

Memoria

*The Newsletter of the Latin American & Caribbean Cultural Heritage Archives
Roundtable, Society of American Archivists*

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Welcome from LACCHA Co-Chairs

Mario H. Ramírez, Sr. Co-Chair
Project Archivist
The Bancroft Library
University of California, Berkeley

Silvia Mejia, Jr. Co-Chair
Special Collections Librarian
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In the spirit of previous issues, this latest edition of *Memoria* seeks to contribute to and nurture communication, dialogue and collaborative relationships among our members. Spanning across the

United States and the Caribbean, LACCHA's membership is truly reflective of what is hoped will be the increasing linguistic, racial and ethnic diversity of the archives profession. With this in mind, we have put together a number of stories and reports that reflect the variety of experiences and thought among our members, as well as the strong bonds they develop and nurture with their constituencies in the U.S. and abroad.

In this issue of Memoria:

From collaborative digitization projects in El Salvador, to memory and cultural heritage in Brazil, to the role of archivists in social justice and human rights issues in

Chile, and the impact of institutional policies on user access to cultural property and heritage from Puerto Rico, this issue focuses on the broad international connections that our members engender, and the exciting range and type of work in which they are engaged. Moreover, we are given insight into the recent activities of SAA's Diversity Committee, a summary of this year's LACCHA sponsored panels at SAA's annual conference, and we are treated to an insider's view of the riches of the Literatura de Cordel collection held in the American Folklife Center at the Library of Congress.

Annual Business Meeting:

We will be holding our annual business meeting in conjunction with the Issues and Advocacy Roundtable on Wednesday, August 8th at 5:30 p.m. If you are able to come out, it will be a great opportunity to catch up with your LACCHA colleagues, as well as learn and opine about new collaborative ventures with the members of the Issues and Advocacy Roundtable, among which is a project to create a database identifying archival materials lost or stolen during armed conflicts.

American Archivist:

Our collaboration with the *American Archivist* was a great success and several of our members submitted exciting and innovative essays. Among those whose work you may see in the pages of the journal in the coming months are: Noah Lenstra, "Power and the Shaping of the Archives Profession: Foreign Missions to the Brazilian National Archives in the late 1950s"; Joel Blanco-Rivera, "Truth-seeking and Accountability for Past Human Rights Abuses: The Impact of Archives in Latin America's Transitions from Authoritarianism and Civil Wars"; Elizabeth Knight, "Establishing an Archives at the Charles Darwin Foundation in the Galapagos"; and Janet Ceja, "Imperfect Film Archives for an Imperfect Cinema." Thanks to all of our authors. Let us hope that this is only the beginning of a long-standing and fruitful collaboration between LACCHA and the editors at the *American Archivist*.

Update on the SAA Diversity Committee

Michelle Gachette
Research Assistant
Collection and Public Services
Harvard University Archives

SAA Diversity Committee Liaison Mid-Year Report

As a Diversity Committee Liaison, I serve as one of five appointed positions reserved for what SAA defines as diversity-related "special interest groups," including representatives from the AAC, Native American Archives, Lesbian and Gay Archives, Women Archivists/Women's Collections Roundtables. My three-year term started in August 2010. I would like to present the following report on what the committee has been working on since August 2011.

The Diversity Committee:

You may take a look at the committee's composition, charge, and responsibilities [here](#). Moreover, if you have not already seen it, here is [SAA's Statement of Diversity](#), adopted August 2010. You can find the process behind the development of the SAA Statement of Diversity outlined there as well.

SAA and Diversity:

After my appointment, I thought it would be helpful to get some background about SAA's earlier efforts around diversity and the status of diversity initiatives in the profession overall. Following are the resources I explored to track the actions that led to the Diversity Committee's 2010 mandate.

There was a task force on diversity created in 1996 that preceded the SAA Diversity Committee whose [final report](#) was delivered to SAA Council.

There was an article published in *Archival Issues* that coincided with the development of the task force in 1996, presenting a history of the diversity issue in the organization, by Kathryn M. Neal, "The Importance of Being Diverse: The Archival Profession and Minority Recruitment."

The SAA Resolution on Diversity, submitted by the task force in 2002, can be found [here](#). The creation of an SAA Diversity Committee, referred to in the resolution, was approved by SAA Council the following year.

Finally, [here](#) is an expanded version of a 2007 address by former SAA President Elizabeth Adkins titled "Our Journey Toward Diversity—and a Call to (More) Action" that further reflects SAA's commitment to diversity.

I would love to hear from long-time members of SAA regarding their knowledge of SAA's diversity initiatives. There is a lot of institutional history out there among us—perhaps that is also yet to be documented. I am wondering about those members who were around when the Third World Archivists Roundtable and the Minority Roundtable were established.

Can further knowledge and discussion about these early SAA groups support the diversity committee's goals now? How?

Report on Current Diversity Activities: Membership Survey:

At the annual meeting in Chicago, questions on diversity for the 2012 [membership survey](#) were discussed. If you took the survey, you would have seen some of the questions asking members about their impressions of SAA's activities regarding diversity. If you have any additional feedback about the membership survey and/or any further ideas, please let us know.

I found it useful to consult another survey that preceded this year's membership survey—the A*Census.

The A*Census:

Information about the A*Census that was conducted in 2004-2005 can be found [here](#). You also may be interested in looking at the [survey questions](#).

Final results of the A*Census are presented in [slides](#).

A special report on diversity, based on the census is presented [here](#). There is no narrative, but just slides.

*Did you take the A*Census? If you did (or did not) what do you think about the survey, and are the results still relevant today?*

The Mosaic Program:

This past year, 2010-2011, the committee members, along with SAA Executive Director Nancy Beaumont and President Helen Tibbo, worked on ideas for a full-fledged Mosaic program that includes the Mosaic scholarship, and further activities to advocate for and support SAA diversity initiatives. The Mosaic Program Work

Plan can be seen [here](#).

Right now, SAA is considering applying for an Institute of Museum and Library Services (IMLS) grant that will allow the organization to expand the Mosaic Scholarship. Therefore, the plans mentioned in the Mosaic Program Work Plan are contingent upon SAA receiving this funding. SAA's leadership is currently consulting with the leader of the diversity committee about the application process and identifying potential collaborators like the Association for Research Libraries (ARL) for the proposed program. ARL is well known for their [diversity programs](#).

Among a few of my ideas, I suggested an exchange program between archivists of color from the United States and archivists of color from abroad, and asked if students who were permanent residents of the United States would be eligible to apply. If you have any additional ideas and comments, please let us know.

The Diversity Award:

SAA Council has approved the establishment of a [Diversity Award](#) to begin in 2012. The Diversity Committee was charged with developing this award and it is now a part of SAA's slate of awards.

