations at the SOA conference in May. We have published articles on collaborative efforts in previous issues and will no doubt do so again. Please enjoy.

# The Ohio Digital Network:

## Connecting Ohio Collections with the Digital Public Library of America

Jen Johnson, State Library of Ohio

### Beginnings of the Digital Public Library of America

As digital collections and repositories in the U.S have grown both in number and in size, a few organizations have attempted to gather all these resources into a singular place that any patron with internet access could utilize. Both [HathiTrust](#) and the [Internet Archive](#) have had some success with this model, and continue to provide a great resource for researchers of all stripes, but they were still lacking an organizational model that crossed the walls of existing institutional silos and brought all collections together on one site. This goal of a nationally focused model, as free and open to internet users as the brick and mortar public libraries in their communities, was the genesis of the Digital Public Library of America (DPLA)

The first planning meeting for DPLA was held in 2010, and brought together “40 leaders from libraries, foundations, academia, and technology projects agreed to work together to create ‘an open, distributed network of comprehensive online resources that would draw on the nation’s living heritage from libraries, universities, archives, and museums in order to educate, inform, and empower everyone in current and future generations.’”<sup>1</sup> As a nonprofit, they assembled a Board of Directors and appointed Dan Cohen as Executive Director. After 3 years of intense work in the community, the DPLA site was launched at <https://dp.la>. Following the goals of the project (A portal for discovery, a platform for collections, and a public option for reading and research<sup>2</sup>), DPLA currently contains over 22 million items from cultural heritage organizations across the country, and is continuing to grow in both size and scope.

### Using the Digital Public Library of America

The DPLA website has recently undergone a redesign, and may look quite different to you than it did when you first heard of this project years ago! Staying in line with a style and format that many internet and library users are familiar with, it features



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a single search box that displays a list of results the user can then narrow down using facets on the left-hand side of the page. Users can limit by type (format), subject, custom date range, location, language, contributing institution, and partner (more on this distinction to follow). With over 22 million items in such a wide range of fields, these tools are vital to even the casual researcher. DPLA’s wide ranging collection policy only prohibits items that are not free or open for all to access - meaning anything you would have to pay or even require an email to access. There are no format limitations as such; they have photographs, text documents, video and audio files, and images of physical objects.

You might be asking yourself “But what about the copyright issues of digitized content?” All of the previous platforms ran into legal problems (Google Books) or limitations (HathiTrust, Internet Archive) with copyright laws, so this is a very important question, indeed. The architecture of DPLA’s model is what makes it different from platforms like Google Books - none of the items on the site are owned, housed, or even stored (continued on page 19)



Detail of DPLA Homepage.

<sup>1</sup> Digital Public Library of America 2018. <https://pro.dp.la/about-dpla-pro/history>

<sup>2</sup> Digital Public Library of America “Digital Public Library of America 2015 through 2017 Strategic Plan” [https://dpla.wpengin.com/wp-content/uploads/2018/01/DPLA-StrategicPlan\\_2015-2017-Jan7.pdf](https://dpla.wpengin.com/wp-content/uploads/2018/01/DPLA-StrategicPlan_2015-2017-Jan7.pdf)

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on servers by DPLA. DPLA uses the metadata of each item as the link between [dp.la](http://dp.la) and the holding or owning institution's online repository. Users can clearly see the institution which contributed the item, and when they want to view the full item, they are linked back to that institution's own website. This is great for the web traffic of the owning institution, and quarterly usage statistics (Google Analytics) are provided by DPLA. Additionally, whatever the copyright or licensing status of the item is, it is communicated on the item's page in DPLA - and the site contains the full range of copyright statuses! As librarians or archivists, we are familiar with the concept and practice of fair use for copyright-protected material, but DPLA has gone a step further for its users to clarify what each copyright status means and how that can impact reuse options.

In conjunction with Europeana, DPLA has created the [RightsStatements.org](http://RightsStatements.org) initiative, a project aimed at standardizing the copyright status notification system. Their clear, user-friendly language and use of icons to identify copyright status and reuse permissions is being applied to all items on the site, as their owning institutions update their collections. More info can be found at their site, if you'd like to see the documentation for yourself, and these rights statements can be applied in any collection, not just DPLA or Europeana.

These features are all great, but there is more to DPLA than just the list of items on their site! They have a team of educators who curate online Exhibitions ("Stories of national significance drawn from source materials in libraries, archives, and museums across the United States.<sup>3</sup>) for educators and lifelong learners, and Primary Source Sets ("Primary source collections exploring topics in history, literature, and culture developed by educators..."<sup>4</sup>) for teachers, including additional resources and teaching guides for use in the classroom. These projects highlight the strength of the national collection in DPLA - whereas your institution would generally only use its own materials in an online exhibit, DPLA may have dozens more to add on the same topic that have been contributed by institutions across the country.

## Ohio in the DPLA, or, How the Ohio Digital Network was Born

Shortly after the launch of [dp.la](http://dp.la), leaders and lovers of digital collections and local history started meeting to see how Ohio could participate in the site. A Library Services and Technology (LSTA) grant from the Institute of Museum and Library Services was awarded to Columbus Metropolitan Library in 2015 to support the planning and development of a statewide plan for this participation. Working Groups devised governance structures, legal models, and more, and in 2016 an application to join the project was made to DPLA. After ironing out some details, the Ohio Digital Network (ODN) was born and officially recognized as the newest Service Hub<sup>5</sup> of DPLA. In practice, this meant that the State Library of Ohio would administer the project for at least its first three years in operation, and hire staff to support the

(continued on page 20)

The screenshot shows the DPLA item record for 'The curse of drink'. At the top is a thumbnail image of a theatrical poster. Below it is a 'View Full Item' button. The item is identified as 'IN THE UNITED STATES' with a corresponding icon. The 'Created Date' is 1904. The 'Description' reads: 'Bar scene. Right: man holds drink by bar while 2 men and 1 woman watch. Left: woman and young girl beg in front of group of men.' Below this is a table of metadata: Partner (Ohio Digital Network), Contributing Institution (Public Library of Cincinnati and Hamilton County), Publisher (Strobridge & Co. Lith.), Subjects (Theatrical posters--United States; Lithography--Ohio--Cincinnati), Type (image), Format (Posters), Language (English), and URL (http://digital.cincinnatilibrary.org/cdm/ref/collection/p16996coll31/id/282). The 'Standardized Rights Statement' section explains that the item is believed to be in the Public Domain under US laws but may not be in the Public Domain under other laws, and provides a link to the RightsStatements.org documentation.

