

**Society of American Archivists Foundation  
Board of Directors Meeting  
August 2, 2019  
Austin, Texas**

**Interim and Final Grant Reports, 2018 (Compiled)  
(Prepared by Executive Director Nancy Beaumont)**

On April 23, 2018, the Foundation Board of Directors approved funding for eight grant proposals for the 2018 cycle:

- *Academy of Motion Pictures Foundation, Margaret Herrick Library* (\$5,000), to fund a fellowship for a new professional from an underrepresented background to gain hands-on experience in archival processing with two library projects involving African American film history and web archiving.
- *American Academy in Rome* (\$5,000), to preserve and catalog a collection of 15,000 handwritten notes by archeologist Esther B. Van Deman.
- *Florida International University* (\$5,000), to explore development and incorporation of translation and transcription functionality into open-source digital archives to support compliance with the Rehabilitation Act and the Americans with Disabilities Act, thus increasing access to collections.
- *Historical Society of Mount Pleasant, Ohio* (\$1,445), to preserve 600 glass plate negatives representing the work of two local photographers.
- *Louisiana Historical Association and Louisiana Archives and Manuscripts Association* (\$4,950), to train stakeholders in preserving Louisiana records to serve as effective spokespersons for the "History Lost? Saving Louisiana's Archival Heritage" initiative.
- *National Security Archive* (\$1,860), to digitize 35 audiocassettes of Washington Post senior diplomatic correspondent Murray Marder's interviews with Secretaries of State Henry Kissinger and Cyrus Vance on foreign policy issues of the 1970s.
- *The Nomadic Archivists Project* (\$2,767), to work with community partners to develop archival literacy in audiences who are unfamiliar with the process of collecting and preserving local histories.
- *South Asian American Digital Archive* (\$5,000), to create a SAADA Archivists' Collective to collect and share overlooked histories of South Asian Americans.

In addition, on September 6, the Board approved one out-of-cycle grant proposal:

- *Heather Soyka of Kent State University School of Information* for “Exploring Cohort Models for Capacity Building in the Archival Profession” (\$3,000).

This report provides an update on each of the grants, including interim and final reports received as well as extensions granted.

I recommend that the Grant Review Committee and/or the full Board of Directors consider establishing more directive guidelines for the content of final (if not interim) reports. In establishing the [Grant Application Process and Guidelines](#) for the nascent grants program, the Board was intentionally general in its language for Post-Project Reports, noting only that, “A final report must be filed with the SAAF by a date agreed upon in the award letter.”

## **Final Reports Received**

*American Academy in Rome:* This report was sent to the Board via its discussion list on December 21, 2018, but is appended here to place it on the record. See Appendix A.

*Historical Society of Mount Pleasant, Ohio:* See Appendix B.

*Louisiana Historical Association and Louisiana Archives and Manuscripts Association:* See Appendix C.

*National Security Archive:* See Appendix D.

*Nomadic Archivists Project:* See Appendix E. Note that an article about the grant project by Miranda Mims and Steven Fullwood, “An Archives on Black Podcasts,” appears in the July/August issue of *Archival Outlook* (page 3).

## **Interim Reports Received**

*South Asian American Digital Archive:* See Appendix F. Note that the SAADA Archivists’ Collective is presenting Session 105 at this 2019 Joint Annual Meeting.

## **Interim Report Pending**

*Heather Soyka, Kent State University School of Information:* We have not yet received an interim report from Soyka—due “June 1, 2019, or upon completion of coding and analysis of your interviews.” Per a recent communication, Soyka intends to submit an interim report by August 1; the final report is due by September 1, 2019.

## **No-Cost Extensions Granted**

In two instances—the Academy of Motion Pictures Foundation, Margaret Herrick Library (\$5,000) and Florida International University (\$5,000)—I was contacted by the principal investigator and/or grant administrator and asked for a no-cost extension due to personnel changes that affected the institutions’ ability to complete the grant projects within the original timeframe. The Academy of Motion Pictures Foundation was given an extension until December 31, 2019, and the Florida International University grant final report (following a six-month extension) will be due by December 31, 2020.

## Discovering the Van Deman Archive of Handwritten Notes

The Photographic Archive of the American Academy in Rome preserves, among others, the important Collection of Esther Boise Van Deman composed of photographs and related documents.

Esther Van Deman was born in 1862 in South Salem, Ohio of Joseph Van Deman and Martha Millspaugh. Following her studies at the College of Emporia (Kansas), she obtained a B.A. in 1891 and a M.A. from the University of Michigan in Ann Arbor in 1892. After teaching Latin at Wellesley College and the Bryn Mawr School in Baltimore, Maryland, she received a Ph.D. from the University of Chicago in 1898. She then taught Latin at Mount Holyoke College (1898-1901).

Esther Van Deman arrived in Rome for the first time in 1901 to study Roman construction techniques. She was the first woman admitted at the American School of Classical Studies to carry out research on the Vestals, a topic central to her interests.

In the Eternal City she emerged as the first female archaeologist working alongside pioneers of the discipline, including Giacomo Boni, Christian Hülsen, and Thomas Ashby. As Rome was developing its identity as the new Italian capital, Van Deman actively contributed to the shift in archeology away from its previously antiquarian methods toward a more scientific, systematic approach.

Van Deman taught herself the art of photography and found a passionate fellow photographer in the British archaeologist Thomas Ashby, with whom she undertook the study of Roman aqueducts.

As a Carnegie Fellow from 1906 to 1910 [and Fellow at the American School of Classical Studies in Rome in 1909], she continued her study of Roman building materials and techniques. From 1910 to 1925, she was an associate of the Carnegie Institution in Washington, D.C. and between 1925 and 1930, she taught Roman archaeology at the University of Michigan. In 1936 she received the Honorary Doctorate from University of Michigan.

Except for these periods in America to teach and lecture, she stayed in Rome, where she died on May 3, 1937 and was buried in the Protestant Cemetery near Porta Ostiense.



[Fig.1: Esther B. Van Deman]



[Fig.2: Esther B. Van Deman and Thomas Ashby probably near Ponte Lupo (Italy)  
VD.Archive.Ph.364]

Upon her death in 1937 she left the American Academy an extensive collection of notes and documents along with a striking assemblage of photographs. All of these elements in combination create the image of a unique and passionate woman who revolutionized the field of archaeology and made important strides as a photographer.

## The Collection

The Collection is composed by three groups: Inventoried photographs, archival photographs and notes:

- Van Deman Collection of inventoried photographs: This part of the collection is composed by 2,727 photographs taken by Esther Van Deman during archaeological surveys in the Roman Campagna, excavations in the Roman Forum, and study trips in Europe, Italy, and North Africa between 1898 and 1930. These 2,727 images correspond to those inventoried by Esther Van Deman herself in a complete and detailed paper inventory. The original VD number corresponds to a single shot and to a negative number. It is a rare specimen of a personal and professional photographic archive, which also provides interesting insights into contemporary life. The gelatin prints (vintage prints) are preserved in single acid-free paper envelopes, vertically stored in acid-free boxes. The collection is organized by two progressive numbering (original inventory and modern access number). Original prints have been duplicated in modern P.O.P. gelatin prints. 2,727 cellulose nitrate films (11 x 13 cm) and modern duplicates (2,727 polyester films, 10 x 15 cm), have all been re-housed in single polyester sleeves, stored in acid-free boxes, all kept in a climate control room. The nitrates are stored in a separated cold storage.



[Fig.3: Atrium Vestae (Rome, Italy), seen from east, 1905. VanDeman.576]



[Fig.4: Palatine (Rome, Italy), Villa Mills on top of Imperial House of Domitian. VanDeman.707]

- Van Deman Archival Collection: This archive is composed by the 380 photographic prints (11 x 13 cm) not included in the original inventory (see above) and collected by Esther Van Deman during her studies and travels. The collection includes select photographs produced by EVD and other archaeologists and photographers. Titles of item records were devised during cataloging from handwritten notes on the verso of the vintage prints. Dates for the images were derived from related notes.



[Fig.5: Forum Boarium (Rome, Italy), Round Temple. VD.Archive.Ph.25]



[Fig.6: Church of San Giovanni (Rome, Italy), general view. VD.Archive.Ph.13]

- Van Deman Notes Collection: The collection is composed of 7,105 handwritten notes (10 x 15 cm) and two albums (10 x 15 cm; 12 x 19 cm). Single paper card notes are written both on the verso and recto. Interspersed among the collection are postcards, newspaper clippings, and personal correspondence. The material is preserved in four archival boxes and it is organized by broad subjects following the order defined by Esther Van Deman herself:

1. The Palatine and Viae.
2. The 14 "Regiones" of Rome instituted by Emperor Augustus (description of the new monuments, public or private, built under the reign of each Emperor).
3. Building materials and construction methods.
4. Archaeological sites outside Rome, Antonine and later.

In total, the collection is composed of 7,105 note cards; 48 cards with

bibliographic references; 4 photos; 10 clippings and 52 postcards.



[Fig.7: Paper notes organized and rehoused in four archival boxes.]



Fig.8: Restored notebooks in their respective containers.]

### Evaluation of the Van Deman Notes

Through the investigation of the thousands of handwritten notes we developed a thorough understanding of Esther Van Deman's specific interests in Roman archaeology and architecture: chronology, topography and building techniques. Her texts reveal her personal approach and the notes reveal that her first intent was to collect information for personal study, to form the basis of her scholarly research.

Each of the four main topics of investigation is deeply considered; her notes contain thoughtful analysis of the arguments of leading archaeologists and historians, classical and contemporary and her notes include numerous references and quotes from ancient sources, including from classical authors, such as Pliny, Suetonius, and others.

The notes seem to be personal thoughts written down with the aim of further exploring these for the purpose of a specific study or a publication. In fact, within each broad subject of investigation, Van Deman collected extensive bibliographic references to ancient sources, placed buildings and sites within a chronological timeline, and provided detailed structural descriptions of the monuments. Her note cards further include references to the photographs taken by John Henry Parker, Thomas Ashby, and herself.

Every note card presents a title and, often, a date. The dates found on the notes cover the time frame from 1907 to 1929. Emerging from the study of the collection is Esther Van Deman's remarkable clarity in organizing her thoughts and archiving her notes, even though these were destined for her personal research alone and not meant to be read by anyone else. The organizational structure, subdivided by subject, with each including a title and often a date, structured in a manner to approach topics from broad themes to increasingly specific arguments, provide insight into Van Deman's scholarly method of collecting detailed and structured data, documented by photographs, as the basis for her work. As with all such scholarly archives, numerous arguments or anecdotes captured on the note cards could not be fully developed in her published work and the collection therefore provides a rich collection of "primary" materials and original insights to be further explored by scholars, even today.

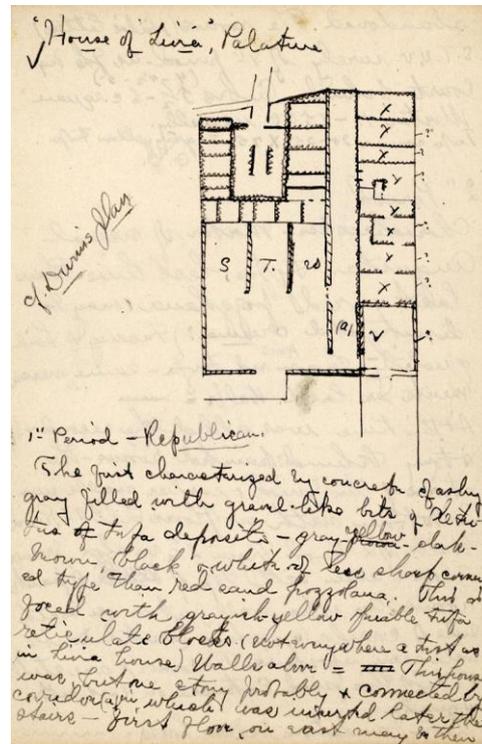
### **Chronological criteria**

Van Deman's notes on ancient Roman structures and site contain references to the Roman emperors who reigned at the time of their construction, from Augustus to the late emperors of the 6th century. The notes include complete descriptions of each period, with a biography of the emperors and continue with a study of the architectural works and monuments built under their reign. The architectural works are described both from an historical point of view and documented with references and citations of established sources, as well as from a more technical point of view, focusing on the construction techniques. The latter include measurements and a description of the materials used, as

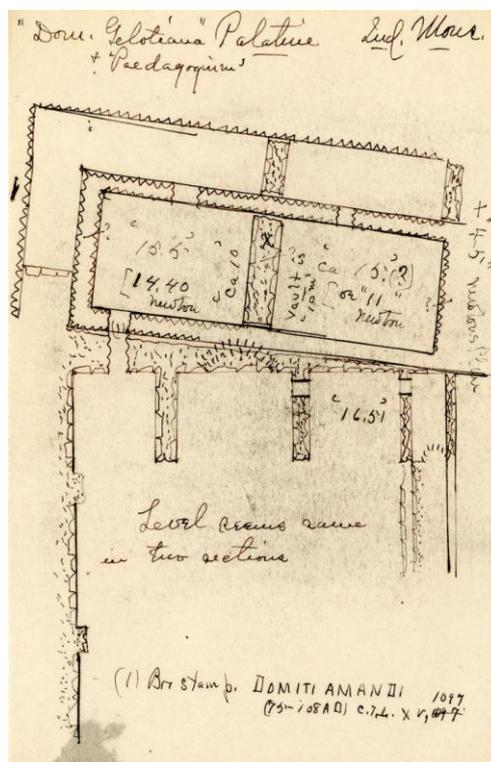
well as detailed sketches and plans. Each broad subject group is concluded with a rich bibliography.

