

**Society of American Archivists Foundation
Board of Directors Meeting
September 14, 2022
Virtual Meeting**

Interim and Final Grant Reports (Compiled)
(Prepared by Governance Manager Felicia Owens)

Following are updates on interim and final reports from grant recipients in the 2019, 2020, and 2021 cycles:

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Executive Summary

Thanks to a Strategic Growth Grant in the amount of \$4,135 awarded by the SAA Foundation to April K. Anderson-Zorn and Eric Willey for the 2019-2020 fiscal year thirty-one new Wikipedia pages on women archivists and archivists of color were created by Stephanie Collier. As of 23 April 2021, these pages have been viewed 9,804 times.

An additional eleven Wikipedia pages were improved, primarily through the addition of information or creation of links to other Wikipedia pages. Twelve additional pages were drafted, but not published on Wikipedia despite significant effort by Collier. These twelve pages were scraped by EverybodyWiki through no action by the project team, who then submitted them to the Internet Archive Wayback Machine to help make them available for future researchers.

All grant funds were expended, and all team members are grateful to SAA for their generosity in funding this project.

Project Overview

Initial work began in August 2019 when Anderson-Zorn hired history graduate student Stephanie Collier to research and write the initial Wikipedia articles. Fifteen archivists were initially chosen for Collier with the assistance of the SAA Archival History Section and SAA Archives and Archivists of Color Section. Eleven original Wikipedia articles and four updates to existing articles were completed in her first five weeks. Having met the initial project goal, Anderson-Zorn and Willey began compiling more names to add to Collier's list. However, as the work continued, Collier began experiencing difficulty in publishing new Wikipedia content.

In her first batch of fifteen articles, Collier experienced significant delays in Wikipedia reviewer response and rejection for two articles. While most articles in this initial batch focused on female archivists, two black archivist articles took over three and five months respectively to be published. The two articles in question were well-researched, contained numerous references, and focused on noteworthy archivists in the profession which qualified them under Wikipedia guidelines for articles. However, reviewers of those particular articles either did not respond to Collier in a timely manner, required her to fix sections of articles that were already compliant, or outright denied the article for publication. As the grant progressed into 2020, Collier faced increasing pushback from reviewers who either rejected her articles without reason or refused to publish articles due to a perceived lack of notability. Collier tracked her interactions with Wikipedia reviewers, noting which archivists were published and how long it took for each article to be published. Collier also sought out help from online advocates, such as the Twitter group @WikiWomenInRed. Despite her roadblocks, Collier successfully published forty out of fifty-four of her entries (74% publication rate) written for Wikipedia.

Though Collier's work went above and beyond our expectations for the scope of this grant, her difficulties and frustrations with Wikipedia reviewers did not go unnoticed by Anderson-Zorn and Willey. We all firmly believe Collier's work was a victim of reviewer bias. While several reviewers, without researching, simply dismissed the archival profession as not being noteworthy the data collected by Collier points to even more troubling signs of potential racial and gender bias by Wikipedia reviewers

Results

As stated earlier, Collier surpassed the original publication goal of fifteen Wikipedia entries. Collier created a total of fifty-four articles of which forty were successfully published on the Wikipedia platform. Lists of the articles and Collier's extensive accomplishments as an editor can be viewed on her Wikipedia user page at <https://en.wikipedia.org/wiki/User:Scollier94>.

Difficulties

Though the principal investigators did expect some difficulty in editing articles for publication in Wikipedia, they did not expect the degree to which they experienced reviewer bias. We feel particularly bad for our graduate student who spent much of her time communicating (often unsuccessfully) with reviewers on the validity of her work. This experience has not deterred Collier; she has found enjoyment in exploring our profession and getting to know some of our treasured colleagues. Though the grant funding has ended, Collier plans to volunteer when she can to continue the work of increasing awareness of the archival profession through social media platforms.

Analysis of Project Deliverables

The following statistics were compiled on 23 April 2021.

New Articles Created

Name	Date Published to Wikipedia Mainspace	Page Views	Stats Link
Wilda Logan	9/5/2019	292	LINK
Tanya Zanish-Belcher	1/22/2020	320	LINK
Shonnie Finnegan	1/14/2020	506	LINK
Roland C. McConnell	1/8/2020	305	LINK
Mary Lynn Ritzenthaler	9/8/2019	810	LINK
Kathleen D. Roe	9/5/2019	578	LINK
Karen Jefferson	9/11/2019	368	LINK
Jackie M. Dooley	1/11/2020	287	LINK
Helen Wong Smith	9/11/2019	533	LINK
Edie Hedlin	1/22/2020	248	LINK
Dwight Hillis Wilson	10/5/2019	177	LINK
Debra Newman Ham	1/4/2020	376	LINK
Deborra Richardson	9/21/2019	403	LINK
Danna C. Bell	1/23/2020	440	LINK
Daniel Williams	1/17/2020	350	LINK
Clifford Muse	2/1/2020	267	LINK
Elizabeth W. Adkins	2/15/2020	366	LINK
Maygene Daniels	3/3/2020	240	LINK
Helen Tibbo	3/4/2020	471	LINK
Diana Lachateñeré	3/9/2020	178	LINK
Susan Tucker (historian)	4/8/2020	373	LINK
Walter Hill, Jr.	4/19/2020	133	LINK
Sally K. Reeves	4/21/2020	251	LINK
Taronda Spencer	4/24/2020	165	LINK
Theresa Angela Lane	4/24/2020	158	LINK

Julia Marks Young	4/24/2020	276	LINK
Ervin L. Jordan, Jr.	11/30/2020	120	LINK
Florence Borders	4/30/2020	259	LINK
Andrea Hinding	12/15/2019	288	LINK
Valerie Gerrard Browne	5/31/2020	136	LINK
Robert Clark	12/22/2020	130	LINK

In total, this project resulted in the creation of thirty-one new pages published to the Wikipedia mainspace, which have had a total 9804 pageviews.

Existing Articles Which Were Improved

The following eleven pages were improved through editing as part of the grant process, generally through the addition of new information or by establishing links to and from other Wikipedia pages. Collier's specific edits can be viewed by using the "View history" button near the top of the page.

Society of American Archivists
Ruth W. Helmuth
Sara Dunlap Jackson
James Dent Walker
Harold T. Pinkett
Elizabeth Hamer Kegan
Dolores Renze
Brenda Banks
Anke Voss-Hubbard
Laura Millar (archivist)
Jessie P. Guzman

Articles Which Were Created but Not Published on Wikipedia

The following twelve articles were created, but due to reasons outlined previously not published to the Wikipedia mainspace. These articles were saved by [EverybodyWiki](#), which includes articles which were rejected by Wikipedia and other wikis. While EverybodyWiki does not have the traffic or prominence of Wikipedia, it does make these pages accessible and available in search engine results. In order to further ensure that this work is not lost, the individual pages were saved to the Internet Archive Wayback Machine. While there are no absolute guarantees in preservation, we believe that through this and placing our final grant report on our institutional repository the research and work Collier contributed will be available for future researchers to build on.

Article Title	Link on Everybodywiki	Link on Internet Archive
Thomas Battle	LINK	LINK
Elizabeth Kaplan	LINK	LINK
Jennifer Meehan	LINK	LINK
Ellen D. Swain	LINK	LINK
Judith Beale	LINK	LINK
Karen Mason	LINK	LINK
Eva S. Moseley	LINK	LINK
Mary Caldera	LINK	LINK
Tonia Sutherland	LINK	LINK
Holly Smith (archivist)	LINK	LINK

Elizabeth Myers	LINK	LINK
Turry Flucker	LINK	LINK

Additional Outcomes

Anderson-Zorn and Collier recently presented their work on the project at the 2021 SAA Research Forum. Anderson-Zorn and Collier are also co-authoring a scholarly article based on the grant work for submission to *American Archivist*.

Conclusion and Future Directions

We feel that the project was a strong success overall. More than double the expected number of articles were created, and to date the articles have received almost 10,000 total pageviews. Anderson-Zorn and Willey do wish they had been more aware of, and prepared Collier better for, the often-exclusionary and biased nature of Wikipedia publication decisions. Otherwise, the project exceeded expectations.