I asked if the committee would consider naming a recipient as an Honorable Mention. I am very concerned that young archivists, and/or those new to the profession, will have to compete with more well-known, veteran archivists in yet one more category. There is the

new [Emerging Leader Award](#), but I don't think that is enough.

What do you think?

Strategic Priority #2, Diversity:

Lastly, SAA Council has recently asked the committee to work on an assignment that falls under SAA's Strategic Priority #2: Diversity, Desired Outcome #2:

Desired Outcome #2: Identify and promote existing models and develop new methods for assisting archives and archivists to diversify the documentary record within their repositories and to promote archives to diverse communities.

The Strategic Priority document can be found [here](#).

There will be more to come about the committee's work on this mandate in the future.

What are your thoughts about what it means to "diversify the archival record"?

This concludes my report for now. Thanks for reading.

Summary of LACCHA sponsored panels at SAA 2012

Silvia Mejia

*Special Collections Librarian
Special Collections Department
State Library of Massachusetts*

**Panel:
From Hidden Collection to International Incident: The John Cutler Papers and the Guatemala Syphilis Experiments**

Susan Reverby's discovery of the 1946-1948 Guatemala Syphilis Experiments in the John C. Cutler Papers resulted in an international incident, a Presidential apology from the United States to Guatemala, and changes to ethical practices in biomedical research. After Reverby raised awareness of the collection, then held at the University of Pittsburgh, the collection was closed and later transferred to the National Archives where it was digitized and made available online. The panel will explore the myth of the Cutler Papers as a hidden collection by examining the management and processing of the collection, and will bring up issues related to control and transparency in relation to government records.

Chair:

*Joan Echtenkamp Klein
Baird Curator for Historical Collections
University of Virginia Health Sciences
Library*

Speakers/Presentations:

Marianne Kasica: Uncovering the Johns Cutler Papers and the Guatemala Syphilis Experiments

Marianne Kasica has been University Archivist at the University of Pittsburgh since 1999. In this role, Kasica made the Cutler Papers available to historian Susan Reverby, whose paper based on her research in the Cutler Papers re-

sulted in President Barak Obama's 2010 apology for the Guatemala Syphilis Experiments.

Robert Richards: Public Access and Hidden Government Records: The Records of the Public Health Service Syphilis

Robert G. Richards is the Director of Archival Operations at the National Archives at Atlanta. He opened the Patient Medical Files of the Tuskegee Syphilis Study for public research and recently accessioned the papers of Dr. John C. Cutler, the Guatemala Syphilis Experiment, into the custody of the National Archives. He was intimately involved in the process of determining public access to the records, including on-line publishing.

Paul Lombardo: What Did Dr. Cutler Know, and When Did He Know It?

Paul A. Lombardo, PhD, JD, is a historian, lawyer and author of *Three Generations, No Imbeciles: Eugenics, the Supreme Court and Buck v. Bell*. He is currently a Senior Advisor to the Presidential Commission for the Study of Bioethical Issues. He has written extensively about the ethics of research performed on vulnerable populations, and in 2011 he traveled to Guatemala to assist in the Commission's investigation of the Public Health Service's Guatemala syphilis study.

Panel:

A Bilingual History: Promoting Spanish Language Collections To Tell the History of the American West and Mexico

As former Spanish colonies and Mexican territories, California, New Mexico, Arizona and other Southwestern states share a history and identity that has been shaped by numerous cultures and communities. Much of that history was recorded in the Spanish language. Especially important for the study of Southwestern history is the past and current connection to Mexico. The panel will address the challenges of describing non-English collections at the same level as their English counterparts, their approaches to bringing these resources to new audiences, and their efforts to make available a more comprehensive history of an extraordinarily diverse region. The speakers will discuss their successes and challenges in these ventures.

Chair:

*Theresa Salazar
Curator of Western Americana
The Bancroft Library
University of California, Berkeley*

Speakers/Presentations:

Nicole Cuadra: How SFPL Uses Primary Resources to Engage the Community

Nicole Cuadra has worked with the international collections at San Francisco Public Library (SFPL) and regularly works with the community using those materials.

Most recently she organized an exhibit related to the Mexican anniversaries of independence and revolution with digital images provided from Stanford University and UC Berkeley. She also helped to develop a number of public programs related to the exhibition.

Teresa Mora: "Sorry you couldn't find that in the catalog": Trying to Accurately Describe non-English Materials in a U.S. Repository

Teresa Mora led the Manuscript Survey Project at the Bancroft Library, UC Berkeley (2008-2011). A major finding of the project was the realization that the Spanish language collections are woefully under-described. In reviewing MARC records for these collections it became clear that better subject access is needed in order to make them fully discoverable by researchers through better and more precise subject terms.

Jean Spencer: Engaging Educators in the Telling of a Broader History: Working with Primary Resources to Broaden History Curricula

Jean Spencer is the Outreach and Publications Coordinator for the Center for Latin American Studies at UC Berkeley. She has developed a number of programs geared toward encouraging K-12 and community college instructors to broaden their history curricula. Ms. Spencer will discuss the center's work with repositories that house Spanish-language primary source materials in order to promote the

teaching of a broader history in schools.

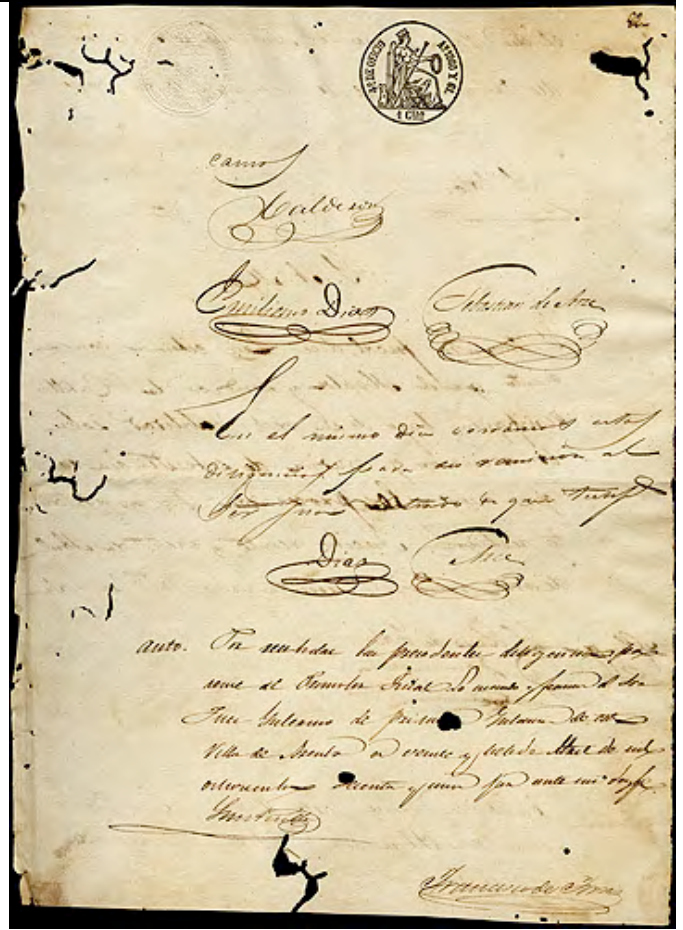
Access to Cultural Property and Heritage

The Puerto Rican Civil Court Documents Case Story

Marisol Ramos

M.A., M.L.I.S.

