



Describing Archives: A Content Standard

**Presenter:
Jackie Dean**

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Arrangement & Description

SAA Curriculum and Certificate Program:

Foundational Courses—*must pass 3*

Arrangement and Description: Fundamentals AND

Describing Archives: A Content Standard (DACS) are required.

Tactical and Strategic Courses—*must pass 3*

Copyright Issues in Digital Archives OR

Privacy and Confidentiality Issues in Digital Archives is required.

Tools and Services Courses—*must pass 1*

Transformational Courses—*must pass 1*

Course examinations are administered online



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- Jackie Dean is the Head of the Archival Processing Section in the Special Collections Technical Services Department at The Louis Round Wilson Special Collections Library at the University of North Carolina at Chapel Hill. She received a B. A. in English and M.S.LS from UNC-Chapel Hill. Jackie has worked at Harvard University's Houghton Library, at the Special Collections Research Center at North Carolina State University, and for North Carolina Exploring Cultural Heritage Online (NC ECHO).

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Today's Objectives

- To apply the concepts we learned about in the DACS workshop video series
- To work together to learn to create effective, insightful description

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Schedule



Time	Activity
9:00am-10:00am	Discussion, Review, Standards Bingo
10:00am-10:15am	Break
10:15am-11:30am	Titles, Discussion
11:30am-1pm	Lunch
1pm-3pm	Accessioning-to-Access Workflow, Tricky Records
3pm-3:15pm	Break
3:15pm-5pm	Authority Records, Crit Room

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Discussion

What is archival description?

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**Archival description is not only
a product but is the
encompassing process by
which we create representations
and explanations of records.**

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Archival Description

“the process of analyzing, organizing, and recording details about the formal elements of a record or collection of records, such as creator, title, dates, extent, and contents, to facilitate the work’s identifications, management, and understanding”

– Society of American Archivists’
A Glossary of Archival and Records Terminology

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Archival description is unique and complex

- Records have value in content but also as evidence of creators and contexts that produced them
- Description focuses on intellectually-significant groups of material
- Level of detail will depend on records as well as needs of the institution and users

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Archival description is mostly constituted by information about material's stated content and physical attributes.



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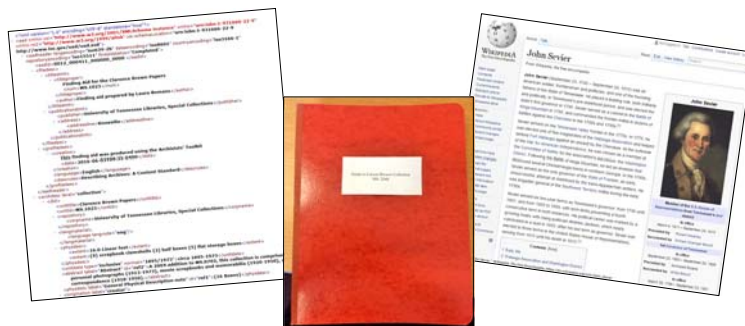
Archival description includes contextual information

- Essential to the understanding of archival records' authenticity and reliability
- Examples of contextual information:
 - Biographical narratives or organizational histories
 - Further detail on historical context in which records were created
 - Details about how records were maintained over time
- Includes archivists' interventions

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Final Product

- Discovery tools will look different at each institution
 - Will depend on needs of users and institution as well as nature of records



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Archival Description is Iterative

- Description can and should be re-used and revised
- Outputs are endlessly flexible and responsive

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Purposes of Archival Description

- Facilitates access
- Improves collection management

**Description is the bridge
between acquisition and use!**

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Archival Description

- Process of explaining content, structure, and context of archival records
- Facilitates access to archival records so users may engage with them in meaningful ways

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Discussion

What is a content standard and what is the relationship between content and encoding?

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What is a content standard?

- A data content standard is a set of formal rules that specify information content to promote consistency and clarity.
- Data content standards provide guidelines on what kind of data to include. For example, DACS requires the inclusion of a title and also provides guidance for how that title should be derived and expressed.

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Content Standard vs. Encoding Standard

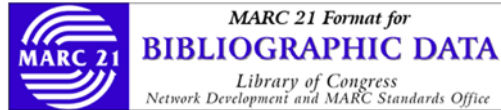
- Encoding standards tell you what the buckets are
- Content standards tell you what to put into the buckets



Paul Harrop, <http://www.geograph.org.uk/photo/2666296>

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Encoding standard = Data Structure Standard



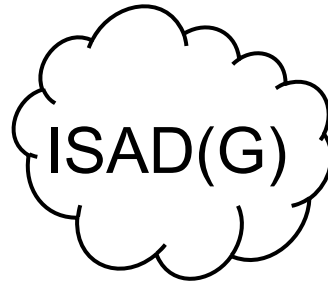
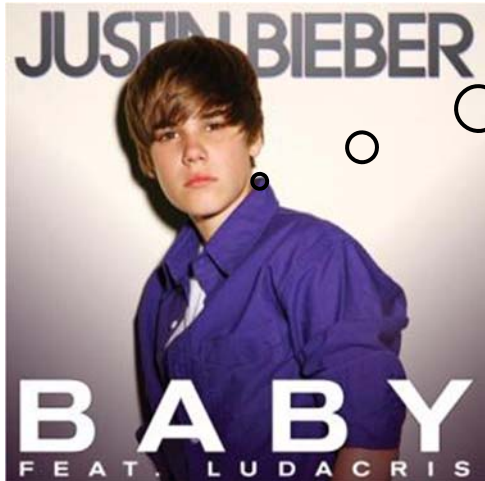
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Content standard = DACS, RDA, CCO



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1994



Babycoverart.jpg

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ISAD (G) 26 Elements

1. Identity Statement
2. Context
3. Content and Structure
4. Condition of Access and Use
5. Allied Materials
6. Note
7. Description Control

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Exercise 1

Standards Bingo

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Exercise 1 Learning Objective

- To understand how to map or crosswalk DACS elements to elements in a variety of other standards

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15-minute break



Discussion

Introduction to Part 1 DACS
elements

Required, Optimum, and Added Value Elements

DACS Required Elements

2.1	• Reference Code
2.2	• Name and Location of Repository
2.3	• Title
2.4	• Date
2.5	• Extent
2.6	• Name of Creator(s) (If Known)
3.1	• Scope and Content
4.1	• Conditions Governing Access
4.5	• Languages and Scripts of the Material

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Element Categories

1	Levels of Description
2	• Identity Elements
3	• Content and Structure Elements
4	• Conditions of Access and Use Elements
5	• Acquisition and Appraisal Elements
6	• Related Materials Elements
7	• Notes Element
8	• Description Control Element

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Title (2.3)

Names the item or group of items as concisely as possible.

2 Identity Elements

2.3 Title	Franklin Barais film collection
-----------	---------------------------------

Formal title: A clear pre-existing title.

Devised title: A brief statement usually composed of a creator name and material type.