The project also provided anecdotal evidence that some very prominent archivists appear relatively rarely in secondary sources (one of the main factors used to determine notability in Wikipedia and placement in some search engine results). It may benefit the profession to consider that encouraging members to deliberately engage more often and more extensively with news media and other publications can have a ripple effect in raising awareness of our profession beyond the initial publication.

There is also an opportunity for SAA to facilitate the creation of Wikipedia articles on additional archivists. This would likely require some consideration of the Wikipedia Conflict of Interest policy, but this project could serve as a pilot for future paid internships or projects undertaken by roundtable members to expand the visibility of the archives profession. While the articles generated through this project will continue to be available, expanded on, and improved for the future reinforcing that success would provide additional dividends. More archivists being active in Wikipedia may also help to shift the culture towards one that is more willing to acknowledge the significance of our work and its practitioners. In any case, we again wish to extend our thanks to the SAA for their generosity in funding this project, and hope that the committee is as pleased with the results as we are.

Sincerely,

Assistant Professor April Anderson-Zorn

Associate Professor Eric Willey

Project Assistant Stephanie Collier

Project summary and activities:

In 2019, the Society of American Archivists Foundation awarded the Autry Museum of the American West funding to develop the *Where Repatriation Meets the Protocols Workbook* (aka *RMP Workbook*).

The Autry project team included the following staff:

- Liza Posas, Head of Research Services & Archives (lead)
- Lylliam Posadas, Repatriation and Community Research Manager
- Christina Hummel-Colla, Library Collections Assistant
- Jessica Fodor, Research Intern (project hire)
- Alejandra Gaeta, Associate Archivist/Librarian

The aim of this project was to examine the potential intersecting activities between the Native American Graves Protection and Repatriation Act (NAGPRA) policies and Protocols for Native American Archival Materials (PNAAM) guidelines in order to develop a practical resource for entities working with archives as part of their repatriation efforts. These entities include, but are not limited to, Native American and Indigenous communities, archivists, librarians, museum professionals, repatriation officers, and archaeologists.

The Workbook was also intended to serve as a solid start to a living document that would continually progress and evolve.

Proposed deliverables for this project included:

- distribution of pre and post project surveys
- conduct a literature review of existing policies and related articles
- establish a working group of archivists, museum staff, archaeologists, and Tribal groups to develop the workbook
- perform two onsite visits to Tribal communities
- host a working meeting that coincides with the 2020 International Conference of Indigenous Archives, Libraries, and Museums (aka the "ATALM conference")
- make the *RMP Workbook* publicly accessible online and open for comments and feedback

The original project timeline was initially to be from October 2019 to December 2020. Due to the COVID-19 pandemic and subsequent mandatory lockdowns across the United States during most of 2020, activities planned for this project were derailed, requiring for an extended deadline of July 2021. The deliverables promised were delayed by several months or needed to be adjusted. Any adjustments effecting the budget were done with SAAF approval.

The advisory working group was assembled in November 2019 and included the following members:

- Joy Holland, Associate Librarian, American Indian Studies Center at University of California, Los Angeles (UCLA)
- Joy M. Banks, Program Officer, Council of Library and Information Resources (CLIR)
- Yuri Shimoda, Assistant Adjunct Professor; Ethnomusicology Archivist at the UCLA Ethnomusicology Archive (also previously *Recording at Risk* intern at the Autry)

- Wendy Teeter, Curator of Archaeology, Fowler Museum at UCLA; Lecturer, UCLA American Indian Studies; UCLA NAGPRA Coordinator
- María Montenegro, PhD Candidate, Department of Information Studies at UCLA; NAGPRA Archivist, Fowler Museum at UCLA
- Gena Peone, Archivist, Northwest Indian Fisheries Commission
- Melissa S. Stoner, Native American Studies Librarian, University of California, Berkeley
- David L. George-Shongo Jr., Director / Museum, Archive, and Cultural Consultant, Native American Multi Enterprises (NAME) LLC., Member of the First Archivist Circle, authors of the *Protocols for Native American Archival Materials*
- Angela Garcia-Lewis, Cultural Preservation Compliance Supervisor, Salt River Pima-Maricopa Indian Community in the THPO office

Due to scheduling conflicts between some members of the working group and Autry staff during the last quarter of 2019, much of the activity in the proposed timeline was pushed to the beginning of 2020.

Accelerated and unexpected concentration of library activity related to a collection move (unrelated to this project) also required that the proposed timeline overall be pushed back one quarter.

When Shelter-in-Place was mandated for California on March 19, 2020, most of the project activities were further halted to August 2020. All activities after that date were done virtually.

For more details about the project timeline, please see the **Timeline Adjustments & Rationale** section of this report.

A survey was sent October 2020 to those who may be associated with NAGPRA and PNAAM activities, including Tribal groups, THPO officers, NAGPRA coordinators, librarians, archivists, archaeologists, and museum professionals. The goal of the survey was to better assess the levels of preparedness different entities have when working with archival collections during the NAGPRA process. The survey was sent to various professional distribution lists and directly to colleagues and kept up for six weeks. Despite these attempts, only 26 responses were received. The responses were analyzed in earnest in case they could serve as a viable microcosm of the different fields and communities that did complete the survey. Further details about the survey are included in the **Metrics** section of this report as well as this [video presentation](#) posted on the [RMP Workbook YouTube](#) channel.

Open discussion forums were also held via Zoom with individuals from different Tribal and non-Tribal institutions on the first Friday of every month from Dec 2020 to June 2021. Each forum focused on a different topic associated with the *RMP Workbook*, such as the following:

- Developing Tribal Relations
- Code of Ethics
- Developing Transparent Language
- Access Policies and Research
- Memorandum of Understanding
- “Custodianship” documents

In addition, a separate forum for Tribal communities only was held on April 14, 2021, and the Autry staff held separate Tribal consultation and conversation sessions with representatives from two California Tribes—Agua Caliente Band of Mission Indians and Pechanga Band of Luiseño Indians.

Through a reallocation of funding (see **Budget** section below), Tribal consultation sessions with Desireé Reneé Martinez, a representative from the Tongva/Gabrieliño Indian Tribe. This Tribe is federally unrecognized in California. As well as serving as official representative for this group, Martinez is a Tongva Educator and Indigenous Archaeologist.

An array of topics and considerations were discussed at the public forum discussions. Multiple comments referred to the design of the *RMP Workbook* and to make sure it be a simple tool that could be used by various sectors. From this feedback, the Autry project team decided to streamline the workbook design and create a companion *Where Repatriation Meets the Protocols Resource Guide* that included the findings from the literature review and research links on related policies, articles, case studies, and other resources that were mostly gathered from U.S. cultural heritage institutions, government organizations, and Tribal communities.

The final discussions with the advisory working groups, tribal consultants, and public forums were held May-June 2021.

The Autry Museum is currently developing content for their new Repatriation webpage. Therefore, the Workbook could not be posted on the Autry website by project's end. It will be posted on a later date that is yet to be determined. In the interim, a dedicated site was made via WordPress on <https://rmpworkbook.wordpress.com>.

When possible, parts of the public discussion forums were recorded and posted on the [RMP Workbook Youtube](#) channel. Also included in this channel is a narrative of the survey results.