Librarian for Latino/a, Caribbean, and Latin American Studies,
Spanish, & Anthropology
& Curator of the Latin American, Caribbean, and Latino



The role of custody and the obligations of the custodian must be examined through the prism of access¹.

Jeannette A. Bastian

Introduction²

The University of Connecticut's (UConn) Thomas J. Dodd Research Center Archives and Special Collections, part of the University Libraries, is an example of a repository that houses a wide variety of cultural heritage collections from Africa, the Caribbean, Europe and Latin America. Since I started working at the Dodd Center in 2007, I have been considering the ethical and moral obligations of

managing these collections not only for our faculty and students, but also for researchers and other users that have a national and cultural connection with our collections. When I started my job, I found myself unable to balance the needs to serve international users (who would request hundreds of photocopies of materials not found in their country) with the needs of the archives (to protect the materials against actions that could be detrimental to them, e.g., excessive photocopying). The majority of requests came from Spanish re-

searchers and most of the materials requested were unique titles found only in our institution—there were no copies in their country of origin. Without access to them, these researchers felt their own research and part of their cultural heritage and history was incomplete. The only option at the time was to suggest to researchers that they apply for a travel grant to visit the archives and allow digital photography when appropriate.

This state of affairs left me very distressed because as an archivist I

¹ Bastian, Jeannette A., 2002. "Taking custody, giving access: a postcustodial role for a new century," *Archivaria*, 53, p. 80. Accessed, April 11, 2011 <<http://journals.sfu.ca/archivar/index.php/archivaria/article/viewArticle/12838>>

² This article is a modified and updated version of a published article: Ramos, Marisol. "Access to Cultural Property and Heritage: Ethical and Moral Considerations in Archives", *Revista Arhivelor. Archives Review* LXXXVI (2009), 2: 9-16

felt unable to follow the tenets of the Society of American Archivists (SAA) Code of Ethics, which states:

[A]rchivists actively promote open and equitable access to the records in their care within the context of their institutions' missions and their intended user groups. They minimize restrictions and maximize ease of access. They facilitate the continuing accessibility and intelligibility of archival materials in all formats....³

At the time, I felt that even though we offered "open and equitable access," we were unable to "maximize ease of access." On the one hand, we were promoting these collections online, but on the other, when receiving requests to photocopy or scan our materials from international users we often had to reject them. The situation was more poignant because we were unable to provide access to researchers that have a cultural connection with the collections. Although we do offer travel grants to visit the archives, the funding does not cover all expenses, thus only well-funded researchers from overseas are able to come. The funding is also targeted at academic users, so a researcher who is not a faculty member or graduate student would not be eligible for financial support. What can we do to in-

crease access to all researchers without adding any financial burden? What could I, using our institution's resources, do to help users gain access to their cultural heritage? This article will attempt to answer these questions by using my experience at the Thomas J. Dodd Research Center as an example.

Ethical and Moral⁴ Considerations on Access⁵ to Cultural Heritage Collections

In the four years that I have worked at the University of Connecticut, I have developed what I feel is a philosophical stance regarding cultural heritage collections housed in the United States based on current archival standards and the SAA Code of Ethics. As a cultural-memory institution that holds unique materials that originated outside the United States (many of which exist nowhere else), it behooves us to find ways to increase the accessibility of such material—it should be a moral obligation that we should strive for whenever possible.

What do I mean by ethical and moral considerations? When I think of ethics, I think back to SAA's Code of Ethics regarding access. In order to provide open and equitable access we need to

maximize ease of use, regardless of whether users are from parent institutions, and when that is not possible we need to find solutions that eventually will make collections more accessible. When I speak of moral considerations, I am referring to decisions based on a philosophical code that I have developed as a Latin Americanist and as an individual belonging to a minority group⁶. One who can empathize with other researchers and users when they find that their cultural heritage is outside their country, making it hard or almost impossible to reach. I believe that being able to empathize with your users, especially with those from outside your institution who have an emotional and cultural connection with the collections in your custody, is important. Often their research and/or interest in the collection goes beyond the academic, toward feelings of national pride, genealogy and/or accountability and social justice issues.

Each archivist has his/her own moral code and ethics, but most of us do share common morals and ethics regarding our professional obligations and responsibilities toward the collections under our custody, as well as the creators, donors and users that want to ac-

³ See the current SAA's Code of Ethics document at <http://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics>

⁴ I am not using the term 'moral' in the religious sense but more in the social sense of a system of rules that define how we behave when dealing with different social situations.

⁵ For the purpose of this article, the term 'access' is used broadly to encompass different ways to connect collections with users, e.g. physical access to the archives, different reproduction options when users cannot visit the archives, bibliographic records to find collections and improve discoverability, and digitization projects to give access to collections online.

⁶ I am a Puerto Rican, one of the recognized minority groups in the United States.

cess them. One example from my institution showcases how working with an ethical and moral framework has helped me to facilitate outside users to access their cultural heritage.

Giving Access to Cultural Heritage Collections: the Puerto Rican Civil Court Documents Collection (PRCCD)

The PRCCD collection was purchased in 2000 from a reputable antiquarian with whom the university had done business for many years. The collection contains approximately 5000 holographic documents, and dates from the 1840s to the 1890s. Many of the materials are from the Arecibo district civil courts in Puerto Rico and cover the full range of cases that might have been brought to civil courts. The condition of the collection is fair with some preservation issues, mainly brittleness, foxing and ink bleeding and ink erosion⁷. The collection is rarely used and we do not allow photocopying. In 2008, we received a request from an archivist at the *Archivo General de Puerto Rico* to either return or photocopy the entire PRCCD collection. Her rationale was based on the fact that in 1955 the Puerto Ri-

can legislature promulgated Law #5 that determined that all documents created during the Spanish colonial period needed to be transferred to the newly created *Archivo General de Puerto Rico*. The law, though, does not address issues such as records leaving Puerto Rico before 1955 and what methods can be used to recover them. Because of this situation, the Puerto Rican archivist could not and did not demand the return of the material, but asked if copies could be sent back to Puerto Rico. At the time of the request, we were unable to return the material for lack of documentation—the Puerto Rican government did not provide any documentation to prove ownership—and we could not photocopy the material because its condition is so fragile that photocopying would damage the collection. So, what to do?

