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Archeota, Fall 2019

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ARTISTS' LIVES THROUGH THEIR PETS: DISCOVERING EMPATHY IN THE ARCHIVES

By E. Ashley Cale

The personal papers of individuals within archival collections document human experience from elation to ennui, and the spectrum in-between. As an Archives Assistant in the Beinecke Rare Book and Manuscript Library at Yale University, I recently worked with a collection that made me rethink my understanding of emotional labor and empathy in regards to archival processing.

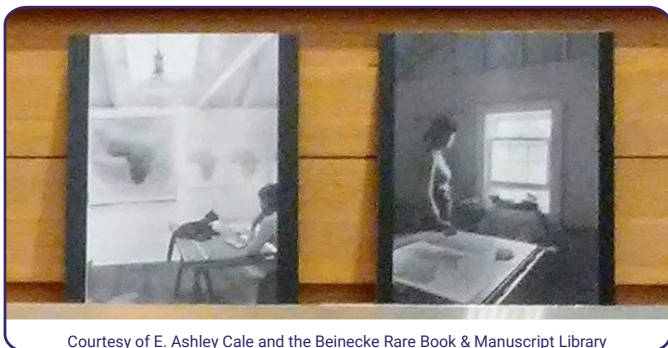
In the spring of 2017, I was given the opportunity to work alongside Processing Archivist, Eve Neiger, on the papers of artist, and New Yorker cartoonist and illustrator, Saul Steinberg (1914-1999). Steinberg was born in Romania and immigrated to the United States after the Second World War. He was a significant contributor to the modern art world and has one of the most recognizable styles among his contemporaries. In 1962, he met Sigrid Spaeth at a party in New York City. Their relation-



Courtesy of E. Ashley Cale and the Beinecke Rare Book & Manuscript Library

ship lasted over two decades, on and off again, while he remained married to, though separated from, his wife Hedda Sterne. Spaeth was born on August 9, 1936, in Baumholder, Germany. An independent and intrepid traveler from an early age, she worked as an au pair in Paris after secondary school and hitchhiked across Europe and the United States. After these stints of traveling, she returned to Germany to study photography before moving to New York.

After I was tasked with surveying a small group of papers created by Spaeth, I spent hours figuring out the contents of all the folders, noting significant individuals' mentions in diaries, letters, and their presence in photographs in order to trace this constellation of artists, friends, and



Courtesy of E. Ashley Cale and the Beinecke Rare Book & Manuscript Library

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ARTISTS' LIVES THROUGH THEIR PETS (CONTINUED)

family. The most emotionally challenging portion of my work was sifting through Spaeth's personal papers. Her struggles with depression and her tumultuous relationship with Steinberg are well documented in the difficult passages of her diaries. She reflected on life and mortality, and wrote about her loneliness and search for a purpose. Aside from her human companions, one of the most important figures in her life was her cat, Papoose, with whom I became infatuated. She adopted him in 1974, which she designated "the year of the cat" in one of her photobooks. I thoroughly enjoyed the comedic

backyard of Steinberg's house in Amagansett, New York, and its surrounding woods, became his playground. I began to understand that Papoose's presence brought her solace and respite

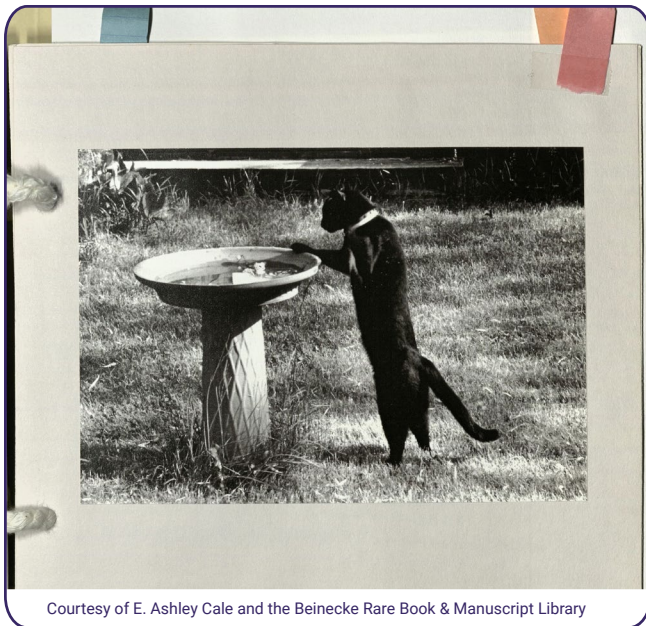
The most emotionally draining part of my work was sifting through Spaeth's personal papers.

from the outside world.

I pieced together parts of Spaeth's life with Papoose using letters, photographs, diary entries, and veterinary records. When Papoose went missing in the summer of 1989, Spaeth was beside herself. In a little notebook, she wrote about crying herself to sleep and trying to find him by whistling in the woods while she waited and hoped for his return. After many fruitless search attempts, his body was finally found in the woods in August. I even found photographs in which Spaeth had documented the place in the woods where he died.

Two years prior to her suicide in 1996, Spaeth took a pink piece of paper and wrote her preferences for her eventual burial. The letter, undressed, indicated that she wanted to be buried next to Papoose, her dearest companion, and facing Africa, where she often traveled and felt free from social constraints. Her poignant imagery of an afterlife describes Heaven as the place

Continued...



Courtesy of E. Ashley Cale and the Beinecke Rare Book & Manuscript Library

ways in which Spaeth captured him in her candid photographs, highlighting his daily romps. In addition to photographs, she also wrote poems about his idiosyncrasies. He followed her while she completed her daily chores, and loved to scale the nearest heights, whether that was the neighborhood trees or just the refrigerator. The

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ARTISTS' LIVES THROUGH THEIR PETS (CONTINUED)

of a future, possible reunion between them. Towards the end of this project, I received word that my own childhood dog had passed away. Devastated, I found myself drawn to Spaeth's letters. The experience opened up a small window to the relatable pain of losing a cherished companion like Papoose.

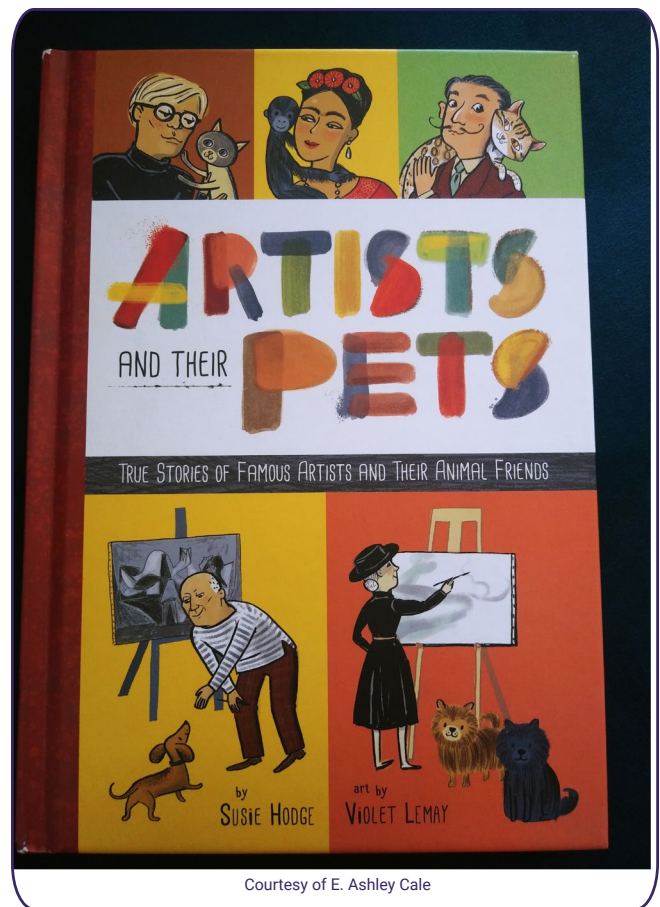
A short time afterwards, I shared this experience by creating a staff exhibit recounting Spaeth and Papoose's story and my own. The exhibit title, "Facing East toward Papoose and Africa", came from some of Spaeth's last words in her 1994 letter. The exhibit's narrative explored how pets' presence informs our human relationships, and how certain aspects of a person's life can be illuminated through a third party. It gave me an