Outline. +) *Josephus 2:5 B.C. 7. want History*  
*1) Tiberius to Arruntus as first name*  
 Born in 42 B.C. (7th house 2nd line R.E. 5'6)  
 I. Tiberius in 35 B.C. after marriage to Augustus's daughter  
 in 27 B.C. in game of "Troy" chosen to lead one of  
 side of Augustus  
 in 23 B.C. let sent to fight down Armenian revolt (c. 120)  
 Tiberius was governor of Gaul (Perry p. 23) 6 years but  
 19 B.C. with Drusus conquered Bactria + Dandolicia (Perry p. 24)  
 + France, O. 14, + *quos Augustus petens in suos amicos*  
*heros.*  
 at 25 yrs of age  
 13 B.C. consul in 18 B.C. Agrippa's marriage to Julia ended  
 Tiberius + Tiberius's succession, for 4 children + Agrippa  
 no longer almost equal in power  
 12 B.C. + Tiberius was born in Tarracina -  
 Agrippa died in 12 B.C. + Tiberius married to marry  
 Julia's daughter Drusilla Agrippina whom he loved  
 in 11 B.C. Son Drusus by her; she was granddaughter of  
 Pompeius atticus (So he had Greek influence)  
 Raised to Agrippa rank for given at this time.  
 9 B.C. pecuniaria power, took Drusus place in being  
 many years died in 8 B.C.  
 6 B.C. Treveri + Suevi sent to east + back  
 up revolt in Armenia. Retired instead to  
 Rhodes - friend of Julia + Augustus dislike + him  
 Here came in episode of P. + L. Caesar. Gains Tiberius  
 in 5 B.C. + consul delegatus in 1 A.D. consul.  
 Tiberius Tiberius in 2 B.C. Equities made both pro  
 opus inventivatis - meant succession + power  
 Tiberius d. in 2 A.D. + Tiberius in 4 A.D.  
 After banishment of Julia in 2 A.D. Tiberius rose  
 returned to Rome + lived quietly for 2 years. But  
 in 4 A.D. adopted Tiberius + Gemma Postumus both  
 + gave Tiberius for 10 years to Agrippa - but T.  
 had to adopt L. Drusus + Antonia  
 d. of Actaria had son, Calpurnianus  
 13 A.D. (or 11 A.D. acc. + Pliny) med. almost  
 equal of Augustus had full trib. for life.  
 Tiberius's campaign from 4 A.D. - 5 A.D.  
 + 7 B.C. 2nd consulship + a triumph (Co. 130)

[Fig.9: VD.Notes.46a]



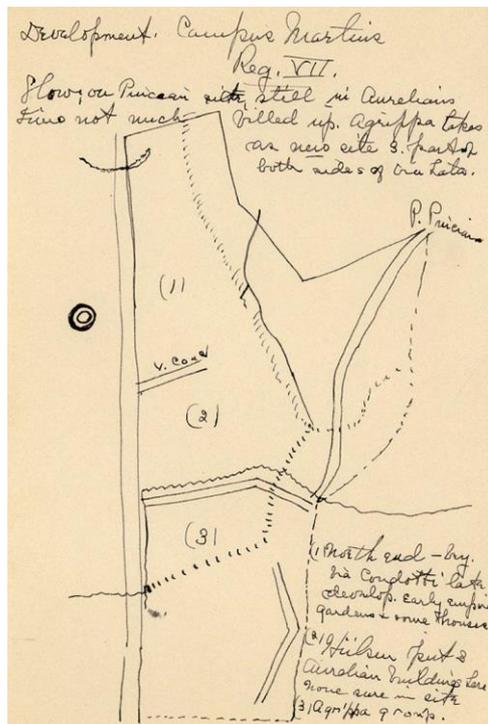
[Fig.10: VD.Notes.10]



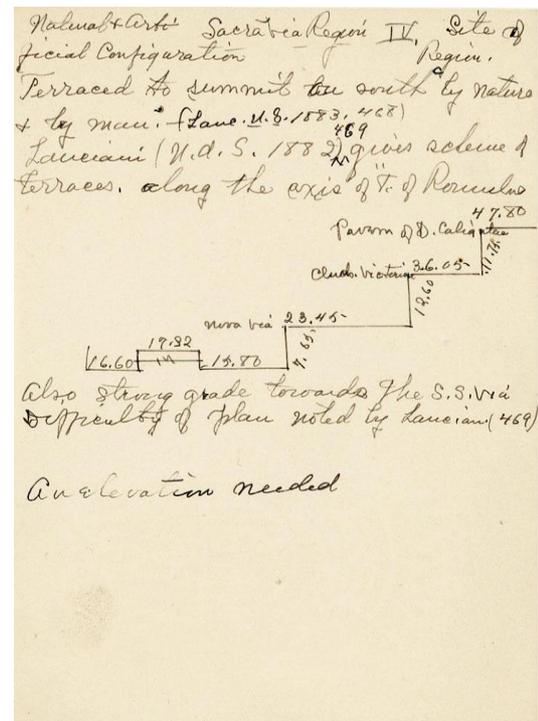
[Fig.11: VD.Notes.34a]

## Topographical criteria

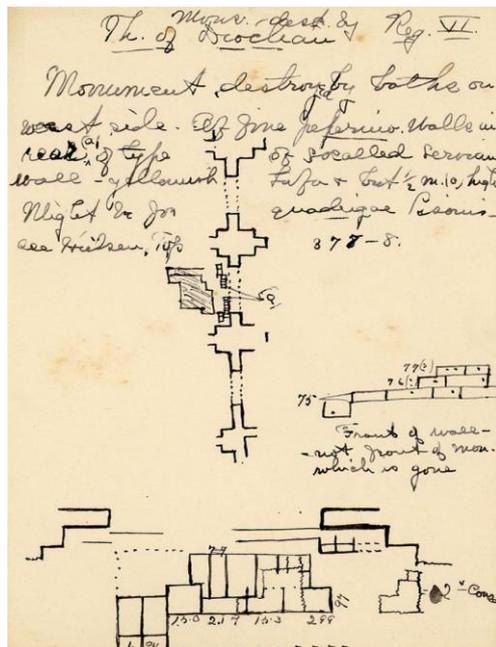
In addition to the chronological description of sites, Van Deman's research notes contain a particularly rich topographical study of the city Rome. As one of Van Deman's main interests and topics of research, her notes on the 14 Augustan Regiones of Rome identify monuments, aqueducts, and roads built or restored in chronological order, by emperor. Although Van Deman expands her analysis to ancient Roman sites beyond Rome and Italy, the focus of her work is on sites within the confines of the ancient city of Rome. The buildings are analyzed from a chronological and structural viewpoint and are accompanied by a detailed historiographic, iconographic and topographic research, enriched with sketches and maps.



[Fig.12: VD.Notes.292]



[Fig.13: VD.Notes.341d]



[Fig.14: VD.Notes.281a]

## Roman buildings techniques

Van Deman established her scholarly reputation on her lifelong study Roman building materials. In 1907, while attending a lecture in the Atrium Vestae in Rome, Van Deman noticed that the bricks blocking up a doorway differed from those of the structure itself; through her analysis of such differences, she was able to show that building materials provided a key to the chronology of ancient structures. The Carnegie Institution published her preliminary findings in *The Atrium Vestae* (Washington: Carnegie Institution, 1909). Van Deman extended her research to other kinds of concrete and brick construction and published "Methods of Determining the date of Roman Concrete Monuments" in *The American Journal of Archaeology* in 1912. Her basic methodology, with few modifications, became standard procedure in Roman archaeology. Van Deman's most important work, written after she retired and settled in Rome, was *The Building of the Roman Aqueducts* (Washington: Carnegie Institution, 1934). At the time of her death, Esther Van Deman was working on a monograph-length study of Roman construction. Her work was completed by her colleague and friend Marion Elizabeth Blake and published in 1947 as *Ancient Roman construction in Italy from the prehistoric period to Augustus* (Washington: Carnegie Institution, 1947).



The notes organized in the third box describe sewage systems (“*cloacae*” and “*pozzi*”), bridges, aqueducts, and the river Tiber. Some notes refer to the materials and the buildings techniques of the boundary wall of the Roman Empire (*Limes*). The box further contains notes on the “Methods of dating Monuments”, the materials (concrete, tufa, pozzolana, marble, volcanic stone, travertine, clay, selce, etc) and construction techniques (opus caementicium, opus quadratum, opus mixtum, vaults, etc.). For each type of the construction materials and techniques, the author provides a precise time frame. Toward the end of the box, photographic references to John Henry Parker and Thomas Ashby are listed.

Box IV: Nn. 476. – 608 - Subjects: Italy outside Rome, Antonine and later

The fourth box contains general notes of topography, bibliography and ancient sources, followed by the study of sites located outside the city of Rome: Latium, Pompeii, Campania, Sannium and Apulia, Etruria, Lucania, Urbisaglia, Picenum, Ancona, Ascoli Piceno, Umbria, Sabini, Ager Gallicus, Rimini, Brutii, Calabria, Samnium, Beneventum, Antium Astura, Po Valley, Liguria, Salas Aosta, Sicilia, Pannonia, Crema, Illyricum, Dalmatia, Spalato, Istria, Pola.

In the final notes, the analysis of the places follows the chronological order of the emperors of Late Antiquity: from Marcus Aurelius (II AD) to Theodoric (V-VI AD).

## Bibliography

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- "Methods of determining the date of Roman concrete monuments", *American Journal of Archaeology*. April–June 1912.
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- *The porticus of Gaius and Lucius*, Archaeological Institute of America, 1913.
- "The Sullan Forum", *Journal of Roman Studies* 1922.
- *The Sacra via of Nero*, *American Journal of Archaeology* 1923.
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## Bibliography about Esther B. Van Deman

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Avery, William T., *Vases bequeathed by Esther Boise Van Deman to the American Academy in Rome*, American Academy in Rome, 1940.

*Fotografia archeologica, 1865-1914*, edited by Karen Bull-Simonsen Einaudi, Unione Internazionale at American Academy in Rome, 1978.

*Esther B. Van Deman: images from the archive of an American archaeologist in Italy at the turn of the century*, edited by Karen Einaudi; with contributions by Katherine A. Geffcken, American Academy in Rome, 1991.

Daniela Cavallo, *Esther Boise Van Deman, uno sguardo straniero: paesaggio italiano nelle fotografie di un'archeologa americana*, Università degli Studi Roma Tre, Dipartimento di Architettura, 2016.

Piga, Angela, *A view of one's own : three women photographers in Rome ; Esther Boise Van Deman, Georgina Masson, Jeannette Montgomery Barron*, American Academy in Rome, 2016.

## **The Archival Procedures applied to the Van Deman Notes Project**

Lavinia Ciuffa, Acting Curator of the Photographic Archive has supervised the project in consultation with Drue Heinz Librarian, Sebastian Hierl. The work has been carried out over the past eight months with the assistance of archaeologist Giulia Ciccarello who serves as a long-time consultant to the Academy's Photographic Archive.

### **Institutional Context**

The Photographic Archive of the American Academy in Rome has been in existence since 1896, when the American School of Classical Studies in Rome first began acquiring photographs as teaching aids for its courses in archaeology and art history. When the School merged with the American Academy in Rome in 1913, the archive became part of the Library. Over the years, this study collection was enriched periodically by the donations or purchase of special collections. At present, the Photographic Archive at the American Academy in Rome is an important resource for research, especially for scholars of archaeology in the Mediterranean basin; it comprises a series of valuable photographic and archival collections, some dating as far back as 125 years (<http://aarome.org/research/photo-archive/about>).

These collections includes the archive of John Henry Parker (late 19th c. images of Roman antiquities), Romualdo Moscioni (Etruscan art and monuments), H. Ess Askew (Arch of Septimius Severus), Georgina Masson (Italian gardens) and Esther Van Deman (Roman architecture).

Our historical collections provide unique primary resources in archaeology, art history, architecture, and landscape architecture. They are used by a variety of scholars and artists, classicists, archaeologists, art historians, architects, sculptors, and painters, not only at the Academy, but from the wider Roman community and beyond.

Since 2001, the Academy's photographic collections are housed in a new location specifically renovated for the purpose of housing the Photographic Archive. Today, the Photographic Archive comprises a consultation room, storage space for the paper-based collections, as well as staff offices, which are all climate-controlled. In addition, the Archive has a cold storage facility for housing negatives and other materials requiring lower temperatures.