Timeline Adjustments & Rationale:

Original proposed timeline	Actual timeline
October 2019– Autry staff to attend the 2019 International Conference of Indigenous Archives, Libraries, and Museums (aka the “ATALM conference”) in Temecula, California to build awareness and present an “Inspire Talk” about the project; meet with Karuk tribal members; and network with prospective members of the working group (WG).	Attendance and presentation for the 2019 ATALM conference completed. Copy of the ATALM 2019 Conference program submitted as supporting documents with this report.
October 2019– Begin conducting the pre-project surveys described above.	Delayed, survey sent out October 2020. The survey was first put on hold to get feedback from the Advisory Working Group. Shelter-in-Place greatly hampered the development of this part of the project due to

	interdepartmental and external feedback required in building the survey.
November-December 2019- Finalize WG members. Set 1st web conference for December to go over project outline, brainstorm workbook components and content, review timeline, and create action plan. Begin recruitment for intern hire.	First meeting was conducted on November 11, 2019. However, due to scheduling conflicts, activities with the Advisory Working Group did not commence until early 2020
January 2020-- Hire intern for one quarter or semester (10-12 weeks) to assist with literature review, policy survey, and gathering case studies.	Delayed, intern hired August 2020 Hiring of intern was originally delayed to the following semester/quarter due to activities related to an Autry collection move. Shelter-in-place mandate further delayed this project.
February 2020—Host web conference with WG to discuss project status and solicit additional policies and procedures.	Delayed, held on March 30, 2020.
March 2020-- Complete 1st draft of bibliography. Complete survey of existing policies and develop a rough draft outline of workbook components.	Outline of workbook completed by the March 30 th web conference. Delayed, December 2020- Literature review, bibliography development, and survey of policies continued by Autry staff, but most of work put on hold until intern was hired in August 2020.
March 2020-- Autry staff travel to Temecula, California for a 2-day visit with the Pechanga Band of Luiseño Indians to gather feedback and suggestions on the bibliography, policy survey, and draft workbook components.	February 2020- April 2020 Travel to Pechanga Band of Luiseño Indians cancelled. Held two virtual meetings with Myra Masiel-Zamora, MA Curator for Pechanga Cultural Resources and Lisa L. Woodward, Ph.D. Archivist for Pechanga Cultural Resources Department. They were also attendees for some of the public forum meetings.
April-May 2020-- Reach out to additional Tribal groups to gather feedback and suggestions on policies survey and draft workbook components.	Delayed, December 2020-June 2021. Open forum meetings were held the first Friday of each month first Friday of each month, 11am-12:30pm PST, from December 2020 to June 2021. Each discussion focused on specific sections of the Workbook as well as any

	<p>revisions. Discussions were open to all tribal and non-tribal groups.</p> <p>However, a special discussion forum was held for Tribal groups only on April 15, 2021.</p> <p>Invitation to participate was sent to Autry staff and working group colleagues; Society of California Archivists listserv; and the Society of American Archivist listserv.</p>
June-September 2020—Host web conference with WG to discuss feedback and develop 2nd draft of workbook components.	Delayed, May 2020
June-September 2020—Autry staff travel to Palm Springs, California for 2-day visit with Agua Caliente Band of Cahuilla Indians to gather feedback and suggestions on the second draft of workbook components. Collate content for each workbook component.	<p>January – February 2020</p> <p>Travel cancelled.</p> <p>Held two virtual meetings with Patricia Garcia-Plotkin, Agua Caliente Band of Cahuilla Indians. She was also an attendee for some of the public forum meetings.</p>
October 2020 – Host in-person symposium with working group at ATALM to develop final draft of workbook components and content.	Cancelled. Folded into the monthly open forum discussions described above.
October 2020 – Conduct post-project surveys described above.	<p>Not completed. Survey to be redistributed in late August or early September 2021.</p> <p>With the low response received with the first survey, the Autry team thought that redistributing the survey after the discussions have been completed will garner more attention to the project and potential survey takers.</p>
November 2020- Final design of workbook.	Delayed, July 2021
December 2020: Submission of final report, meeting notes, final copy of the workbook to the SAA Foundation. Post completed workbook on Autry website and possibly the Sustainable Heritage Network website	<p>Delayed, August 2021</p> <p>The Autry Museum is currently developing content for their new Repatriation webpage. Therefore, the Workbook could not be posted on the Autry website by project's end. It will be posted on a later date that is yet to be determined. In the interim dedicated site was made via Wordpress on https://rmpworkbook.wordpress.com.</p>

Tribal consultation with the Tongva/Gabrieliño was not included in the original timeline. Virtual consultation meetings with official tribal representative, Desireé Martinez, were conducted in April and May 2020. She also attended many of the public forum discussions.

Budget:

The original \$5,000 grant proposed to be allocated as follows:

- \$2,200- stipend to hire an intern from the UCLA Master of Library and Information Science (MLIS) Program for one quarter (10 weeks) at 12 hours per week (total of 120 hours).
- \$600- travel to Pechanga Band of Luiseño Indians in Temecula, California. Includes round trip mileage and 2-night stay for 2 people (shared occupancy).
- \$700- travel to Agua Caliente Band of Cahuilla Indians in Palm Springs, California. Includes round trip mileage and 2-night stay for 2 people (shared occupancy).
- \$1,500 for meeting with working group (approx. 12-15 people) to reserve meeting locations, box lunch, and parking. To coincide with 2020 ATALM conference and location

Due to the Shelter-in-Place mandate, all expenses related to travel had to be reallocated. With SAAF approval, the actual allocation are as follows (see Appendix for invoices):

- \$3479.05- intern, extended to 172 hours.
- \$149.90- annual Zoom subscription to hold virtual meetings
- \$96- annual Wordpress subscription to create *Where the Repatriation Meets the Protocols* Workbook site or rmpworkbook.wordpress.com.
- \$250- Honoraria for Desireé Reneé Martinez
- \$1025.05—Archival Supplies to be distributed to tribal archives

Honoraria offered to the representatives from the Agua Caliente Band of Mission Indians and Pechanga Band of Luiseño Indians was denied per their institutional policies. Therefore, any funding surplus was used to purchase archival supplies that will then be donated to different Tribal archives. Distribution of archive supplies is discussed in the **Next Steps** section in this report.

Next steps:

From the onset, the *RMP Workbook* project set out to be a starting point that would go beyond the SAAF grant period. The Autry will continue to develop both the workbook and companion resource guide. Comments and feedback will be especially encouraged during the months of August – November 2021.

A redistribution of the original survey will also be sent out in early September 2021.

The comments and survey findings gathered during this period, along with the activities of the SAAF project in 2020-2021, will be presented at the [ATALM 2021 Conference](#) in Washington D.C., November 29-December 2.

The archive supplies purchased for this project will be distributed to California Tribes the Autry currently collaborates with such as the Soboba Band of Luiseno Indians, Tongva/Gabrieliño Indian Tribe, and Agua Caliente Band of Mission Indians.

Each group will receive an “archive supply kit” that includes the following items:

- 2 Flip top metal edge document box, letter size
- 2 Flip top metal edge document box, legal size
- 1 100-count package of archive folder, letter size
- 1 100-count package of archive folder, legal size
- 1 8” Stainless steel spatula straight end
- 1 6” folding bone
- 5 Magic Rub erasers

Posas has also begun discussions with the Indigenous Collections Care (ICC) Working Group, a project headed by Laura Bryant at the Gilcrease Museum and Marla Taylor from the Robert S. Peabody Institute of Archaeology Phillips Academy. Posas, Bryant, and Taylor will be exploring funding opportunities that would support the combined efforts of both these projects.

The Autry will continue to fund and manage the rmpworkbook.wordpress.com site until the Workbook and Resource Guide can be hosted on the Autry Museum’s new [Repatriation](#) webpage.

Metrics:

The respondents from the October survey, represented the following sectors or communities:

38%	Archives
25%	Library
22%	Museum
9%	Other
6%	Tribal-affiliated group

Those in the “other” category noted that they were affiliated with a gallery, national non-profit, and special collections repository.

Regarding professional roles:

67%	Archivist
18%	Other
7%	NAGPRA Officer
4%	THPO Officer
4%	Archaeologist

Those in the “other” category noted roles as Volunteer Docent, Special Collections Librarian, Curator of Collections, Collections Manager, and Library Director.

Further observations were made when conducting a correlation analysis, such as:

- All respondents in the museum field were familiar with NAGPRA, but less were familiar with PNAAM
- A majority in the archive field were more familiar with PNAAM than with NAGPRA
- Libraries were slightly more familiar with PNAAM and majority only somewhat familiar with NAGPRA
- Those representing Tribal communities were extremely familiar with NAGPRA and less familiar with PNAAM
- Those who noted themselves in the other category were more familiar with PNAAM than NAGPRA

For further details and analyses, please see the RMP Survey Results presentation slides in the Appendix or online [here](#).

Per the RSVPs for the public discussion forums, these events received interest from the following institutions and groups:

- Agua Caliente Cultural Museum
- Alutiiq Museum & Archaeological Repository
- American Philosophical Society
- Anchorage Museum
- Archivists Round Table of Metropolitan New York
- Association on American Indian Affairs
- Association on American Indian Affairs/Anishinaabe
- Bentley Historical Library
- Bureau of Land Management
- Cal State University, Chico
- California State University Monterey Bay
- Central Washington University
- Chiapas Maya Project
- Comanche/Ft. Sill Apache
- Silver Image Management
- National Parks Service
- Council on Library and Information Resources
- Coushatta Tribe of Louisiana
- Dominican University of California Archives
- East Bay Regional Park District (Oakland, Ca)
- First Archivist Circle
- Gilcrease Museum
- Haffenreffer Museum of Anthropology, Brown University
- Huntington Library and Gardens
- JAB Art Enterprises (Los Angeles, Ca.)