Devised titles are more common and are left to the archivist's discretion.

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Exercise 2

Writing Good Titles

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Exercise 2 Learning Objectives

- Learn how to create devised titles for all levels of description from sources available
- Understand that good titles are generally comprised of two parts (name of creator/collector + nature of the materials)
 - Determine name(s)
 - Identify which term(s) to use for nature of materials
- Identify that good titles occasionally should include a topical statement on the scope of the unit being described (i.e. a third part)
- Understand the relationship between title and creator (when creator is known)

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Discussion

How does DACS fit into the work of your repository?

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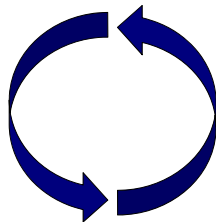
Why is it useful to use a content standard?

- Content standards like DACS provide institutions with a way to consistently achieve intellectual control.
- Content standards are often used in association with other types of standards, such as structure or value standards.
- The use of companion standards allows for interoperability.
- Use of DACS promotes consistency and clarity across access points, such as titles or names of creators.

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What kinds of issues does using a content standard resolve?

Iteration: DACS can and should be used throughout the archival enterprise as the archivist learns more about the collection.



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What kinds of issues does using a content standard resolve?

Output neutrality



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Lunchtime!

See you back here at 1pm

Exercise 3

Accessioning-to-Access Workflow



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Exercise 3 Learning Objectives

- To understand how DACS can act as a guidepost in creating robust accession records that facilitate access to materials and support future arrangement and description efforts
- To learn how to evaluate typical sources of documentation that accompany archival materials upon their arrival in the archives
- To create descriptive information about archival materials based on DACS guidance
- To understand DACS as an output-neutral and system-agnostic standard



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Exercise 4

Writing DACS-compliant description for tricky records

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Exercise 4 Learning Objectives

- To understand that DACS applies to all archival materials, regardless of form or medium
- To understand that good description requires professional judgment and thoughtful application of DACS

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15-minute break



Discussion

Authority Records

Archival authority records

- Principle 8 in the DACS Statement of Principles: The creators of archival materials, as well as the materials themselves, must be described.
- How?



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What IS an archival authority record? According to DACS...

- *The archival authority record is a description of a personal, family, or corporate entity associated with a body of archival materials, typically where that name is used as an access point to a description of those records.*
- It gives us additional information and context to fully understand the creation and use of archival materials being described.

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Details, details...

The archival authority record:

- Identifies and describes a person, corporate body, or family (“entity”) associated with the archival materials
- Documents relationships between these entities and the archival materials
- May control the form of the name locally
- Relies on consistency and uniqueness

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The screenshot displays an archival authority record for Wilfrid Laurier University. On the left, a sidebar lists various subject and creator entries, including 'Gail Murray fonds', 'Flora Roy fonds', and 'Wilfrid Laurier University bluepr...'. The main content area is titled 'Wilfrid Laurier University' and is divided into several sections: 'Identity area', 'Description area', and 'Relationships area'. The 'Identity area' lists the type of entity as 'Corporate body', the authorized form of name as 'Wilfrid Laurier University', and other forms of name as 'Waterloo Lutheran University' and 'Waterloo College'. The 'Description area' includes the date of existence (1973), a history section describing the university's origins from a Lutheran Seminary, and a list of places (Waterloo, Ont. (1911-), Brantford, Ont. (1999-), Kitchener, Ont. (2006-), Toronto, Ont.). The 'Relationships area' lists three related entities: 'Roy, Flora (April 24th, 1912 - March 12th, 2008)', 'Waterloo College (1924-1960)', and 'Laurier Brantford (1999-)', each with details on their relationship to the main entity.

Source:
https://www.accessmemory.org/es/docs/2_2/_images/authority-record-example.png

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What is required in an archival authority record?

4 types of information:

- Identity (Name)
- Description
- Relationships
- Control

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Identity (Name)

- Authoritative, standardized form of the name and any variant names
 - Create an authority record for each person, family, corporate body associated with the creation of archival materials

Ex.

Child, Julia

Or

Child, Lydia Maria, 1802-1880

Or

<corpname>New England Confectionary Company</corpname>

You can also indicate what kind of entity this is through codes or text. See above for an EAD encoding example of a corporate entity.

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Description

- The history and activities of the entity being described in the archival material (and is the subject of the authority record)
 - Administrative or biographical history

Ex.

Freddie Mercury, born Farrokh Bulsara on September 5, 1946, was a British singer, songwriter and record producer, known as the lead vocalist and co-principal songwriter of the rock band Queen. [Biography continues...]

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Relationships

- Relationships of the entity to other entities and information
 - Includes earlier names or other forms of names.

Ex.

Mercury, Freddie

Related name: Queen (Musical Group)

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Control

- Documentation of how authority record was created and maintained

Ex.

Authority record identifier (local):

01-0010205

Or

Rules/Conventions:

DACS

Or

Dates:

Created 15 June 2016. Revised 21 June 2016.

Or

A title/identifier of related resources:

A biography of Alexander Hamilton is available at

<http://www.pbs.org/wgbh/amex/duel/peopleevents/pande06.html> 51

Why is the authority record useful?

- Captures useful information about creators
- Maintains in a separate system of authority records
- Linked records

Archival authority record vs. Library (bibliographic) authority record

- Contextual information
- Detailed relationships model
- Bounding of entities

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Advantages of creating archival authority records

- Reduce duplication and error
- Document relationships
- Access
- Reduce maintenance
- Record-creation context
- Complex entity identification (i.e. name changes)
- Data exchange

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Where are archival authority records found?

- Electronically: OPAC, finding aids
- Paper-based
 - Shelf lists
 - Print finding aids or guides
 - Card catalogs

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Exercise 5

Evaluating Archival Authority Records

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Exercise 5 Learning Objectives

- To understand the reasons for creating a DACS-compliant authority record
- To understand the minimum element set that constitutes a DACS-compliant authority record
- To evaluate the parts of an authority record against DACS guidance
- To understand that DACS-compliant authority records are output-neutral

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Crit Room

Exercise 2: Writing Good Titles

#1

Abstract

Janice Laughlin was a professional playwright and choreographer. This collection includes administrative materials, articles of incorporation for her company (Stage Experiment), programs, notes, reviews, correspondence, photographs, touring brochures, program, and reviews. Laughlin's career began in 1974, and continued through 2001. During her career, Laughlin created 25 original productions for Stage Experiment; these productions have toured to theatres, festivals, museums, art centers throughout United States, Europe, Canada and Mexico.

#2

Abstract

This collection materials related to Ty Nelson includes photocopies of articles about American theatre, correspondence with Warner Brothers personnel, production forms for various movies, and a transcript of a speech made by Nelson in a trailer for "The Songbird." Also included in the collection are membership forms for the Ty Nelson International Fan Club.