## Introduction

Over the last twenty years, we have been guided by our overarching mission of preserving, organizing, and disseminating our unique collections and have prioritized those collections which were most in need of preservation and valuable for scholarship. We have made significant advances in preserving, identifying, organizing, and cataloging our unique holdings, and making them accessible through the Academy's Digital Humanities Center at <http://dhc-aarome.digitalcollection.org/> (<http://dhc.aarome.org/>).

Among our historical holdings, the *Esther B. Van Deman Collection* of early 20th Century photographs has had an indisputable priority, as it is one of the most valuable and sought after collections at our archive.

## Background

Esther Boise Van Deman was born in 1862 in Ohio. In 1901-1903, she was a student at the American School of Classical Studies in Rome, carrying out research on the Vestals, a topic central to Miss Van Deman's interest. As a Carnegie Fellow from 1906 to 1910 and one of the first female Fellows at the American School of Classical Studies in Rome in 1909, she focused her work on the study of Roman building materials and techniques. Esther Van Deman lived in Rome for most of her life, where she died and generously bequeathed to the American Academy her large archival collection in 1937.

The Van Deman collection at the American Academy in Rome Photographic Archive is composed of the negatives, photographs and study notes taken by Esther Van Deman during her archaeological surveys in the Roman Campagna, excavations in the Roman Forum, and study trips in Europe, Italy and North Africa between 1898 and 1930. It is a rare specimen of a personal and professional photographic archive; beyond recording archaeological sites, Van Deman's photographs serve as valuable documents providing insight into the social history of her time.

The collections consist of:

- 2727 cellulose nitrate films (11 x 13 cm) and (10 x 13 cm)
- ca. 2700 gélatine prints (vintage prints: 11 x 13 cm)
- 2727 modern P.O.P. gelatin prints (11 x 13 cm)
- ca. 15,000 paper notes (10 x 15 cm)
- 2 albums (10 x 15 cm; 12 x 19 cm)

In recent years, the entire collection has been cleaned, organized, and properly preserved in archival boxes on the open shelves in the Photographic Archive's climate-controlled study room.



[Fig. 1: Work station during processing of the collection.]



[Fig. 2: Study Room, Photographic Archive.]



[Fig. 3: Sample photograph from the Van Deman Photograph Collection; the Colosseum.]



[Fig. 4: Sample photograph from the Van Deman Photograph Collection; the Porticus Aemilia.]

Van Deman's collections of photographs has been cataloged and digitized and is accessible at <http://dhc-aarome.digitalcollection.org/vandeman-coll/> (<http://dhc.aarome.org/>).

AMERICAN ACADEMY IN ROME  
Digital Humanities Center

Home Archaeological Study Collection Archaeological Archive Institutional Archive Photographic Archive

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**COLLECTION**

Van Deman Collection, 1898-1930 (2624) + -

**REPOSITORY**

Photo Archive (2624) + -

**Search results**

(49 - 72 of 2,624)

« first < previous 1 2 3 4 5 ... next > last »

Scalae Cacl (Rome, Italy)

Scalae Cacl (Rome, Italy)

Scalae Cacl (Rome, Italy), before excavations in Spring of 1907

Temple of Vesta (Rome, Italy), pozzo (hole) for ashes

Temple of the Divus Julius (Rome, Italy), steps up to the Temple

["Mrs. Luisa and Mr. Champion" on the Via Appia (Italy)]

[Agrigento (Italy), a grave opened on road]

[Agrigento (Italy), a grave opened on road]

[Fig. 5: Screenshot of the Academy's *Digital Humanities Center*; Van Deman Photographs Collection.]

## The Archival Procedures – Premises and Strategies

New materials at the Photographic Archive are normally acquired through gifts or donations rather than purchases and preference is given to subject matters that complement existing holdings or that document the history of the American Academy in Rome.

Once a collection is accepted, the Academy assumes the responsibility to preserve the materials for the indefinite future and to provide access to scholarship and the general public through a Creative Commons license permitting scholarly publishing and the non-commercial use of its collections at no cost.

Our basic assumption in managing and processing our archival collections is that of the *respect des fonds*, as defined by Michel Duchein "to group, without mixing them with others, the archives (documents of every kind) created by or coming from an

administration, establishment, person, or corporate body.”<sup>1</sup> This means that the original arrangement reflects the purposes for which the collection has been created. In like manner, we apply the archival “*principle of provenance*” and maintain the integrity of our collections, rather than to organize them by subject, chronology, geographic division, or other imposed order.

The mission of the Photographic Archive is to process all of its collections with the aim to:

- Preserve collections into the indefinite future
- Arrange collections to facilitate retrieval and use
- Describe and digitize collections to facilitate online discovery

These goals are reached through the following procedures, which we will further describe below, specifically for Van Deman’s Notes Collection:

- Inventory
- Preservation
- Cataloguing
- Digitization and online dissemination

Thanks to the generous support of the SAA we have been able to conclude the review and processing of the entire Van Deman Collection and complete the digitization of a selection from the ca. 7,105 double-side notes. Through this project, the collection, which previously was closed to scholarship, has now been assessed scientifically and numerous insights and links to the Van Deman photographs and other related collections were established.

### **Phase 1 - Inventory & Preprocessing**

Before processing, Van Deman’s paper notes, envelopes and manuscripts were housed together in non-preservation cardboard boxes.

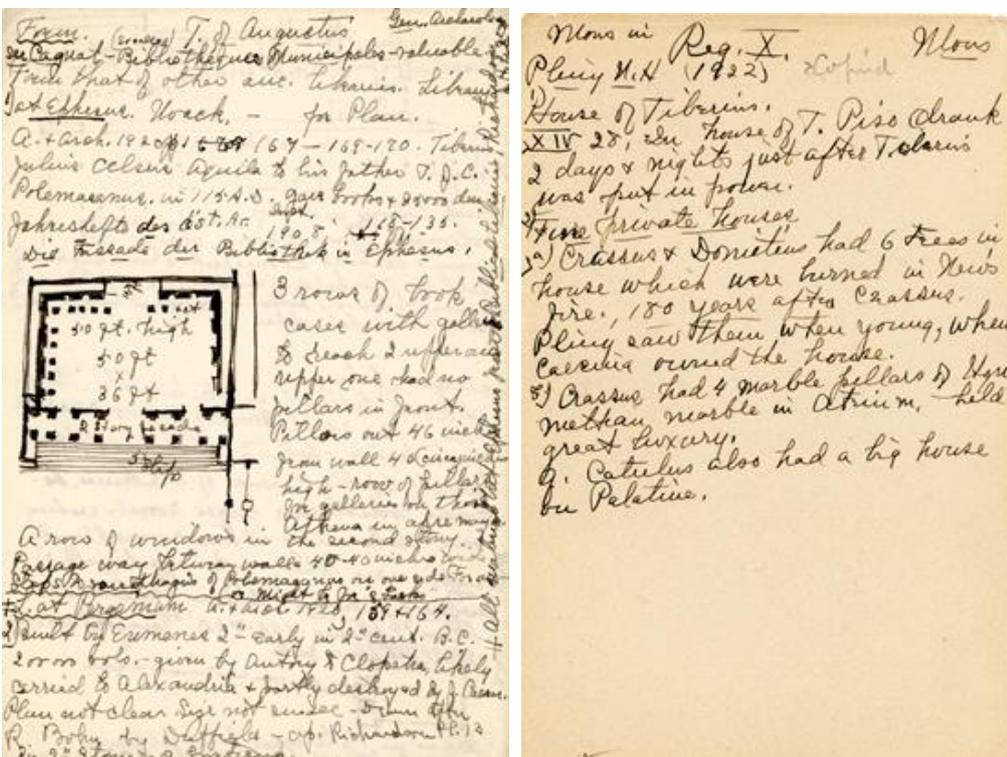
<sup>1</sup> Duchein, Michel. "Theoretical Principles and Practical Problems of Respect des fonds in Archival Science", *Archivaria* 16, Summer, 1983, p.64.



[Fig. 6: The collection before processing.]

We soon discovered that Esther Van Deman’s organization of the collection followed a clear logic and order. The notes were organized with a sequence established by Esther Van Deman by subject, chronology, and geographic divisions.

The most challenging part of the work was to carefully organize the miscellaneous and fragile handwritten paper notes, to clearly separate and number the notes, and to understand Van Deman’s often difficult to understand calligraphy.



[Fig. 7 & 8: Sample notes from the collection.]

Most of the 7,105 paper notes (10 x 15 cm) are inscribed on both the front and back and we read a total of over 14,000 notes to properly inventory and structure the collection into subject-based subsets. Among the note cards, Van Deman inserted postcards, photographs, personal correspondence and relevant clippings, which we had to correctly assign to relevant subjects and note cards. The reading and understanding of each note was necessary to assign a subject and to identify possible links with Van Deman's Photographic Collection.

Proceeding in this way, we organized the notes into four large subject categories:

I – Rome: Emperors (Palatine and Viae).

II – Rome: Description 14 *Regiones* instituted by Emperor Augustus (description of the new monuments, public or private, built under the reign of each Emperor).

III – Rome: Building materials and construction methods.

IV – Italy: Sites outside Rome.

During inventory, we created an Excel spreadsheet to describe the content of the notes. Beside the main subjects, sub-subjects have been identified and the physical description and details have been recorded as follows:

A - Box: the specific box (I-IV) containing the paper notes.

B - Number: corresponding to a set of notes grouped together sequentially.

C - Quantity: number of paper cards contained in each set.

D - Measurements: format in centimeters of the paper cards.

E - Title: referencing the main subject of the note.

F - Content: detailed description of the content.

G - Interesting notes referring to bibliographic references or specific photographs included in the Van Deman Photographs Collection.

H- More notes referring to whatever was considered important.

	A	B	C	D	E	F	G
		Quantity		Measures	Title	Contents	Interesting Notes and referen
1	Box I personal	0.	13 sheets		collection of note paper - personalia	Front part of a letter addressed to Miss Marion Blake	
3	Box I Palatine	1.	11 sheets		Palatine Augustus Monuments	Augustus, Palatine: Domus Augustana; Bibliography of other archeologists; general facts/timeline of monument; pencil notation of bldg material; brick note (Marion?); Temple of Apollo (classification and structural details); Augustorium (Hadrian and later interpolations); Temple of Magna Mater. Latin author quote; Doric columns; Vesta Temple (drawings sources, Uffizi); gives projected measurements from drawings; House of Livia (tiles note - Marion?); mortar of walls near Scalae Caci	
4	Box I Palatine	1.a	9 sheets		Palatine Augustus Monuments: Augustus, Palatine	Augustus, Palatine: Note on building materials (MB bottom note) - gray-red concrete, tufa Augustan; History of Palatine under Augustus; discusses mythohistorical/literary foundation of Rome via Romulus - notes significant if author (name?) "did not create story with Richmond?"; then examines archeological and mineralogy/rock type of Forum and expansion to Campus Martius; porticus by Scallae Caci - notes mortar type as it relates to others of the same type (House of Livia/Palatine area) - very excited; timeline of Palatine bldgs - Domus Augustana, Casa Livia, Temple of J. Victor/Temple of Apollo, porticus and libraries; discusses the facing style and temple structure of Temple of Apollo; building composition/facing/mortar of Livia's House, Clivus Victoriae; mortar type identified with specific building period, composition/filling of Clivus Victoriae; facing/building composition of custodes house-good for comparison; notes of facing style for Casa Liviae, area along Clivus Victoriae; general note of "republican" house below Temple of Apollo; "good for publication" - five tech. "unique"; clear on chronology via marriage between literary & archaeological (construction) sources; chronology of Temple of Apollo dedications; Regio X; Pliny Naturalis Historia, list, 1922	
5	Box I Palatine	2.	4 sheets		Palatine Historical Data and Bibliography; Including Fires	Timeline of Palatine building projects; Palatine fires (Nero), historical data: Magna Mater Region; Temple Jupiter Stator; Palatine dates (discussing/possibly disputing Palatine v. Forum dating); Palatine general notes; Vaglieri Excavations 1907	
6	Box I Palatine	2.a	ca. 20 cm. - 7 sheets	13 x 15 cm	Palatine Historical Data and Bibliography; Including Fires	Neronian Fires; Bibliography of other archeologists' work on Palatine topography (specifically graves)	
7	Box I Palatine	3.	2 sheets		Topography of the Palatine, Levels and orientations	Palatine: Orientation of structures to each other; "Ashby says" Tues Feb 10, 1914: excavations 1913 under NE peristyle of Domus Augustana soil found few feet below surface - setting up stratigraphy	Hülsem referenced; Ashby refer
8	Box I Palatine	3.a	4 sheets		Topography of the Palatine, Levels and orientations	Palatine: Chronology via levels at House of Livia; "Augustan level" thru height of levels (comp. House of Livia to stadium), Palatine under Domitian: referring to drawings? Arch of Constantine on plan, change from Domitian to Constantine: correction of Narducci vis-a-vis sewer 10.49 Hadrian/ton dating group of tufa	Engineer's plan referenced; us
9	Box I Palatine	4.	7 sheets		Palatine Levels	Palatine: Notes based on engineers' map 1904 (N&S publication); stratigraphy of buildings' construction period, facing & painting styles: sketched cross section of Domus Augustus; Nova Via: bibliography; Pinza's concurrent stratigraphic work noted	Hülsem, Pinza referenced
10	Box I Palatine	5.	4 sheets		Region X, Palatine by Periods	Palatine: under Tiberius, historical data (empty), Caligula, historical data: Temple of Augustus, catalogue of additions; Domus on Palatine - outer facing, building material, marble wall reliefs; Hadrian: chronology of additions, Hülsem	Hülsem & Herm(aem)?
11	Box I Palatine	5.a	2 sheets		Region X, Palatine by Periods, Hadrian	Palatine: Domus Galiana, Hadrian work in general, note to distinguish additions and restorations; Domus Augustana; Shops: Hülsem	
12	Box I Palatine	6.	1 sheet		Palatine Sulla	Inscription found that "makes his (Sulla's) work on the Palatine possible"; also cites passages in Livy for Sullan developments on the Palatine	
13	Box I Palatine	7.	3 sheets		Palatine Temple of Augustus ("real one") (Blake handwriting on cover)	Notes on front cover detailing Pliny's descriptions of the Temple vs. Richmond's description of the site; grappling with the fact that the Temple of Apollo Palatinus' location is difficult to find in relation to scholars' "insufficient" arguments for where they themselves try to locate it; Cites Suetonius as the only "real authority"; page of ancient bibliography (Suetonius; Dionysius of Halicarnassus; Pliny); her notes on the back of the ancient bibliography reasoning - in logical, spatial terms - where she thinks the temple could have been	
						Starts memo with general note about "rem[ain]s of a Temple found at..." and then consults both historical and modern sources (i.e. a picture of a bridge from "Mitth's 1894 (cites specific page), writes down her logical process in relation to a mix of primary ancient sources (Suetonius) in conjunction with contemporary scholarship (Hülsem); notes and contrasts evidence from an Antoninus Pius coin (note numismatics section looking for coin) of Augustus' biblioteca (as different from the T. of Apollo), questioning/critiquing "general" position of the temple (cites Hülsem and Lane specifically) by looking at the phase of rebuilding and restorations and the building	