Item record display in DPLA.

The diagram illustrates three categories of rights statements. 'IN COPYRIGHT' is represented by a large 'C' in a circle. 'NO COPYRIGHT' is represented by a large 'C' in a circle with a diagonal slash through it. 'OTHER' is represented by a large question mark in a circle. Below each icon is a brief description: 'Statements for works that are in copyright', 'Statements for works that are not in copyright', and 'Statements for works where the copyright status is unclear'.

The 3 Rights Statement categories, at [RightsStatements.org](http://RightsStatements.org)

The screenshot shows the 'Exhibitions' page in DPLA. The header reads 'Exhibitions' and 'Stories of national significance drawn from source materials in libraries, archives, and museums across the United States.' Below the header is a grid of six exhibition thumbnails with titles: 'Two Hundred Years on the Erie Canal', 'American Empire', 'Battle on the Ballot: Political Outsiders in US Presidential Elections', 'Tragedy in the New South: The Murder of Mary Phagan and the Lynching of Leo Frank', 'Race to the Moon', and 'Quack Cures and Self-Remedies: Patent Medicine'.

Overview of the Exhibitions Page in DPLA. There are 32 Exhibitions to date, with plans to add 2-3 more per calendar year.

3 Digital Public Library of America 2018. <https://dp.la/exhibitions>

4 Digital Public Library of America 2018. <https://dp.la/primary-source-sets>

5 Digital Public Library of America 2018. <https://pro.dp.la/prospective-hubs/become-a-hub>



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project's needs. Shortly thereafter, Jen Johnson was hired as a Library Consultant and Project Coordinator, Penelope Shumaker as the Hub's Metadata Librarian, and Peter Kukla as Software Development Specialist. Together with Missy Lodge, Associate State Librarian for Library Development, Hub staff spent the majority of 2017 laying out the path ahead and reaching out to institutions interested in contributing their digital collections to the DPLA site.

Years of teamwork and collaboration came to fruition in March 2018, as the first of ODN's collections were harvested into DPLA, and became available to all users of the site. Our Hub staff will continue to work with institutions of any type who wish to be involved, and add our collections to DPLA on a quarterly basis. As of June 2018, we have 99,234 items in DPLA's collection, from 14 institutions throughout the state. We are so excited to share the collections of Ohio, and to add our local history to our national history! With items from public and academic libraries, archives and special collections, users of DPLA are able to view a fuller scope of the history and development of our state and our country.

## Participation in the Ohio Digital Network

DPLA has tried to set the barriers for participation as low as possible, and we at ODN strive to replicate that same easily accessible process. There is no charge for your institution to participate, and you can select how many or few of your collections to include. We have collections ranging from 30 items to 33,000 - the process is the same no matter what, so it is easily scaled in either direction based on your own needs and goals. Aside from the limited content restrictions, all participating institutions need to do is sign an agreement with us that allows us to harvest their metadata and share it with DPLA, use a compliant platform, and adhere to a few metadata standards specific to this project.

'Compliant platform' can sound intimidating, but what that really means is that wherever your digitized content lives, it must be OAI-PMH<sup>6</sup> compliant to link up with DPLA. This means platforms like CONTENTdm, Digital Commons, DSpace, and Islandora builds, are acceptable but not Facebook or Flickr albums, for example.

The metadata standards have been laid out in a Metadata Application Profile, and broken down into required, recommended, and optional elements. The required elements are all you need for participation. There are six required elements for harvest into DPLA, but some of them are automatically generated by the harvesting software (e.g. a thumbnail preview, the URL where the item lives with you, and the Data Provider (ODN). Your institution will need to determine and label an item's copyright status, and include a title. Even terms as basic as date, language, and subject are not required if you don't already have them on the record- though they will obviously be a great help to anyone in finding your collections! ODN staff will work with institutions one on one to provide guidance and support in any metadata remediation that is needed, and again, you can start as small as you would like. We feel that inclusion into DPLA is a boon for any institution big or small, but also work in the real world of time and funding limitations. If you



Detail of an Exhibition in DPLA.

have questions about your collection, we are happy to take a look and figure out the best way to add your materials to DPLA.

If you are just starting out with your digitization projects, we can help there, too. There are four DigiHubs across Ohio (Toledo-Lucas County Public Library, Cleveland Public Library, Columbus Metropolitan Library, and Public Library of Cincinnati and Hamilton County) equipped with state of the art digitization labs, resources, and expertise to get your collections digitized. Added to the knowledge and support of Ohio History Connection and Ohio Memory, this is the perfect time to get your collections online and out into the world.

## The Future of Ohio Digital Network and DPLA

As we work to add more materials from Ohio to DPLA, we'll also be expanding our outreach services and programming to publicize DPLA in Ohio for members of the public. We hope to curate some of our own Exhibitions and Primary Resources Sets, and work with DPLA staff to collaborate with their curation projects, as well. While we still have plenty of museums, archives, and libraries to work with, our goal is to have all potential and compatible collections in DPLA, and to support the creation of new collections, as well. Support from individuals and institutions across the state has been essential to our successes so far, and will be needed as we move ahead. If you would like to know more about ODN or DPLA, or participate in the project, we would love to have you aboard!

*For over ten years, Jen Johnson has worked in academic, business, government, public, and special libraries, with a focus on special collections and local history. As a Consultant at the State Library of Ohio and Project Coordinator for the Ohio Digital Network, she is working to add Ohio's digitized cultural heritage collections to the Digital Public Library of America – a portal that connects these collections on a national level.*

6 Open Archives Initiative 2018. <https://www.openarchives.org/pmh/>



## Keeping an Open-Sourced Mind:

# The Archon Users Collaborative

Sasha Griffin, Dennison University and Charles Busby, Zaner-Blosser, Inc.

### Archon, the simple archival information system

In 2006, the University of Illinois Urbana-Champaign completed the development and released a software program called Archon, an open-source collections management tool that is now used by archives, museums, historical societies, and other cultural heritage repositories. The tool was created exclusively with funding from the University of Illinois Library and it was a game-changing program for low- and no-tech institutions that allowed small shops to simultaneously manage their materials and publish standards-compliant finding aids on the web to increase internal ease of use and external discoverability of their collections.