Building on the success of an earlier UConn digital project, the Women's Magazine Digital Collection,⁸ I was inspired in 2011 to launch a new project to digitize the PRCCD collection, and eventually offer it online. A pilot was done to

digitize a folder of these documents that helped us determine if the project was feasible. The resulting digital product was legible and helped establish a workflow that allowed us to estimate the cost, time and resources needed to complete the project. With the collaboration of the Digital Project Librarian, Michael Bennett, we submitted a grant to the Center for Research Libraries' LAMP (formerly known as the Latin American Microfilm Project). In July 2011, during the LAMP annual business meeting, we were granted a \$15,000 award to digitize the collection. The material is being uploaded to the Internet Archives⁹ as it is digitized and anyone can see and download the files¹⁰. To see what has been done so far, visit this link, <http://tinyurl.com/3lfhnl9>. The reaction to this project has been incredibly positive. A story in *UConn Today* was picked up by the Associated Press and republished in many newspapers in the United States. We were also featured at the local Univision station and in the *Puerto Rico Daily Sun*¹¹. We expect to complete the project by May 2012.

⁷ Oak gall ink, a very ferrous and corrosive ink when exposed to light and heat, was used to write all these documents. Little holes appear in the documents where ink pooled.

⁸ Visit the Spanish Periodicals and Newspapers: Women's Magazine Digital Collection at <http://doddcenter.uconn.edu/collections/spanwomen.htm> See also, Ramos, Marisol and Bennett, Michael J., "Mujeres, Damas y Señoritas: el Mundo de las Revistas Femeninas Españolas del Siglo XIX al Alcance de la Mano; The Women's Magazine Digital Collection at the Thomas J. Dodd Research Center" (2010). *UConn Libraries Presentations*. Paper 26. http://digitalcommons.uconn.edu/libr_pres/26

⁹ The Internet Archives, <http://www.archive.org/> is a non-profit organization with the mission to offer "permanent access for researchers, historians, scholars, people with disabilities, and the general public to historical collections that exist in digital format." Also, the digital files for the Puerto Rican project can be accessed through the University of Connecticut Libraries Digital Portal, <http://digitalcollections.uconn.edu/>

¹⁰ To learn more about this project visit <http://today.uconn.edu/blog/2011/07/shedding-light-on-life-in-19th-century-puerto-rico/>

¹¹ <http://www.prdailysun.com/?page=news.article&id=1316431581>

Conclusion

As custodians of unique cultural heritage materials, it is our responsibility not only to preserve them but to provide access to them as fairly and equitably as possible, especially those housed outside their country of origin. As the case presented in this piece demonstrates, today we are in a better position than ever to connect cultural heritage collections with users and researchers that have a direct relationship with the materials through digitization initiatives. Building collaborations with the library has the added benefit of accomplishing projects that the archives may be unable to attempt with their limited resources. In addition, identifying funding opportunities outside those focused on archives, such as CRL's LAMP group, allowed us to tap into new resources to achieve this project. Furthermore, having our own institution's support gave us the incentive to find new ways to achieve our goal to provide access to cultural heritage materials in our collection. In its Strategic Plan for 2009-2014, the University of Connecticut Libraries spelled out the importance of investing in digitization projects that support the library's mission:

"... The Libraries' path is clear: enhance the research process through direct support via our liaisons and

collections and take on new roles of digital preservation, organization, and access."¹²

Finally, as Jeannette Bastian (2002: 81) notes, "[...] the current desire among disparate communities worldwide for identity and self-realization suggests a compelling need for access to historical records." Pursuing these types of projects has the added benefit of addressing historical injustice committed in the name of colonialism, and of returning a portion of a people's cultural history.

¹² To learn more about the University of Connecticut Libraries' Strategic Plan 2009-2014, visit <http://www.lib.uconn.edu/about/publications/stratplan2014.pdf> See, Goal # 3, pg. 10, regarding the library role regarding digitization: "... The Libraries' path is clear: enhance the research process through direct support via our liaisons and collections and take on new roles of digital preservation, organization, and access." Also, see Strategy B, pg. 10, #2: "Identify, digitize, and organize subject and artifact collections valuable for research and make them accessible to our researchers and to the scholarly community at large."

Tejiendo la Memoria

*A Post-Custodial Archival Collaboration
between the University of Texas Libraries
and the Museo de la Palabra y la Imagen*

T-Kay Sangwand

Archivist, Human Rights Documentation Initiative

University of Texas Libraries - University of Texas at Austin



*Santiago, uno de las voces de Radio Venceremos,
mostrando una grabación del archivo de Radio Venceremos*

The [Museo de la Palabra y la Imagen](#) (MUPI, or the Museum of the Word and Image), situated on an unassuming side street in San Salvador, operates on a shoestring budget, but holds, arguably, some of the most important archival collections related to El Salvador's historical and cultural legacy.¹³ One of those collections is the Radio Venceremos archive which is comprised of over 1,200 cassette tapes that document El Salvador's brutal civil war and human rights violations from the perspective of El Salvador's campesinos and the guerrilleros of the Farabundo Martí National Liberation Front (FMLN). Radio Venceremos, the clandestine radio station that traveled alongside the FMLN forces, played a

pivotal role in El Salvador's civil war by broadcasting the on-the-ground situation to the country and an international audience; conscientizing the FMLN's popular base; and constantly reminding El Salvador's military dictatorship that the Salvadoran people would overcome. The resulting cassette archive from the twice-daily broadcasts provides rich insight into the FMLN, the effects of war, and the power of radio. However, after surviving wartime conditions and being smuggled to Nicaragua and back, the cassette archive is in fragile condition and the information contained within remains largely inaccessible. Through a partnership between the University of Texas Libraries [Human](#)

[Rights Documentation Initiative](#) (HRDI) and the Museo de la Palabra y la Imagen, the Radio Venceremos collection will be digitized and made more broadly accessible online.

¿Quién es MUPI?

After the signing of the Chapultepec Peace Accords in 1992, one of the most widely recognized voices of Radio Venceremos, Carlos Henríquez Consalvi, best known by his nom de guerre, "Santiago," founded MUPI with the aim to preserve El Salvador's cultural history with an emphasis on popular movements for social justice. In spite of the museum's limited staff and resources, MUPI manages to feature permanent and rotating exhibits, vibrant youth education

¹³ MUPI's collections include the personal papers of leading Salvadoran intellectuals and cultural figures such as Salarrué, Roque Dalton, and Monseñor Romero; ephemeral artistic and political publications; audiovisual materials documenting the armed conflict; and over 30,000 photographs depicting Salvadoran cultural and political life.



programming, and an active research library and archive. However, due to these limitations, the majority of MUPI's rich collections remain inaccessible to a larger audience.