[Fig. 9: Screenshot of the inventory compiled in Excel.]

See Excel document for details.

[Download the complete Excel file](#)

## Phase 2 - Preservation

With the inventory completed, we were able to proceed with defining the preservation needs, as we now had a precise number of notes, measurements, and a clear understanding of the condition of the collection, in order to be able to ascertain the nature and quantity of conservation materials to be purchased.

### Box I – IV. Total paper notes: 7,105 (10 x 15 cm)

Box I: 1434 paper notes (10 x 15 cm)

Box II: 2010 paper notes (10 x 15 cm)

Box III: 1971 paper notes (10 x 15 cm)

Box IV: 1690 paper notes (10 x 15 cm)

Among the paper notes, we found the following:

- 4 photographs (10 x 15 cm)
- 10 clippings (various format)
- 52 postcards (10 x 15 cm and 10 x 13 cm)
- 2 albums (10 x 15 cm; 12 x 19 cm)
- 48 bibliography cards (10 x 15 cm)
- 1 letter

Our supplier has been the Bresciani Srl, Milan, Italy (<http://www.brescianisrl.it>) which provides storage materials specifically designed for archival storage.

### Work Completed

- Cleaning: Each single paper note has been cleaned from dust and occasionally we used a soft rubber to erase small pencil or dirt marks.
- Repairing: In a few cases it has been necessary to repair tears using wheat starch paste and Japanese paper.
- Rehousing: After cleaning and repairing, each item was rehoused in proper conservation materials as following:

Paper notes have all been carefully preserved in strong, clear polyester envelopes (75 micron). These polyester envelopes are recommended by ISO standards because they are inert and chemically stable. They permit to view the notes without touching the paper. Considering that this is a collection that is frequently used, the transparent envelopes protect the paper notes from fingerprints and potential damage from repeated handling. Moreover, the polyester envelopes hold the image flat and provide physical support during storage. Each polyester envelope has been numbered.

The envelopes containing paper notes, once numbered, have been subsequently filed vertically in four archival boxes of 15mm board, alpha cellulose acid-free, lignin-free, pH-neutral. These are shelved in the climate-controlled consultation room of the Photographic Archive.



[Fig. 10: Paper notes organized and rehoused in four archival boxes.]

Finally the four boxes, each corresponding to one of the four main subjects, were organized as follows:

Box I: Nn. 1 – 260; Subjects: Palatine; Viae.

Box II: Nn. 261 – 366.a; Subjects: Description of the 14 *Regiones* instituted by Emperor Augustus (description of the new monuments, public or private, built under the reign of each Emperor).

Box III: Nn. 367 – 475.c; Subjects: Building materials and construction methods.

Box IV: Nn. 476. – 608; Subjects: Italy outside Rome, Antonine and later.

Postcards, correspondence, and clippings were kept as found with the original paper notes.

Albums: the 2 albums have been cleaned and slightly restored.



[Fig. 11 & 12: Restored notebooks in their respective containers.]

### Phase 3 - The Cataloging of the Collection

The cataloging occurred at the collection level in ArchivesSpace, the central catalog for all the archival collections at the American Academy in Rome.

The screenshot shows the ArchivesSpace interface. At the top, there is a header with the ArchivesSpace logo and a navigation bar. Below the header, there is a search bar and a list of resources. The resources are displayed in a table with the following columns: Title, Level of Description, Publish?, Resource Type, Language, and creation/modification dates. The table shows five resources, each with a checkbox, a title, a level of description, a publish status, a resource type, a language, and a creation/modification date. A sidebar on the left shows a subject filter with a list of subjects and their counts.

Title	Level of Description	Publish?	Resource Type	Language	Created by I.ciuffa	Last Modified by I.ciuffa
Van Deman Notes, 1907 - 1929	Collection	false	Papers	English	2018-11-06 16:05:29 +0100	2018-11-08 13:21:46 +0100
Aldrich Amey Collection, 1935 - 1942	Collection	true	Photographic materials	English	2017-12-07 17:18:15 +0100	2018-03-15 15:09:16 +0100
Winslow Collection, 1950 - 1965	Collection	true	Photographic materials	English	2017-11-14 16:40:47 +0100	2017-12-19 14:47:59 +0100
Aronson Collection. Aerial photographs of Rome (1977)	Collection	true	Photographic materials	English	2017-09-28 14:52:15 +0200	2018-02-06 11:54:39 +0100
Ludwig Collection, 1967 - 1968	Collection	true	Photographic materials	English	Created by I.ciuffa	Created by I.ciuffa

[Fig. 13: Screenshot of the Academy's ArchivesSpace implementation.]

In the collection level finding aid, we included detailed content notes, biographical information, physical details, subject keywords, bibliographical references and related collections, processing notes, and custodial history.

Through ArchivesSpace we are completing an EAD-compliant finding aid that we will publish on our website and the DHC, as well as a collection-level MARC record that we will load in our online library catalog at <https://library.aarome.org/>. Cataloging in ArchivesSpace follows the Dublin Core standard and our ArchivesSpace hierarchical structure is organized as follows:

#### Repository

1 – Resource (Collection)

2 – Description of Archival Object (Record - Resource Component)

3 – Call number or name of Archival Object (Item - Resource Component)

4 - Digital Object (Link to image)

The entire Van Deman Collection is included in the Photographic Archive Repository in ArchivesSpace and the specific structure for her notes is as follows (Repository, Resource/Collection, Record, Item, Digital Object):

#### Photographic Archive

1 - Van Deman Notes, 1907-1929

2 - [Palatine (Rome, Italy). 1220 paper notes on monuments:  
Bibliographical references, studies, sources and drawings]

3 - VD.Notes.1

4 - VD\_Notes\_1.tif

#### **1 – Collection Level**

The metadata data captured for the collection level record is as follows:

**Title Statement** – Name and details (date) of the collection

**Dates** - Single, inclusive and bulk.

**Extents** - Physical description of all the archival items (dimensions and other physical information).

**Linked Agents** - Creator of the collection. This can be an institution/person related to the image, the creator of the collection, the author of a published book.

**Subjects** - Principal themes, topical contents; we refer to the Library of Congress Names Authority Files LCNAF , considering the LC Subject Headings and also the Getty Controlled Vocabularies.

**General Notes** –Arrangement of items, biographical details, bibliographical references, custodial and related materials information, source of acquisition and various.

[Fig. 14: Screenshot of the collection-level record in ArchivesSpace.]

After the creation of the collection level record for the “Van Deman Notes Collection,” we generated a single record with descriptive metadata and the link to the digital object.

## **2 – Description of the Archival Objects**

### **Premise**

Considering the resources available for the project, we could not digitize the entire collection of notes, but had to be selective and identify only the most salient examples of Van Deman’s notes. Instead of approaching all 15,000 notes ca. (recto and verso), which was not feasible, we decided to focus our digitization effort on the contents of the first box.

In Box 1, entitled “Emperors (Palatine and Viae),” we identified 12 sub-subjects. For each of the 12 sub-subjects, we digitized between 20 and 30 note cards to reach a total of 309 digital images of Van Deman’s notes.

Box I (Nn. 1 – 260)

Main subjects: Emperors (Palatine and Viae)

Sub-subjects identified:

1. Palatine
2. Augustus
3. Tiberius
4. Caligula
5. Claudius
6. Nero
7. Galba, Otho, Vitellius
8. Flavii, Vespasian
9. Titus
10. Domitian
11. Trajan
12. Viae

The subject-record has a summary descriptive title, subjects, and notes. The subject and notes are related to the images we selected to be specifically described and shown.

The metadata for the archival object is as follows:

**Title Statement** – Short description/Summary of the items related

**Dates** - Single, inclusive and bulk.

**Level of Description** - Indicates the hierarchical level of the materials being described. Values are prescribed by the EAD schema.

**Other Level** – Expresses the type of level outside of the values specified in the EAD schema.

**Language**

**Extents** - Used to specify whether an extent statement relates to the whole or part of a given described aggregation or object

**Agent Link / Role** - Creator of the collection or item. This can be an institution/person related to the image, the creator of the collection, the author of a published book.

**Rights Statements** – Info on copyright

**Subjects** - Specific themes, topical contents; we refer to the Library of Congress Names Authority Files LCNAF , considering the LC Subject Headings and also the Getty Controlled Vocabularies.

**General Notes** –Specifics related to items selected.

[Fig. 15: Screenshot of the archival object-level record in ArchivesSpace.]

Once the specific record corresponding to the sub-subject was completed, we created the link to the previously digitized image of the related notecard.

### **3 – Call number or Name of Archival Item**

For each of the 12 sub-subjects we digitized a representative selection of ca. 25 notes, including text and drawings (digital items).

The total of 309 items selected to represent each single sub-subject/record have been selected with the intent of showing as much as possible of the Van Deman’s methodology and scientific approach.

In ArchivesSpace the digital items selected correspond to the object which is created adding a “child” to the record.

The metadata captured for archival items is as follows:

**Title** – Corresponding to call number or name of item.

**Rights Statement** - Copyright

**Instances /Container** - Location, room, box, shelf and folder

[Fig. 16: Screenshot of an archival item record in ArchivesSpace.]

#### 4 - Digital Object

This last component of the record is used to create the link to the digital object

**Title** – title statement (same of level 2)

**Identifier** - corresponding to the digital file name and to call no. (Same of level 3)

**Type of image** – still image, moving image, text

**File URI** - Link to the digital object in low resolution, jpg format

[Palatine (Rome,Italy). 1220 paper notes on monuments: bibliographical references, studies, sources and d... Still Image [http://eu-dhc.s3.amazonaws.com/master/\[collecti...](http://eu-dhc.s3.amazonaws.com/master/[collecti...)]

Save Add Event Publish All View Published Export Merge Transfer More Suppress Delete

**[Palatine (Rome,Italy). 1220 paper notes on monuments: bibliographical references, studies, sources and drawings]**  
Digital Object

**Basic Information**

**Title \*** [Palatine (Rome,Italy). 1220 paper notes on monuments: bibliographical references, studies, sources and drawings]

**Identifier \*** VD.Notes.1

Publish?

VRA Core Level Image

Type Still Image

Language English

Restrictions?