Though heart-wrenching, it helped me to grieve my own loss....The human experience is filled with such complexity that the story of an individual's life is truly able to be told in countless ways through archival materials.

opportunity to examine how our pets are often considered extensions of our family. While they leave no real written record, the impression they leave on our lives is remarkable.

This project gave me an understanding of em-

pathy that I had never felt so acutely. Though heart-wrenching, it helped me to grieve my own loss. I learned as well that the human experience is filled with such complexity that the story of a life is truly able to be told in countless ways through archival materials.



Courtesy of E. Ashley Cale

At the conclusion of the exhibit, my friends and colleagues gave me a children's book, *Artists and their Pets: True Stories of Famous Artists and their Animal Friends* by Susie Hodge, and illustrated by Violet Lemay. Each story gives a brief synopsis of an artist's life with a furry friend, and shows the reader a different facet of the artist, which is often overlooked. ♦

INTRODUCING ANGELA OSBOURNE: 2019 PINKETT STUDENT OF COLOR AWARD WINNER

By Alyssa Key

As a small girl, Angela Osbourne had a dream one night of a place where people could come to look at interesting books, choose the ones they wanted, and take them home, with no expectations of having to bring them back. It was also a place where people could bring their own books, the ones they wanted to share, and have those put on the shelves for others. After she awoke, she told her mother about her dream, and how she intended to dedicate part of her grandmother's home to a place with shelves full of books. This place, her mother told her, already existed in the form of a library.

Angela's childhood dream started her on the path to becoming a librarian and working in archives. Fast-forward to today and Angela is a full-time student with plans to graduate in Spring 2020 with a Master's Degree in Library and Information Science from the San Jose State University School of Information. She is also the first SJSU student to receive the Harold T. Pinkett Student of Color Award from the Society of American Archivists.

The Pinkett Award promotes inclusion and



ARCHIVES*RECORDS 2019, Austin, TX. Photograph courtesy of Angela Osbourne.

Continued...

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INTRODUCING ANGELA OSBOURNE... (CONTINUED)



Photograph courtesy of Angela Osbourne

diversity by recognizing the outstanding achievements of graduate students of color who are interested in the archival profession. The award was established in honor of Harold T. Pinkett, who in 1943 became the first African American to work as an archivist at the National Archives. In the same year, Pinkett joined the Society of American Archivists where he became an SAA Fellow and served as editor of the *American Archivist* from 1968 to 1971.

Angela counts it a blessing that she received the Pinkett award. Originally from Texas, she

moved to California during her childhood, then traveled back and forth between the two states until high school when her family settled in California. Angela credits her faith in God for helping her face various struggles when she was a college student. Her religious faith is something that she shares in common with the prize's namesake Harold Pinkett. She also shares his passion for education and interest in serving the community.

"The archival field means helping the community, revealing patterns of the past, providing an active learning environment, and trying to make a positive difference in the world today and tomorrow," she said in our conversation.

Winning the award gave Angela the opportunity to attend ARCHIVES*RECORDS 2019, SAA's annual meeting, in Austin, Texas.



Photograph courtesy of Angela Osbourne

Continued...

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INTRODUCING ANGELA OSBOURNE... (CONTINUED)

Participation in conference events and workshops helped her expand her professional network and become acquainted with like-minded people. She said the experience gave her a deeper understanding of the archival profession to supplement the knowledge and skills she has gained from her graduate studies.

Receiving the Pinkett Award made her feel welcome as a black woman in a field where slightly over 3% of people working as archivists are black.

While she is busy finishing her Master's Degree, Angela volunteers at the Sacramento Room located in the Central Library of the Sacramento Public Library system. The Sacramento Room's special collections and archives are dedicated to preserving the history of Sacramento and the state of California. Her

volunteer experience has given her valuable insights and inspiration for her future career. She is particularly concerned about the disparities she observes in African American attendance and representation in archives and libraries. This is one of the areas where she would like to make a positive impact for change.

With only one semester left, Angela is close to fulfilling her childhood dream. She says that receiving the Pinkett Award made her feel welcome as a black woman in a field where slightly over three percent of people working as archivists are black. Public recognition of her achievements is helping her move forward with her educational and professional goals, confident that different points of view are respected, and that there is a place within the profession for black voices. ♦

The Harold T. Pinkett Student of Color Award provides funding for attending the SAA Annual Meeting. The Award covers registration fees as well as hotel and travel expenses. The upcoming application deadline is February 28, 2020. For information on fellowship opportunities, visit the Archivists & Archives of Color Section (AAC) on the SAA website. AAC is an interest group within the Society of American Archivists.

<https://www2.archivists.org/groups/archivists-and-archives-of-color-section>

REDWOOD LIBRARY & ATHENAEUM: DELVING INTO CENTURIES OF ARCHIVES

By Rachel Greggs

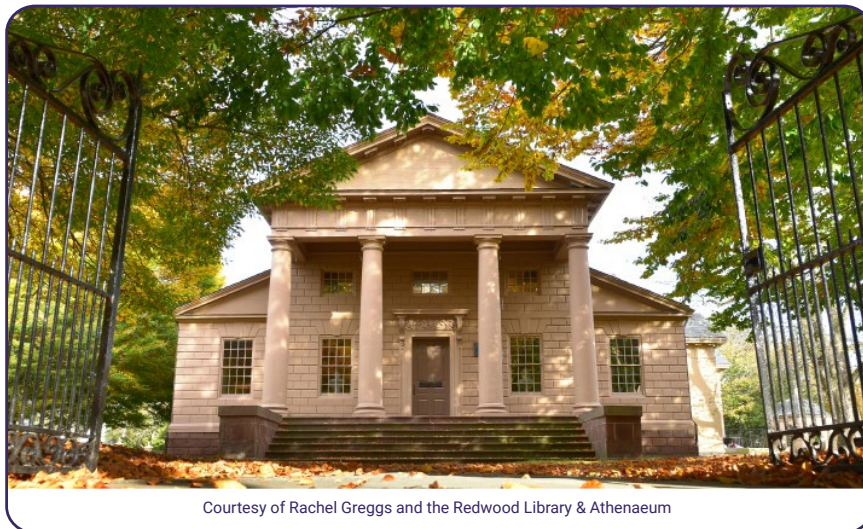
There is nothing that quite prepares you for the task of singlehandedly processing and arranging the records of an institution that is over 270 years old. The Redwood Library and Athenaeum in Newport, Rhode Island, was founded in 1747, and is still housed in its original building. As the centuries have passed, the library has expanded and is now a curious amalgamation of rooms dating from 1750 to 2005. The famed architect Peter

Harrison designed the original, one-room building, and it made an enormous impact on Thomas Jefferson when he visited in 1790. Jefferson went on to design several buildings closely based on the library's façade, including Monticello, the University of Virginia, and many of the founding buildings in Washington, D.C. As a consequence, the Redwood Library became one of the most architecturally influential buildings in the country. During the Revolutionary

War, the British usurped the building and made it their headquarters. They subsequently stole many books from the library's original collection, and to this day, Redwood librarians are still seeking out some of the purloined volumes.