#3

Abstract

Maggie Morris was a scholar and professor of Russian history. Morris collected the theater, opera, ballet, and puppet theater programs found in this collection from various theater houses in Russia during her many trips to Russia for research.

#4

Abstract

This collection includes eleven boxes of clippings and advertisements on railroad travel in the United States during the 1920s-1960s. Materials are arranged alphabetically by

name of route or train line, and chronologically within. This collection was received by anonymous donation.

#5

Abstract

Original costume and set designs by Constructivist artist Joseph Manz. Manz began painting and designing in Paris in 1905, traveling frequently to Russia until the outbreak of World War I. His design style evolved as a mixture of Russian and Western avant-garde styles (such as Cubism and Futurism). Manz opened a studio in Paris in 1909 and designed for theaters throughout France and Russia until his death in 1946.

#6

Abstract

Collection includes contracts, publicity photographs, and business ledgers from the This Isn't Vaudeville touring company. The company was originally founded by Alice and Lester Fisher, a touring act who performed comedy sketches at festivals throughout the Missouri Valley region. This Isn't Vaudeville grew to include several other performers over their thirty-eight year existence. When the Fishers retired, their son (James) ran the company until it folded in 1951.

#7

Abstract

63 boxes of scrapbooks, photographs, architectural documents, and documentary footage of historic restoration projects in the Pittsburgh, Pennsylvania area, as kept by Joshua Miley. Miley worked as an architect at the Build & Rebuild firm for several years before starting his own architectural restoration company. Some materials in this collection correspond to projects Miley worked on at Build & Rebuild, others are from his independent work.

Exercise 3: Accessioning-to-Access Workflow

DACS Exercise on Accessioning: Revised Draft Handouts

Part #1: Evaluate an Existing Accession Record

Review the accession record below. Using the attached chart, identify the DACS single-level and added value elements that are present in the accession record, as well as the points in the record related to sections in a standard processing plan and EAD elements frequently used in archival description. With the remaining time, consider continuing the exercise by considering this in relation to MARC record fields for archival collections or potential MODS records that might accompany a digital object.

ACCESSION NUMBER: 2013.048

ACCESSION DATE: 12/31/2013

TITLE: Sean O'Rudy Papers

EXTENT: 20 linear feet

DESCRIPTION: Papers, photographs, objects

LINKED RESOURCE: TEST.999

**Part 1: Evaluate Existing
Accession Record**

DACS Element	Accession Record	Processing Plan	EAD	MARC	MODS
Reference Code (2.1) [SLM]	Related Resource, Disposition	Call Number	<unitid>	099, 090, or 040\$a	<identifier>
Name and Location of Repository (2.2) [SLM]	Repository	Repository	<repository>	852 or 524	<location><physicalLocation>
Title (2.3) [SLM]	Title	Title	<unititle>	245\$a	<titleInfo> <title>
Date (2.4) [SLM]	Date	Abstract	<unitdate>	264 0\$c	<originInfo> <dateCreated>
Extent (2.5) [SLM]	Extent	Extent	<physdesc> and sub- elements	300\$a with possible subfields	<physicalDescription> <extent> <genre>
Name of Creator(s) (2.6) [SLM]	Name(s)	Abstract, Research Strength	<originatation>	100, 110, or 111; 700, 710, or 711 for additional creators	<name><role><roleTerm type="text">creator
Scope and Content (3.1) [SLM]	Description	Abstract, Research Strength, Analysis and Scope	<scopecontent>	520	<abstract type="description"> <accessCondition>
Conditions Governing Access (4.1) [SLM]	Access Restrictions	Privacy Issues and Sensitive Materials	<accessrestrict>	506	type="restriction on access">
Language and Scripts of Material (4.5) [SLM]	Description	Analysis and Scope, Processing Work Sequence	<langmaterial>	546	<language>
Administrative/Biographical History (2.7) [SLO]		Abstract, Research Strength, Analysis and Scope	<bioghist>	545	
Access Points [SLO]	Name(s), Subjects	Abstract, Research Strength, Analysis and Scope	<controlaccess>	600, 610, 611, 650, 651, 656, 700, 710, and/or 711	<subject><topic>, <subject><geographic>, <subject><name>
System of Arrangement (3.2) [AV]		Processing Work Sequence	<arrangement>	351	
Conditions Governing Use and Reproduction (4.4) [AV]	Use Restrictions	Acquisition and Rights Information	<userestrict>	540	
Custodial History (5.1) [AV]	Provenance, Acquisition Type	Acquisition and Rights Information	<custodhist>	561	
Immediate Source of Acquisition (5.2) [AV]	Provenance, Acquisition Type	Acquisition and Rights Information	<acqinfo>	541	
Appraisal, Destruction, or Scheduling (5.3) [AV]	Retention Rule, Disposition	Weeding and Appraisal, Separations	<appraisal>	583	
Existence and Location of Originals (6.1) [AV]	Retention Rule, Disposition	Research Strength	<originalsloc>	535	
Existence and Location of Copies (6.2) [AV]	Retention Rule, Disposition	Research Strength	<altformavail>	530, 533	

Part #2: Create a New Accession Record

In this exercise, you will be evaluating examples of the types of documentation that often accompany archival materials and using the information in the documents to create archival description. Read through the excerpts below which are for an imaginary collection at an imaginary archives, and identify the information present that correlates to individual DACS elements. Then craft a statement for those elements specific to this particular collection.

Document 1: Deed of Gift

LETTER OF AGREEMENT

This is an agreement between Rex Holland ("Donor") and the Lorem Ipsum Archives and Special Collections ("the library").

...

TERMS OF TRANSFER

Title to the materials in this collection and any subsequent donation shall pass to the library as of the date of the signing of this agreement. This Agreement does not affect or transfer any copyrights or intellectual property rights in any part of the collection...

TERMS OF ACCESS

The library will make the collection available to those people that the library, in its sole discretion, deems qualified according to the archives' then-current rules and regulations for access to materials.

...

By: Jane Lepus
Jane Lepus
Director, Lorem Ipsum Archives and Special Collections

Rex Holland
Rex Holland

Date: 3/03/14

03/15/14

Document 2: Shipping Label

PACKHORSE SHIPPERS	
FROM: Mr. Rex Holland	Shipping Date: 29 MARCH 14
	Weight: 12lbs
	Box 1 of 10
TO: LOREM IPSUM ARCHIVES C/O JANE LEPUS	
123 FAKE STREET	
ANY TOWN USA 12345	
Tracking#: 2D001-992-62295	
	
3458 4242 6099 3291	

Document 3: Email Correspondence between Curator and Donor

To: Jane Lepus
From: Rex Holland
Date: February 30, 2014 02:14:33 EST
Subject: Donation to the Archives?