- Juneau-Douglas City Museum
- Kennesaw State University
- Lane County History Museum
- Library of Congress
- Los Angeles County Museum of Art (LACMA)
- Maxwell Museum of Anthropology
- Menominee Tribal Archives
- Museum of Ventura County
- Music of Asian America Research Center
- Myaamia Heritage Museum and Archive
- National Archives and Records Administration
- National Museum of the American Indian
- National Parks, Southeast Archaeological Center
- Natural History Museum of Los Angeles County
- Navajo/Southern Ute - Native American Coordinator, BLM
- New Mexico State University Library
- Northern Arizona University
- Oakland Museum of California
- Oglala Lakota
- Oklahoma State University
- Pakeha (Aotearoa New Zealand)
- Pechanga Indian Reservation
- Pioneer Florida museum and Village
- Robert S. Peabody Institute of Archaeology
- San Bernadino County (Southern California)
- Seneca
- Smithsonian's National Air and Space Museum
- Snite Museum of Art, University of Notre Dame
- Sonoma County History & Genealogy Library
- Sonoma County Library
- Stony Brook University
- The Arc/k Project
- The Community Library - Center for Regional History
- The Field Museum
- The Heritage Center at Red Cloud
- Tongva/Gabrieliño Indian Tribe
- U.S. Department of the Interior, Museum Program
- University of California, Berkeley, Ethnic Studies Library
- University of California, Los Angeles, American Indian Studies Center
- University of California, Los Angeles Ethnomusicology Archive

- University of California, San Francisco Library
- University of California, Berkeley
- University of California, Los Angeles
- University of California, Los Angeles - Fowler Museum
- University of Florida
- University of Maryland
- University of Minnesota Duluth
- University of Minnesota Duluth Archives
- University of Missouri
- University of Nevada, Reno
- University of New Mexico Health Sciences Library
- University of Washington Libraries & Special Collections
- University of Washington Special Collections
- Wanapum Heritage Center
- Wasilla Museum and Visitor Center
- Weill Cornell Medical College
- Wichita State University Special Collections & University Archives
- Yale University Peabody Museum
- Ziibiwing Center of Anishinabe Culture & Lifeway, Archives of the Saginaw Chippewa Indian Tribe of Michigan

Each discussion drew in an average of 23 attendees with 69-88% representing non-Tribally affiliated groups.

The special forum held for Tribal groups on April 15, 2021, had nine attendees from the following Native American Tribes and Nations:

- Tlingit Nation, University of Alaska, Fairbanks
- Native Hawaiian and Wanapum
- Yakama Nation
- Miami Tribe of Oklahoma
- Sak and Fox Nation of Oklahoma
- Pechanga Band of Luiseno Indians
- Pueblo of Isleta
- Agua Caliente Band of Cahuilla Indians in Palm Springs
- National Native American Boarding School

On the first meeting, which was held December 4, 2020, attendees were asked “How did you hear about this discussion?” The breakdown goes as follows:

- Society of American Archivist distribution list – 10 – 24%
- Society of California Archivist distribution list – 8 – 19%
- Personal email from Autry staff – 4 – 10%

- Other
 - Collection Stewardship listserv
 - Word of mouth
 - Association of American Museum Forums

Appendix:

- ATALM conference program 2019
- RMP Survey Results presentation slides (pdf)
- Zoom annual subscription invoice
- Gaylord invoice (total cost shows \$1100.79, however only \$1025.05 was charged against the grant funds. The remainder was absorbed into the Autry's operational budget).
- WordPress annual subscription invoice
- Honoraria Letter of Agreement for Desireé Reneé Martinez, Tongva/Gabrieliño consultant
- ATALM conference 2021 program pages



Society of American Archivists Foundation

Final Grant Report

Grant Amount:

\$4,500

Grant/Project Period:

June 1, 2020 - November 1, 2020

Project Title:

Loss/Capture Editorial Project, Vol. 1: The State of Black Cultural Archives

Project Website:

<https://losscaptureproject.cargo.site/>

Project Description + Updates:

Developed in collaboration with archivists and guest editors Steven Booth from the National Archives and Records Administration and Stacie Williams from the University of Chicago Library—both of which are founding members of The Blackivists archivist collective—the *Loss/Capture Project* is an editorial project that focuses on the state of BIPOC cultural archives with an emphasis on collections in and of Chicago. Volume 1 of the project focused on Black cultural archives and collections in Chicago.

Chicago is home to some of the longest-running Black publications, one of the first African American museums, and ceiling-shattering activists, artists, entrepreneurs, organizers, and scholars. Having such a rich history means Chicago is also home to incomparable archives that capture the quiet, monumental, and iconic people and movements that fuel this history. While the value of these histories is undeniable, over the past decade many of Chicago's Black collections have become at risk of being lost. Whether it's collections being acquired and relocated to other cities, institutional collections lacking caretaking resources and remaining inaccessible, materials being at constant risk of deterioration, or communities lacking access to the kind of information that would help them organize their own collections, Chicago is experiencing an erasure of African American history which is exacerbated by a mass exodus of Black populations from Chicago.

In October 2020 and with support from the Society of American Archivists Foundation, Sixty published a series of multimedia articles and produced a public discussion series that explored this topic in depth. The project is designed to speak directly to local and national archiving communities while bringing the archive profession's contemporary practices and pressing



concerns to an audience of cultural workers, artists, writers, curators, grantmakers, street scholars, and community archivists.

Thanks to SAAF and now with support from the Warhol Foundation, the Loss/Capture Project will expand into Volume 2 and Volume 3 under the guidance of the previous guest editors, new guest editors, and the Sixty team. These future volumes will explore how to expand the project to also investigate the current state of Latinx and Native cultural collections and archival practices in Chicago.

Chicago has one of the largest urban Native populations in the country, and also significant Mexican, Puerto Rican, and other Latinx populations that help define Chicago and provide essential history and context for the region. The goal and outcome of this research would be the development of an open-access *Loss/Capture* guidebook (digital or print) that offers advice on how to create and maintain community archives, a proposed approach to joint cross-community archive processes for Black, Indigenous, and Latinx collections, a directory of BIPOC archives and collection resources, and more. Created in collaboration with archivists, artists, and activists, this printed and digital publication will be developed in a way that prioritizes the needs, methodologies, ancestral practices, perspectives, and culturally-specific distinctions and similarities of Black, Indigenous, and Latinx communities. Inspired by Victor Hugo Green's historic *Negro Motorist Green Book* which was created to keep Black families safe as they traveled across the United States, the Loss/Capture guidebook will be a resource for anyone invested in the preservation of BIPOC culture and histories and anyone who is seeking guidance for how they can take community-based steps to protecting these legacies and keeping them safe.

These new iterations of the project will be published by December 2022.