As the decades and centuries have creaked on,

the habits of recordkeeping have ebbed and flowed based on many factors. The Redwood has suffered from the lack of a clearly-defined collections policy, has undergone countless staff



Courtesy of Rachel Greggs and the Redwood Library & Athenaeum

restructurings, and has never established a records retention policy. These shortcomings, while not obviously documented, are reflected in the erratic recordkeeping and gaping holes that I have found as I sift through folders and boxes untouched for years. As a rookie archivist still wrapping up my MLIS at the iSchool, I saw the job ahead of me as unending, and nearly impossible. On a hot day in June 2019, I set out to officially establish the Redwood's own institutional

Continued...

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REDWOOD LIBRARY & ATHENAEUM . . . (CONTINUED)

archives. It was a daunting task of gathering together over 281 linear feet of bankers boxes in varying states of decay that were scattered throughout basements.

The records I encountered were a reflection of the library's endeavors over the years to balance the work of being both a functioning, circulating library and a historic space for lectures and events, even weddings. I found myself learning intimate details about the Redwood's storied past, including frustrations and deep divisions between previous staff and board members. I learned as well the backbreaking work that went into restoring the library after two disastrous events happened in a single week: the collapse of the roof, and a fire in a secure art storage facility holding some of the library's most prized collections. I learned about the unique privilege of archival work that cannot

always be fully understood until you have experienced it firsthand. The Society of American Archivists perhaps best articulates this privilege in their Core Values of Archivists Statement,

which affirms that archivists must act as responsible and judicious stewards of the records in their care, and should recognize that we are history and memory keepers whose work offers unique insights into the human experience. When you unexpectedly discover a document that lays bare intimate details of an employee you may or may not know, or reveals a side to an institution that you were previously unaware of, these values become remarkably important and serve as a guide to ensure that well-founded practices are always being implemented.

Beyond the ethical intricacies of archival work that I was discovering, trial and error also served as an excellent teacher. As the weeks passed, I began to realize that some of the key skills that distinguish experienced archivists from students and amateurs are diligent time management and the ability to work methodically. In order to prepare myself for the tasks ahead, I reread some



Courtesy of Rachel Greggs and the Redwood Library & Athenaeum



Courtesy of Rachel Greggs and the Redwood Library & Athenaeum

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REDWOOD LIBRARY & ATHENAEUM . . . (CONTINUED)

foundational archival research and articles from *American Archival Studies: Readings in Theory in Practice*, edited by Randall C. Jimerson, and published by the Society of American Archivists. I often came across the term “systematic,” in reference to the ways in which archivists should ideally work, especially in the preliminary processing stages. As the weeks passed, I felt like I was making very little progress. Not having any other similar projects to measure my work by, I was unsure if the pace I was working at was too slow, or if perhaps I wasn’t using my time to the best advantage. As a student, I began to feel imposter syndrome creeping in, and I was increasingly doubting my decisions. I remembered reading that no two archivists will ever process a collection in the same way. This became the mantra that kept me going, instilling confidence in my work. I strived to create a better system for documenting my work and my decisions. Eventually, those 281 feet of records began to shape into some sense of organization. It was

especially gratifying as it was the work of my hand, and mine alone.

I have now been working on the Redwood’s archives for six months, and the experience has felt like a crash course in appraisal, arranging, and archival ethics. The work has ebbed and flowed, but it’s satisfying to now have a perspective on the institution that no one else has, and to be able to help my colleagues find the information they need. When our building manager comes to me to ask about documents from a restoration project from 1997, I can easily find them. I may be working off of a Google Doc rather than a DACS-compliant finding aid at this stage, but considering that the library has waited nearly 300 years for its own archives, I know we will get there eventually. I am very proud to

be the archivist that is working on this monumental task. The sense of accomplishment that is growing every day firmly cements my belief that archival work has been the best path for me as I complete my MLIS.



Courtesy of Rachel Greggs and the Redwood Library & Athenaeum

LANIER V. HARVARD UNIVERSITY: AGASSIZ'S DESCENDANTS URGE RETURN OF SLAVE DAGUERREOTYPES

By Kelli Roisman

In the Spring 2019 issue of *Archeota*, I wrote about the controversy over ownership of daguerreotypes held in the archives of the Peabody Museum of Archaeology and Ethnology at Harvard University. These daguerreotypes were taken in 1850 and are the earliest known photographs of black slaves in America. Louis Agassiz (1807-1873), a prominent Harvard professor, commissioned the photographs in order to support his racist theories espousing white supremacy.



Louis Agassiz (1807-1873).
Wikimedia Commons, public domain.

Tamara Lanier filed a lawsuit against Harvard in

March this year claiming rightful ownership. When she traced the genealogy of her family, she discovered that the collection contained daguerreotypes taken of her enslaved ancestors, Renty and his daughter, Delia. For Ms. Lanier, these are family photographs.

While Renty and Delia's descendant Tamara Lanier continues to battle Harvard, over 40 descendants of Louis Agassiz published

an open letter to the university in June this year urging Harvard to honor Ms. Lanier's claims.

An Open Letter to Harvard University President Lawrence S. Bacow and
Members of the Harvard Corporation and Board of Overseers,
from Descendants of Louis Agassiz
Re: Tamara Lanier v. Harvard University

As direct descendants of Louis Agassiz, we celebrate many of his groundbreaking contributions to natural science. We also lament the widespread damage he wrought with the theory of polygenism, which he used to promulgate the supposed inferiority of African people. For too many years we have ignored his role in promoting a pseudoscientific justification for white supremacy. We see this as a collective failure to live up to our values of anti-racism and compassion. Now is the time to name, acknowledge, and redress the harm done by Louis Agassiz.

In 1850, to support his theory that Africans descended from a different "zone of creation" than did Europeans, and thus were essentially inferior, Agassiz commissioned daguerreotypes of two enslaved people living in South Carolina, Renty and Delia.

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LANIER V. HARVARD UNIVERSITY (CONTINUED)

We ask Harvard University to relinquish the daguerreotypes of Renty and Delia to their descendants, including Tamara Lanier, who has filed a lawsuit for their release. As enslaved people, Renty and Delia could not consent to be photographed. They were regarded as property, not human beings.

For Harvard to give the daguerreotypes to Ms. Lanier and her family would begin to make amends for its use of the photos as exhibits for the white supremacist theory Agassiz espoused. It is time for Harvard to recognize Renty and Delia as people. The daguerreotypes are, as Ms. Lanier has said, family photos.

At a time when racism is ascendant, from the streets of Charlottesville to the White House, we believe that both individuals and institutions need to take a stand and acknowledge our part in it, past and present.