Establishing a post-custodial partnership

In 2009, UT Latin American Studies faculty member, Dr. Ginny Burnett, introduced the HRDI to the Museo de la Palabra y la Imagen and its Director, Santiago, with the hopes of planting a seed for a partnership to preserve the Radio Venceremos archive. While MUPI was eager to provide access to their materials, they remained understandably hesitant to embark on a partnership that might require the museum to cede physical and intellectual control of their materials to a geographically distant partner for the sake of preservation and access.

Through a series of discussions that lasted over a year and a half, the institutions agreed on a post-custodial partnership; in practice, this means that the HRDI provides MUPI with the equipment and training necessary to digitize its materials on-site in accordance with archival standards and complete the archival description in

consultation with UT's archival and metadata specialists. After performing the digitization, a set of archival digital files are sent to UT for long-term preservation, while another set of digital files as well as the physical cassettes remain at MUPI. Jointly, UT and MUPI design and build an access tool that serves the programming needs of MUPI and supports teaching and research at UT.

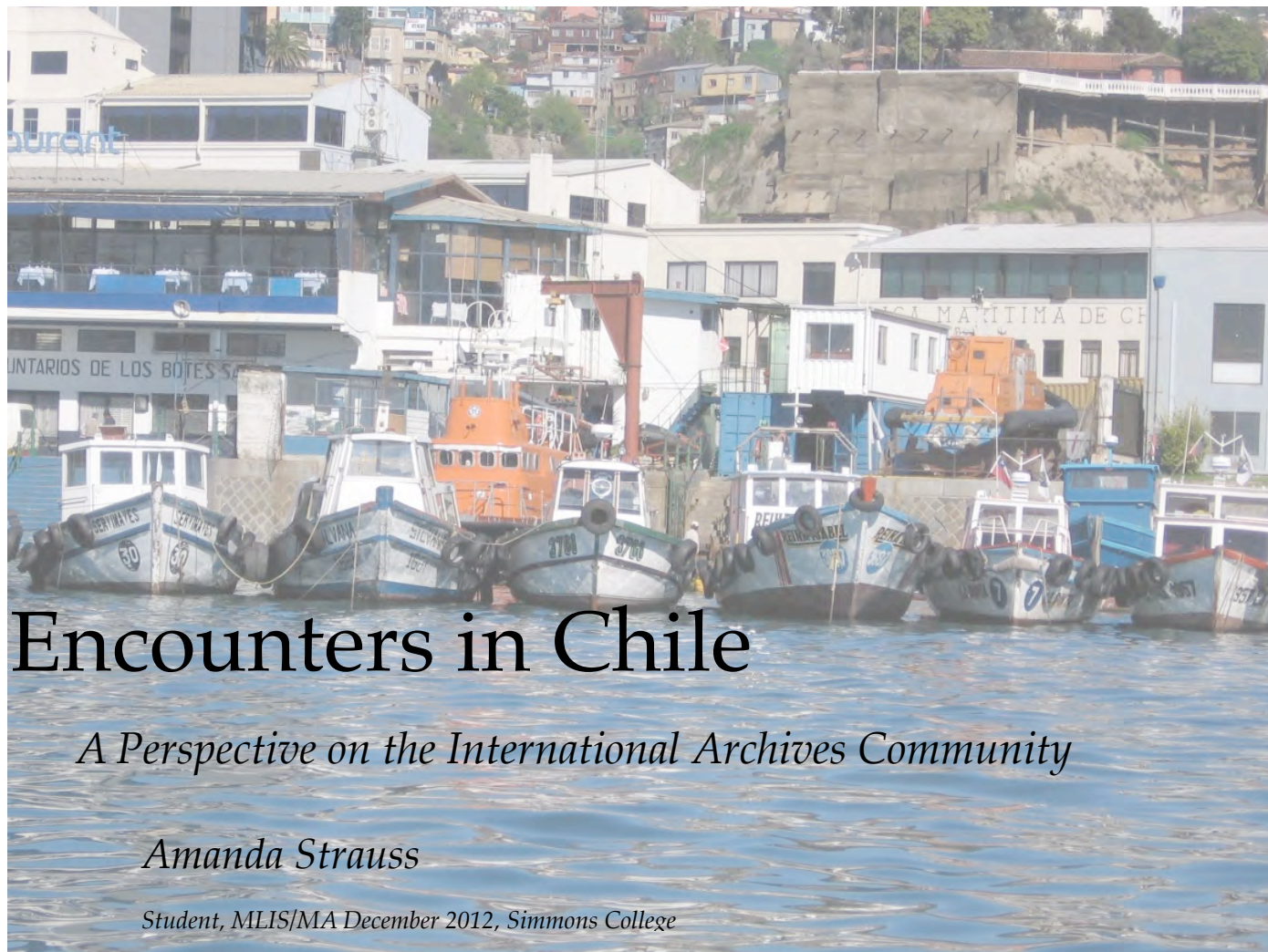
In the HRDI's post-custodial model, both archivists and partner organizations are experts. Archivists share their professional expertise in preservation, description, and access in order to help develop the partner organization's preservation capacity and infrastructure; partner organizations harness their subject expertise to provide in-depth description of their materials. The resulting product serves the partner organizations' programming, meets established standards for preservation, and serves as a valuable primary resource for teaching and research. Incorporating the partner organization into the archival process empowers and further invests the community into the preservation of its cultural patrimony and helps ensure that the historical record remains intact.

Accessing the archive

While the digitization of the Radio Venceremos remains ongoing, pieces of the Radio Venceremos archive can be heard in the "[Tejiendo la Memoria](#)" collection which is available online. The Radio

Venceremos archive is slated to launch in 2014 around a symposium that will tie in the recent University of Texas press publication, [Broadcasting the Civil War in El Salvador: A Memoir of Guerrilla Radio](#) by MUPI Director, Santiago, with contemporary scholarship on the civil war and post-conflict El Salvador. In the meantime, follow the HRDI and MUPI on Twitter for their latest updates on this collaboration and their respective projects: www.twitter.com/ut_hrdi and www.twitter.com/tejiendomemoria.





Encounters in Chile

A Perspective on the International Archives Community

Amanda Strauss

Student, MLIS/MA December 2012, Simmons College

Valparaíso, Chile: A port city known as the "Jewel of the Pacific." During the dictatorship of Augusto Pinochet (1973-1990), more than thirty detention centers where political prisoners were tortured were located in Valparaíso.¹⁴

I was in Chile on December 10, 2006 when Augusto Pinochet, military dictator from 1973 to 1990, died. It was a quiet summer Sunday, and we were eating lunch at a sidewalk café in Viña del Mar.