Dear Ms. Lepus,

While I was cleaning out my father's old house I found some curious and interesting things that seem like they should be preserved for posterity. My father was a founding member of the White Rabbit Society, which if you're not aware, was a small and nomadic activist group in the 1960s whose members dressed and acted like English heralds during protests and demonstrations related to a number of left-wing movements, including civil rights, feminism, anti-war, and environmentalism. I've never seen much written about the Rabbits - they were rather transient and the members were also affiliated with better known groups - but I think others would find their efforts interesting and potentially important. I'm wondering if you would be interested in these materials for the archives?

Yours,
Rex Holland

To: Rex Holland
From: Jane Lepus
Date: February 31, 2014 12:43:03 EST
Subject: Re: Donation to the Archives?

Hello Mr. Holland,

Thank you for getting in touch with us. I was delighted to receive your email, as the White Rabbits are actually something of a pet interest of mine. Tentatively I'm very interested and I'm wondering if you could tell me a little more specifically what the materials are, and how much there is?

Cheers,
Jane Lepus

To: Jane Lepus
From: Rex Holland
Date: February 33, 2014 17:28:12 EST
Subject: Re: Donation to the Archives?

Hi Jane,
I'm happy to hear that! To get down to specifics, I have my father's costume, which included a waistcoat, pocket watch, scrolls, and a fake trumpet. I also found photographs, a scrapbook, some

papers that look like initial planning documents for the idea of the group itself, and a lot of letters between members of the Rabbits and affiliated groups, some of which are about logistics (e.g. this protest is happening at this date and time) while others are purely ideological conversations. There are also about five boxes of magazines, pamphlets, and newspapers my dad read during this time period, most of which are small-run publications by other activist groups. What now?

*Best,
Rex*

...

*To: Rex Holland
From: Jane Lepus
Date: April 01, 2014 11:27:41 EST
Subject: Re: Shipping Logistics*

*Hi Rex,
I just wanted to let you know that the 12 boxes from your father's collection arrived at the archives this morning safe and sound - thanks very much and keep in touch!*

*Best,
Jane*

Part 2: Create New Accession Record

DACS Element	Accession Record	Processing Plan	EAD	MARC	MODS
Reference Code (2.1) [SLM]	Related Resource, Disposition	Call Number	<unitid>	099, 090, or 040\$a	<identifier>
Name and Location of Repository (2.2) [SLM]	Repository	Repository	<repository>	852 or 524	<location> <physicalLocation>
Title (2.3) [SLM]	Title	Title	<unittitle>	245\$a	<titleInfo> <title>
Date (2.4) [SLM]	Date	Abstract	<unitdate>	264_0\$c	<originInfo> <dateCreated>
Extent (2.5) [SLM]	Extent	Extent	<physdescr> and sub-elements	300\$a with possible subfields	<physicalDescription> <extent> <genre>
Name of Creator(s) (2.6) [SLM]	Name(s)	Abstract, Research Strength	<origination>	100, 110, or 111; 700, 710, or 711 for additional creators	<name> <role> <roleTerm type="text"> creator
Scope and Content (3.1) [SLM]	Description	Abstract, Research Strength, Analysis and Scope	<scopecontent>	520	<abstract type="description"> <accessCondition type="restriction on access">
Conditions Governing Access (4.1) [SLM]	Access Restrictions	Privacy Issues and Sensitive Materials	<accessrestrict>	506	
Language and Scripts of Material (4.5) [SLM]	Description	Analysis and Scope, Processing Work Sequence	<langmaterial>	546	<language>
Administrative/Biographical History (2.7) [SLO]		Abstract, Research Strength, Analysis and Scope	<bioghist>	545	
Access Points [SLO]	Name(s), Subjects	Abstract, Research Strength, Analysis and Scope	<controlaccess>	600, 610, 611, 650, 651, 656, 700, 710, and/or 711	<subject> <topic>, <subject> <geographic>, <subject> <name>
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Existence and Location of Copies (6.2) [AV]	Retention Rule, Disposition	Research Strength	<altformavail>	530, 533	

Exercise 4: Writing DACS-Compliant Description for Tricky Records

Audiovisual Materials

Manuscripts Processing Archivist Rebecca Rathven began processing a collection of materials recently donated to the Ambergris Library at the City by the Sea University. These materials relate to collector, folklorist, and traditional music performer Alice Gerrard.

First, Rebecca looked in the control file and found the following information:

- The local identifier assigned by the accessioning coordinator is 5015.
- The collection was received in two transfers from Alice Gerrard of Nashville, Tenn.: July 2002 (Accession number 99293) and December 2011 (Accession number 101530).
- Permission must be obtained from both the donor and the artist(s) featured in the recording before copies of audio recordings can be made. Additionally, use of audio materials require production of listening copies.

Rebecca examined the materials themselves and found that the collection was arranged into two distinct groups by Gerrard and she maintained their original order.

Series 1

Materials date from 1954 to 2000.

824 audio cassettes and 331 ¼" open reel audio tapes.

Tapes are arranged by type (audio cassettes and open reel audio)

Description of the grouping: *The audio recordings include both live performances and Gerrard's interviews with many notable bluegrass and old-time musicians; master tapes from various LP recording projects; and recordings of several of Gerrard's own bands. Of particular interest are live concert recordings featuring such musicians as Elizabeth Cotten, Hazel Dickens, Cathy Fink, Lester Flatt and Earl Scruggs, Gail Gillespie, Bill Monroe and Charlie Monroe (the Monroe Brothers), the Osborne Brothers, the Stanley Brothers, and many others. Performances were recorded at large and small venues, including New River Ranch near Rising Sun, Md.; Sunset Park, Pa.; the Union Grove Fiddlers Convention in North Carolina; the Bean Blossom Festival; the Galax Fiddlers' Convention; and musicians' homes.*

Series 2

Materials in this series are undated, but can be matched to their corresponding audio recording.

6 Hollinger boxes

Files are arranged by format and then chronologically.

Description of the grouping: *Miscellaneous documentation related to the audio recordings found in series 1. Includes photocopies of a descriptive log book documenting Gerrard's audiocassettes, card files, as well as field notes, memos, transcripts, and ephemera created by Gerrard and former staff members of the Southern Folklife Collection.*

Rebecca drafted the following biographical note for Alice Gerrard:

Alice Gerrard has devoted her life to playing and preserving traditional music as a musician, collector, and the founding editor of The Old Time Herald.

The daughter and granddaughter of English and German immigrants, Gerrard was born in Seattle, Wash., and grew up in rural Washington and California, as well as in Guadalajara, Mexico. Alice Gerrard has recorded and appeared on many solo albums and with Hazel Dickens, Mike Seeger, and Peter Rowan, among others, and she has produced albums by other artists, including the Red Clay Ramblers and Cordelia's Dad. She continues to be an important figure in the playing and preservation of traditional southern music.

At this point, Rebecca was called away to complete a top secret, very important processing project, and you were tapped to create the finding aid from her notes.

You finished the processing of the collection in July 2016.

Email

Digital Archivist Rebecca Rathven began processing a records group that was recently transferred to the Ambergris Library and Archives at the City by the Sea University.