To claim that Agassiz was merely reflecting the popular ideas of his era would be selling his legacy short. He was a respected public intellectual and an active, influential advocate of racist ideas and policies. As an elite university, Harvard provided Agassiz intellectual legitimacy, and together, Harvard and Agassiz strengthened the myth that what we call “race” is a biological, not social, category. More than any other, this falsehood lays the groundwork for the ongoing subjugation, dehumanization and extraction of wealth from people of African descent.

In 2016, Harvard’s then-president Drew Gilpin Faust said, “We stand in solidarity with Ms. Lanier, and urge Harvard to join us. Harvard was directly complicit in America’s system of racial bondage from the college’s earliest days....This is our history and our legacy.” Yet as recently as 2017, Harvard again used Renty’s likeness on the cover of a textbook. Does the University want to continue to gain from an image stolen from enslaved people? Until Harvard commits to redress the harm it wrought, complicity will continue to define and mar its legacy. It is our hope that releasing the daguerreotypes will be a first step in a long overdue movement of reckoning and repair.

We stand in solidarity with Ms. Lanier, and urge Harvard to join us.

Signed,
Eamon Moore Whalen, Minneapolis, Minnesota
Eli Moore, M.A., Cali, Colombia
Marian Shaw Moore, Minneapolis, Minnesota
Susanna McKean Moore, PhD, Berkeley, California
Leo Christov-Moore, PhD, Los Angeles, California
Violet Shneider, New York City, New York
Jay Coogan, Providence, Rhode Island
Miranda Warburton, PhD, Sedona, Arizona
Rosemary Moore, M.F.A., Brooklyn, New York
Patience Moore, L.C.S.W., Montclair, New Jersey
Maeve Sargent Moore Whalen, Bozeman, Montana
James McKean Whalen, Oakland, California
Paul Moore, PhD, Berkeley, California
Avery Busta Moore, Oakland, California
Quincy Moore, M.D., Chicago, Illinois
Arlo Moore-Bloom, Medford, Massachusetts
Ruby Moore-Bloom, Amman, Jordan
George Mead Moore, Oaxaca, Mexico
Rowan Moore Gerety, New York City, New York
Amias Agassiz Moore Gerety, A.B., Harvard, 2002, Washington, D.C.,
Carrick Moore Gerety, A.B., Harvard, 1998, Los Angeles, California,

Quentin Moore, M.F.A., Queens, New York
Thomas Sargent Moore, Pittsburgh, Pennsylvania
Indiana Francesca Christov Moore, Xalapa, Mexico
Faye Shneider, New York City, New York
Honor Moore, Harvard, 1967, New York City, New York
Cressida McKean, Arlington, Virginia
Jenny Reed, Seattle, Washington
Hans Hardisty, Minneapolis, Minnesota
Nicolas Hardisty, Newport, Rhode Island
Rosemary Warburton, Tiverton, Rhode Island
Lee McKean Marshall Strang, Edina, Minnesota
Theo Moore-Manakas, Washington, D.C.
August Moore-Manakas, Montclair, New Jersey
James Madden, Bozeman, Montana
Henri J Bourneuf, Harvard, 1969, Ipswich, Massachusetts
Thomas Agassiz McKean, Bath New Hampshire and Aberdeen, Scotland
Kate McKean, Oakland, California
Elizabeth Lee McKean, Bath, New Hampshire
Jessie Bourneuf, MBA, Harvard University, 1975, Milton, Massachusetts
Jennie Dougherty, San Francisco, California
Paul McKean Madden, Middletown, Rhode Island
Minnie Warburton, M.A., Annapolis, Maryland

GRIEVING THE LOSS OF THE NEWSEUM: JOURNALISM IN JEOPARDY

By Christine Mahoney

Central to our nation's identity is that we are a free, democratic nation. This is embodied most succinctly in the First Amendment, where our basic rights as Americans are outlined. That is, we have freedom of religion, freedom of speech, freedom of the press, freedom to assemble, and freedom to petition the Government. These basic rights are at the core of the Newseum's purpose, which is to celebrate the First Amendment and educate the public about the First Amendment's place in history, its place in the present, and most importantly, its necessity for our future.

The Newseum sits in our nation's capitol, Washington D.C., between the White House and the Capitol Building. It is composed of exhibits and galleries devoted to pivotal moments in history

captured in artifacts, historical records, photographs, and newspapers, as well as more modern media.

The experience starts on the Concourse where you can view the Berlin Wall Gallery. Although there are portions of the wall elsewhere, the Newseum has the largest display of unaltered wall sections outside Germany. One side of the wall is teeming with graffiti. There is very much a feeling that you want these images, raw acts of creativity, political posts, and letters of hope, to seep through that concrete. It is a stark contrast to the other side, where the wall is bleak, bare, unyielding. An imposing guard tower looms, and the remaining space is untouched, except for informational text. The hopelessness is almost palpable.



NEWSEUM ON PENNSYLVANIA AVENUE
Photo courtesy of Maria Bryk/Newseum



BERLIN WALL GALLERY
Photo courtesy of Sam Kittner/Newseum

Continued...

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GRIEVING THE LOSS OF THE NEWSEUM (CONTINUED)



NEWS CORPORATION NEWS HISTORY GALLERY
Photo courtesy of Sam Kittner/Newseum

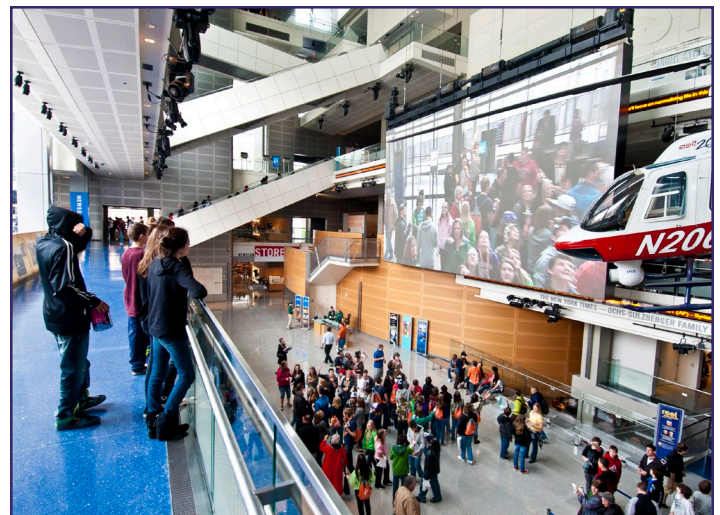
When you take the glass elevators to the sixth floor, you can catch your breath and see the sunlight pouring in. You view an amazing panorama of Pennsylvania Avenue from the terrace, and see what it is now, a bustling thoroughfare in D.C. At the same time, you can also imagine the historic events that transpired along this route, especially as you gaze and see the Capitol.

The Front Pages Gallery displays the day's front pages of newspapers from the U.S. and around the world. The Newseum offers over 800 on-line newspapers, which can also be viewed on its website. What similarities and differences exist between how news is reported at home and abroad? Beyond the novelty of viewing a newspaper from a far-flung locale, there is an important question to consider: What is happening elsewhere that may be linked to what is happening here, or vice versa?

The fifth floor highlights the American Revolution and provides over five hundred years of

news history with artifacts. The landscape of news has changed over time, both for the better and for the worse. At its core, news reports what is happening at the moment it happens, reaching its audience more quickly over time.