In 2010, the Andrew W. Mellon Foundation began funding ArchivesSpace, a software project that sought to merge Archon and another collection management tool, Archivists' Toolkit (AT). The mission of ArchivesSpace was to combine AT's robust tracking, accessioning, and assessment modules with Archon's ease-of-use and public web access. As progress moved forward with the ArchivesSpace project, further code development ceased for Archon and the last official software update was released in 2012.

### The Lone Arranger Paradigm

One of the biggest challenges as an archivist in a small shop is how to balance the front of the house duties (outreach, instruction, programming, reference, access) with the back of the house responsibilities (collection management, processing, preservation, technical support). Additionally, lone arrangers tend to be generalists rather than specialists, so it's critical to have some working knowledge of all of the pieces that fuel an archival program from preservation methods for obsolete formats to the theoretical understanding of how information software works. Unfortunately, there is never enough time to learn or explore while also keeping the repository running.

In 2014, the Denison University Archives were in a publicly inaccessible environment, without finding aids, and with a unique, homegrown call number system that was difficult to use. Library staff members were not very familiar with the collections or how they could be used within their subject areas. The public did not know what materials were available for community use. Some of the campus offices were even unaware that the department existed. The priorities were clear: increase usability and discoverability as quickly and easy as possible, which meant implementing some kind of finding aid and inventory system. After looking into many different software options, it was decided to pursue a new instance of Archon, despite the fact that no further code development had occurred for the software. Due to extensive past experiences using

Archon, there would be very little startup time to get it launched. Archon was a temporary band-aid for the Denison Archives, something to get finding aid data into something structured and standard for possible migration later, if needed.

### Archon's Not Dead

Though Archon remained frozen in time, the archives world continued to turn. Some institutions were able to switch to other software packages, such as ArchivesSpace and Access to Memory (AtoM). However, many institutions were unable to change their system due to a lack of resources to launch a new program or a lack of expertise on how to do it. As Archon users discussed options over and over again, it became obvious that the larger Archon user community needed the tool to run for at least a few more years. Bugs, glitches, and other code instabilities were identified and the institutions struggled with the uncertainty of what would happen to the data that was critical to the operation and success of their repositories.

Over the course of a few years, conversations began between Sasha Griffin and Caitlin Nelson, the founder of LibraryHost, a library-specific hosting company that offers hosted software and technical support. Their primary discussion topic was focused around ways that the Archon user community could continue supporting each other as the software's formal structure waned. Additional conversations occurred as well between other institutions which were equally concerned about sustainability. Slowly, a single concept emerged: "What if we could all split the cost of developing the critical updates needed to make Archon last a few more years, and then offer it back to the broader user community to update their own instances?"

Interest in this concept grew. Griffin contacted Nelson to get a formal proposal of how much it would cost for LibraryHost to provide a code update to Archon. This proposal was primarily a way to get some of the disparate thoughts out on paper and flesh out all of the ideas in order to get a better grasp of the overarching project. At about the same time, another conversation began on the SAA Collection Management Tools Roundtable listserv, started by Anne Salsich at Oberlin College. Since Oberlin and Denison University are in the Five Colleges of Ohio Consortium together, the idea to collaborate took stronger root. Griffin's previous Archon experience had connected her with Ryan Gjerde at Luther College and Rachel Vagts at Berea College, so it was natural to approach them as possible partners. Additionally, as other Archon colleagues began to express interest, more partners were identified, specifically Carleton College, Southern Illinois University Carbondale, and Wheaton College. While permission to go forward was obtained from the original founders of Archon, it is very important to clarify that this code

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development project was driven by the seven partner institutions and LibraryHost, not the University of Illinois Urbana-Champaign.

The Archon Update Project (AUP) officially launched in 2016. While the original proposal by LibraryHost contained three separate phases, the partners decided to only fund the first group of priorities which included critical updates to ensure Archon stability until about 2019-2020 and a security audit with the addition of a firewall for added security of data. The actual code development had its ups and downs and, as with many first-time large projects, the initial time estimates were too ambitious. There had not been enough time scheduled for software testing, which was absolutely vital to this type of project. Even though Archon is open-source software, the update project was designed to be a one-and-done project. There would be no additional funding to fix bugs or glitches after it had been rolled out nor would there be any entity to provide one-one troubleshooting or technical support. Because of the nature of this single update project, it was determined that many more institutions needed to be a part of the software testing phase, not just the partner institutions. The seven institutions were able to generate some additional funds to partially cover LibraryHost's extra time and the company generously donated the rest of their time and work to the project.

## The Archon Users Collaborative

In May 2017, all Archon users were invited to participate in Archon Day, an unconference event that presented the 2016 AUP and discussed the future of Archon and what the community needed. Participants included partner institutions for the AUP, community users, and interested parties. By the end of the event, the group adopted the name "Archon Users Collaborative" to indicate the importance of community within the user group. It had set three initiatives that the group worked on during the 2017-2018 year.

### 1) Conduct a Census of Archon Users to identify current user needs.

The survey was led by Matt Gorzalski (Southern Illinois University Carbondale) and Cliff Hight (Kansas State University) and resulted in 29 responses which were distributed to the Archon users email distribution list. The majority of responses came from academic archives, though there was representation from other cultural heritage repositories as well, such as religious archives and non-profits. 52% indicated that their institution had been using Archon for 7 years or longer and about 59% of Archon using institutions had less than three full-time equivalent staff members working in their repository and/or with Archon. 79% of responses indicated that their institution plans on eventually migrating to another collection management tool, with the same percentage of institutions looking at ArchivesSpace. By far, the most important question was "Would you be interested in supporting the work to sustain the viability of Archon?" which received a Yes response by 89% of the survey takers. (Full responses can be viewed here: <http://bit.ly/usersurveyarchon>)

### 2) Develop a method to facilitate discussion among the user community.

A website was created to disseminate information about the

Archon Users Collaborative and answer some frequently asked questions that had been circling the archives field. The new Archon 3.21-rev3 code was released on GitHub and was shared widely on listservs, in social media groups, and by word of mouth. You can subscribe to Archon Users Collaborative emails or just catch up on the latest news [online](#).

### 3) Research other open-source software governance models to sustain the Archon tool and user community.

With the knowledge that Lyra-sis was undertaking something very similar to this with their "It Takes A Village" project, the group did not duplicate their efforts. In 2018 the Lyra-sis guidebook was published and was the main topic of discussion for the 2018 Archon Day. More information about the Lyra-sis undertaking can be found [online](#).