Around 2:30pm, the leisurely bustle of Sunday paseo was interrupted by car horns and shouting. Someone drove by yelling, but their words were lost beneath the music of Sol y Lluvia's *Adios General*, *Adios Carnaval*, an emblematic song of protest during the

1980s in Chile. A few seconds later a cell phone rang; our family had called to say "No vas a creer quien se murió – se murió Pinochet" [You won't believe who died – Pinochet died]. We bought champagne that afternoon and toasted his death, taking a family photograph to commemorate the moment. The champagne cork still sits on a shelf in the china cabinet. We were certainly not the only family who had a brindis for Pinochet's death, but over the next few days, the celebra-

tory attitude of people on the street was punctuated by solemn, ceremonial funerary processions and masses. Clad in black, those who mourned Pinochet cried for the end of a great man, *mi General*. They lamented the loss of *el tata* – the Chilean diminutive for grandfather. This range of sentiments illustrates that the memory of Pinochet's life and death is contested. In a country whose population is less than half of that of California, the tension over Pinochet's rule

¹⁴ Centro de Estudios Miguel Enríquez, *Archivo Chile*, "Chile 1973-1990: Centros de Detención, Prisión Política y Tortura, V Región," retrieved March 8, 2012 from http://www.archivochile.com/Dictadura_militar/centros_tort/DMcentort0006.pdf.

and all that he symbolizes is palpable. For those of us who toasted his death, our celebration was tinged by the knowledge that his death was not justice; he died a free man; an old man, while under his shadow at least 3,000 Chileans were executed or disappeared, more than 28,000 Chileans were tortured, and more than 20,000 Chileans were exiled.¹⁵ The human rights violations perpetrated by Pinochet and his followers fractured families and communities, yet these violations were carried out with impunity for almost twenty years.

When I stood among my Chilean family on that day, my toast was also tinted by shame. As stated in the Church Report, which was presented before the United States Senate in 1975, "Covert United States involvement in Chile in the decade between 1963 and 1973 was extensive and continuous."¹⁶ I felt the weight of historical responsibility, because my country's influence was one of the factors that allowed Pinochet to assume power; my country's tacit acceptance of his rule was an endorsement for his

violent repression of dissent. This shame had been building for months, and it increased each time I visited a memorial, or watched a documentary, or talked with someone who lived through the dictatorship. I eventually shared my feelings with the person at my side, and he told me to consider myself as a citizen of the world. It was such a simple, yet unforgettable comment – a citizen of the world. When I think about what it means to be a citizen of the world, I consider our collective responsibility towards each other. We are bound together by our humanity, a factor that overcomes physical and cultural differences. This worldview is what I learned when I lived in Chile in 2006. I learned that solidarity does not know the borders of nations. I learned to think of myself, of my profession, and of my scholarship, as part of a global community.

I have returned to Chile several times since 2006, but my most recent trip occurred over the holidays this past December. I am engaged in a research project that seeks to question the role of archi-

vists in social justice, particularly in human rights movements. My case study is based upon archives in Chile that bear witness to human rights violations. During the course of my research, I had the unexpected opportunity to meet an archivist who is one of the founding members of the Chilean chapter of Archiveros Sin Fronteras [Archivists Without Borders]. He spoke to me about the group's recent projects, and his concerns about the status of archives in Chile. He said that Chile does not have a culture of government archives. Indeed, in the recent past, government documents were sold by weight for recycling. Perhaps an even more poignant example is the fact that the crimes of Pinochet's dictatorship are documented not in government records, but in the records of human rights advocacy organizations.

This archivist expressed hope that a culture of government archives could take root and flourish in Chile. The seeds of this culture have already been planted. In April of 2009, the Law of Transparency went into effect in Chile. According

¹⁵ For more information about these statistics, see the reports issued by the Truth and Reconciliation Committees in Chile. La Comisión Nacional de Verdad y Reconciliación, Informe Rettig (Tomos 1, 2, 3), (Gobierno de Chile, Ministerio del Interior y Seguridad Pública: Santiago, 1991); La Comisión Nacional Sobre Política y Tortura, Informe Valech, (Gobierno de Chile: Santiago, 2011). Also see María Eugenia Rojas, *La Represión Política en Chile: Los Hechos* (IEPALA: Madrid, 1988).

¹⁶ Select Committee To Study Governmental Operations With Respect to Intelligence Activities, Church Report: Covert Action in Chile 1963-1973 (Washington, DC: GPO 1975), retrieved March 8, 2012 from <http://foia.state.gov/Reports/ChurchReport.asp#A.%20Overview:%20Cover%20Action%20in%20Chile>.

to the National Congressional Library of Chile, the objectives of this law are to “regulate the transparency of public functions, the right to access of information of the organs of the administration of the State, and procedures for the exercise and protection of this right [...]”¹⁷ Nevertheless, the Chilean chapter of Archiveros Sin Fronteras states that this law will not be effective until it is coupled with a National Archives law. In the absence of a National Archives law, there are few processes in place for collecting and administering public documents, and a government agency has not been assigned responsibility for these functions.¹⁸

The establishment of a comprehensive national archives law in Chile is one of the primary concerns of the Chilean chapter Archiveros Sin Fronteras, and in advocating for such a law, they intend to “stimulate reflection about the importance of archives in a democratic society and advance their legal protection.”¹⁹ In addition to sharing information with me about the advocacy work of Archiveros Sin Fronteras in Chile, this archivist spoke about his desire to foster international collaboration among archival professionals. The concerns of Chile might seem far-removed. In the United States, we face our own challenges as NHPRC

funding is increasingly at risk, and we struggle to convey the value of archival collections to our legislators and communities. Yet, perhaps it is because of our own struggles that we should be even more anxious to find support – to stand in solidarity with – our colleagues in other nations.

As a young archival professional, I spend a great deal of time reflecting on the social and global implications of our work. If, as archivists, we are to act as citizens of the world, we must consider our collections to be part of the world’s documentary heritage. We must see ourselves as full collaborators in an international professional community – not only in name, but also in action. To heed the call of our colleagues in Chile, I would urge us to think of concrete ways to support their work. Perhaps a simple start would be web-based collaboration for seminars or the creation of web-spaces where we could exchange practical and theoretical ideas about the profession. The possibilities are endless, and I think that we will find our own professional lives enriched for the exchange.