The fourth-floor exhibits focus on the Civil Rights Movement and 9/11. You can see and sit at the counter where brave students dared to hold their first sit-in, exercising their rights to assemble and protest unjust laws through peaceful methods. The antennae from the World Trade Center are part of the 9/11 exhibit. The compelling photography, first-hand accounts, and video, help us truly to never forget, and to remember that horrible day and understand it from the people who were there. Journalists ran toward pandemonium so we could know what really happened as it happened. While they would be the first to recognize the first responders as heroes, those reporters performed an



THE NEW YORK TIMES—OCHS-SULZBERGER FAMILY GREAT HALL OF NEWS
Photo courtesy of Maria Bryk/Newseum

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GRIEVING THE LOSS OF THE NEWSEUM (CONTINUED)



THE BANCROFT FAMILY ETHICS CENTER
Photo courtesy of Maria Bryk/Newseum

immense service in order to craft clarity from chaos, swirling in literal and figurative clouds of smoke.

There is something about the Newseum that bears down on the chest more than other museums. It is a living archive, capturing historical events of both long ago, yesterday, and today. There are photographs here, and artifacts – bits of twisted metal and old papers – but there is a story told that can only be expressed in the first-hand narrative that is journalism.

The Journalists Memorial is comprised of glass panes, inscribed with the names of over two thousand journalists, people who gave their lives to seek out the truth and bring it to all of us.

All the evidence they gathered, the places they went, the people with whom they spoke, details written down or photographed or broadcast, all so we could know what happened. And if need be, do something about it, or make sure it never happens again.

We are so accustomed to freedom of the press that we take it for granted. We are inundated with news. We might lounge on the sofa, scrolling through our smartphone feeds, perhaps with the TV playing in the background. You may even be watching the news, and while watching, there is a ticker displaying additional data and news updates. Our news has news. If press becomes limited, how quickly will other rights begin to erode without journalists to keep governments in check? While we enjoy access to many news outlets in the form of social media, there needs to be a sifting of fact from fiction. Even video does not tell truth without context.



9/11 GALLERY SPONSORED BY COMCAST
Photo courtesy of Maria Bryk/Newseum

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GRIEVING THE LOSS OF THE NEWSEUM (CONTINUED)

Many people are no longer able to discern fact from fiction, and political bias has become the guide to whether a news outlet is reliable or not.

On June 3, 2019, the Newseum conducted a compelling demonstration. As part of its rededication of the Journalists Memorial, the museum's exhibits and website replaced front page displays with the simple hashtag #WithoutNews. This powerful message demonstrated how silent the world would be without the dedication of journalists. Without their stories, the world lacks genuine information and evidence; it is a world devoid of knowledge.

At a time when our need to know is so compelling that we cannot wait ten seconds without Googling the known, it is vital to have truthful, journalism-grade news. In its place, we have filled the vacuum with data clutter. Sometimes real news means waiting for something to happen, or not happen, and we are so uncomfortable with not knowing that we satisfy our desire



TIME WARNER WORLD NEWS GALLERY
Photo courtesy of Sam Kittner/Newseum

with whatever outlet mentions the right keyword.

Now the Newseum is folding; its doors will close on December 31, 2019. It's a sad metaphor that a place dedicated to showcasing our rights has no place in our nation's capitol. Our heavily conflicted and divided country can't even agree on the truth. Rather than engage in civilized discourse, there is only a barrage of ad-hominem attacks. The bearers of news are called frauds, and any desire to seek out the truth is met with partisan resistance.

The Newseum's collections will be dismantled, archived, and will remain available for borrowing. It is vital that we hold fast to the knowledge of the freedoms guaranteed by the First Amendment. Those who would seek to support such endeavors can continue to follow the Newseum on its social media outlets (Facebook, Twitter, Instagram) and will be able to remain informed.◈



HANK GREENSPUN TERRACE ON PENNSYLVANIA AVENUE
Photo courtesy of Sam Kittner/Newseum

IMAGINED ARCHIVES: SECRETS OF THE ARCHIVES IN POP CULTURE

By Marissa Friedman

The other night I was watching an episode of *Hilda*, an animated British-Canadian television show based on the graphic novels by Luke Pearson. In this episode, adventurous blue-haired Hilda, the series' protagonist, finds an incredible and secret special collections room hidden within the Trolberg Library. In Hilda's search for magical spells to help her friends and family, she receives assistance from a snarky Goth archivist. As typically happens when I recognize my own professional aspirations in fiction, even if represented only in passing, I was thrilled by this addition to the narrative. Yet it also provoked reflection, reminding me of the countless other encounters I've had with imagined archives and archivists lately, often in the most unexpected of places.

What is it about archives that captures the attention of the general public? Why is the notion of "archive/archivist as secret" a recurring motif? Should we be concerned or celebratory about this development? And what is at stake in negotiating public perceptions of our professional identities and responsibilities?

What is it about archives that captures the attention of the general public? Why is the notion of "archive/archivist as secret" a recurring motif?



The Goth Librarian in *Hilda*, Netflix Original TV series.

The archival imagination is alive and well in popular culture and has become an increasingly popular topic of discussion within professional and academic circles. Representations of archives and archivists are mostly positive, and appear in film, television, novels, role-playing games (RPGs), podcasts, graphic novels, and other mediums of popular culture. This has led to theorizing about the meaning and impact of public consumption of these depictions. It has also led to suggestions for ways of countering,

Continued...

IMAGINED ARCHIVES (CONTINUED)

correcting, or praising the various interpretations presented in popular culture.

There is a connection drawn between secrets/ secrecy and archives in popular culture, and how this trope draws upon or perhaps augments public perceptions of archives and archivists as inaccessible or unknown/unknowable. This theme is presented in media aimed at children and young adults, a place where many of us, myself included, were first exposed to the concept of an archive or a character who represents an archivist. Here I am inspired in part by fond recollections of meeting my first fictional archivist as a child: the eccentric amateur archivist Mrs. Basil E. Frankweiler, the narrator of a 1967 story by E.L. Konigsburg. The Newbery Award-winning book, *From the Mixed-up Files of Mrs. Basil E. Frankweiler*, tells the tale of two young siblings, Claudia and Jamie, who run away from their quiet suburban home to the Metropolitan Museum of Art. Here they discover a beautiful statue that becomes the subject of a mystery the children are intent upon solving. Mrs. Basil E. Frankweiler, the former owner of this statue, is an avid collector of art and information. The children exhibit a reverence for the transformative power of the archive's contents, which to them are shrouded in secrecy. Toward the end, Jaime remarks to Mrs. Frankweiler, "If all those files are secrets, and if secrets make you different on the inside, then your insides,