## From Project to Practice

While all of this information about Archon and user groups and code may not appeal to the archival masses, it is important to see how it all came together to create an effective access tool for the Denison University Archives and Special Collections. While the decision was made to work with Archon in 2015, it took a lot of preparation before it could be publicly used.

For about three years, Denison Archives student workers inventoried every single folder title and each box in the entire repository. In 2015, a major move took the Archives down seven floors from its original location. This ended up being a perfect time to inventory some of the materials that had previously been inaccessible. By 2017, there were 20 inventory CSV spreadsheets waiting to be imported into Archon.

Archon had been customized for the Denison Archives look and feel, and it also already held a skeleton hierarchy of our collections and record groups. However, the cataloging work bottlenecked at the point where student work ended and professional staff work began. It was easy to identify the next steps: import spreadsheets into Archon, clean up the finer details, make some arrangement decisions, and write some front matter for the finding aids. But it was much more difficult to figure out how to accomplish those objectives when there were only two staff members who were already supporting about 30-35 reference requests a month and 500+ visitors a year. In addition, the student workers who had spent their entire college careers working on these inventories were graduating seniors who wanted to see their hard work pay off before they left. The spreadsheets absolutely needed to be imported by the end of 2017 in order to allow sufficient overlap time where those students could still provide answers



Sasha Griffin, presenting the Archon Update Project at Archon Day 2017 held at Denison University.

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to any questions that may arise in the migration process.

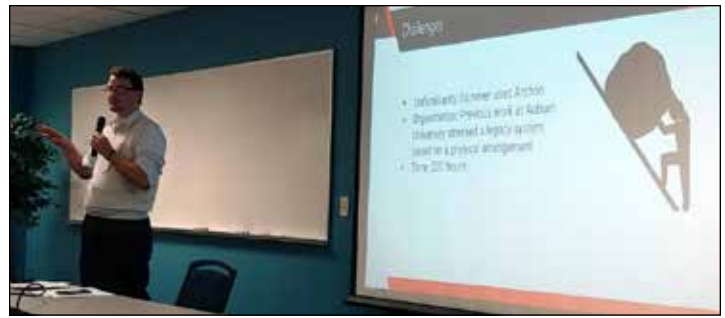
Earlier in the year, an Archives gift account had been mentioned; however, it was not clear what the account number was, how much was in it, where it had come from, or if there were restrictions on spending it. After a little bit of research, it was discovered to be the result of prudent savings by an archivist who was employed by Denison in the 1980s and 1990s. Each time a patron would pay for a photocopy or donate a small monetary gift to the Archives, that money went into this fund. Serendipitously, there was nearly \$4,000 in the account despite it being dormant for over ten years. The project that needed to be addressed most imminently was the inventory migration into Archon. After some collaboration with the finance and HR offices, Griffin received the green light to hire a temporary archivist for 230 hours of work.

The request for a paid, contract, professional position was very intentional. While there is no doubt plenty of graduate students and new professionals who would be eager to have an internship position, Griffin felt it to be ethically critical to pay a professional for a job that required a professional and not expect unpaid volunteers to do work that was so vital to the Archives' basic operations.

Charles Busby had attended Archon Day in 2017 after recently moving to the area from Alabama. Though he was not actively using the software, Busby came to learn and network, which paid off. A few months after meeting him at Archon Day, Griffin received an email from a friend, who also happened to be a past president of the Society of American Archivists, the national professional organization for the industry. The email was intended to make a stronger connection between Griffin and Busby and also included the latter's resume. It was perfect timing because two months later, Griffin had received the go-ahead to pursue the contracted position.

Charles Busby was a recent graduate from Auburn University with an M.A. in History and a specialization in archives. While he had a resume full of training, internships, and memberships, he sought additional professional work experience to better position himself as a candidate for permanent archival job positions. Busby quickly accepted the temporary position at Denison University, which granted him the opportunity for hands-on experience and a livable wage to support his family, unlike the many unpaid internship opportunities in the Central Ohio area. This contract archivist model proved to be a powerful collaboration for all parties; the university gained professional labor to enhance the basic tasks that undergraduate student workers had already completed, and Busby gained paid working experience that enabled him to pursue long-term archival employment opportunities. His subsequent employer declared outright that this particular post at Denison, above all of the other internships and training, was the principal reason for his being hired. This collaboration was crucial, not only for the individuals involved, but also as a model to help the next generation of archivists become successful in the profession.

The primary goal of Busby's project was to create and make publicly accessible finding aids and inventories for twenty record groups of material within 230 working hours. Busby understood DACS and standard processing principles, but he had never worked with Archon before. However, within a couple hours,



Charles Busby presenting at the SOA Annual Meeting.

he had a sound understanding of the program and was already inputting data and inventories. Within a single day, Busby had already published finding aids online, allowing him to spend more time on bigger objectives, such as evaluating the existing intellectual arrangement structure and freeing him from any kind of time consuming technical troubleshooting.

## Epilogue

In June, Griffin again hosted Archon Day 2018 at Denison University, which was open to all Archon users or interested parties. The day-long unconference resulted in three more initiatives to tackle over the next year: 1) performing scholarly research and a formalized study focusing on the functionality and usability of various collection management tools; 2) working with further code development project to make Archon compatible with PHP 7 and include some security enhancements; and 3) engaging with the Archon user community, specifically to work on publicizing and communicating to a larger user group and plan Archon Day 2019.

The collaborative concept of developing code as a community rather than a governing entity has proved to be an interesting venture. Much of Archon's success since 2012 has been because of a passionate and eager user group. The Archon Users Collaborative members are committed to ensure code viability for three more years and will continue to meet annually to report on group progress. In addition, the model of creating a contract, temporary position for big projects is easily replicable and scalable. Not only does it offer tangible outcomes for the repository, but it also helps balance our profession's growth. The key emphasis of a collaborative project should always be on the larger whole, whether it is a user community or the next generation of archivists.

To keep up to date with the Archon Users Collaborative, visit [archonusers.blogspot.com](http://archonusers.blogspot.com).