Table of Contents, Volume 1:

- **Letter from the Editors** by Steven D. Booth and Stacie Williams
- **More than a Melody: Reimagining the Sounds of Blackness**, essay by Ireashia M. Bennett
- **Ancestor and Descendant: A Conversation** with Steven G. Fullwood, interview by Steven D. Booth
- **Love Through Loss: Activists Remember Each Life Taken in Violence**, interviews by Erin Glasco
- **Don't It Always Seem to Go: On the Loss and Capture of Black (re)Collections**, essay by Tempestt Hazel
- **A Timeline of Loss and Capture for Chicago's Black Collections and Artworks**, a compilation by Tempestt Hazel



- **How to Make a Museum: Christina Shutt Talks Operations and Action in Black Museums**, interview by Steven D. Booth and Stacie Williams
- **Back Down Memory Lane: Reflections with Arlene Turner-Crawford**, interview by Stacie Williams
- **The Lens of John H. White: A 1973 View of Black Life in Chicago**, photo essay by Steven D. Booth
- **Ebony Memories** (75th Anniversary) - Open Call for Stories

Events + Releases, Volume 1:

Instagram Live with Steven D. Booth and Tempestt Hazel

@SixtyInchesFromCenter + @LossCaptureProject

(Event: Oct 21, 6pm CST)

Loss/Capture Playlists: House and Gospel

(Slow Release: Week of Oct 26th)

Instagram Live with Stacie Williams and Noor Shawaf

@SixtyInchesFromCenter + @LossCaptureProject

(Event: Oct 27, 6pm CST)

Loss/Capture in Conversation: Chicago's Music Legacies with Ireashia M. Bennett and Arlene Turner-Crawford

(Release: Nov 1)

Loss/Capture in Conversation: Vivian G. Harsh's Life and Legacy with Dr. Melanie Chambliss and Tracy Drake

(Release: Nov 1)

Press + Preservation

The Loss/Capture Project was promoted in, contacted by, and digitally preserved through local, national, and international organizations, including the following:

- The Newberry Library - Contacted us with new additions to the *Timeline of Loss and Capture*
- Schomburg Center Web Archives Collection - Project website included in their web archives
- Courtauld Library (United Kingdom) - Project website included in their web archives
- Catchlight + ProPublica - Contacted to contribute West Side Chicago photo archives and oral histories



- The Chicago History Museum - Contacted us with new additions to the *Timeline of Loss and Capture*

A Survey of Archival Revolutions: Transitional Moments and Paradigmatic Shifts in Archival Enterprise, 1980-2020 Interim Report

Submitted to the Society of American Archivists Foundation
By Steven D. Booth and Brenda Gunn, Project directors

Formally launched in July 2021, “A Survey of Archival Revolutions” project (ARP) seeks to identify the transitional moments in the field over the last forty years, 1980-2020. As project co-directors, we envisioned that the project would explore the paradigmatic shifts in theory, ideas, practice and perceptions. Taking former SAA President and Fellow David B. Gracy’s notion of a “first archival revolution” [insert citation here] as a jumping off point, we pose the question: if there is a first revolution, then what are the subsequent ones?

The project goals have been to define what is an archival revolution, to compile a list of revolutions, and to share and disseminate our findings through public presentations and publications. We hope that this project and its products will contribute to the history of archival enterprise as it existed at the beginning of the 21st century.

The project aimed to gather an inclusive and intergenerational group of participants for focus group sessions, where we would present several open-ended questions and record the resulting group discussion. Initially, we envisioned holding focus group sessions in person at various archival conferences; however, we ultimately decided that virtual sessions would be a better option considering the challenges presented by the ongoing Covid-19 pandemic.

Outcomes of the project as of May 30, 2022

We sought volunteer participants from the following SAA groups: Council, Distinguished Fellows, Archival Educators, Archival History, and Students and New Professionals. Given that not all archivists and memory workers are members of these groups or of SAA in general, we sought to broaden our participant pool by advertising to the following regional associations: Mid-Atlantic Regional Archives Conference, Midwest Archives Conference, Northwest Archivists, and Society of Southwest Archivists.

During the 2021 SAA Annual Meeting, we advertised the project during the Archival Educators, Archival History, and Students and New Professionals Sections meetings. Following these brief presentations, we created and sent out an advertising email and accompanying survey to the groups listed above. The survey posed a short series of demographic questions designed to assist us in meeting a stated goal for focus group composition, which was to hear from people of color, people who identify as LGBTQIA+, and other individuals who have been underrepresented in the profession. Additionally, we were interested in people who work in various locations, repository types and sizes, employment classifications and rank, and professional specializations.

From mid-September to mid-October, 2021, we held nine, one-hour focus group sessions over Zoom. The number of participants in each session ranged from four to eight, which was our maximum amount for an individual session. In all, 52 memory workers participated, and they, ranging in experience from 20+ to less than five years in the profession. Not only did the participants represent experiential diversity, but they also represented institutional and generational diversity. We were successful in assembling an inclusive group in multiple dimensions.

During each session, we posed the following questions:

- What do you consider to be some revolutions/transitional moments that have occurred in the field over the last 40 years?
- If there are any archival revolutions still unfolding, what would you want us to consider?
- What revolutions have been successful and what have not?
- Based on today's discussion, how would you define an archival revolution?

Each session participant had opportunities to contribute to the open discussion, resulting in lively, thoughtful, and productive conversations. We recorded all focus group sessions and hired a transcription service to transcribe the recordings.. With the transcriptions, we used the Grounded Theory Methodology for analyzing data we gathered from the focus group sessions, and are currently continuing the analysis.

Because we are eager to share our progress to date, we submitted a proposal to present at the SAA Research Forum to be held in conjunction with the 2022 Annual Meeting in Boston. We recently learned it was accepted. Also in conjunction with the annual meeting, we intend to approach the Archival History, Archival Educators, and the SNAP Sections to follow up on our presentations last year with an update.

Changes made in the content of the project or expenditure of the grant

Our intentions for publishing the results of our research are evolving and now seem to be centered on journal articles and potentially a publication such as the CLIR Pocket Burgundy Series. We remain committed to making a contribution to the archival history literature, and we are examining our options in a broader context.

Future work with remaining funds

After one year of work, we have funds remaining. Because not every focus group participant accepted an honorarium, and because our UVA graduate student worked fewer hours than we anticipated, we have about \$1662.00 remaining. Since our work is ongoing, we propose to use the remaining funds to hire a student to create our project website, and to purchase copies of archival material from the Society of American Archivists records, held by the University of Wisconsin, Milwaukee. With regard to the copies, we anticipate needing to situate and contextualize the revolutions with the larger professional landscape. Consequently, access to the archival records of the professional association is critical.

SAA Foundation Grant: Final Report

Applicant Information

Name: Nicole Verdes
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App ID: 03731299
Status: Submitted
Cycle: None
Last Modified: Jul 06 2022 21:33 CDT by nverdes@lambdaarchives.org
App Submitted: Jul 06 2022 21:33 CDT by nverdes@lambdaarchives.org
App Created: Jul 06 2022 16:37 CDT by nverdes@lambdaarchives.org
Last IP Address: 34.120.172.148

SAA Foundation Grant Final Report

Grantee Information

Name (Project Lead/Contact)	Ryan Ednacot
Institution	Lambda Archives of San Diego

Project Information

Project Title/Name	Addressing Harm as an Archival Imperative
Year Awarded:	2021
Amount Awarded	\$5,000

Description of Project

Project abstract from application.

The project team will include members of the LGBTQ+ community: 1-3 project assistants (depending on funding), a project manager, and myself, the head archivist of LASD. Activities will include surveying our archival holdings to: 1) identify unaccessioned and/or unprocessed collections that were donated or created by community members of color in order to accession/process them completely; 2) create metadata for these materials using the Anti-Racist Resource Description (ARRD) guide, which was created by archival practitioners (Archives for Black Lives in Philadelphia) who crowdfunded in order to compensate archival practitioners of color for their consultation work; 3) create metadata also using homosaurus.com; and 4) encourage the project team to reflect on the use of these materials for archival description as well as for all aspects of archival work. In addition, the project team will document and share their process (to inform archival practice) and select materials in the collections through a creative project or event, which could be in the form of a digital exhibit, presentation, or workshop. As a queer, nonbinary degreed archivist and researcher of color, I will oversee the project and will gladly continue to report on our findings and experiences beyond the life of the project

REPORT

ACTIVITIES:

Describe the work you did and how the funds you received supported those activities.

The funds that Lambda received under the Society of American Archivists grant, were fully allotted to the Archives Assistant's compensation. Under the direction of the head archivist, the work I did as the Archives Assistant was centered around improving the conditions and experiences of BIPOC specific LGBTQ communities within archives.

In particular, I took part in processing and preserving archival materials that document the LGBTQ history of communities of color and further assisted in developing an anti-racist, anti-oppressive work approach, including interpersonal engagement. I utilized my engagement within the archives, along with various projects, to inform my work towards SAA: Addressing Harm as an Archival Imperative. Having the opportunity to immerse myself in projects I was assigned to provide assistance at Lambda, including the TPD (Trans Policing Disparities) project and the project for California Senate President pro Tempore Toni G. Atkins (PTA), enabled me to navigate through differing aspects of archival work, as well as environments, and work group dynamics.