These materials are the administrative records of Dr. Allen Halsey during his tenure as Dean of the Medical School.

First, Rebecca looked in the control file and found the following information:

- The existing local identifier for the record group is 5015.
- The records were transferred from the Office of the Dean of the Medical School to the University Archives in periodic installments and they are expected indefinitely.

- Prior to processing, the University Archivist, in conjunction with the Office of the Dean of the Medical School, had already appraised the original body of over 100,000 emails and found that 20,340 emails fell within the University's retention schedule.
- Materials older than 40 years that do not pertain to student academic performance or faculty personnel matters are open. Restrictions beyond 40 years are noted in the relevant series descriptions and in the folder list. This records transfer contains records created and used on Windows 7 and Mac OS X desktop computers. Researchers are responsible for meeting the technical requirements needed to access these materials, including any and all hardware and software.

Rebecca examined the materials themselves and found that the records contained the dean's incoming and outgoing email correspondence.

Emails date from 1 January 2010 to 30 June 2016

1 .pst file containing 20,340 emails

Files are arranged chronologically.

Description of the grouping: Emails from the administration of Dr. Allen Halsey during his tenure as Dean of the Medical School. The emails document Halsey's correspondence with executive Dean of the School of Medicine administrators, University Cabinet officials, and committees, such as the Council of Masters and the Faculty Committees on the Course of Study and Examinations and Standing. A considerable volume of correspondence exists between Dean Halsey and Dr. Harvey Wainscott (President of the University), Dr. Carl Hill (Senior Associate Dean of the College), and Dr. John Waldron (Deputy Dean of the College).

During processing, Rebecca used her professional judgement to arrange the emails into two subseries: incoming emails and outgoing emails. She also drafted the following historical note:

The dean is the chief administrative officer of the university's School of Medicine. Founded in 1879 by Thomas W. Harris, the school was originally private, although its courses in the basic sciences were taught by the university. From 1890 until 1896, the curriculum was only nine months long and was intended to prepare students for entrance into degree-conferring medical schools. In 1896, the program expanded to two years; and from 1902 until 1910, a four-year course was offered, with the last two years devoted to clinical subjects in the. The City by the Sea branch was discontinued in 1910, however, and the school reverted to a two-year program until 1946, when on the recommendation of the City by the Sea Medical Care Commission, the Board of Trustees of the University approved a four-year school. The new University Medical

Center, including the expanded School of Medicine and the newly constructed City by the Sea Memorial Hospital, opened in 1952. From 1956 to 1971, the director of the hospital reported directly to the Dean of the School of Medicine. The School of Medicine is part of the university's Division of Health Affairs, established in 1948. Until 1997, the dean reported to the head of the division, who, for most of that period, was called Vice Chancellor for Health Affairs. In 1997, the dean began reporting directly to the university's Provost.

At this point, Rebecca was called away to complete a top secret, very important processing project, and you were tapped to create the finding aid from her notes.

You finished the processing of the collection July 2016.

Digital Surrogates

Audiovisual Archivist Rebecca Rathven began processing a collection of materials recently donated to the Ambergris Library at the City by the Sea University. These materials relate to television producer Bill Cook.

First, Rebecca looked in the control file and found the following information:

- The local identifier assigned by the accessioning coordinator is 5015.
- The collection was received from Bill Cook in October 2012 (Acc. 101686).
- Materials in the collection may be viewed only in the library, and duplication of materials is prohibited without the permission of the donor. Some materials have been digitized, and access to streaming audio and visual materials is restricted to on-campus research.
- A set of DVD-R access copies exists for all recordings.

Rebecca examined the materials themselves and found that the collection consisted of 79 1-inch C videotapes of *The Glenn Reeves* show from 1963-1966. Each episode is 30-minutes in length. Some of the episodes have been digitized. There are also log sheets listing songs, performers, and track times for some episodes, which have been digitized. Featured guests, track listings, and log sheets are noted when applicable.

Rebecca drafted the following biographical note: *Bill Cook was the producer of The Glenn Reeves show, a country music television program based in Jacksonville, Fla., and broadcast on WFGA-TV in the early to mid-1960s. It was networked over 15 stations in the southeastern United States. The show starred singer and songwriter*

Glenn Reeves (1932-1999), best known for recording the original demo of "Heartbreak Hotel," and featured a number of prominent country music artists as guests.

At this point, Rebecca was called away to complete a top secret, very important processing project, and you were tapped to create the finding aid from her notes.

You finished the processing of the collection July 2016.

A collection with a murky past

Manuscripts Processing Archivist Rebecca Rathven began processing a collection of materials from the Ambergris Library's backlog at the City by the Sea University. The materials relate to Alfred Batre of Mobile, Ala.

First, Rebecca looked in the control file and found the following information:

- The local identifier assigned by the accessioning coordinator is 5015.
- The collection was received prior to 1940.
- The collection has no restrictions to access or use.

Rebecca examined the materials themselves and found that the collection consists of two letters from 1835 which contain news of family, friends, and slaves, from Batre in Mobile, Ala., to his friend Mrs. J. S. Walker in Tuscaloosa, Ala.

Rebecca drafted the following biographical note: *Alfred Batre (1823-1871) was a cotton merchant in Mobile, Ala.*

At this point, Rebecca was called away to complete a top secret, very important processing project, and you were tapped to create the finding aid from her notes.

You finished the processing of the collection July 2016.

A series of websites in a larger collection

Manuscripts Processing Archivist Rebecca Rathven began processing a collection of materials recently donated to the Ambergris Library at the City by the Sea University. These materials relate the Eastern Kentucky Social Club, a heritage organization that was founded in 1969 by a small group of African Americans who had migrated from the Kentucky mountains to Cleveland, Ohio.

First, Rebecca looked in the control file and found the following information:

- The local identifier assigned by the accessioning coordinator is 5015.
- The collection was received from Karida Brown in September 2014 (Acc. 102133).
- The acquisition was part of the current curator's initiative to cultivate partnerships with African American organizations in the region, and was acquired for the Southern Historical Collection as a part of the Eastern Kentucky African American Migration Project (EKAAMP) directed by Karida Brown.
- The collection has no usage restrictions and no restrictions to access.

Rebecca examined the materials themselves and found that they were focused on the annual reunions hosted by the social club. As such, she decided on a chronological arrangement for the materials. The collection also includes two websites that had been harvested starting in October 2014: the Eastern Kentucky Social Club website and their Facebook page.

Rebecca drafted the following history for the organization:

In 1969 a small group of African Americans living in Cleveland, Ohio who shared eastern Kentucky coal mining heritage established the Eastern Kentucky Social Club (EKSC). The primary mission of the Club was to "stay together." Membership and participation in this active social network nurture a collective identity and a community formed around remembrance of a time and place.