*Sasha Griffin is the University Archivist & Special Collections Librarian at Denison University. She holds a B.A. in History from Capital University and earned her M.L.I.S. from Kent State University. Sasha has been using Archon for eight years at Denison University, Luther College, and the Vesterheim Norwegian-American Museum.*

*Charles Busby currently works for Zaner-Bloser, Inc. as a digital assets manager. He holds an M.A. in history from Auburn University and a B.A. in history from The University of Tennessee at Martin.*





Left: (from left to right) Shelby Dixon, Tori Roberts, and Jenifer Baker posed by an exhibit they worked on while interns at the Warren County Records Center & Archives in 2015. Roberts and Baker are now staff members at the Records Center. Right: Emily Hartman, an intern at Greene County Records Center & Archives who was recognized in April 2018 on "Internship and Co-op Appreciation Day."

## Advice for Potential Archives Interns

By Newcomers Editor Stephanie Bricking, Cincinnati Public Library

As the fall semester is in full swing, library and archives students in Ohio may be considering internships for the future. Many institutions around the state have established internship programs for both graduate and undergraduate students interested in archives, librarianship, and/or history. For example, the University of Cincinnati's Archives and Rare Books Library internship is for "students interested in the study or management of archival collections or rare books study and librarianship," and its website highlights projects from 2007-2017.<sup>1</sup> Another institution with an established internship program is the Ohio History Connection (OHC), which may be available based on a department's needs. Interns at OHC get the opportunity to "contribute to developments, gain insight into the functions of specific departments, and learn about the center's various collections, exhibitions, and programs, as well as opening up a world of curiosity, discovery, and new outlooks."<sup>2</sup>

But smaller institutions also have worthwhile internship opportunities. The Society of Ohio Archivists' Internship Opportunities page lists several county records centers, which may not be

the first type of institution that comes to mind for some students. Public libraries and smaller historical societies can also provide a well-rounded internship, as long as the repository, student, and university work together to make the experience meaningful for all.

Internships are important for students to explore their educational interests and to gain experience for future employment. The archival profession finds them so important that, in 2014, the Society of American Archivists' (SAA) approved a set of guidelines, called *Best Practices for Internships as a Component of Graduate Archival Education*. The guidelines recognized that "[p]rofessional internships allow graduate students to gain new insights into the nature of archival practice by engaging in meaningful work under the mentorship of experienced and knowledgeable archives professionals."<sup>3</sup> The guidelines also recognized that no two internship experiences are alike, which makes it difficult to create an all-encompassing set of guidelines so potential interns to know what to expect.

So how can archival interns make the most out of their experiences? The SAA guidelines recommend that internships

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1 University of Cincinnati Archives and Rare Books Library, "Internship program," accessed July 5, 2018. <http://libraries.uc.edu/arb/services/internship.html>.

2 Ohio History Connection, "Internships," accessed July 5, 2018. <https://www.ohiohistory.org/volunteer/internships>.

3 Society of American Archivists, *Best Practices for Internships as a Component of Graduate Archival Education* (January 2014), <https://www2.archivists.org/standards/best-practices-for-internships-as-a-component-of-graduate-archival-education>.

“engage graduate students in professional-level work that supplements formal archival education and core knowledge, strengthens or introduces new skills, encourages collaboration and teamwork, and helps to develop their understanding of how archival theories and methods are applied in practice.”<sup>4</sup> Depending on the type of institution, this could involve many things, such as processing a collection, digitizing and describing materials, creating a finding aid, or developing an exhibit. These hands-on experiences will be important pieces to emphasize on a résumé or job application.

### Four Professionals’ Perspectives

Earlier this summer, I sent out an email through a couple of listservs looking for some archivists who might be interested in answering some questions about internship programs at their institutions. The interviewees included four members of the Ohio archival community from three different types of archival repositories: academic, government, and private. Hopefully their advice will help future interns get the most out of their internship experiences.

**Devhra BennettJones** is the archivist at the Lloyd Library and Museum. The Lloyd Library is an independent research library “devoted to bringing science, art and history to life.”<sup>5</sup> At Lloyd, the majority of volunteer and internship opportunities are focused on archival materials, so BennettJones works closely with the volunteers and interns. Most of them work on an unprocessed archives collection or assist with upcoming exhibits.

**Mark Bloom** is the archives associate senior at the University of Akron, University Libraries’ Archival Services Division. According to Bloom, Archives Services “collects, preserves, and provides access to primary and secondary source materials that document the history of the University of Akron and a nine-county region.” Bloom performs a wide variety of duties in Archival Services, including the role of site supervisor for practicum students. Interns typically process a small collection, including preservation and the creation of a finding aid. Digitization and metadata creation are also part of the internship experience.

**Melissa Dalton** is the public outreach coordinator at the Greene County Records Center and Archives. Dalton noted that the repository is “the official repository for Greene County, housing county records of enduring historical and evidential value.” She supervises interns and volunteers, which includes interviewing, hiring, and maintaining their schedules. Dalton also assigns interns projects and aids in reviewing their work. At Greene County, interns are currently working on preparing their probate records for imaging and digitizing slides from their Parks Department.

**Jen Haney Conover** is the director of records management/archives at the Warren County Records Center & Archives. She oversees the deputy archivist who works closely with the interns in the repository. For Haney Conover, their goal is to ensure interns “have a well-rounded experience, especially if they are looking to go into the field of archives/museums.” In the past, Warren County has had their interns create exhibits, process



Christine Jankowski, an intern at the Lloyd Library and Museum, donned hazardous materials gear while working on a collection that had been affected by infestation and poor housing.

estate and probate case files, and index collections.

#### Stephanie Bricking:

*What advice would you give someone applying for an internship at an institution similar to yours?*

#### DBJ:

Plan ahead. If an individual knows that an internship is desired or required, contact institutions at least a nine to 12 months in advance of the internship. Often there is limited space and staff time for internship opportunities.

#### MB:

Do your homework by checking for any information on the institution’s website, such as a mission statement or a collection management statement. Is there anything of interest that you might like to learn to do? Ask your advisor or mentor if they know anything about the repository in question. We correspond and have an interview with the candidate prior to accepting an intern. We use the information from this contact to tailor an internship project. If we cannot, we will try to suggest other repositories or persons that they can contact that may be better suited to the candidate’s needs.

*(continued on page 26)*

<sup>4</sup> Ibid.

<sup>5</sup> Lloyd Library and Museum, “Welcome to the Lloyd,” accessed July 5, 2018. <https://lloydlibrary.org/>.

**MD:**

Learn a bit about the institution prior to applying and interviewing. Showing one took the time to research the institution and what they offer is a great way to show the person reviewing applications and interviewing that you're truly interested and willing to put forth the added effort.