The task of forming international, collaborative relationships seems daunting. But, let us not forget that ours is a generous profession, and

when we are passionate about an idea, we need not look very far for others who share our passion. I have been fortunate to find a cohort of archival colleagues who also value international collaboration and recognize that archivists have a broad social responsibility. These colleagues believe in service to the profession and to the community. As a result of our conversations and with an eye towards the work of archivists in Latin America and Europe, we have formed a working group to start a chapter of Archivists Without Borders in the United States. We recently sent an announcement requesting that other archivists consider participating in our working group, and the response has been phenomenal. We are moved by the generosity, enthusiasm, and vision of those who responded. In three short days we added over 100 names to our working group, representing both archivists of many specialties and librarians who hail from all corners of the United States as well as Mexico, Brazil, Korea, and Namibia. We invite you to consider participating in this effort. For additional information, please send me an e-mail (amanda.strauss@simmons.edu).

¹⁷ Biblioteca del Congreso Nacional de Chile, “Resumen de Le No. 20.285 sobre acceso a la información pública,” retrieved March 8, 2012 from <http://www.bcn.cl/ley-transparencia/resumen-ley-transparencia>.

¹⁸ Archiveros Sin Fronteras- Chile, “Conclusiones luego del II Seminario de Transparencia,[retrieved March 8, 2012 from <http://www.archiverossinfronteras.cl/?p=231>].

¹⁹ Ibid.

Memory and Cultural Heritage in Lucas do Rio Verde, Brazil

A Survey of Cultural Heritage Resources

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Introduction ²⁰

In 1999 a survey was taken of Brazilian archives and libraries.²¹ It was a success, but very little information was gathered to document the nature of such institutions in developing areas of Brazil such as the state of Mato Grosso. In her introduction to “Building Preservation Knowledge in Brazil,” which discusses the extent and findings of the project, Ingrid Beck notes, “it has been said that Brazil is a country without a memory, firmly rooted in the present and with its eyes on the future.”²² Of course, that is what the Council on Library and Information Resources (CLIR) project was out to disprove, and it succeeded in its goals. Brazil has a memory. The people of Brazil

have a memory. The network to document and preserve this memory is strong and growing.

That being said there are places in Brazil that did not appear in the survey. These places are not homogenous; there are many different reasons why they did not participate in or appear in the survey. Take for instance a young town in Mato Grosso called Lucas do Rio Verde, a town of less than thirty years, a town with nearly 40,000 inhabitants, built on demand and based in industrial agriculture, a town the history of which tells fascinating stories of pioneers, government mandates, national expansion, land grabbing, big business, frontier development, migra-

tion, labor issues, environmental policy, international agricultural exchange in the twenty-first century, culture clash, class structures, among many others.

Are places such as this devoid of history, devoid of support for the preservation of historical documentation? Does the Brazilian government support such development? Do private interests bolster preservation and documentation efforts? What is being done to build or to document local histories and who is carrying out such work?

I asked and am asking these questions because I do not believe that archives, museums, and libraries

²⁰ This is an excerpt from an upcoming full-length publication in the Journal of the International Association of Sound and Audiovisual Archives. The Association for Cultural Equity and the International Association of Sound and Audiovisual Archives⁴ funded this work.

²¹ Beck, Ingrid. Building Preservation Knowledge in Brazil. Council on Library and Information Resources, November, 1999. Accessed here, 2011/03/27: <http://www.clir.org/pubs/reports/pub86/pub86.pdf>.

²² Ibid., 1.

are a given. Because I believe that people look to existing models, but people also improvise. Because I believe that people value their histories, people tell stories about their histories, and these stories matter.

Project Description

We come to know the history of a place and its people from access to records and other artifacts that are left behind from the activities of everyday life. Similarly, information about the past is passed from person to person through memory and oral transmission. Oral histories, publications, government records, personal records, diaries, manuscripts, stories, photographs, sound and video recordings – these are some of the vehicles whereby information about the past is kept and retold. In contemporary western societies, a plethora of memory institutions such as libraries, archives, museums, historical societies, and cultural centers manage, in concert with social networks, the maintenance and dissemination of information about the past. Of course, these memory institutions are social constructs. The networks one social group constructs for memory preservation may differ entirely from the next. There is no perfect composition or alignment of such networks. They are ever-shifting and ever-changing. For this project, therefore, I proposed a survey of one nascent network of memory institutions with the in-



Community library at the Flor do Cerrado in Lucas do Rio Verde, MT, Brazil.

tention of revealing new insights into the development of memory institutions in emerging communities in an increasingly digital era.

Lucas do Rio Verde in the Brazilian state of Mato Grosso has a complex history. It is physically located in the heart of Brazil, and it is in a place that is and has been at the heart of national and international importance: pre-MST (Landless Movement) land conflicts, industrial agriculture, environmental conservation, economic development, frontier expansion, to name a few. As a settlement project of the federal government of Brazil, the area began being settled in the 1970s and early 1980s. Farmers from Paraná squatted on the land beginning in 1976 when federal highway BR-163 was just being cut

through the cerrado. Four years later in 1981, INCRA (National Institute for Colonization and Agrarian Reform) opened a federal land settlement program in what would become known as Lucas bringing up landless settlers (203 families) from Rio Grande do Sul who had become involved in land disputes. Eighty families from São Paulo state were also brought. In 1985, Lucas became a district of the town of Diamantino and began a three-year fight to be emancipated into an independent municipality, which it achieved formally in 1988, a little more than 23 years ago.²³ Since then industrial agriculture has taken root and now the area is part of Brazil's most productive soybean producing region. Lucas is also now home to South America's

²³ Castro, Sueli Pereira, Joao Carlos Barrozo, Marinete Covezzi, and Oreste Preti. *A Colonizacao Oficial Em Mato Grosso: 'a nata e a bora da sociedade'*. EdUFMT: Cuiaba, MT, 1994, pp 95-100.



Municipal archives housed in metal cabinets within the public library in Lucas do Rio Verde, MT, Brazil.

largest meat processing plant, built recently by Sadia. Lucas has grown quickly and with the boom of industrial agriculture, a soon-to-come railway linking the area to sea ports for export, and growing international and national investment in the area, it looks likely that the area will continue its speedy development. It already has a population of over 40,000 citizens, more than 10 schools, a professional soccer team, at least more than 40 churches, and boasts large cultural communities from southern, northeastern, and central Brazil.

My project looks at Lucas and asks, what institutions are responsible for documenting and preserving the activities – political, cultural, social, economic, industrial, educational – of the people who live and interact there? What networks have been established to capture and disseminate the preserved information? For this project, I conducted a survey of memory institutions in Lucas do Rio Verde to develop

baseline data on the types and extent of memory resources that exist in the town. The survey captures information about the history and ongoing management of each institution, including collecting practices, audience, mission, and long-term planning. It also documents the nature

of the institutions' holdings and the ways in which these holdings are used and accessed by local and external communities.