**File Versions** Add File Version

Make Representative

**File URI \*** http://eu-dhc.s3.amazonaws.com/master/[collection-name]/[call-number]

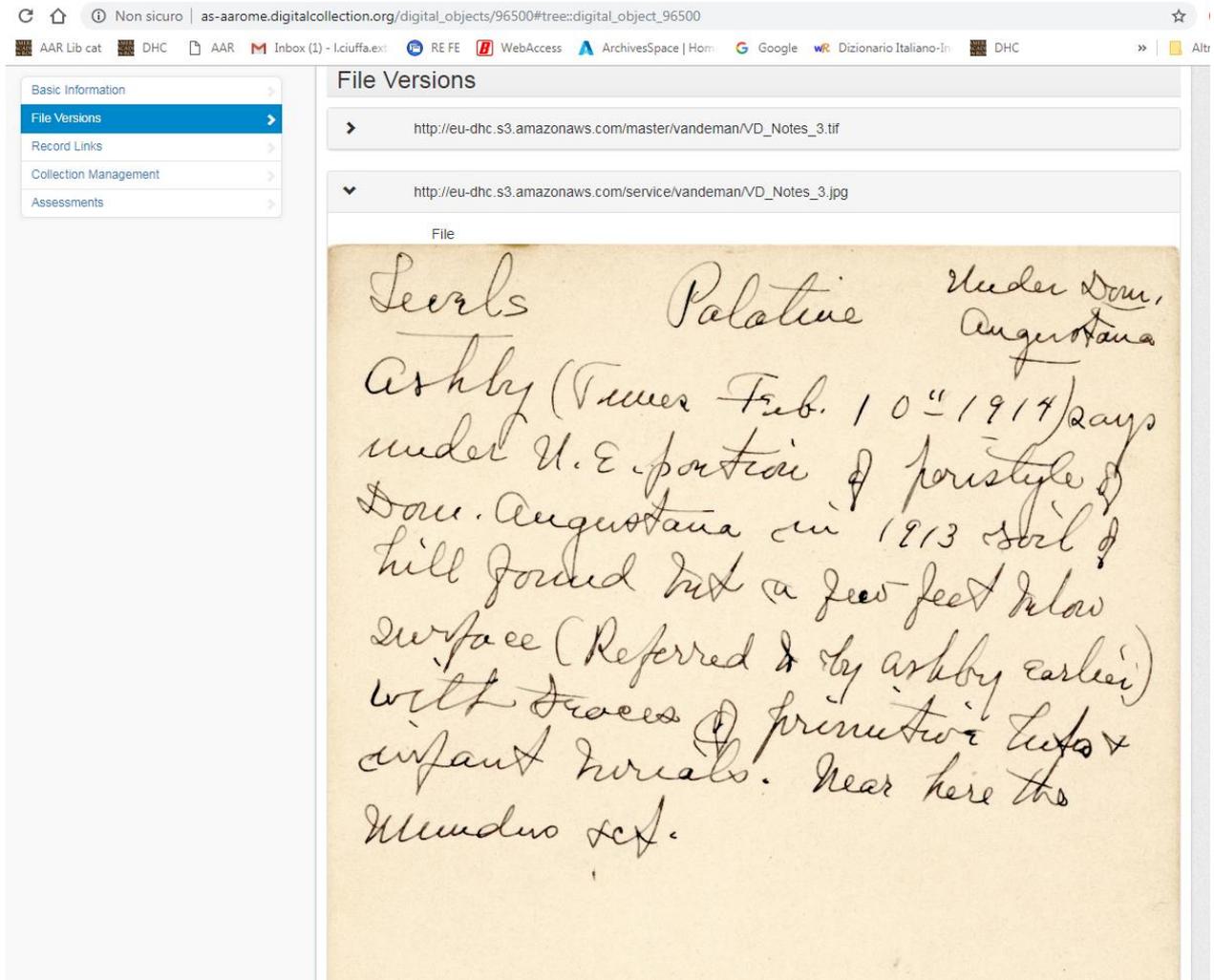
[Fig. 17: Screenshot of the description of a digital object in ArchivesSpace.]

### Phase 3 - The Digitization

The digitization of the collection performed at the Photographic Archive by our staff corresponds to international standards in order to facilitate sharing and the migration of information.

We used a flatbed Epson Perfection V850Pro scanner to capture the paper notes, including texts and drawings, at a resolution of 800 dpi or more. All files were saved as TIFF.

The digital files were deposited on Amazon S3 cloud storage as well as archived on Amazon Glacier and stored on an external hard drive at the Photographic Archive. Copies of all files were made at lower resolution (ca. 300dpi) and in JPG format for online presentation.



[Fig. 18: Screenshot of a digital object - jpg format - in ArchivesSpace.]

### Conclusion of the “Archival Procedures in the Van Deman Notes Project”

At the beginning of the work, the most difficult challenge was to find a solution to processing such a large collection of handwritten notes: we had to decide how to organize the processing within the terms of the grant; in particular as it was the first time that we approached material that was strictly archival at the Photographic Archive.

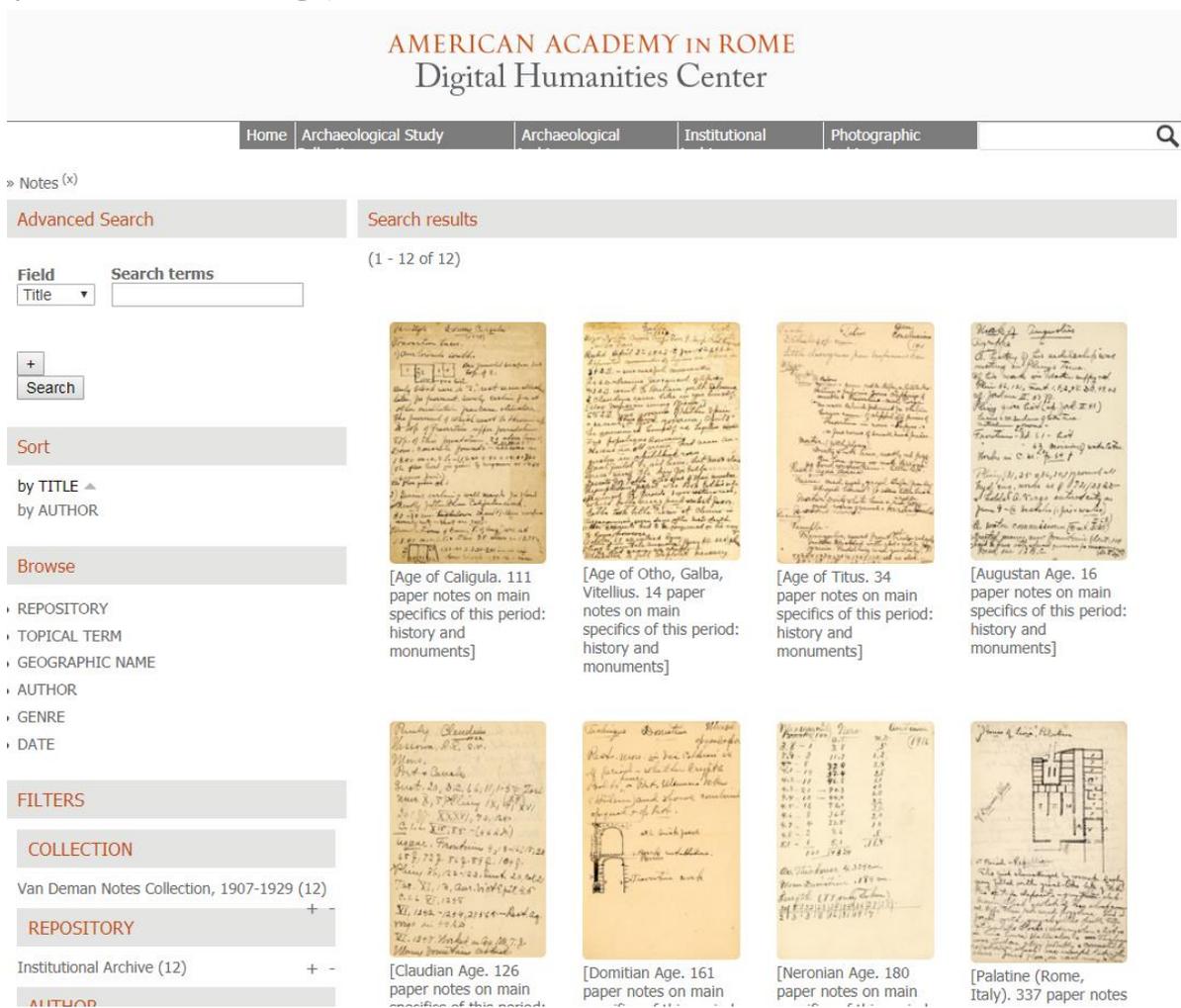
It was a rewarding and reassuring discovery for our team that, through our strategy and phases of work, as well as our technical tools—ArchivesSpace, the *Digital Humanities Center*, and the Library’s catalog—we achieved our goals and arrived at what we consider a very positive outcome.

The most important decision at the onset of the work was to streamline the vast quantity of materials into four large categories during the inventory and to individually read and process every note before assigning it to one of the four boxes.

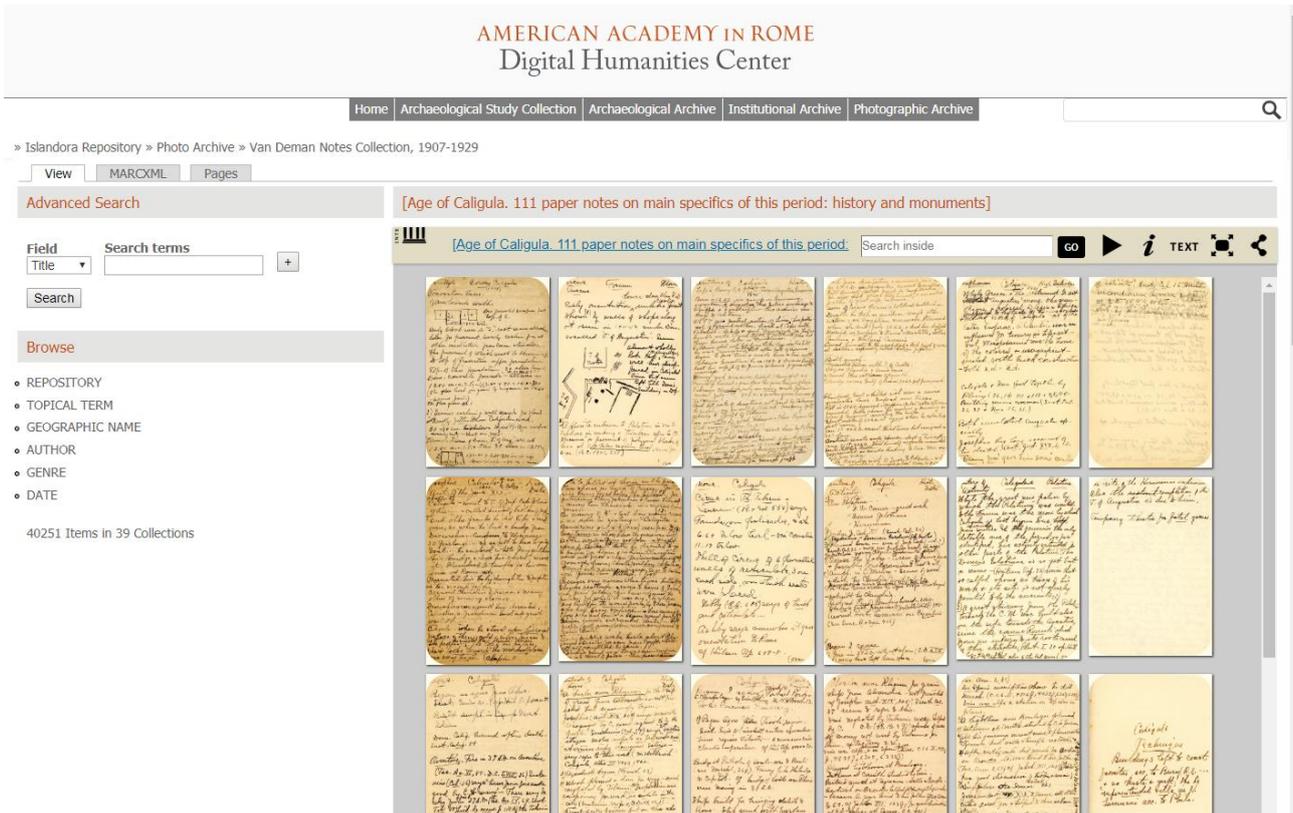
This was essential for us to ascertain the quantity of the materials, as well as the overall preservation needs, and to fully understand the significance of the materials and to establish relationships between Esther Van Deman’s notes with her photographs collection and scholarly work.

We further established that by digitizing a selection of 309 notes, we could adequately capture and represent the importance of the archive and provide valuable insight into the nature and scholarly character of the entire collection. By focusing our digitization efforts on the notes pertaining to the Palatine and Viae, we were able to confirm our assumption that by providing more thorough access to one of the four subject categories which structure the entire notes collection, we could successfully and more accurately represent the uniqueness and the depth of Van Deman’s personal archive.

All 309 images and related metadata of the Van Deman Notes project will be available on the DHC: <http://dhc-aarome.digitalcollection.org/vandeman-coll/> (<http://dhc.aarome.org/>).