**JHC:**

Make sure you mention any/all experience you have. Just because you worked in a restaurant doesn't mean it didn't give you practical skills that that would be beneficial to an internship. If the organization isn't hiring for interns but you're looking for experience, ask about volunteer opportunities and be persistent, yet cordial.

**SB:**

*What advice would you give someone who is doing an internship similar to one at your institution?*

**DBJ:**

Establish a professional long-term employee/employer relationship with your supervisor in order to use them for future employment references.

**MB:**

Making your expectations known can help the institution determine if they can help you achieve your best practical experience. Don't be afraid to ask questions.

**MD:**

Treat the internship like a job — show up on time, dress and act professionally, and work efficiently and effectively. If a task is completed and another task/project hasn't been assigned, be proactive and ask what to do next. Don't sit around waiting to be told what to do. Be willing to do a little added research when asked. It's a great way to learn about the collections. Additionally, if you aren't sure about something always ask for help. The only way one can learn is to ask!

**JHC:**

Be flexible and open-minded to projects. We've had interns work on projects that only just fell into our laps after they got to us, so you never know what kind of direction you might get pulled. The big projects will be consistent, but the smaller, more random projects can come out of nowhere, especially if we have an elected

official looking for help with research or a public records request that needs some assistance.

**SB:**

*What is something you hope interns at your institution learn before they leave?*

**DBJ:**

The work world can be interesting and fulfilling. Look for work opportunities that provide a positive balance between work and personal life.

**MB:**

We don't work in a vacuum, so don't be afraid to ask questions or talk about difficult decisions with a colleague.

**MD:**

The importance of public records — what records are useful in different reference requests and how one can assist researchers. Basic archival skills — proper handling and storage of historical documents/records, and what is needed to process and prepare documents for public use.

**JHC:**

We want them to be able to have hands-on practical skills that they will keep with them throughout their career, even if they choose not to go into the field of public history.

These four institutions all have working relationships with local universities, such as Wright State University and Kent State University. Interns can also find information about internships at the aforementioned Society of Ohio Archivists' [Internship Opportunities page](#).

Joining statewide listservs, such as the [Society of Ohio Archivists](#) and [OhioDIG](#) may also provide information on potential internships.

*I would like to thank Devhra Bennett Jones, Mark Bloom, Melissa Dalton, and Jen Haney Conover for helping me with my final Newcomers column!*  
—Stephanie Bricking

Interested in contributing to a future Newcomers column? Contact [Karmen Beecroft](#) at [beecroft@ohio.edu](mailto:beecroft@ohio.edu).



# What is DAS?

By Digital Discussion Editor Jenni Salamon,  
*Ohio History Connection*

As archivists tackle an increasingly digital world, some days it seems like there are more questions than answers. “How do I process electronic records? How do I accession a born-digital photograph collection? What is the best metadata schema for my institution’s collections? How do I keep digital content safe? How do I create a digital preservation strategy, and what exactly is digital preservation?” There are countless resources available to help us navigate these complex issues. One is the **Digital Archives Specialist (DAS) Curriculum and Certificate Program** offered by the **Society of American Archivists (SAA)**.

## Audience & Curriculum

SAA has worked with field experts to develop a series of courses covering a wide range of topics related to digital archives, all of which support the program’s core competencies (see inset) and fall into one of four tiers: Foundational, Tactical and Strategic, Tools and Services, and Transformational. While anyone working in, studying, or interested in the archival profession is invited to take DAS courses, they have been designed for **three key audiences**: Archivist Practitioners, who work with electronic records directly; Archivist Managers, who oversee the work of practitioners; and Archivist Administrators, who oversee managers and must work to ensure their organization is capable of managing its electronic records.

**Foundational courses** cover the basics, “the essential skills that archivists need to manage digital archives.” Topics include appraisal; arrangement and description; digital archives standards; digital forensics; and metadata. Some of the information presented may be familiar, especially to those who have been in the field a while, but you might also learn new trends or ideas, or be reminded of why these basic principles help us succeed in our work.

**Tactical and Strategic courses** are aimed at “the skills that archivists need to make significant changes in their organizations so that they can develop a digital archives and work seriously on managing electronic records.” Managers (of people and operations) will find these courses the most relevant. Some are continuations of the courses offered in the Foundational tier, and others cover new topics such as advocacy; copyright; digital preservation; digital repositories; providing access; and privacy. All of these courses are designed to help you take your digital archives to the next level, whether it’s through increasing availability of your collections, building support, or establishing a digital preservation plan.

**Tools and Services courses** allow archivists to drill down on specific concepts relevant to their work and are more practical in nature. Current offerings address archival collections management system, email account preservation and web archiving.



## Digital Archives Specialist

### SOCIETY OF AMERICAN ARCHIVISTS

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While pursuing my DAS certificate, I took two of these courses, one on PREMIS and the other on tool selection and management. The deep dive into these two topics, with real life examples and practice, helped me better understand digital preservation goals and tasks, even though my daily work does not require use of these tools.

**Transformational courses** are intended to help institutions transform “into full-fledged digital archives.” Two topics covered in this tier are user experience design and digital curation planning. Course offerings in both the Tools and Services, and Transformational categories may change from year to year. While there may not be anything directly relevant to what you do, you will surely learn something that will grow your understanding of digital archives.

## Format & Cost

Some classes are offered as webinars, and others as 1- or 2-day in-person workshops. Each year, SAA offers several workshops as part of their annual meeting’s pre-conference, and you might also find workshops offered in

*(continued on page 28)*

conjunction with archives-focused annual meetings offered at the state or regional level, like the Midwest Archives Conference. SAA is also willing to bring a course to your institution, depending on the local level of interest. Attendees must pay a registration fee; the exact amount will depend on the type of course and your SAA membership status. View [SAA's Continuing Education Calendar](#) for course descriptions, locations and dates (this list includes all SAA training opportunities, but only classes followed by [DAS] qualify for this certificate program).

### Certification

If pursuing the DAS certificate (this is not required to take the courses), you must complete nine courses within two years: four Foundational, three Tactical and Strategic, one Tools and Services, and one Transformational. Two are required to be in person, and the rest can be online or in person, so there may be some travel involved as you work toward certification. A short exam follows each course.