Cleveland was the site for the Club's first annual reunion in 1970, and by 2012 the founding chapter had been joined by 15 more chapters including ones in Lynch, Ky., Atlanta, Ga., Milwaukee, Wisc., New York, N.Y., and Washington, D.C. Chapters bid to host the annual Labor Day reunion. Attended by hundreds, the reunions include parties and other social activities, Christian worship services, featured guest speakers, and the Club's board meetings.

EKSC membership overlaps with membership in alumni associations associated with eastern Kentucky schools including Lynch Colored School, East Benham High School, and Rosenwald schools in Harlan County, Ky.

At this point, Rebecca was called away to complete a top secret, very important processing project, and you were tapped to create the finding aid from her notes.

You finished the processing of the collection July 2016.

Exercise 5: Evaluating Archival Authority Records

Barbara Ansell

From Wikipedia, the free encyclopedia

Barbara Mary Ansell CBE, FRCP, FRCS (30 August 1923 – 14 September 2001) was the founder of paediatric rheumatology.

Born in Warwick, Warwickshire, England, and educated at King's High School for Girls there, Ansell qualified at Birmingham in 1946 and did her post-graduate training at Hammersmith. In 1951 she was appointed as registrar to Professor Eric Bywaters at the Canadian Red Cross Memorial Hospital, Taplow, Buckinghamshire, where she did research on heart disease in rheumatic fever.

In 1962, she was appointed clinical physician in rheumatology at Taplow. Appointed head of Division of Rheumatology at the Clinical Research Centre at Northwick Park Hospital in 1976. Awarded a scholarship to study in Chicago at the Research and Education Hospital as a research fellow. Awarded the CBE in 1982. Recognised with a Visiting Professorship at Leeds in 1997.

Ansell was based at the Canadian Red Cross Memorial Hospital, specializing in the research and treatment of Juvenile Idiopathic Arthritis. She developed a classification system for childhood arthritis. While focusing on treatment of the disease, she recognised the importance of maintaining educational and social skills in young patients.

She pioneered a team system of professionals including physiotherapists, occupational therapists, nurses, teachers, social workers, ophthalmologists, orthopaedic surgeons, dentists, and podiatrists in order to treat and manage her patients.

"During her life she made a major contribution to the understanding of children with Juvenile Idiopathic Arthritis and in developing services to treat them in the United Kingdom. Her influence was not restricted to this country, and by the time she retired from the Health Service in 1988, she was the world leader in the care of childhood arthritis." ^[1]

Ansell was author of over 360 papers in adult and pediatric rheumatology and was an honorary member or fellow of over 16 national and international societies.

Ansell died from ovarian cancer, aged 78, and a memorial service was held in Southwark Cathedral on 16 February 2002. Her husband, Angus Weston, predeceased her. They had no children.

After her death, a new science building at the Kings High School for Girls was named in her honour.

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- *Chronic Ailments in Childhood* (1976)
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- *Color Atlas of Pediatric Rheumatology* (Mosby, 1991), ISBN 0-7234-1658-3

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1. University of Bristol Division of Medicine - Annual Review 2001 (<http://www.bris.ac.uk/Depts/Rheumatology/annrep.htm>)

External links

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- "Barbara Ansell". *BMJ: British Medical Journal* **324** (7333): 366. 2002. PMC 1122298.

Retrieved from "https://en.wikipedia.org/w/index.php?title=Barbara_Ansell&oldid=709408858"

Categories: British paediatricians | Rheumatologists | Fellows of the Royal College of Physicians | Commanders of the Order of the British Empire | People from Warwick | Deaths from ovarian cancer | 1923 births | 2001 deaths | Fellows of the Royal College of Surgeons | People educated at The King's High School for Girls

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Barbara Bodichon

From Wikipedia, the free encyclopedia

Barbara Leigh Smith Bodichon (8 April 1827 – 11 June 1891) was an English educationalist and artist, and a leading mid-19th-century feminist and women's rights activist.

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Early life

Barbara Bodichon was the extra-marital child of Anne Longden, a milliner from Alfreton, and the Whig politician Benjamin (Ben) Leigh Smith (1783–1860), the only son of the Radical abolitionist William Smith. Benjamin had four sisters. One, Frances (Fanny) Smith, married William Nightingale (né Shore) and produced a daughter, Florence, the nurse and statistician; another, Joanna Maria, married John Bonham-Carter (1788–1838) MP and founded the Bonham Carter family. Ben's father wanted him to marry Mary Shore, the sister of William Nightingale, now a relative by marriage.

Ben Smith's home was in Marylebone, London, but from 1816 he inherited and purchased property near Hastings: Brown's Farm near Robertsbridge, with an extant house built about 1700, and Crowham Manor, Westfield, which included 200 acres (0.81 km²). Although a member of the landed gentry, Smith held radical views. He was a Dissenter, a Unitarian, a supporter of free trade, and a benefactor to the poor. In 1826 he bore the cost of building a school for the inner city poor at Vincent Square, Westminster, and paid a penny a week towards the fees for each child, the same amount as paid by their parents.^[1]

Barbara Bodichon



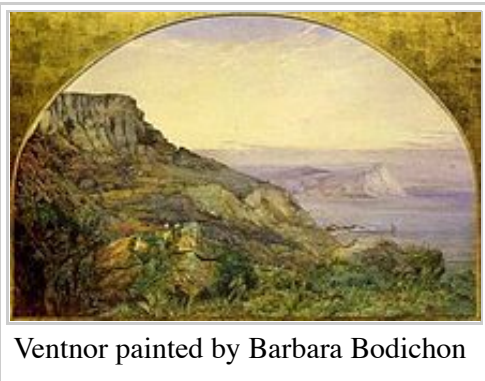
Barbara Bodichon portrait by Samuel Lawrence

Born	Barbara Leigh Smith 8 April 1827 Carlton Crescent, Southampton
Died	11 June 1891 (aged 64)
Nationality	British
Known for	founder Girton College, Cambridge

On a visit to his sister in Derbyshire in 1826, Smith met Anne Longden. She became pregnant by Smith and he took her to a rented lodge at Whatlington, a small village near Battle, East Sussex. There she lived as "Mrs Leigh", the surname of Ben Smith's relations on the nearby Isle of Wight. Barbara's birth created a scandal because the couple did not marry; illegitimacy carried a heavy social stigma. Smith rode from Brown's Farm to visit them daily, and within eight weeks Anne was pregnant again. When their son Ben was born, the four of them went to America for two years, during which time another child was conceived.

On their return to Sussex they lived openly together at Brown's and had two more children. After their last child was born in 1833, Anne became ill with tuberculosis and Smith leased 9 Pelham Crescent, which faced the sea at Hastings; the healthy properties of sea air were highly regarded at the time. A local woman, Hannah Walker, was employed to look after the children. Anne did not recover, so Smith took her to Ryde, Isle of Wight, where she died in 1834. Barbara was only seven years old.