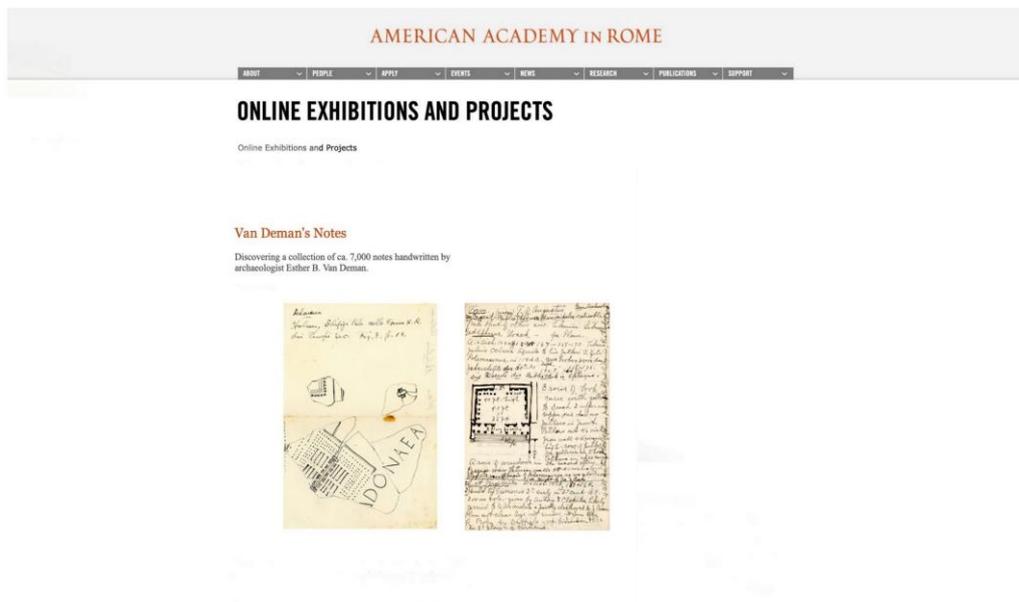


[Fig. 19: Screenshot of the Academy’s Digital Humanities Center; Van Deman Notes Collection]



[Fig. 20: Screenshot of the Academy’s Digital Humanities Center; Van Deman Notes Collection, a single record/subject with related images]

The project and related papers and sample images will be available online on the American Academy in Rome’s website at: <https://www.aarome.org/online-exhibitions-and-projects>



[Fig. 21: Screenshot of the AAR website – Online Exhibitions and Projects.]

We are grateful to the SAA for its support for the project and through which we were able to process and preserve all of Esther B. Van Deman's essential unique personal notes and scholarly observations, which accompany and enrich her archaeological work and photographic documentation of ancient Roman sites.

### **Future Plans**

Considering that we were able to fully describe and digitize only 309 of the total of 7,105 notes, we remain committed to completing the work and to fully open the archive to research and teaching, and will continue to search for funding to realize this goal.

Angela Feenerty, president  
Historical Society of Mount Pleasant, OH inc  
PO Box 119  
Mount Pleasant, OH 43939

Felicia Owens  
Governance Program Manager  
Society of American Archivists  
17 North State Street, Suite 1425  
Chicago, IL 60602

Dear Ms. Owens and the SAA Foundation Board of Directors:

Please accept this letter as the final report as required in the SAA Foundation's grant process.

**Project: Preservation of collection of glass negatives.**

As I outlined in our grant application the glass plate negatives were not stored in optimum conditions. Prior to the Historical Society receiving them they were stacked precariously in cardboard boxes in a barn. The grant from SAA allowed us to preserve our entire collection. These negatives represent the work of at least two local photographers, George W. Tidrick and Walter J. Hussey, whose work is represented in the collections of the Smithsonian National Museum of American History. The glass plates illustrate the lives of a prospering rural community full of ethnic diversity. Included are portraits, landscapes, cityscapes and events of our area dating to the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

Each plate received a light cleaning using lint free cloths and PEC-13 and was rehoused in an acid free four-fold enclosure and placed in a glass plate negative box purchased from Gaylord Archival Supplies. One unexpected benefit of the grant is that members of the LDS have offered to scan and digitize all of the images for us. We are working with the LDS to assign a unique ID to each plate that corresponds with the digital file name. This will ensure the long-term preservation of the photos and protect them from further damage due to unnecessarily handling.

Our final cost for the project was \$1844. The grant we received from the foundation for \$1,440. made this project possible, for without it we could not have afforded the supplies. We are delighted to have been a recipient of an SAA Foundation grant. The

## Appendix B

Historical Society of Mt Pleasant, Ohio, along with the people in our community, thank you for this gift of generosity.

Sincerely,

Angela Feenerty

**Appendix B**



Credit Card Invoice  
2565922

**Bill To:**  
Angela Feenerty  
72105 Jones Rd  
Martins Ferry, OH 43935

**Ship To:**  
Angela Feenerty  
72105 Jones Rd  
Martins Ferry, OH 43935

Credit Department Phone: 800-782-1397  
Credit Department Email: ar@Gaylord.com

**Account Number:** 872598

**Order Number:** 26309858

Invoice #:	2565922	Ship Via:	FedEx Ground
Invoice Date:	October 19, 2018	Shipped:	October 19, 2018
Due Date:	October 19, 2018	Terms:	IMMEDIATE
PO Number:			

Ordered	Shipped	Part Number	Description	Unit Price	Extended Price
2	2	4F571	70# Unbuff 4 Flap Neg Enclosure Score 5 1/16 x 7 1/16 Pkg 50	40.59	81.18
12	12	CRC121510	Gaylord Classic Archival Storage Carton w/ Handholds Lt Tan	9.82	117.84
1	1	RB13136	Gaylord Archival 12" LP Record & Laser Disc Box	16.74	16.74

\*\*\*\*\*  
\*\*\*\*\*  
CHARGE CARD ACKNOWLEDGEMENT  
DO NOT REMIT  
YOUR CHARGE CARD HAS BEEN BILLED  
\*\*\*\*\*  
\*\*\*\*\*

<b>Sub Total</b>	<b>Shipping and Processing</b>	<b>Tax</b>	<b>Total</b>
215.76	.00	.00	\$215.76

\*\*\* Balance Due \$0.00 PAID IN FULL on your VISA Card ending in 0076 \*\*\*

This order is: Shipped

PRODUCT	STATUS	QTY	PRICE	SHIPPING METHOD	SUBTOTAL
---------	--------	-----	-------	-----------------	----------



Gaylord  
 Archival® 70  
 lb. Text  
 Unbuffered  
 Four-Flap  
 Negative  
 Enclosures with  
 Scores (50-  
 Pack)  
 ZZ-4F8101  
 Overall Size: 8  
 1/16H x 10  
 1/16"W  
 Approximate  
 ship date: Jul 4,  
 2018

Shipped 2

~~\$76.90~~ FedEx Ground  
 \$61.52 Delivery **\$123.04**  
 Track Shipment



Gaylord  
 Archival® 70  
 lb. Text  
 Unbuffered  
 Four-Flap  
 Negative  
 Enclosures with  
 Scores (50-  
 Pack)  
 ZZ-4F571  
 Overall Size: 5  
 1/16H x 7  
 1/16"W  
 In Stock

Shipped 13

~~\$46.90~~ FedEx Ground  
 \$37.52 Delivery **\$487.76**  
 Track Shipment

**Appendix B**



Gaylord  
 Archival® 70  
 1lb. Text  
 Unbuffered  
 Four-Flap  
 Negative  
 Enclosures with  
 Scores (50-  
 Pack)

Shipped 3

~~\$33.85~~ FedEx Ground  
 \$27.08 Delivery \$81.24  
 Track Shipment

ZZ-4F451  
 Overall Size: 4  
 1/16H x 5  
 1/16"W  
 In Stock



Gaylord  
 Archival® Light  
 Tan Classic  
 Record Storage  
 Carton with  
 Handholds

Shipped 10

~~\$11.55~~ FedEx Ground  
 \$9.24 Delivery \$92.40  
 Track Shipment

ZZ-CRC121510  
 In Stock

**Received Promotions**

Discount code **SUMMER18** applied.  
 Save 20% on your entire order!  
 \*Exhibit cases and Testo products not included.  
 Other product exclusions may apply.

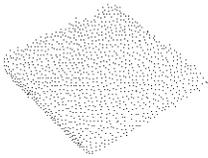
Subtotal:	\$784.44
Savings:	\$196.11
Shipping & Processing:	\$86.76
Tax:	\$0.00
ODC Shipping:	\$0.00
<b>Order Total:</b>	<b>\$871.20</b>

**REORDER**

## Product Information



Photographic Solutions PEC-12 2 oz Photographic Emulsion Cleaner Qty: 1 \$8.95



Photographic Solutions PEC PAD 4x4\" data-bbox="292 265 855 336"/>

**Delivery Method: Super Saver (7-10 Business Days)**

<b>Order Subtotal:</b>	<b>\$71.90</b>
<b>Shipping Cost:</b>	<b>\$0.00</b>
<b>Taxes:</b>	<b>\$0.00</b>
<b>Total:</b>	<b>\$71.90</b>

## Shipping & Billing Info

### Shipping Address

Angela Feenerty Historical Society of Mount Pl  
72105 Jones Rd  
Martins Ferry, OH, US, 43935

### Billing Address

Angela Feenerty Historical Society of Mount Pl  
72105 Jones Rd

**Bill To**  
**Historical Society of Mount Pleasant, Ohio**  
**Angela Feenerty**  
**72105 Jones Rd**

Appendix B

**Martins Ferry, OH 43935**  
**UNITED STATES**  
feenerty@feenerty.com  
7406331809

**Discount Code:oca15**  
**Shipping Type:UPSZONE\_Standard Ground/U.S.**  
**CC Response Code:1**  
**CC Reason Code:1**  
**CC Response Text:This transaction has been approved.**  
**Comments:**

SKU	Product	Qty	Price (\$)	Tot
CSB20163W	White Short Lid Textile Box	Price each	10	9.65
GPN810HG	Light Grey Glass Plate Neg Box Fits 8 x		10	16.62
	166.20			
GPN57HG	Light Grey Glass Plate Neg Box Fits 5 x		44	11.26
	495.44			
GPN45HG	Light Grey Glass Plate Neg Stg Box Fits		10	10.37
	103.70			

**Sub Total: 86**

**Tax Rate:0% Tax: 0.**  
**Shipping & Handling: 14**

*History Lost? Saving Louisiana's Archival Heritage*

## Project Reports

On behalf of the Louisiana Historical Association's Ad Hoc Committee on Preserving Louisiana's Archival Heritage and the Louisiana Association of Archives and Manuscripts, we wish to thank the Society of American Archivists' Foundation for their professional and financial support. The SAA's Foundation grant was used to assist in funding the *History Lost?* October 5, 2018 workshop held at the University of Louisiana at Lafayette.

The Louisiana Historical Association provided internet support, website creation, public relations, press releases, mailing lists and physical support and staff for the October 5<sup>th</sup> workshop. Secretary-Treasurer James Wilson serves as Financial Officer for the Project. The Louisiana Archives and Manuscripts Association provided speakers and staff for the workshop, publicity, mailing lists and coordination with on-going LAMA projects. Other sponsors included the University of Louisiana at Lafayette Center for Louisiana Studies; Department of History, Geography and Philosophy's Guilbeau Center for Public History; and the Department of History. The Center for Louisiana Studies houses and provides support for the Louisiana Historical Association. The ULL Department of History provided the space in which the workshop was held and funding for coffee and lunch.

Without these sponsors the workshop could not have happened, especially not without the support of the Guilbeau Center for Public History. Dr. Liz Skilton, Co-Director of the Guilbeau Center for Public History served as the *History Lost?* workshop Facilitator. She and Co-Director Dr. Ian Beamish, and their staff and students managed the activities of the day and attended the sessions, created a survey, gathered statistics, compiled the discussion notes from the workshop, and interviewed workshop participants. Dr. Skilton's reports are attached. The Guilbeau Center for Public History will further the initiative through Future Opportunities -- Deep South Digital Preservation Workshop and Archives in Crisis Workshop Series. In response to the concern expressed over the future of archives in Louisiana, two educational workshops will be held in December 2018 and February through April 2019.

The Louisiana Historical Association has established Save Our Archives fundraising initiative to accept online financial support [www.saveourarchives.org](http://www.saveourarchives.org) and #SAVEOURARCHIVES and @LOUISIANAHISTORICALASSOCIATION.