You have an additional five months after your two-year window for coursework ends to take the comprehensive examination. The exam is comprised of 100 multiple choice questions and offered in February, August and November. It will include more concepts than covered by the classes you took, so to supplement your notes and course materials, SAA provides a reading list, learning objectives and practice test to help you prepare. At a cost of \$40-\$50, I found this material invaluable in helping me prepare for my first Scantron test in over a decade. (Since the exam is now offered online, future DAS certificate seekers will miss out on this flashback to standardized tests.) Once you've passed the exam, your certificate is valid for five years and renewable by taking additional courses.

### Next Steps

By the end of your DAS coursework, some of those questions we raise every day about digital archives will be answered. In addition, your new and/or refined expertise can help move your organization forward as you use it to advocate and plan for sustainable access and preservation of your digital collections. Perhaps you won't come out of the DAS program with a concrete digital preservation plan, a way to deal with archiving all that email, or a brand-new digital asset management system, but you'll know exactly what needs to happen to get there. This professional development program is a tool that can be used alongside others to positively impact your daily work and your organization's digital archives for years into the future.

For more information about DAS, visit SAA's website or contact their [Education Department](#). There are also several SOA members who are DAS Certificate holders who may be willing to talk about their experiences with you.

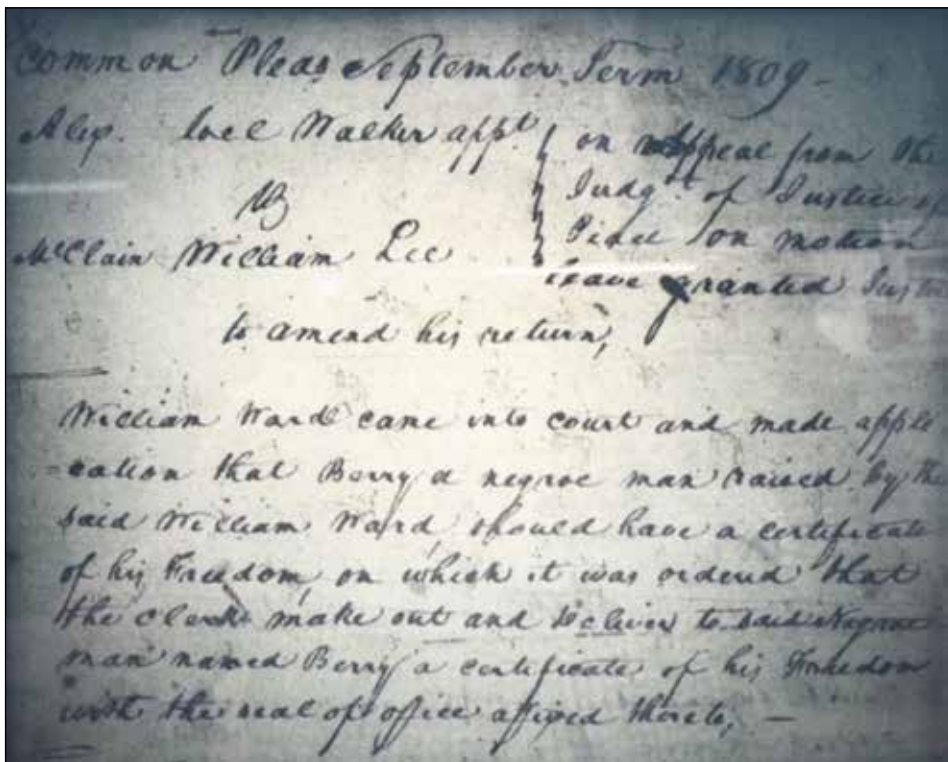
### Sources

Society of American Archivists. (2016, April 4). Digital Archives Specialist (DAS) Curriculum and Certificate Program. Retrieved from [www2.archivists.org/prof-education/das](http://www2.archivists.org/prof-education/das).

Several SAA DAS webpages were used to write this article. Links to specific pages have been provided in-text.

### Core Competencies

1. Understand the nature of records in electronic form, including the functions of various storage media, the nature of system dependence, and the effect on integrity of records over time.
2. Communicate and define requirements, roles, and responsibilities related to digital archives to a variety of partners and audiences.
3. Formulate strategies and tactics for appraising, describing, managing, organizing, and preserving digital archives.
4. Integrate technologies, tools, software, and media within existing functions for appraising, capturing, preserving, and providing access to digital collections.
5. Plan for the integration of new tools or successive generations of emerging technologies, software, and media.
6. Curate, store, and retrieve original masters and access copies of digital archives.
7. Provide dependable organization and service to designated communities across networks.



## Individual Member News

**Amy Brickey**, a second-year Public History graduate student at Wright State University (WSU), is an Ohio Historical Records Advisory Board (OHRAB) Fellow along with recent WSU graduate **Derek Pridemore**. Thanks to a grant from the National Historical Publications and Records Committee (NHPRC), their work through OHRAB provides the unique experience of finding and recording the locations of the important historical documents of manumission, emancipation, and freedom papers and records of Free Blacks in Ohio between 1803 and 1863. During this time, Free African Americans were required by law to register with the court, bring two white witnesses that would attest to their character, and pay a fine to receive these papers. Amy and Derek were assigned the 11 counties of Greene, Montgomery, Clark, Champaign, Logan, Miami, Darke, Preble, Auglaize, Mercer, and Shelby. The goal of the project is to eventually have an online, digital central repository for these documents. While this has been achieved in some southern states, Ohio would be the first northern state to complete such a project. Although their fellowship is temporary, history never stops! If you are interested in this work or think you might have

Emancipation of a Negro man named Barry



Samantha Martin

seen some of these records, please do not hesitate to email [Amy](#) or [Robin Heise](#). Amy is also keeping a blog concerning the counties to which she was assigned at: [ohiomanumissions.blogspot.com](http://ohiomanumissions.blogspot.com).

**Samantha Martin** became the full-time Archivist for Airstream, Inc. in April 2018. She is working towards the opening of the company's new Heritage Center, which will illustrate Airstream's 87-year history. Explore their document archive at [www.airstream.com/service/document-archive/](http://www.airstream.com/service/document-archive/).

**Derek Pridemore**, in addition to the OHRAB project referenced above, created the exhibit *Behind the Mask: Black Power in Comics*, on display at the **National Afro-American Museum and Cultural Center** in Wilberforce through January 26, 2019.