Project Methodology

During the initial phase of the project in Lucas, I identified possible repositories, including the public library, the municipal archive, several private cultural heritage centers (Centro de Tradições Gauchas,

Flôr do Cerrado, and Associação Cultural Gruner Wald), the local higher education university (Faculdade La Salle), and the municipal office of the Secretary of Education and Culture. These preliminary contact points helped me understand the mainstream cultural heritage climate in Lucas. Primarily, during this time, Professor José Dario Munhak, head of the municipal archive and history museum, sat with me and helped me to understand the history of Lucas and the history of the city's archival documentation as held by the city government. In these first months, I took time to learn Portuguese, I searched for other possible repositories in the area, and I began designing the survey that is the foundation of this project.

The eleven survey questions themselves are simple, but the survey



Interior of the public library in Lucas do Rio Verde, MT, Brazil.

was designed to minimize stress on the behalf of the repositories. The lower Amazon region in which Lucas is located is sensitive to foreign researchers because of years of NGO involvement in the area's environmental issues. Also, as an outsider with minimal language skills, I wanted to be clear that I was trying to learn, not to prescribe. I wanted to be very clear to survey participants that I was not intending to critique the practices or opinions of the people in the area, but was focused primarily on understanding them. To establish a baseline for data collection, I developed a questionnaire template that contains questions aimed at organizational/institutional repositories and personal/private collections.²⁴ This questionnaire was delivered to each repository who participated in this survey in order to insure consistent capture of quantitative data and to align all qualitative data gathered during the survey.

I intended to record interviews with central individuals from each institution about issues including funding sources, management structures, community outreach strategies and initiatives, operational procedures and practices, digital resources and capacities, facilities, collections development, access to and use of collections, audience and mission, as well as future plans and priorities. However, the survey questionnaire cov-

ers these issues, and my Portuguese language skills were not strong enough to maintain in-depth conversations. Therefore, I did not carry out recorded interviews. I did develop relationships with each participant, and if it is warranted in the future, I could request and complete recorded interviews. The survey includes a summary of the contents of each repository, including plans for access, management, and long-term preservation. The results of these questionnaires and my participant observation constitute the bulk of the project and the final report.

Survey Findings

My findings and a discussion about them are being reported in the upcoming issue of the Journal of the International Association of Sound and Audiovisual Archives.

However, you may access the raw survey data (translated from the original Portuguese to English) at the following URL (as of 2012/04/01):

<https://docs.google.com/spreadsheet/ccc?key=0Ai3bWoF9sI1ddGtKpMVpEN293MVJxeWd3WHFoUkpPaFE>.

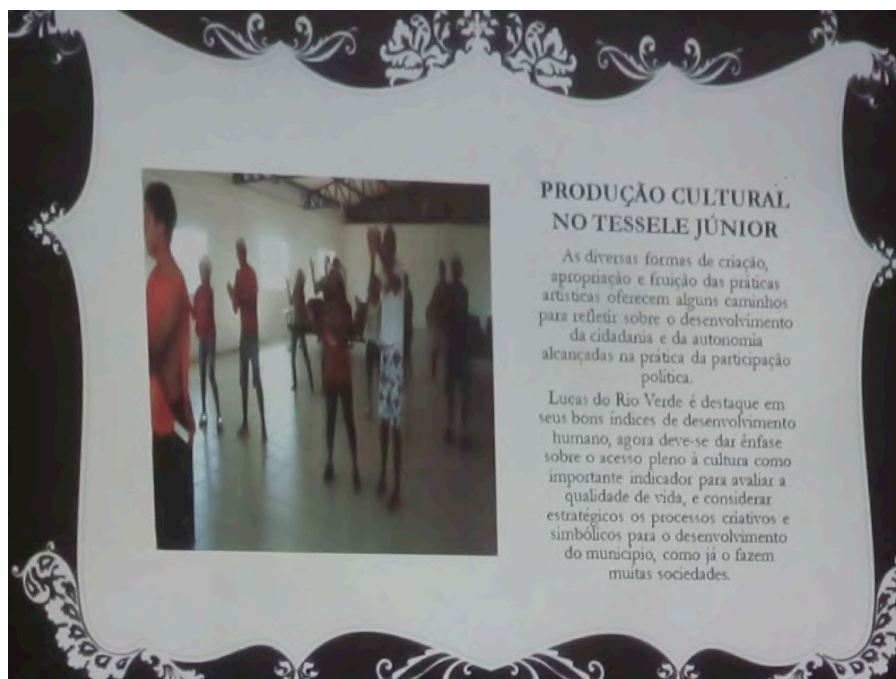


Image from slideshow presented by cultural heritage development personnel from the Tessele Junior neighborhood in Lucas do Rio Verde, MT, Brazil.

²⁴ Survey questionnaire is accessible at the following URL (as of 2012/04/01): https://docs.google.com/document/d/1pP_qJPhlx-YjctcRvWsur2B2rBuV8DdoLCIfTeo1Btg/edit

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CONEXIONES

LITERATURA DE CORDEL SYMPOSIUM

Library of Congress
Fall 2011

*Catherine Hiebert Kerst, Ph.D.
American Folklife Center, Library of Congress*

In September 2011, The American Folklife Center (AFC) at the Library of Congress sponsored a two-day symposium entitled *Literatura de Cordel: Continuity and Change in Brazilian Popular Literature*. Presentations focused on the history of *literatura de cordel*, the vibrant form of popular literature from northeastern Brazil, drawing attention to AFC's collections

on the subject, which are among the most extensive in the world. The symposium also explored the artistry, narrative, and iconography of *cordel* in order to examine the tradition during the recent past, and to encourage research on these compelling collections. Noted scholars were featured, as was the artistry of *cordel* poets, singers, and woodcut artists. Co-sponsors for the event were the Hispanic Division and the Rio de Janeiro Office of the Library of Congress, as well as the Embassy of Brazil in Washington, DC. Additional support and assistance was provided by the Library's Poetry and Literature Office.

The symposium website (<http://www.loc.gov/folklife/Symposia/litcordel/>) includes a gallery of images from the Library's collections, the symposium program, an article about the process of acquiring *cordel* over the years through the Library's Rio Office in Brazil, descriptions of the American Folklife Center's *cordel* collections, and several pages of links devoted to *cordel* resources in archives, libraries, and online. Incorporated into the Selected Resources page is a preliminary listing of collections of *literatura de cordel* in the United States, Brazil, and around the world (<http://www.loc.gov/folklife/Symposia/litcordel/resources.html#archives>). We would be pleased to consider adding additional collections to this list. Please feel free to do so by contacting Catherine Hiebert Kerst at: cker@loc.gov.

Image Caption: José Francisco Borges, at his poetry stand with his larger format block prints on the wall behind him at the 100 Anos de Cordel event, São Paulo, 2001. Photo by Mark Curran. Not to be duplicated without permission.