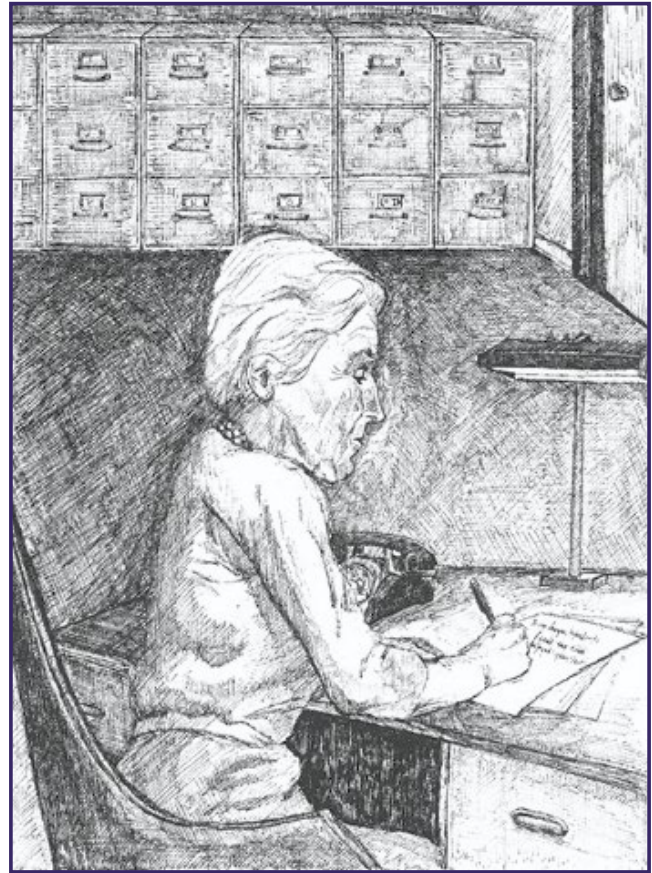


Illustration by E. L. Konigsburg from her novel *From the Mixed-Up Files of Mrs. Basil E. Frankweiler* (1967). Elaine Lobl Konigsburg Papers, 1930-2013, SC.1986.01, Nesbitt Collection, Special Collections Department, University of Pittsburgh.

Mrs. Frankweiler, must be the most mixed-up, the most different insides I've ever seen. Or any doctor has ever seen, either." Mrs. Frankweiler, who employs an unusual and not strictly archival filing system, may not be the most typical example of an archivist. However, the story itself reveals an ambiguity about what archivists actually do in and for archives. At the same time, it recognizes the power of records to solve problems, answer questions, and in the case of Konigsburg's story, bring about a resolution of the children's interior and exterior journeys.

The idea of secrecy and, in turn, inaccessibility

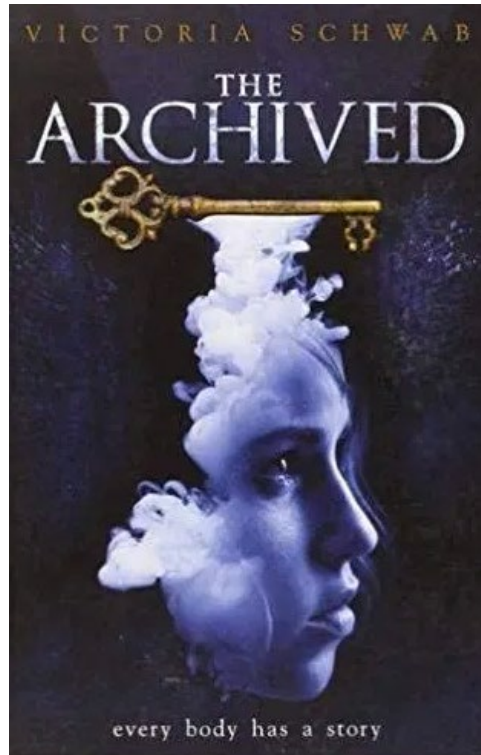
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IMAGINED ARCHIVES (CONTINUED)

of archives, is not uncommon in popular culture. In Victoria Schwab's hit series, *The Archived*, the protagonist is a Keeper tasked with hunting and returning the dead, known as Histories, to the Archive, a vast and mysterious realm. The Archive is off limits to all living beings except the Librarians who alone can read them. In this world, Histories can be lost in the outside land of the living, and the Archive, though unknowable to all but a select few, can be destabilized if Histories are altered, erased, or otherwise damaged. The journey charts Keeper Mackenzie Bishop's internal struggle for closure on the death of her beloved grandfather and younger brother. She seeks this closure in the Archive, and struggles to protect the secrets and order of the Archive from outsiders, including her own parents.

In a different vein, the acclaimed graphic novel *Archival Quality* tells the story of



Cover design by Tyler Nevins, courtesy of Amazon



Cover design by Steenz, courtesy of Amazon

Celeste Walden, who takes on the job of archivist at the mysterious, haunted Logan Museum. She quickly becomes embroiled in solving the mysteries presented to her within the bowels of the museum's archives. In the process, she confronts her own mental health issues with depression and anxiety. We see a familiar stereotype emerge of the lonely archivist toiling away in a hidden and dusty basement among the secrets of the archives. But then the story twists and Celeste begins to identify with the records in her care. She listens to and seeks out answers for the ghostly female apparition that is a vestige of the museum's dark past, and lays bare the secrets of the archive whose voices she cannot ignore. Stories like this demonstrate that popular culture can present complex representations of archives and archivists, and suggest the possibilities for using visual and textual mediums

Continued...

IMAGINED ARCHIVES (CONTINUED)

to help shift narratives about who we are and what is appealing in the work we do.

In typical Hollywoodesque fashion, the tendency to sensationalize just about anything means that the finer, technical, and certainly less sexy, elements of the archival experience (on the user's end) or tasks (on the practitioner's end) don't usually make it onto the screen or page. However, popular media seems to believe in the sanctity and authority of archival records and the important role archivists play in maintaining access and preserving these records. This is an encouraging picture. Archivists and archives may be obscure or even inaccessible, but at least we can feel fairly confident that we are viewed as trustworthy purveyors of information. At the same time, we should acknowledge the existence of facile stereotypes about fastidious and emotionally detached archivists working, often in isolation, to protect their dusty records. However, our value as protectors of truth, and correctives

Popular media seems to believe in the sanctity and authority of archival records and the important role archivists play in maintaining access and preserving these records.

to more malicious or ill-informed information use, is an important building block in developing a public-facing professional identity.

So where do we go from here? I, for one, am thrilled to see numerous and diverse representations of archives and archivists appearing everywhere, from movies and Netflix shows, to books, fanfiction, and comic books. This should alert us, as current or aspiring archival professionals, to the fact that popular culture might be more interested in us than we might otherwise assume. This a golden opportunity for us to harness this interest to increase our outreach, advocacy, and engagement efforts with a more diverse set of users – even children. By doing so, we can dispel the myths of the lonely archivist hoarding collections, which remain closed and unknowable to outsiders. To make the secret world of archives less secret, more transparent, and more diverse, is to tell new stories and invite new audiences into our world. ♦