I also assisted with administrative and outreach work, such as coordinating and creating content for the semi-annual newsletter, processing collections, social media outreach, and tabling at a Pride event at Palomar community college. As part of my responsibilities for the SAA grant, I engaged with fellow people of color at the event to learn how Lambda can continue to build an equitable space for communities of color. I also created a survey for trans BIPOC to fill out at the event and received a good number of responses that only helped to further illuminate the disparities BIPOC LGBTQ+ folks experience in terms of accessing archives.

Lastly, along with the head archivist, one of my explicit duties was to reflect on and take robust notes about my work activities, processes, and affective responses to the materials I worked with. This allowed me to work with the head archivist in referencing Lambda Archive's mission statement, of centering the cultural narratives, histories, and memories of historically underserved groups, within the LGBTQIA+ community. I utilized LASD's framework, of applying anti-racist and anti-oppressive practices, as a lens, in order to observe the ways in which harm manifests and reproduces in archives, particularly concerning people who self-identify as queer, trans, disabled, and/or a person of color, and to identify strategies to mitigate that harm in all aspects of archives.

This resulted in taking robust notes, across all areas of work, in which I meticulously detailed all of my observations, including; affective changes I noticed, differences navigating between work environments (remotely, on-site, the district office, and working at events), differences across specific work group dynamics, my interactions with co-workers and extended Lambda employees and staff. It is my understanding that the head archivist's and my joint analysis of our observations and experiences would serve to help current and/or future staff to proactively and intentionally nurture an environment that proactively tries to mitigate potential harms that can emerge in archives.

WHAT HAPPENED:

What went as expected? What went differently? Include any changes in the external context that impacted your work.

From my perspective as the Archives Assistant, the expectations of the outcomes identified in the proposal were met. I helped process and preserve archival materials, provided assistance on projects, outreach, and administrative work, and took notes on my reflections and experiences as a BIPOC + LGBTQ community member. However, with the unexpected and unfortunate departure of the head archivist a few weeks prior to the end of the project, I have been unable to carry out the last and significant part of the project (outcome #4), without their guidance. This is because it particularly required discussing and analyzing our reflections and experiences from our perspectives as folx who do not benefit from cis or white privilege, so that we could identify and develop recommendations for the future, and to do so not just for Lambda but for other archival organizations to consider and engage with.

OUTCOMES:

What progress did you make toward the outcomes you identified in your proposal? What data and/or evidence do you have to support this?

The outcomes identified with the proposal were:

- 1) Providing paid opportunities specifically for community members of color and/or mixed race to carry out the work that documents their own community;
- 2) Providing a work environment that is proactively and intentionally anti racist and anti-oppressive;
- 3) Mentoring 1-3 LGBTQ+ community members of color/mixed race who are interested in pursuing a career in archives;
- 4) Providing the opportunity for a queer, nonbinary archivist/scholar of color to continue to direct the Archives and to develop this archival approach.

Of the outcomes identified in the proposal, the first three were fulfilled. Having been afforded a paid opportunity, as a queer and trans immigrant and student of color to assist in archival work towards uplifting collections that represented my intersectional identities, fulfilled the first outcome.

Secondly, as I was introduced to a work environment at Lambda, that I had never experienced before, in which I saw myself represented at Lambda through all of my direct co-workers. In particular, the staff I worked with, all identified similarly with me in terms of sexual orientation and gender identity—in that, we all identified directly within the local LGBTQIA+ community that Lambda Archives represents. Being able to work in such an environment, where my fellow co-workers all shared similar experiences, backgrounds, and histories as individuals

who possess gender dissident and sexual minority identities—produced the safest work environment I have ever had the pleasure of being part of; as Joyce was conscious about intentionally creating such an environment in which, we all collectively as a staff, were accountable in maintaining and nurturing the anti-racist and anti-oppressive policies that they had originally implemented at Lambda. As a result, Joyce was able to effectively provide a work environment that was proactively and intentionally anti-racist and anti-oppressive, throughout the entirety of my time with Lambda, fulfilling outcome #2.

For the third outcome, my employment as an archivist assistant that identifies as an LGBTQ BIPOC member of the community, served to mentor my individual goals and interests surrounding the cultural, knowledge, and memory preservation and dissemination of marginalized community histories. This experience has inspired me to take on individual projects towards preservation and dissemination of my personal collection of LGBTQ & Filipinx collections that I possess, towards producing a community powered digital archival repository of collections that focus on the experiences of LGBTQ diasporic API communities. In addition, I have become inspired and motivated to help in broader archival issues towards repatriation efforts, and uplifting other community groups whose histories are often overlooked within mainstream institutions.

As far as the final outcome identified, the work I did, particularly my notes about my reflections and experiences, would help inform Joyce's assertion that addressing harm is an archival imperative. However, my work is only part of the equation as my daily log contains approximately half of the raw data that would serve as support towards developing archival approaches, identified in the proposal. Without Joyce's reflections and experiences towards mitigating potential harms from their perspective as the archivist, with decision-making power in the organization, the outcome to develop further archival approaches (#4) is presently incomplete.

ASSESSING IMPACT:

How are you assessing or measuring the impact of your outcomes?

Impact will be measured both quantitatively (marketing reach, staff and volunteer engagement, metadata completed on projects) and qualitatively (through my journal reflections).

AUDIENCES:

Who were the audiences for your project?

The audiences that I personally worked with varied considerably from project and environment, providing me with a diverse range of audiences that I was able to network and connect with, whilst all in consideration of the SAA proposal towards mitigating harm. Primary audiences for my observations included the direct staff at Lambda, the Trans community (for TPD), students, and the BIPOC LGBTQ community within San Diego. Secondary audiences for my observations included everyone I had correspondence with both internally and externally to Lambda, fellow co-workers at the district office, as well as hosts and panelists of webinars and workshops I attended. In addition, I served to represent the specific audience that was initially outlined by Joyce, within the outcomes of the grant proposal; as my positionality of being a BIPOC and LGBTQ immigrant and student, that is interested in community knowledge/history/memory work, fulfilled the intersectional initiatives and criteria for participants of this project.

SHARING OUTCOMES:

How have you shared the outcomes of the project with your intended audiences and to the broader archival community? List any blog posts, articles, social media campaigns, panels, webinars, or other methods of dissemination you have used.

I have shared my thoughts and ideas within webinars and workshops to other workers in archival fields and library studies, both on local and international levels, and am excited to share that, as a result, I have been invited to share my observations and ideas moving forward, in an upcoming archival conference in Boston, surrounding knowledge justice, this July, where I will serve as a panelist.

In addition, I proposed themes for efforts of social media outreach to center the Trans employees at Lambda, for Trans Day of Visibility and we featured three employees, including myself to bring visibility to Lambda's efforts of inclusion as well as the climate surrounding anti-Trans legislation.

I have also written an article on dismantling white supremacy within archives, that was published in LGBTQ San Diego, a local micro-publication. I have utilized the time since that publication towards producing a zine on the same subject, that I plan to disseminate digitally and physically at the time of the conference.

Lastly, after exchanging contact information with a few archivists and library workers I have had the pleasure of getting to know, I have also been fortunate enough to have been engaged in on-going conversations with archivists in the field such as Sofia Leung, Ricky Punzalan, and Zeb Torturrici regarding issues surrounding anti-racist digitization, international repatriation efforts, and queering archives.

LEARNING:

What have you learned and how will that impact your approach to your work going forward?

I have learned so many things from my participation in this project. What resonates with me the most has been the implications behind the disparities surrounding the lack of marginalized community representation that is observed across archival collections. As an LGBT studies and anthropology student, I find these fields intrinsically overlap and intersect with archival studies and will implement the anti-racist and anti-oppressive approaches that I've learned in everything I'm engaged in, both academic and not. Particularly, I've been profoundly impacted by the issues surrounding discoverability, access, and digitization, as my work has helped me realize, how much I have personally been affected by the lack of resources and material available, of which I can identify with, within my own schools and institutions I've accessed. As a result, I will be moving forward with a new mindset and framework of how I process decision-making when it comes to centering and uplifting the narratives of often erased demographics, by proactively considering the community I'm working with, my positionality and connection to the community, and fostering projects as living projects in which, value is emphasized on the relationships that are forged through community coalition-building that are mutually beneficial and reciprocal.