Later life



Ventnor painted by Barbara Bodichon

Early on, Barbara showed a force of character and breadth of sympathies that would win her a prominent place among philanthropists and social workers. She and a group of friends began to meet regularly in the 1850s in Langham Place in London to discuss women's rights, and became known as "The Ladies of Langham Place". This became one of the first organised women's movements in Britain. They pursued many causes vigorously, including their Married Women's Property Committee. In 1854, she published her *Brief Summary of the Laws of England concerning Women*,^[2] which was useful in promoting the passage of the Married Women's Property Act 1882. During this period she became close friends with the artist Anna Mary Howitt, for whom she sat on

several occasions.^[3]

In 1857, she married an eminent French physician, Dr Eugène Bodichon, and although wintering for many years in Algiers, she continued to lead the movements she had initiated on behalf of Englishwomen.^[4]

In 1858, she set up the *English Women's Journal*, an organ for discussing employment and equality issues directly concerning women, in particular manual or intellectual industrial employment, expansion of employment opportunities, and reform of laws pertaining to the sexes.

In 1866, cooperating with Emily Davies, she came up with a scheme to extend university education to women. The first small experiment in this at Hitchin developed into Girton College, Cambridge, to which Madame Bodichon gave liberally of her time and money.^[4]

Bodichon was a Unitarian, who wrote of Theodore Parker: *He prayed to the Creator, the infinite Mother of us all (always using Mother instead of Father in this prayer). It was the prayer of all I ever heard in my life which was the truest to my individual soul.* (Lingwood, 2008)

Despite all her public interests, she found time for society and her favourite art of painting. She studied under William Holman Hunt. Her water colours, exhibited at the Salon, the Royal Academy and elsewhere, showed great originality and talent, and were admired by Corot and Daubigny. Her London salon included many of the literary and artistic celebrities of her day. She was George Eliot's most intimate friend, and according to her, the first to recognise the authorship of *Adam Bede*. Her personal appearance is said to be described in that of *Romola*. Madame Bodichon died at Robertsbridge, Sussex, on 11 June 1891.^[4]

Refurbishment

In 2007, the British equal-rights campaigner and feminist Lesley Abdela came across the grave of Barbara Bodichon in the tiny churchyard of Brightling, East Sussex, about 50 miles (80 km) from London. It was in a state of disrepair, with its railings rusted and breaking away, and the inscription on the tomb almost illegible.^[5] The historian Dr Judith Rowbotham at Nottingham Trent University issued an appeal for funds to restore the grave and its surroundings. About £1,000 was raised. The money was used under local supervision to sand-blast the railings and repaint them, and to clean the granite tomb.

See also

- History of feminism
- Women's suffrage in the United Kingdom
- List of Unitarians, Universalists, and Unitarian Universalists

English women painters from the early 19th century who exhibited at the Royal Academy of Art

- Sophie Gengembre Anderson
- Mary Baker
- Ann Charlotte Bartholomew
- Maria Bell
- Joanna Mary Boyce
- Margaret Sarah Carpenter
- Fanny Corboux
- Rosa Corder
- Mary Ellen Edwards
- Harriet Gouldsmith
- Mary Harrison (artist)
- Jane Benham Hay
- Anna Mary Howitt
- Mary Moser
- Martha Darley Mutrie
- Ann Mary Newton
- Emily Mary Osborn



Barbara Bodichon

- Kate Perugini
- Louise Rayner
- Ellen Sharples
- Rolinda Sharples
- Rebecca Solomon
- Elizabeth Emma Soyer
- Isabelle de Steiger
- Henrietta Ward

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3. Hirsch, Pam (Jan 2011) [2004]. "Howitt [Watts], Anna Mary (1824–1884)". *Oxford Dictionary of National Biography*. Oxford University Press. Retrieved 9 July 2011.
4. Chisholm 1911.
5. Campaigner's tomb appeal launched (<http://news.bbc.co.uk/1/hi/england/sussex/6979515.stm>) at BBC News Online

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Further reading

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Barbara Bodichon's name on the Reformers Monument, Kensal Green Cemetery

External links

- Hastings Press bio of Bodichon (<http://www.hastingspress.co.uk/history/bodichon.html>)
- Barbara Bodichon (<http://www.spartacus-educational.com/Wbodichon.htm>)
- Girton College Cambridge: Personal Papers of Barbara Leigh Smith Bodichon (<http://janus.lib.cam.ac.uk/db/node.xsp?id=EAD%2FGBR%2F0271%2FGCPP%20Bodichon>)
- Excerpts from an American Diary (<https://web.archive.org/web/20051123072232/http://www.binghamton.edu/womhist/awrm/doc17b.htm>)
- The Victorian web: Barbara Leigh Smith (Madame Bodichon) and Hastings (<http://www.thecore.nus.edu.sg/victorian/gender/wojtczak/bodichon.html>)

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Categories: [1827 births](#) | [1891 deaths](#) | [British salon-holders](#) | [British women's rights activists](#) | [English educational theorists](#) | [English feminists](#) | [English women painters](#) | [English suffragists](#) | [English Unitarians](#) | [Feminist artists](#) | [People associated with Girton College, Cambridge](#) | [People from Battle, East Sussex](#) | [University and college founders](#) | [Women of the Victorian era](#) | [19th-century women artists](#) | [19th-century English painters](#)

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Barbara Gittings

From Wikipedia, the free encyclopedia

Barbara Gittings (July 31, 1932 – February 18, 2007) was a prominent American activist for gay equality. She organized the New York chapter of the Daughters of Bilitis (DOB) from 1958 to 1963, edited the national DOB magazine *The Ladder* from 1963–66, and worked closely with Frank Kameny in the 1960s on the first picket lines that brought attention to the ban on employment of gay people by the largest employer in the US at that time: the United States government. Her early experiences with trying to learn more about lesbianism fueled her lifetime work with libraries. In the 1970s, Gittings was most involved in the American Library Association, especially its gay caucus, the first such in a professional organization, in order to promote positive literature about homosexuality in libraries. She was a part of the movement to get the American Psychiatric Association to drop homosexuality as a mental illness in 1972. Her self-described life mission was to tear away the "shroud of invisibility" related to homosexuality, which had theretofore been associated with crime and mental illness.^[1]

She was awarded a lifetime membership in the American Library Association, and the ALA named an annual award for the best gay or lesbian novel the The Barbara Gittings Award. The Gay and Lesbian Alliance Against Defamation (GLAAD) also named an activist award for her. At her memorial service, Matt Foreman, the executive director of the National Gay and Lesbian Task Force said, "What do we owe Barbara? Everything."^[2]

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2 Activism in the 1950s and 1960s

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Barbara Gittings



Barbara Gittings picketing Independence Hall July 4, 1966. Photo taken by Kay Lahusen.