Faye Phillips

Project Director

History Lost?  
Saving Louisiana's Archival Heritage

FINAL BUDGET REPORT (10/30/2018)

**COST FUNDED BY SAA**

Facilitator - Elizabeth Skilton	\$2,000.00
Name Badges and Copies	\$100.00
Travel Stipend: Laura Kelley	\$150.00
Travel Stipend: Michelle Riggs	\$150.00
Travel Stipend: Laura McLemore	\$150.00
Travel Stipend: Brady Banta	\$150.00
Travel Stipend: Frank Perez	\$150.00
Travel Stipend: Mona Lisa Saloy	\$150.00
Travel Stipend: Teresha Ussin	\$150.00
Travel Stipend: Miriam D. Childs	\$150.00
Travel Stipend: Leonard Smith	\$150.00
Travel Stipend: Jennifer Guidry	\$150.00
Travel Stipend: John Sharp	\$150.00
Travel Stipend: Rhiannon Enlil	\$150.00
Travel Stipend: Zachary Henry	\$150.00
Travel Stipend: Mark Mallory	\$150.00
Travel Stipend: Julia Fontenot	\$150.00
Travel Stipend: Summer Abu-Khorma	\$150.00
Travel Stipend: Phebe Hayes	\$150.00
Travel Stipend: Renee Grantham	\$150.00
Travel Stipend: Judy Riffel	\$150.00
<b>TOTAL:</b>	<b>\$4,950.00</b>

**OTHER COST**

Project Director: Faye Phillips	\$1,100.00
Lunch, Coffee, etc.	\$1,500.00
<b>TOTAL:</b>	<b>\$2,600.00</b>

**PROJECT TOTAL: \$7,550.00**

*History Lost? Workshop* Report and Recommendations for Future Actions  
Liz Skilton, Ian Beamish, Marissa Petrou, Julia Fontenot, and Summer Abu-Khomra  
Guilbeau Center for Public History

On Friday, October 5, 2018, the University of Louisiana at Lafayette Department of History, Geography and Philosophy's Guilbeau Center for Public History assisted in a workshop organized by the Louisiana Historical Association to review, assess, and strategize on the future of Louisiana's archival heritage. Entitled, *History Lost? Saving Louisiana's Archival Heritage*, the workshop **included 95 registered participants from 26 cities across Louisiana.**

Preparations Before the Workshop -- The Archives-in-Crisis Survey:

To prepare for workshop discussions, a **pre-workshop survey** was circulated to all attendees. Approximately 60 percent of workshop participants responded. The results of the pre-workshop survey, combined with the day's discussions, are telling:

- Workshop attendees who completed the survey were a diverse group, ranging in experience, background, and years of experience working in a museum or archive.
- The two largest groups in attendance at the workshop were those who had worked in their profession over 15 years and those who had worked between 0 and 5 years. Thus, **the workshop provided a rare opportunity for senior and junior members of the archives community to share their concerns and experiences.**
- When asked about their concerns facing Louisiana's archives, a common theme across all participants was the fact that they felt **"worried" when describing the long-term viability of Louisiana's archives.** Almost all participants expressed a high level of anxiety and concern regarding the future of their organization and the histories in their care.
- When asked to list which environmental factors influence historical organizations within the state, **heat and humidity control, climate control, light exposure, and flooding** ranked at the top of survey participant lists.
- **Participants identified archives in a state of crisis in all areas of the state,** including the southern and northern regions of the state, which face distinct, but interrelated concerns.

- **Four major obstacles affected participants' ability to respond to these environmental issues: lack of funding, public interest, digital and physical storage, and education for their staff in archives-in-crisis response and preparation.**
- Besides eagerness for **specified funding streams for assisting in the physical and digital preservation of archival materials** contained within archives and collecting institutions across the state, **survey participants expressed a desire for continued educational resources, workshops, and funding for attendance at these workshops** as a necessary step in supporting their ability to respond to this rapidly emerging crisis.

#### Results from the History Lost? Workshop:

The same concerns identified through the pre-workshop survey were expressed in detail during the October 5 workshop, held at the University of Louisiana at Lafayette. There, **78 in-person participants** from around the state attended lectures and breakout sessions that focused on the scope of concerns regarding the state's archival resources.

In the first half of the day, an introductory session reviewed the purpose of the workshop laid out the intentions for the breakout discussions. The first breakout session provided the opportunity to discuss the challenges facing Louisiana's archives. Groups of 30 participants shared personal experiences and recalled stories of everyday challenges and emergency situations. In many instances, participants expressed that many of the issues experienced by others had also occurred in their own archival experience. **The recurring problems faced by a majority of workshop participants included adequate and climate-controlled physical storage, limitations of digital storage, invasiveness of pests, and frequent threats such as hurricanes, climate-induced flooding, and humidity/temperature control.**

Following a sponsored lunch, the second part of the day was dedicated to constructing an action plan to enact region-specific and statewide initiatives. Participants broke into three region-specific sessions. While each group discussed separate region-specific issues, similarities were observed amongst all groups:

- The North Louisiana contingent (Monroe to Shreveport) **called for a full survey of vulnerable institutions** and expressed that the lack of proper storage for items such as media, photographs, and documents at-risk due to vulnerability related to climate change. They also placed considerable emphasis on connecting with other institutions for archival support.

- The Southwest Louisiana contingent (Lafayette to Lake Charles) emphasized that they felt **“History and Culture is being threatened” in the state of Louisiana**. The group stressed that more collaboration, inclusiveness, and increased education was a necessity to achieve success with future initiatives. The group suggested **the creation of a statewide education program that emphasizes the value of Louisiana’s state archives, and utilizes digital and social media platforms such as Flickr to raise awareness about this issue and solicit financial support for initiatives**. The group also recommended the creation of a standardized platform for communicating this information.
- The Southeast Louisiana contingent (Baton Rouge through New Orleans) stressed that their most significant concerns included coastal erosion, sea level rise, subsidence, levee breaches, and climate change. They expressed that their region **suffers more immediately from the consequences of inaction related to archival awareness and placed emphasis on unity amongst institutions**. Finally, the group created a statement to be used to describe the state of Louisiana’s (and their region’s) archives:
  - **“Louisiana documentary heritage is important to all of US history. Southeast Louisiana is the most vulnerable area in the central US. Failure to address this issue will affect our economy and future history. We need your help to promote civic and economic awareness of this issue.”**

#### Recommendations for Future Action:

At the conclusion of the workshop, an action plan was formulated that recommended the following:

1. The completion of a proactive survey of all Louisiana’s archival institutional needs, beyond those collected as part of the *History Lost? Workshop*;
2. Solicitation of funding opportunities through legislative, private, and local support, including the use of the Louisiana Historical Association’s website on the archives initiative;
3. Creation of educational materials for distribution (either in print or digitally) that explain the significance of this issue to the preservation of Louisiana and our nation’s history;
4. Organization of opportunities to acquire training in archival basics and crisis response archival preservation techniques.

To continue momentum of this initiative, contact information for all participants was circulated amongst participants and a list of all recommended regional leaders and archives requesting assistance was compiled for future use.

In addition, short videos interviews of supporters of the archives initiative were collected by students working for the Guilbeau Center for Public History and will be part of a video spotlight on the initiative (to be released December 2018).

Future Opportunities -- Deep South Digital Preservation Workshop and Archives in Crisis Workshop Series:

In response to the concern expressed over the future of archives in Louisiana, two educational workshops will be held in December 2018 and February through April 2019.

The **Center for Louisiana Studies** will host the **Deep South Digital Preservation Workshop** on December 10, 2018 where practitioners of digital preservation can learn to migrate and manage digital content over time to ensure its ongoing quality and accessibility, even in the face of technological change such as software updates and hardware obsolescence, or disruptive events like natural disasters. It is an educational opportunity for small institutions to develop or improve their preservation methodology and network with similar institutions in the region. As well, university students will be involved and may be interested in internships or other future job opportunities at participating organizations. To register for the workshop, go to:

<https://www.eventbrite.com/e/deep-south-digital-preservation-workshop-tickets-51034040188?fbclid=IwAR3Plk3yC65vPejkkJM4RPbsFZwsDoSyDLm-LQD3sTxXLf6S3igmuw4d5I>.

The Department of History at the University of Louisiana at Lafayette **Guilbeau Center for Public History** has planned an upcoming **Spring 2019 workshop series: Archives in Crisis**, funded by a grant through the Louisiana Board of Regents Support Fund and the Guilbeau Charitable Trust. The **Archives in Crisis** series aims to provide an in-depth course on how to respond to archives in crisis in two ways: (1) emergency planning in the event of immediate environmental disaster (such as a hurricane, flood, or earthquake), and (2) long-term assistance to slow-occurring environmental crises such as land loss, storage issues, and humidity. Each workshop will be instructed by leading local and national archivists, lawyers, preservationists, and historians, amongst others. Topics will include historic preservation and environmental law, emergency preparedness, tools for supporting Native American tribal archives, recovery of organic and inorganic materials, digital storage, and ways to obtain funding. The series is scheduled for Friday afternoons (excluding holidays) from February to May 2019. All are invited to attend. For more information, email Liz Skilton at [skilton@louisiana.edu](mailto:skilton@louisiana.edu).

**Breakout Session 1:**

First Breakout session consisted of 20 to 30 people per group. Each group consisted of a notetaker and a session leader.

Group A: Mary Linn Wernet (Session Leader)  
Sharon Wolf and Ian Beamish (Notetakers)

Group B: Liz Skilton (Session Leader)  
Michelle Riggs (Notetaker)

Group C: Faye Phillips (Session Leader)  
Laura Kelley (Notetaker)

Crisis archives face in Louisiana based off the notes from the first breakout session:

Each group was asked to answer what issues they faced while working in archives as well as what could be done to solve those problems. One of the most reoccurring issues each group said was a problem within their own archives was issues related to climate. For example, many felt that they did not have the proper storage to combat against problems such as mold to properly store archival documents. Lack of storage to deal with climate issues also relates to one the most brought topics amongst the group, lack of funding. Funding appears to be the dilemma connected to all the other problems listed during the session. Problems such as lack of staff, deteriorating buildings, and necessary technology. And finally, a general lack of knowledge or interest from the public was amongst one of the biggest issues. To solve this problem the groups listed solutions such as getting local teachers to use archives in their curriculum as well as using Louisiana's unique heritage to market to cultural tourism.

Other responses included:

- Hurricane, inclusion in disaster plan for archives
- Pests
- Lack of consistent procedures for state records-access
- Dead and dying data platforms
- Language barriers
- Need for exhibit/educational equipment
- No diocese

**Breakout Session 2:**

Second breakout session groups were broken up according to region

Group A: North Louisiana (Monroe to Shreveport):

Mary Linn Wernet (Session Leader)

Michelle Riggs (notetaker)

Group B: Southeast Louisiana (BR to New Orleans):

Laura McLemore/Brady Banta (Session Leaders)

Laura Kelley (notetaker)

Group C: Southwest Louisiana (Lafayette-Morgan City-Lake Charles):

Faye Phillips (Session Leader)

Ian Beamish (notetaker)

Group A: North Louisiana (Monroe to Shreveport)

- When asked to create a statement of issue and solution this region created this statement: “We Exist!”
- When asked what was most at risk within this region responses consisted of lack of proper storage for items such as media, photographs, and documents and vulnerability to climate damage.
- This group placed emphasis on connecting with other institutions for more archival support.
- When asked how they measured success they felt that increased accessibility and use of materials was how to define success.
- The group was also asked to create a timeline of actions that could be taken to achieve success within their archives.

**GROUP A TIMELINE FOR SUCCESS:**

- 1. Identify vulnerable institutions
- 2. Make contact
- 3. Identify preservation needs and create a plan
- 4. Seek funding
- 5. Implement plan of action

## Group B: Southeast Louisiana (BR to New Orleans):

- When asked to create a statement of issue and solution this region created this statement:  
“Louisiana documentary heritage is important to all of US history. Southeast Louisiana is the most vulnerable area in the central US. Failure to address this issue will affect our economy and future history. We need your help to promote civic and economic awareness of this issue.”
- When asked what this region’s biggest archival issues were they answered coastal erosion, sea level rise, subsidence, levee breaches, and climate change.
- When asked to measure success this group felt that increased participation, action, funding, and change were the best signs of achieved success.
- This group placed emphasis on unity amongst institutions and relating documents to cultural heritage.
- The group was also asked to create a timeline of actions that could be taken to achieve success within their archives.

## GROUP B TIMELINE FOR SUCCESS:

1. Proactive Survey
2. Organization
3. Plan

## Group C: Southwest Louisiana (Lafayette-Morgan City-Lake Charles):

- When asked to create a statement of issue and solution this region created this statement:  
“History and culture is being threatened.”
- When asked what this region’s biggest archival issues are they answered staff shortage, lighting, plumbing, education, space, and collection bias.
- When asked to measure success this group felt that more collaboration, inclusiveness, and increased education were the best signs of achieved success.
- This group placed emphasis on educating the public about the cultural importance of archives.
- The group was also asked to create a timeline of actions that could be taken to achieve success within their archives.

## GROUP C TIMELINE FOR SUCCESS:

1. Work with local groups and coalition
2. Train local partners for material archives that can’t be accepted
3. Crowd-source (Flickr)

4. Scans/ Digital copies
5. Education about the importance of archives and lists.
6. Standardized presentation
7. Appeal to corporate donors
8. List possible donors and supporters

# The National Security Archive

The George Washington University  
Gelman Library, Suite 701  
2130 H Street, N.W.  
Washington, D.C. 20037

Phone: 202/994-7000  
Fax: 202/994-7005  
nsarchiv@gwu.edu  
www.nsarchive.org

31 December 2018

## **Preliminary Report to the Society of American Archivists Foundation**

With the Foundation's generous financial support, the National Security Archive had the funding for the digitization of 40 cassette tapes from the Murrey Marder collection. Consisting of dozens of interviews with U.S. government policymakers and senior officials during the 1970s and early 1980s, the Marder tapes are a significant resource on U.S. foreign policy during the period.