Unfortunately, since I have not had the opportunity to discuss our collective reflections and experiences directly with Joyce, I haven't been able to review the second half of material necessary towards identifying a conclusion and writing a summary, thus, I have not been able to single-handedly determine ways in which LASD can mitigate harm (from an archivists perspective). However, I do feel confident that my analysis' within my observational logs, when supplemented by someone in an archivists position can serve as a foundation towards how work at LASD can improve and be approached differently, in an effort to reduce and prevent the physical, structural, attitudinal, and cultural barriers that exist within archival work(both internally and externally) that produce harm.

WHAT'S NEXT?

Do you plan to engage in any future work to extend, update, or expand upon the outcomes of your project? How will the outcomes be maintained or shared over time?

I am committed to helping ensure such outcomes get maintained over time and I absolutely intend to continue mobilizing around these issues, as working with Lambda has prompted me to personally invest in archival objectives and practices towards creating equitable, inclusionary, and sustainable practices towards uplifting the histories, memories, and narratives of the often marginalized and or erased BIPOIC LGBTQIA communities. As a transgender and queer immigrant of color, I feel passionate about the need to expand upon and maintain such objectives, because working under Joyce's guidance, has helped illuminate the disparities at which communities I identify with, experience, both misrepresentation and underrepresentation within cultural, knowledge and information institutions. I hope to one day be able to take my children to an archive with collections that they will be able to immediately identify with, relate to, and engage with; by virtue of being able to learn and interact from materials that represent their various intersectional identities.

FINANCIALS

FINANCIAL INFORMATION:

Report expenditures of grant funds in each of your project's budget categories.

All funding for this project were used to compensate Ryan Ednacot.
Documentation to this effect is attached.

FINAL BUDGET REPORT

Please attach a brief but comprehensive overview of the final project budget compared to your initial propoal.

Payroll Summary ico Ryan Ednacot.pdf

RECEIPTS FOR EXPENDITURES:

If applicable, please compile all receipts into one document (PDF preferred) and attach here.

Payroll Summary ico Ryan Ednacot.pdf

TESTIMONIAL

TESTIMONIAL STATEMENT:

Please provide a brief testimonial statement about SAA Foundation's support for your project. This statement may be used by SAAF in future awareness campaigns about its work.

The support Lambda received from the SAA Foundation enabled me to immerse myself and learn from multiplicitous fields within archival studies while under the guidance of Joyce, a BIPOC LGBTQ archivist, mobilized in efforts of ensuring archives are safe and inclusive for all. The support from the foundation enabled me to ultimately apply my own, individual lens, as a queer and transgender student and immigrant of color, towards addressing harm as an archival imperative.

PROMOTIONAL MATERIALS:

Please attach any photos, images, graphics, videos*, or other assets from your project. By providing these assets here, you give consent for the SAA Foundation to use these assets publicly in any marketing, promotions, etc.

Untitled document.zip

***Videos, or mutiple assets, should be submitted as a .zip file.**

FEEDBACK

Please provide any feedback you have on how we can improve our application and reporting processes.

SAA Foundation Grant: Final Report

Applicant Information

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Status: Submitted
Cycle: None
Last Modified: Jul 18 2022 16:45 CDT by jhritchi@odu.edu
App Submitted: Jul 18 2022 16:45 CDT by jhritchi@odu.edu
App Created: Jun 06 2022 15:26 CDT by jhritchi@odu.edu
Last IP Address: 34.120.172.148

SAA Foundation Grant Final Report

Grantee Information

Name (Project Lead/Contact)	Jessica Ritchie
Institution	Old Dominion University Libraries

Project Information

Project Title/Name	Stories of Survival: Digitizing Oral Histories in the Michael D'Orso Collection on the Rosewood Massacre
Year Awarded:	2021-2022
Amount Awarded	\$2,275

Description of Project

Project abstract from application.

With support from the SAA Foundation, Old Dominion University Libraries Special Collections and University Archives will undertake a project to preserve, digitize and make accessible 59 analog recordings of interviews with survivors of the Rosewood Massacre. The oral history interviews were recorded on cassette and microcassette and are currently housed in the *Michael D'Orso Collection on the Rosewood Massacre*. The Rosewood Massacre occurred during the first week of January 1923 in Levy County, Florida, when an all-White mob violently attacked the Black community of Rosewood after unfounded allegations a White woman had been assaulted by a Black man. The mob burned down most of the buildings, assaulted its citizens, and caused the deaths of at least eight people. The attack lasted several days, and survivors were forced to flee into nearby swamps, with many reporting a higher death toll than was officially recorded. The Rosewood Massacre was one of several incidents where White mobs terrorized and destroyed Black communities from Washington D.C. to Tulsa, Oklahoma, during the years after World War I. (1)

A culture of silence persisted around the story of Rosewood for decades until living witnesses and their descendants began to tell their stories in the 1980s and 1990s. In 1996, Norfolk-based journalist Michael D'Orso published the book *Like Judgment Day: The Ruin and Redemption of a Town Called Rosewood*, which chronicled the history and impact of the Rosewood Massacre. The book became a New York Times bestseller and was awarded several accolades including the Lilian Smith Book Award for writing on social justice. During his research for the book, D'Orso recorded interviews with survivors who lived through the massacre. Once the book was published, D'Orso donated his research materials to ODU Libraries Special Collections, including photographs, newspaper clippings, and analog recordings of his interviews with survivors.

(1.) Jessica Glenza. "Rosewood Massacre a Harrowing Tale of Racism and the Road Toward Reparations," *The Guardian*, January 3, 2016, <https://www.theguardian.com/us-news/2016/jan/03/rosewood-florida-massacre-racial-violence-reparations>.

REPORT

ACTIVITIES:

Describe the work you did and how the funds you received supported those activities.

During the summer of 2021, I worked with university Procurement to establish a contract with vendor Scene Savers Professional Media Archival Solutions to digitize the D'Orso oral history collection. Based in Covington, Kentucky, Scene Savers has over thirty years of experience preserving and digitally transferring audio and audiovisual materials and serves as the ODU Libraries' preferred vendor for audiovisual and audio digitization projects. During the early fall semester of 2021, I worked with Scene Savers to develop a contract for the digital transfer of the 59 analog D'Orso interview tapes, which included developing workflows, establishing timelines, and identifying deliverables. On October 29, 2021, Scene Savers sent a courier to retrieve the prepared analog tapes and safely transported them to the Covington location. The courier fee was paid as an in-kind contribution by the ODU Librarians. Scene Savers completed digital transfer of 59 WAV master files and 59 MP3 access files and returned the files to us on a hard drive. The funds we received from the grant paid for the digitization fees, which totaled \$2,245.00. Once we received the files, Metadata Specialist Kathleen Smith ran quality checks and downloaded the files to our dedicated secure storage space on our University server. Copies of both the Master and Access files were also transferred to the Libraries' Amazon Glacier instance for long-term archiving and preservation. She then created descriptive metadata for the files using Dublin Core and began transcribing the interviews to make them more accessible.

While Ms. Smith was working on the metadata and transcription, I conducted research into the interview subjects and the history of the Rosewood Massacre, including current affiliated groups and foundations. I also contacted Michael D'Orso for background information about his collection, and to inquire whether he had any permissions documentation on file. Mr. D'Orso informed me that he secured permission from the interview subjects to publish their interviews, but that he did not have any legal documents or other records on file. During this time, Ms. Smith also began conducting research into the location of the interview subjects and/or their descendants so that we can follow up with them about publication permissions. We are currently still pursuing this process.

WHAT HAPPENED:

What went as expected? What went differently? Include any changes in the external context that impacted your work.

Overall, the project went very smoothly. The process of working with the ODU Foundation and the vendor was excellent, and the grant funds were distributed promptly and without any issues. However, we did face several unexpected personal and professional roadblocks and disruptions during the grant cycle year. First, I unexpectedly had to undergo emergency surgery in the middle of June 2021 was out on medical leave for three months. Luckily, we were able to recover the lost time when I returned to the office. Our department also experienced staffing issues, resource freezes, and disruptions in service due to the COVID-19 pandemic. As the Head of the department, I had to mentor staff during the transition back to in-person work, establish new workflows and services for the department, and oversee facilities renovation project while also making progress on the grant project. While one of our positions remained frozen during this time, we were fortunate that our department weathered the transition well overall, and I am pleased that we were able to successfully complete the main objectives of the grant project involving digital transfer and preservation of the audio content.