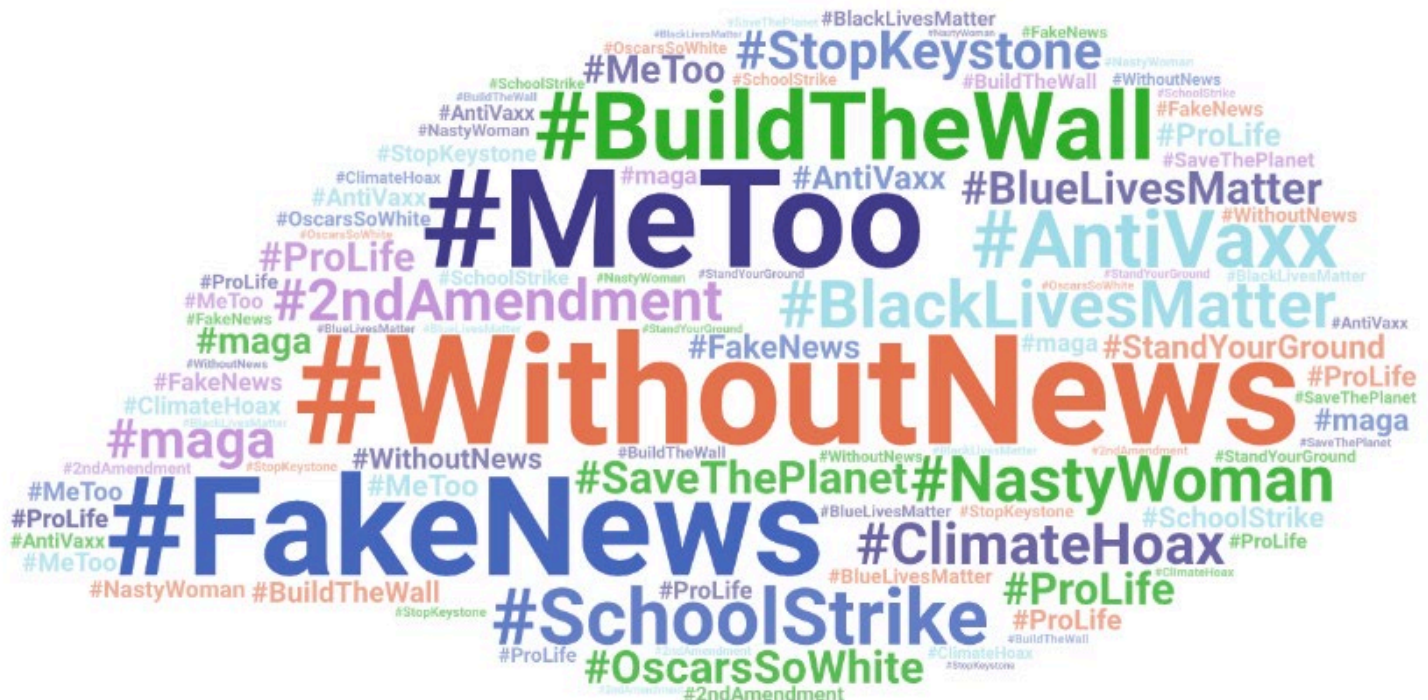


Tom Murphy VII photographer (2008, August 25).
Old book bindings at the Merton College library, Oxford.

By Greta Snyder

Limits of funding, time and integrity dictate

When LOC jumped on the project, Twitter was already emerging as a mutant information source, capable of consuming and creating



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ARCHIVING TWITTER (CONTINUED)

worlds of records on a daily basis. With users' ability to manipulate records, any initial record was infinitely repeatable and deletable. The multimedia nature of Twitter also made archiving, storing on a server, and designing an accessible database, even more of a monstrous task. Increasingly affordable access via mobile technology lowered the barriers of entry, and more and more people began turning to Twitter for news and information. As a consequence, the Library of Congress realized that the project had become out of control.

To mitigate losses, LOC hoped to preserve what it recorded for posterity and future research, yet there is still no way for researchers to access the archive containing this early "snapshot" of Twitter records. We have to wonder what has been lost already, and what could have been sal-

vaged given our current cultural state and political reality. The epic fail of the LOC project begs the question of how this delay in realizing the potential research, cultural, and historical value of tweets transpired.

Perhaps the delay to archive Twitter occurred because nobody could really anticipate how Twitter would be used or which tweets would matter.

There is still no way for researchers to access the archive containing this early "snapshot" of Twitter records.

There has been a lag in recognizing born-digital records as a rich, rapidly disappearing repository of the best and worst of humanity. Now that financial gains can be realized from allowing users to access archives, Twitter and other third-party companies are exploiting the LOC project for profit. The commercialization of the archival process forces us to consider ethical practices. For example, would certain users pay Twitter off to permanently "forget" tweets?

This line of questioning leads us to examine the currently chaotic archival processes of Twitter that are in place due to the sheer volume of records, as well as the potential for bribery, manipulation of records, and financial gain. For information professionals upholding the values and ethical principles of our trade, Twitter's own careless archival practices lead us to ask what lies will become the truth, and vice versa. Since Twitter has recently transformed into a



Women's March 2017, Los Angeles. Photo courtesy of Todd Roisman

Continued...

ARCHIVING TWITTER (CONTINUED)

critical political forum, this ups the ante on the ethical importance of archiving Twitter.

In “Raiders of the Lost Web,” Adrienne LaFrance describes the ephemeral nature of the Internet, and how it poses immense challenges for archivists. She observes similarities in attitudes towards Twitter and an earlier technological innovation: “The telegraph was similarly maligned as ‘superficial, sudden, unsifted, too fast for the truth,’ as a critic in *The New York Times* put it in 1858.” LaFrance argues that we can easily replace the



Philadelphia Tea Party II 2009. Photo courtesy of Steve Lonegan

integrity. The influx of information makes it even more difficult to anticipate what will tell the story of the past and present, and be relevant in the future.

If communication is fast and limited in the number

of characters, does this mean it is more accurate and truthful or less so? Ultimately, it is not that Twitter is too fast in telling the truth, but that information professionals have been too slow in realizing the true scope of these technologies as mass mechanisms of cultural records. Who will get to decide which is more important: the truth or the lies? Is a trending hashtag more or less true than an underrepresented individual’s personal tweet? Does it even matter who tweeted it? At this point, archivists are in a unique position to question normative historical discourse.

Who will get to decide which is more important: the truth or the lies?

word telegraph in that sentence with Twitter to see that “anxiety about technological advances is often wrapped up in how a new technology disrupts our expectations about time—it’s too fast!—and control.”

As LaFrance’s analysis suggests, the notion of truth and speed as antithetical might have contributed to delays in archiving Twitter. New mediums of communication complicate the archivist’s mission of preserving the past with



Protest against Dakota Access and Keystone XL Pipelines. Photo courtesy of Pax Ahimsa Gethen

Continued...


ARCHIVING TWITTER (CONTINUED)

In a way that was not possible before, we make decisions about what to save in order to tell a full narrative of the past, present, and future. Information acceleration invigorates the need for progressive, inclusive, innovative, and ethical archival strategies.

Disrupting past practices, deciding what to protect and save, and what new sources of information and records to amplify, come along with the difficult project of archiving vast online public and cultural records such as Twitter. These issues demonstrate how crucial archival work remains in keeping the past alive and ensuring, with full authenticity, that current research, movements, and cultural shifts, are brought to the forefront by connections and contrasts with the past. The archivist's goal is to create a narrative connection linking the past with the present and future. We curate an archive to ensure that a diversity of voices is heard by future generations in order that both the truth and the lies are present to tell the full story. ♦

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Donald J. Trump ✓
 @realDonaldTrump

It's not fair that I'm being Impeached when I've done absolutely nothing wrong! The Radical Left, Do Nothing Democrats have become the Party of Hate. They are so bad for our Country!

♥ 164K 4:38 PM - Dec 13, 2019 ⓘ


💬 88.8K people are talking about this >


Thor Benson ✓
 @thor_benson

Replying to @realDonaldTrump
 You need a tissue? Did the meanies hurt your feelings?