The contractor chosen for the digitization was the Cutting Corporation (Rockville MD). At the cost of 25 dollars per tape, the total cost for 40 was \$1,000, somewhat lower than originally estimated. The tapes were digitized in 3 different formats: 1) WAV 24-96 (Contents: 24-bit 96 kHz WAV files), the archival standard for audio preservation. 2) WAV 16-44 (Contents: 16-bit 44.1 kHz WAV files), CD audio quality format, and 3) MP3 (Contents: 256kbps 44.1 kHz MP3 files), a compressed version of the 16-bit 44.1kHz WAV files, which are best sharing and hosting online. Each of the cassettes had interview material on both sides, which means that each tape yielded two digital files: a total of 80 files altogether. In addition to the digitization, Cutting Corporation charged \$100.00 dollars for a one terabyte USB drive for transfer and storage of the 80 digital files (see attachment).

Assembling the tapes for delivery took one hour while delivering the tapes and picking them up, as well as on-the-spot discussions with Cutting Corporation staff (Shady Grove, MD: the far reaches of the Metro system) involved five hours of staff time, including taxi rides.

Once the tapes were digitized Archive staff began the task of assessing the contents of the tapes and taking notes on their contents. This is necessary for the eventual on-line posting so that interested researchers can identify which tapes might be of interest. During the fall of 2018, project intern Connor Whitson began listening to the tapes, one-by-one, beginning to create a set of key words for each of the conversations. While doing this, Whitson worked closely with project director William Burr to discuss the contents of the tapes and to resolve interpretive issues. So far, over 66 files have gone through preliminary review, including most of the conversations with Henry Kissinger. Whitson and Burr will continue reviewing the tapes during 2019. Paid staff time involved two hours of work.

Once the preliminary review of the tapes has been completed, project director William Burr will begin listening to them to review the work done so far and to choose the best tapes for highlighting on a special posting. This will involve an indeterminate amount of staff time. Some of the tapes have considerable background noise, which will make it necessary to find out whether a solution is available. Burr will then prepare a posting for the Archive's Web site, which will also involve some hours of time. The Archive's Web master Rinat Bikineyev will set up the posting for the Web site. Uploading 80 files that could take in the range of 13 hours of staff time, depending on how much special preparation was involved.

**Nomadic Archivists Project (NAP)**  
**End of Year (July 2018/July2019) Report**  
**Society of American Archivists Foundation (SAAF) Grant**

Submitted by Miranda Mims and Steven G. Fullwood, founders of The Nomadic Archivists Project (NAP) and administrators of the SAAF grant

June 24, 2019

## **Nomadic Archivists Project (NAP) Background and Mission**

The Nomadic Archivists Project (NAP), founded in 2017, is an initiative attempting to bridge the gap between content creators and archival practice. From the onset, NAP envisioned a space where we as curators and archivists could reach out to people, groups, or organizations, independent of any one institution, develop relationships and begin conversations around preserving legacy, memory, connection, and trust. NAP does not subscribe to the philosophy that curation and archiving should stem from the mission of traditional repositories. We believe in flexibility and the freedom to choose the path to archiving one's creative endeavors, political advocacy, and history.

NAP also acknowledges and respects the different ways in which communities understand archives and their cultural relevance. Our intention is to begin these critical dialogues about archiving and preservation.

NAP seeks equitable partnerships that arise primarily from the needs of the community.

## **Black Podcast Archive Background**

The Society of American Archivists Foundation grant supported our first major project, the Black Podcast Archive (BPA), which was borne of a desire to preserve what we consider digital ephemeral content. Technically, podcasters create digital recordings of broadcasts and transmit them through the Internet or apps, making them freely available to download to a computer or mobile device. Culturally, podcasts connect to audiences, immediately and intimately. That intimacy in the moment is what we wanted to help archive for the ages.

Podcasts are ephemeral in nature, often created as a vehicle to share information of the moment. That contemporaneous quality at times lends itself to vulnerability. Feeds sometimes end abruptly, or are stored on proprietary sites which are not easy to search and access, or websites hosting them can and sometimes do disappear. Only now are we beginning to understand how these historical items can contribute to important conversations in the future. We know that few institutions are collecting podcasts specifically of people of African descent to ensure their perpetuity. We hope that by collecting and preserving this rich trove of material we have helped to build resources for future scholarship.

There are perhaps hundreds of podcasts that speak to the multitude and variety of the black experience. With the BPA, we chose to curate the content based on our capacity as archivists. Having a

limited amount of time to research podcasts produced by people of African descent, we knew it was impossible to collect everything, and thus immediately defined the scope of our archival project. Our decision to collect, catalog, and preserve podcasts created by and about Africa or African diasporic cultures refined our interests. Specifically, we were drawn to podcasts that spoke to politics, history, humor, human rights and equality through a black perspective, focusing on the importance of capturing socially-conscious thought and knowledge production around social justice issues that reflect the tenor of the times pre-2019.

### **Accomplishments, Setbacks, and Challenges**

In July 2018, we began promoting the podcast project via our website. Originally we expected that this platform would facilitate communications with podcast creators interested in speaking with us about archiving their podcasts. We were only partially correct. Many people reached out to us but not about archiving their podcasts. These creators were more interested in connecting us to others interested in our work, or for potential partnerships. It quickly became apparent that the website was not the space for communicating with podcasters about their archives or even a space for receiving possible submissions. In fact, only a small portion of the podcasts we received were offered unsolicited. We pursued the majority of what now constitutes the BPA.

Crowdsourcing and various social media platforms were extremely beneficial for the initial work in identifying podcasts. The crux of identifying podcasts, especially those relatively obscure, was to reach out to community partners who may be aware of such episodes that are currently inaccessible. The main focus of this project was to ensure that the valuable and sensitive content we collect will be preserved for scholarly study for years to come.

After compiling a fairly robust list, we ran into problems. Depending on the platform, some podcasters were difficult to contact; especially if those creators only produced few episodes and/or had been living independently on those platforms for years. There was also confusion about the archival process particularly as it related to permissions, copyright, and access.

All of the podcasts archived or identified offer are unique windows into a different cultural perspectives. That said, the podcasters who contributed to the archival project were primarily, but not exclusively, young black women between the ages of 20-35. Their podcasts focused on wellness and politics including Black Minimalists, C-Dubb Show, Hoodgrown Aesthetic, Secure the Seat, and SafeWord Society.

NPA was extremely fortunate to connect with Auburn Avenue Research Library on African American Culture and History in Atlanta, Georgia, to house the archive. Partnering with an institution that will accept and maintain the project is central to the success of the project.

Although we identified and built relationships with many podcasters over the past year, we were only able to archive a small percentage of actual donations to the project. Our hope is the podcasters we contacted (over a hundred) will contact the archivist at Auburn Avenue after we transfer the archive at the end of June to continue building this necessary project.

**Promoting BPA**

Steven G. Fullwood and Miranda Mims have three upcoming conferences and events in 2019: Afros and Audio Podcast Festival, June (Brooklyn, NY); the Society of American Archivists Annual Meeting, August (Austin, TX); and Black Communities Conference, September (Durham, NC.) We plan to share our experience with podcasters, archivists, and community members about the project. Our focus is to highlight the initial assumptions we held, accomplishments as well as setbacks. We also submitted an article to be published this summer in *Archival Outlook* entitled, “An Archive for Black Podcasts.”

**Budget**

NAP was awarded \$2,767 for the Black Podcast Archive (BPA) project. The funding went towards archival supplies, building the website, and our time. Below is a breakdown of the specific costs. The rest of the funds were used towards staff time. We were fairly consistent with the time devoted to this project. We met weekly to discuss the project’s progress and worked independently and sometimes collectively on different aspects of the project.

<b>Date</b>	<b>Item</b>	<b>Cost</b>
6/8/2018	Hard drives (2)	\$228.60
6/11/2018	Website subscription	\$264
6/11/2018	Domain	\$35.05
6/11/2018	Email	\$75
7/9/2018	Editor	50
	Total	652.65



## SAADA Archivists' Collective Interim Report

With support from the SAA Foundation, the South Asian American Digital Archive (SAADA) has created a SAADA Archivists' Collective to participate in the work of collecting and sharing the overlooked histories of South Asian Americans. This interim report details the activities made possible with SAA Foundation support over the previous seven-month period (June 1, 2018 – December 31, 2018).

SAADA's Archivists' Collective brings together volunteer professional and student archivists from around the country to help increase the diversity of the archival record. Through this process SAADA will also give back to the archival community by supporting the career development of the group's members, who will gain valuable insight and experience into the process of building and maintaining a community archives.

The first step in the creation of the Archivists' Collective was an open call for members. SAADA promoted the announcement about the group widely through its email list and social media, through professional contacts in archival community, through colleagues at community and institutional archives, and through national, regional, and local archival organizations. SAADA received 48 applications from around the country. Twelve finalists were selected and interviewed by SAADA's Executive Director and the Archivists' Collective chair, Ayshea Khan. All twelve finalists were invited to join the collective, and all accepted. The group consists of members from a variety of professional and educational backgrounds, including archivists, graduate students, artists, activists, demographers, and others. Nine members of the group are of South Asian heritage. Bios for Archivists' Collective members are available here: <https://www.saada.org/archivists-collective>

Starting in August 2018, the group has met once per month over Zoom videoconference. At these monthly meetings, the Archivists' Collective chair and SAADA Executive Director present the project for the upcoming month, answer questions about ongoing activities, and facilitate discussion amongst group members. Projects thus far have included:

1. Collecting a story for SAADA's Road Trips Project: <http://roadtrips.saada.org/>
2. Conducting a survey of the local South Asian American community
3. Identifying and digitizing a new collection for digitization and inclusion in SAADA
4. Participating in SAADA's year-end fundraising campaign

Here are a few examples of Road Trips Project stories that were contributed by Archivists' Collective members:

- Basrai Family Cross Country Trip: <https://roadtrips.saada.org/rt/basrai-family>
- Nicolette Khan at Niagara Falls: <https://roadtrips.saada.org/rt/nicolette-khan>
- Gautham Reddy at Disney World: <https://roadtrips.saada.org/rt/gautham-reddy>
- Supriya Misra in Yellowstone National Park: <https://roadtrips.saada.org/rt/supriya-misra>

And a couple examples of materials that were digitized by Archivists' Collective members:



Photograph from the first South Asian family to settle in Minnesota

Vol 2 • Issue 2 • March 2003      Website: [www.fonnj.org](http://www.fonnj.org)

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**Come Celebrate Nepali New Year 2060!**  
**When:** April 19<sup>th</sup>, 2003 Saturday  
**Where:** Raritan Valley Community College, Somerville, NJ  
(Parking: Lot # 6)  
**Time:** 5:00pm – 11:00pm

**Cost:** Adult & Children above 15 (per person)  
 \$15 (Members); \$ 20 (Non-Members)  
(with pre-registration via website: [www.fonnj.org](http://www.fonnj.org))

**At the Gate:** \$25 (non-registered guests)  
 Children under 15: Free

Enjoy delicious home cooked Nepali food and cultural program!  
 Visit [www.fonnj.org](http://www.fonnj.org) for more details.

Group discussion on:  
 "Role of Organizations of Nepalis and Friends of Nepal in Development Activities in Nepal"

**Contacts:**  
 Tulsi Maharjan (908) 369-1386 • Bikash Shrestha (732) 287-3319 • Sunil Nepal (609) 737-1307

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**MOMO, MOVIE AND MICRO-LOAN**

About 75 people showed up at the fund-raising event organized by FON-NJ on February 1, 2003 at the Raritan Valley Community College. The fund-raiser was to support and expand the micro-loan program currently in place in Kathmandu, Nepal. At present, four women are benefiting from the loan extended to them with the coordination of Mahila Aadarsha Sewa Kendra (MASHK). All of them are conducting their business as per their contract and are repaying their loans in installments.



This event which was advertised as "Momo and Movie Night", was attended by people from NJ, NY and PA. Guests

arrived about 5:30 pm onwards and were treated with chikura, aloo achor, chholey and chips. This was just the appetizer before the movie began.

**REMINDER**  
**PLEASE DON'T FORGET TO RENEW YOUR MEMBERSHIP**

About 6:30 pm Mr. Tulsi Maharjan started the program with a presentation about the organization. He highlighted the projects currently in motion and the new projects that were in the pipeline. He asked the audience if there were any ideas that they were eager to see in the future.

Page 1

Newsletter of Friends of Nepal – New Jersey

The materials that were digitized will have item-level metadata created by Archivists' Collective members in an upcoming project and will be made accessible online through SAADA.

One of the most rewarding aspects of the group has been the collegial and supportive network that has been created. While Archivists' Collective members are based in cities around the country (in fact, they were chosen in a way that no two members are in the same city), we communicate regularly through Basecamp using the message board and chat features and monthly on a Zoom videoconference.

The Archivists' Collective has submitted a proposal to present its process at the upcoming SAA Annual Meeting in Austin, Texas. In addition to this being an opportunity to share the group's activities with the SAA community, this will also be the first time we'll all get to meet in person and many of the group's members are planning on attending.

Please don't hesitate to reach out to me by email ([samip@saada.org](mailto:samip@saada.org)) or by phone (215-259-8055) if you have any questions about this report or would like to discuss further.

Thank you again for this wonderful opportunity to create a network of archivists, students, and community members around SAADA's work. I look forward to keeping you updated on future activities of the collective.

Sincerely,



Samip Mallick  
Executive Director, SAADA