In addition to disruptions caused by COVID-19, we did not make as much progress on the third goal of the project, which was to promote and make the collection accessible. The primary reason for the delay is that we could not locate written permissions for the participants in the interviews with D'Orso. The original accession information for the collection stated that ODU had the rights to the content, but when I reviewed the documentation on file, I did not find any written permissions for the interviews. I reached out to Michael D'Orso to ask if he had any permissions on file, and he told me that the interview subjects gave him permission to use and publish their interviews, but that he did not have any written records documenting the permissions on file. While most of the interview subjects are no longer living, the interviews contain very sensitive information and traumatic memories, so I decided not to publish the audio files online until I have dedicated a significant amount of time trying to contact surviving family members and other stakeholders involved in preserving this history. Even though this is an ongoing process, we have accomplished our goal of preserving and making the collection accessible for future generations and dare able to make the interviews available to researchers on-site and/or through restricted digital access.

OUTCOMES:

What progress did you make toward the outcomes you identified in your proposal? What data and/or evidence do you have to support this?

I am very pleased that we were able to achieve our main objectives which were to digitally transfer, describe, and preserve the D'Orso collection audio tapes. While we seek permissions to make the collection more broadly available, we are able to make that content available to researchers on-site or through restricted digital access. We have documentation on file that provides evidence for this work, including paid invoices and written confirmation from Scene Savers that the collection was successfully digitally transferred and returned to us. I would also be happy to share the descriptive metadata spreadsheets and transcriptions that Kathleen Smith completed once the collection was digitized by the vendor, and a sample audio files if needed.

ASSESSING IMPACT:

How are you assessing or measuring the impact of your outcomes?

The impact of this project is limitless. With long-term digital preservation and access to this critical history secured, people will be able learn about the Rosewood Massacre and understand its role in Americas history, both past and present, for generations to come, Since very few records of the Rosewood Massacre exist, our understanding of what took place comes largely from survivors' memories. The primary source oral histories in the D'Orso Collection will greatly increase the existing documentation on the history of Rosewood and help inform conversations around the history of racial violence in America. While Michael D'Orso included excerpts and summaries of the survivors' interviews in his book, the digitized interviews allow the survivors tell their stories in their own voices, which helps personalize an event that took place nearly 100 years ago and further centers the survivors at the heart of the story. The lasting impact of Rosewood provides evidence that the destruction of Black lives and Black-owned property has negatively impacted the ability of Black American citizens to thrive for decades and continues to provide legal precedent for restorative justice policies.

AUDIENCES:

Who were the audiences for your project?

The audiences for this collection include researchers, scholars, teachers, students, public policy makers, journalists, and global community at large.

SHARING OUTCOMES:

How have you shared the outcomes of the project with your intended audiences and to the broader archival community? List any blog posts, articles, social media campaigns, panels, webinars, or other methods of dissemination you have used.

After discovering that there were no written permissions on file for the interviews and reviewing the sensitive content of the survivor's stories and the stories of other people involved in the history of the Rosewood Massacre, I decided that I did not want to publicize the project until I have the chance to talk with the various Rosewood foundations, organizations, and surviving family members. I did not think it was ethically responsible for surviving family members to find out about this collection via social media without being contacted directly first. Once I talk with the stakeholders directly involved with this history, I will feel more comfortable about promoting the collection and providing ethically responsible access. Depending on the permissions we receive, we will make the collection available in our new digital preservation and access system Preservica and will promote it heavily on social media and on the libraries and universities websites. I hope to collaborate with the various Rosewood Foundations on integrating the D'Orso collection into their resources and finding ways we can support the work they are doing.

LEARNING:

What have you learned and how will that impact your approach to your work going forward?

The most important lesson learned was that anticipated timelines can be easily disrupted. I underestimated the impact that the COVID-19 disruption would have on the project, and I did not build in any extra time for my unexpected medical leave. I understand now how important it is to have contingency plans in place and to build in some time for things to be delayed.

I also learned that I need to change the way I organize workflows when dealing with collections that do not contain explicit rights and permissions. In the case of this grant, I decided to complete the digitization and metadata work first, and then reach out to the stakeholders involved in ethically publishing the collection. In the future, I will prioritize securing rights and/or addressing ethical questions first, so that I have a better foundation for making the collection accessible. During the past year, I attended several conference sessions, webinars, and other professional development opportunities about archiving traumatic histories and ethically handling oral histories without written permissions. Those opportunities were critical learning experiences that greatly informed my work on this grant and work I will conduct in the future. I still feel that our primary goal of preserving the collection for future generations was important to prioritize, but I would have preferred to be more prepared to handle the immediate ethical and legal issues of the collection.

WHAT'S NEXT?

Do you plan to engage in any future work to extend, update, or expand upon the outcomes of your project? How will the outcomes be maintained or shared over time?

I have identified three important next steps for the project:

1. Migrate files to Preservica: ODU Libraries recently contracted with Preservica to become our new digital preservation system. We are in the process of migrating to Preservica now and will be adding the D'Orso collection audio files and metadata to Preservica as part of the migration for long-term storage and access. We also continue to store copies of the files on our local server and in Amazon Glacier's cold storage.
2. Contact Rosewood Stakeholders: It is very important that we involve key stakeholders as much as possible in the next phases of the project and that we respect their wishes around this sensitive history. As described in previous sections, my next immediate goal is to reach out to stakeholders and surviving family members of the interview subjects to let them know about the project and try and inquire about written permissions to publish the content. I also plan to seek their input about the descriptive metadata and the way we are describing their loved ones and their memories. We have already compiled a list of known survivors and appropriate foundations and groups, so the next step will be to reach out to them directly.
3. Promote the Collection and Grant Project: Once I have achieved the previous phase of the project, I will be better informed and positioned to ethically promote and provide access to the collection. My hope is that the stakeholders will feel like they are partners on this phase.

FINANCIALS

FINANCIAL INFORMATION:

Report expenditures of grant funds in each of your project's budget categories.

See attached final budget report. The final invoice from the digitization vendor Scene Savers was \$30.00 less than the original quote.

FINAL BUDGET REPORT

Please attach a brief but comprehensive overview of the final project budget compared to your initial proposal.

SAAGrowthGrantBudgetReport.pdf

RECEIPTS FOR EXPENDITURES:

If applicable, please compile all receipts into one document (PDF preferred) and attach here.

SAAGrowthGrantReceipts.pdf

TESTIMONIAL

TESTIMONIAL STATEMENT:

Please provide a brief testimonial statement about SAA Foundation's support for your project. This statement may be used by SAAF in future awareness campaigns about its work.

I am deeply grateful to the SAA Foundation for funding our project Stories of Survival: Digitizing Oral Histories in the Michael D'Orso Collection on the Rosewood Massacre. Since very few records of the Rosewood Massacre exist, our understanding of what took place comes largely from survivors' memories. The primary source oral histories in the D'Orso Collection will greatly increase the existing documentation on the history of Rosewood and help inform conversations around the history of racial violence and restorative justice in America. While Michael D'Orso included excerpts and summaries of the survivors' interviews in his book, digitizing them will preserve them for future generations and reduce barriers to access. The D'Orso Collection oral history interviews would complement and expand upon the 14 oral history transcripts that were published after the official investigation conducted by the State of Florida in 1993. The D'Orso Oral History Collection is unique in that it allows listeners to hear the survivors tell their stories in their own voices, which helps personalize an event that took place nearly 100 years ago and further centers the survivors at the heart of the story.

This project will help diversify the historical record and ensure that primary resources are available to scholars, researchers, students, and members of the public who want to learn more about the history of the Rosewood Massacre. The project also demonstrates the evidentiary power of archives and oral histories in restorative justice movements and highlights the critical role archivists play in ensuring long-term, ethical preservation and access to the historical record. Ultimately, this project ensures that the voices of the Rosewood survivors will never be silenced, and their memories will be free to inspire empathy, accountability, and justice for future generations.

PROMOTIONAL MATERIALS:

Please attach any photos, images, graphics, videos*, or other assets from your project. By providing these assets here, you give consent for the SAA Foundation to use these assets publicly in any marketing, promotions, etc.

***Videos, or mutiple assets, should be submitted as a .zip file.**

FEEDBACK

Please provide any feedback you have on how we can improve our application and reporting processes.