♥ 436 5:20 PM - Dec 13, 2019 ⓘ


💬 48 people are talking about this >


Joe Lockhart ✓
 @joelockhart

Replying to @realDonaldTrump
 You should smile more and stop being so emotional

♥ 6,108 4:53 PM - Dec 13, 2019 · Delmar, NY ⓘ


💬 437 people are talking about this >


Nancy Lee Grahn ✓
 @NancyLeeGrahn

Replying to @realDonaldTrump
 Now hold your breath and turn blue.

♥ 423 5:11 PM - Dec 13, 2019 ⓘ


💬 33 people are talking about this >


KateFinn
 @KateFinnnnn

Replying to @realDonaldTrump
 Chill out and watch a good old fashioned movie with a friend
 #BeBest

♥ 1,541 4:39 PM - Dec 13, 2019 ⓘ

💬 105 people are talking about this >


Mia Farrow ✓
 @MiaFarrow

Replying to @realDonaldTrump
 Waaaa

♥ 990 5:34 PM - Dec 13, 2019 ⓘ

💬 65 people are talking about this >

THERE'S AN ARCHIVE FOR THAT? 2019 TOP-TEN LIST OF UNUSUAL ARCHIVES

By Sabrina Holecko

The wonderful thing about the archival profession is the astonishing variety of archives and records. Our work may follow the same basic principles, but the records themselves have many different forms and content. Here are our 2019 top-ten picks for cool, weird, wonderful, and often impactful, archives.

LET'S START OUR COUNTDOWN!

#10 International Guitar Research Archives (IGRA)

This archive is sure to hit a chord. The International Guitar Research Archive is located at California State University Northridge. Julieta Garcia, an SJSU iSchool alumna, is the collection's archivist. The archive holds a variety of records including audio recordings, correspondence, photographs, and other materials. It is world-renowned for its collection of guitar sheet music.

<https://library.csun.edu/SCA/IGRA>



Esp guitar. Courtesy of Nicolas Torquet, Wikimedia Commons.

#9 The Natural History of Song (NHS)

More musical notes emanate from the archive of the Natural History of Song. Ethnographic researchers have collected songs and song performances from cultures around the world. The collection consists of 5,000 records. The data is used by researchers to analyze the underlying structure of songs that are common to all human societies. According to the NHS, "music is a signature of human experience."

<https://www.themusiclab.org/nhs>



Sarawak: Native musicians playing on a nose flute, a primitive flute. Courtesy of Wellcome Trust, Wikimedia Commons.

Continued...

THERE'S AN ARCHIVE FOR THAT? (CONTINUED)

#8 Brewchive

Most archivists enjoy a beer after a long day's work, but for Judith Downie, this is her day job. Downie is a special collections and history librarian at California State University San Marcos. She collects artifacts, oral histories, and other records relating to the history of the craft beer movement in San Diego from the 1980s to the present. <https://archives.csusm.edu/brewchive/>



Hops on the Vine, Coburg, OR. Courtesy of Wikimedia Commons.

#7 LAPD & FBI Homicide Library

This archive is bound to warm up cold cases. Opened in October of this year, the LAPD & FBI Homicide Library in Los Angeles houses 5,000 files of solved and unsolved homicide crimes. The archive will employ a new Digital Asset Management system to help detectives solve crimes and bring solace to victims' families and loved ones. http://www.lapdonline.org/home/news_view/65941



LAPD Ford Explorer. Courtesy of Tony Hisgett, Wikimedia Commons.

#6 Gun Violence Archive (GVA)

Still surfing the crime wave, our next pick is the Gun Violence Archive. GVA is an online archive, which provides public access to gun violence incidents from the entire United States. GVA collects data from over 6,500 sources each day, including law enforcement agencies, media outlets, government organizations, and commercial enterprises. Updated daily, the GVA database adds records in real time. <https://www.gunviolencearchive.org/about>



Gun violence billboard, MA. Courtesy of InSapphoWeTrust, Wikimedia Commons.

Continued...

THERE'S AN ARCHIVE FOR THAT? (CONTINUED)

#5 Arctic World Archive (GVA)

The Arctic World Archive is where the world stores its source codes and digital records, if not for eternity, then at least for several hundred years. In the far northern reaches of Norway, the AWA is located in a mountain nearly 500 feet underground. Permafrost temperatures protect the archive, even from the threat of nuclear weapons.

https://en.wikipedia.org/wiki/Arctic_World_Archive



Mountain in Svalbard. Courtesy of Bjoertvedt, Wikimedia Commons.

#4 AIDS Memorial Quilt and NAMES Project

The AIDS Memorial Quilt, which now weighs over 50 tons, honors the memory of people who have died of AIDS-related illnesses. In addition to The Quilt itself, the NAMES Project has collected a large archive of over 200,000 items, including photographs, news clippings, correspondence, and other materials. In 2020, the archive will move to the American Folklife Center at the Library of Congress.

<https://www.loc.gov/item/prn-19-114/>



The AIDS Memorial Quilt, Washington, D.C.
Courtesy of National Institutes of Health.

#3 The Museum of Bad Art (MOBA)

Who cares about the Mona Lisa or the statue of David? Visit the Museum of Bad Art, a community-based, nonprofit archive located in the basement of a 1912 movie theater in Somerville, MA. While the art is bad, the reviews have been good. John Dyck, writing for Smithsonian.com (2018, January 19), has said “Sometimes a work of art is characterized by a string of failures but nonetheless ends up being a gorgeous freak accident of nature.”

<http://museumofbadart.org/>



Eyes on the Fly, artist unknown.
Courtesy of Museum of Bad Art, Facebook post (2019, October 10).

Continued...

THERE'S AN ARCHIVE FOR THAT? (CONTINUED)

#2

The International Association for the Preservation of Spiritualist and Occult Periodicals (IAPSOP)

In this archive, the spirits of the dead have found a forever home on the Internet. IAPSOP is an open-source project devoted to the task of digitizing periodicals from the early 19th to the mid-20th centuries. The delicate medium (pun intended) of aging newspapers and periodicals makes digital preservation a priority. This collaborative effort illustrates the importance of preserving rare and neglected archival records so they will be available for future research.

<http://www.iapsop.com/>



Henry Evans fake spirit photograph. Wikimedia Commons, public domain.

#1

Salt Lake City Library's "Accidental" Archive

On a dark and stormy night in July 2017, water flooded the Sprague Branch of the Salt Lake City Library. Thousands of books were destroyed. Two years later, construction workers, who were renovating the damaged library, found an unexpected treasure. A cache of vintage books had lain hidden for over 50 years between the walls where they had fallen through vents behind the shelves. This accidental archive mainly contained books from the 1940s and 1950s. One discovery was a library card dated 1935 that belonged to Jack Tripp. In November, a family of Tripp's descendants visited the library to view the display.

<https://www.slcppl.org/branches/view/Sprague>



Jack Tripp's descendants & Jack Tripp's library card.
Courtesy of the Salt Lake City Library, Facebook post (2019, November 26).

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February 4	MARA GUEST LECTURE: CAPUCHIN ARCHIVES IN DETROIT, MICHIGAN
February	WELCOME TO SAASC ONLINE EVENT
February	ELECTION FOR NEW SAASC VICE-CHAIR
April	TAKING THE ACA EXAM: HOW TO BECOME A CERTIFIED ARCHIVIST
April	A TOUR OF THE HUNTINGTON LIBRARY'S MUNGER RESEARCH CENTER
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