"The exhibit explores the painful and triumphant history of African Americans in comic books and delves into the history of black comic book characters. With the

advent of large Black newspapers during the 1920s, 30s, and 40s, many editors began encouraging the inclusion of comic art. Black comic strips of the postwar WWII-era embodied the hopes and dreams of their creators, newspaper editorial staff, and middle-class African Americans. In the past, black characters were rarely featured as heroes. It was far more common to see the 'helpless' sidekick or supporting character. Black comic book creators are now emerging to establish superheroes of their own, reflecting a truer self-identity and cultural pride.

Interest in

(continued on page 30)



black comic book characters is exploding thanks to the hugely successful Marvel film *Black Panther*. Hannah Beachler, production designer for the movie (as well as for the films *Creed*, *Fruitvale Station*, and Beyoncé's *Lemonade* videos), was at the exhibit opening and talked about her filmmaking experiences. She is a Center-ville, Ohio native and attended Wright State University. The program moderator was Columbus visual and comic book artist Bryan Moss who just co-curated *Black Panther: Celebrating 50+ Years of Black Super Heroes* at the King Arts Complex in Columbus." Stay updated on upcoming events! 800-752-2603 1350 Brush Row Road, Wilberforce, OH.

**Kristina Schulz** has been appointed University Archivist and Coordinator of Special Collections at the University of Dayton. Previously Schulz worked as Assistant University Archivist at the University of Dayton, and as Museum Archivist for the Dayton Art Institute.

## Institutional Member News

**Archival Services of University Libraries at The University of Akron** recently received three grants. The largest, a \$37,310 grant from the National Film Preservation Foundation, will be used to reformat and digitize 14 nitrate motion picture films from The Goodyear Tire & Rubber Company Collection that document the construction and operation of the dirigibles *U.S.S. Akron* and *U.S.S. Macon*, two of the most significant airships in lighter-than-air history. The archives also received a \$4,680 grant from the Ohio Historical Records Advisory Board to process and preserve the papers of Opie Evans, a local African-American photographer who documented the history of Akron's Black community. The third grant, in partnership with Stan Hywet Hall & Gardens, includes \$14,957 from the Ohio Humanities Council to produce a documentary titled "Lost Voices of the Great War: Summit County in the First World War," which documents Akron and Summit County's contributions to World War I. The partners hope to air the documentary on PBS around Veteran's Day. A free film screening will take place on October 30<sup>th</sup> at 7pm in the Auditorium of the Akron-Summit County Public Library in downtown Akron. For more information about the film and other events and

exhibits in Summit County commemorating the 100<sup>th</sup> anniversary of World War I, please visit [www.Summit-WWI.org](http://www.Summit-WWI.org).

Funded by grants awarded to the **Archdiocese of Cincinnati Archives** from the State Library of Ohio and the Hamilton County Genealogical Society, the Catholic Research Resources Alliance (CRRA) has digitized, indexed, and posted online issues of *The Catholic Telegraph* from its founding in 1831 through 1885. Now available to read at [thecatholicnewsarchive.org](http://thecatholicnewsarchive.org), the issues are text-searchable.

A separate project with the Public Library of Cincinnati and Hamilton County is to digitize the newspaper from 1831-1922 (the end of public domain). These issues are being posted on their Digital Library at [digital.cincinnati.org/digital/](http://digital.cincinnati.org/digital/).

"*The Catholic Telegraph* began in 1831 and is one of the oldest diocesan publications in the United States and is a 'treasure trove of information' to researchers," said archivist Sarah Patterson. "Having the newspaper online with the Public Library and the Catholic News Agency means that access to the newspaper is greatly increased to researchers and the general public, which is a primary goal for the archives. *The Catholic Telegraph* is one of our most heavily used records by researchers." There are plans to pursue additional funding to digitize further content of the newspaper.

Throughout 2018, **The Marian Library at the University of Dayton** will be celebrating its 75th anniversary. The occasion is being marked by several special events, including a concert by the Marian Con-



*The Catholic Telegraph*

sort, an internationally-renowned early music vocal ensemble, on October 18, 2018. The Marian Library will also feature two exhibits in Roesch Library - one on the history of the library in the first floor gallery, and the second on the seventh floor highlighting special items from the Marian Library's collections. Both exhibits will be on display from August 13th - October 5th. Visit the [anniversary website](http://anniversarywebsite) to learn more about these events, explore a historical timeline, and follow along with other anniversary announcements.



*The Glorification of the Virgin by Albrecht Dürer, an early 16th century print in the Marian Library's collection.*

## Editor's Note

As part of the SOA at 50 panel at the spring meeting, Fred Lautzenheiser discussed the tremendous amount of effort that was involved in the creation of the *Ohio Archivist* before it went to the digital-only format. As I worked on my first issue as Editor, I thought back to Fred's comments and am grateful and appreciative of not only the advances in technology, but the large team that makes this endeavor possible.

First, a huge kudos to outgoing Editor-in-Chief Gino Pasi. By allowing me to work alongside him on the Spring issue, he helped to make this transition a (hopefully) smooth one. His work the last three years has been impressive and I hope he won't get too tired of me calling him with questions. Next, a thank you Newcomers Editor, Stephanie Bricking. This will be Stephanie's final column as she will begin co-chairing the Educational Programming Committee to help plan another great annual conference. The strength of our community was a common theme throughout the anniversary panel and the Newcomers column has been a way for the newest of our profession to have a voice. I'm excited that Karmen Beecroft, from Ohio University, will be taking over this column beginning with the Spring 2019 issue. In the Spring 2018 issue we said goodbye to Dan Noonan's DiGiTaL column, but I am happy to announce that Jenni Salamon, from the Ohio History Connection, will be reshaping this into a new column titled Digital Discussions that you will enjoy reading. Of course, a continued to thank you to Jessica Cromer, News & Notes Editor, for keeping everyone current on our colleague's job changes, achievements, and institutional news. I'm also appreciative of the work of Features Editor (and SOA at 50 panelist) George Bain, in bringing us in-depth case studies and extended looks at the innovative things being achieved across the state.

Finally, a thank you to production manager Betsy Hedler, and graphic designer Kim Koloski. Although driving the photographs to Columbus and piecing together clippings across the floor sounded fun the way Fred described it, I value the work that Betsy and Kim do so that we can have such a wonderful looking professional publication.

I hope that the panel celebrating our first 50 years inspired you to contribute your voice to the *Ohio Archivist*. I look forward to my term as Editor, sharing the achievements and accomplishments of my colleagues.

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