Born	July 31, 1932 Vienna, Austria
Died	February 18, 2007 (aged 74) Kennett Square, Pennsylvania, U.S.
Organization	Daughters of Bilitis, American Library Association
Movement	Gay rights movement
Awards	GLAAD Barbara Gittings Award; Lifetime Honorary Membership, American Library Association

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-

2.2 *The Ladder*

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2.3 Protests

3 Activism in the 1970s and later

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Early life

Education

Barbara Gittings was born to Elizabeth (née Brooks) Gittings and John Sterett Gittings in Vienna, Austria, where her father was serving as a U.S. diplomat. Barbara and her siblings attended Catholic schools in Montreal. She was so immersed in Catholicism at one point in her childhood that she considered becoming a nun.^[3] Her family returned to the United States at the outbreak of World War II and settled in Wilmington, Delaware. Although aware of her attraction to other girls, Gittings said she first heard the word "homosexual" when she was rejected for membership in the National Honor Society in high school. Despite being an excellent student, a teacher who had reservations about her character took her aside and told her that the rejection was based on what the teacher believed were "homosexual inclinations".^[4]

While majoring in drama at Northwestern University, Gittings developed a close but non-sexual friendship with another female student, prompting rumors that the two were lesbians, which led Gittings to examine her own sexual orientation. In her attempts to understand it, she had her suspicions confirmed by a psychiatrist who offered to cure her. Not having enough money to make regular visits, she was unable to get the money from her father, who reasoned there were no problems a psychiatrist could solve that a priest could not. A close friend suggested they see less of each other so as not to further encourage the rumors about them.^[5]

Having no one to talk to about the issues that were consuming her, she decided to read as much as she could on the topic. She found very little, and much of what she found described homosexuals as "deviants", "perverts", and "abnormal" in medical books and texts on abnormal psychology, or odd generalizations that stated homosexuals were unable to whistle, or that their favorite color was green.^[6] She found all the information focused on homosexual men. She recalled in a 2001 interview, "I thought, this is not about me. There is nothing here about love or happiness. There has to be something better".^[7] Her research took up so much of her time at Northwestern that she ended up failing out of the school.^[1] Gittings found a purpose during this time, saying, "My mission was not to get a general education but to find out about myself and what my life would be like. So I stopped going to classes and started going to the library. There were no organizations to turn to in those days only libraries were safe, although the information contained was dismal."^[8]

After college

At age 17, she returned from Northwestern "in disgrace"^[9] after failing out of school and unable to tell her family why. But she was compelled to continue her search for information. She found some in the novels available at the time: *Nightwood*, *The Well of Loneliness*, and *Extraordinary Women*. Soon thereafter, her father discovered *The Well of Loneliness* in a pile of other things in her bedroom. He was so appalled at what he found that he instructed her to burn the book, but did so in a letter as he was unable to speak to her about it face to face.^[10] Still eager to learn more about homosexuality, Gittings took a night course in abnormal psychology where she met a woman, with whom she had a brief affair, her first.^[9] At age 18, she left home to be on her own and moved to Philadelphia.

Gittings began to hitchhike on weekends to New York City, dressed as a man, to visit gay bars since she knew of none in Philadelphia, and knew of no other places to go to get "plugged into the gay community."^[11] In a 1975 interview, she recalled, "I wore drag because I thought that was a way to show I was gay. It's changed now, but in the early 50s there were basically two types of women in the gay bars: the so-called butch ones in short hair and plain masculine attire and the so-called femme ones in dresses and high heels and makeup. I knew high heels and makeup weren't my personal style, so I thought...I must be the other kind!"^[12] However, Gittings found very little in common with the women she met in the bars, and after witnessing a gay male acquaintance get beaten up after leaving a bar, began to focus her energies on collecting books.

Activism in the 1950s and 1960s

Daughters of Bilitis

In 1956, Gittings traveled to California on the advice of Donald Webster Cory, to visit the office of the new ONE, Inc., an early homophile organization that dedicated itself to providing support to homosexuals in the US. While in California, she met Phyllis Lyon and Del Martin, who had co-founded the Daughters of Bilitis (DOB) in San Francisco. "She was a cute, curly-haired young woman wearing a shift and sandals. I remember she had this satchel, a backpack — I'd never seen anything like it. Or her", Lyon remembered.^[13] At her first meeting of the Daughters of Bilitis in someone's living room, Gittings brought up the obscurity of the name, which she

thought was impractical, difficult to pronounce and spell, and referenced a fictional bisexual character, not even homosexual. "Even then I was pretty assertive...What were they doing with a name like that? It wasn't very nice of me, but they seemed to take it with reasonably good spirits."^[14]

In 1958, Martin and Lyon asked Gittings to start a chapter in New York City, which she did when less than a dozen women responded to her notice in the Mattachine Society newsletter asking for "all women in the New York area who are interested in forming a chapter of the DOB" on September 20, 1958.^[15] Gittings served as the chapter's first president for three years commuting to New York from Philadelphia twice a month.

In 1982, Gittings remembered, "I joined the movement in 1958, when the subject of homosexuality was still shrouded in complete silence. There were no radio talk shows or TV documentaries. In all the United States, there were maybe a half dozen groups, two hundred people active in all."^[16] The Daughters of Bilitis served as a social alternative to bars for lesbians, but took great care to deny that they were "arranging for 'immoral contacts'."^[17] While president of the DOB in New York, attending members numbered between ten and forty per meeting. They met twice a month and often invited doctors, psychiatrists, ministers and attorneys to address their meetings, even if the message was clearly disparaging to lesbians. Gittings recalled, "At first we were so grateful just to have people — anybody — pay attention to us that we listened to and accepted everything they said, no matter how bad it was...anything that helped to break the silence, no matter how silly or foolish it may look to us today, was important."^[18]

Gittings admitted that early meetings and writings in the Daughters of Bilitis urged their members not to upset mainstream heterosexual society; that integration and acceptance would be won if heterosexuals could see that gays and lesbians were not dramatically different from themselves. She worked in clerical positions during this time, spending ten years as a mimeograph operator for an architectural firm. The New York chapter of the DOB distributed a newsletter to about 150 people, and Gittings worked on it while being required to stay overtime at her job. In 1959, after using company envelopes to mail the newsletter out and covering the firm's name with a sticker, someone wrote to the firm to notify them that a newsletter addressing lesbianism was being distributed. Gittings was sure that she would be fired, but her boss, a woman, stated cryptically that she was familiar with the topic, having served in the armed forces. She was not fired but cautioned to be more careful instead.^[19]

The Ladder

From 1963-66, she edited the organization's magazine, *The Ladder*, following both Lyon and Martin as editors. Although the Daughters of Bilitis did take a political stand in the 1959 San Francisco mayoral race,^[20] Martin and Lyon preferred *The Ladder* to remain apolitical.^[21] Gittings was impressed with how her influence as editor impacted the magazine and the opinions of its readers. "I discovered the power of the press, the power to put in what you want in order to influence readers," she said.^[22]

At the 1963 convention of the newly formed East Coast Homophile Organizations, the audience heard a speaker named Dr. Albert Ellis tell them that "the exclusive homosexual" was a psychopath. Articles and essays in *The Ladder* sometimes carried these viewpoints, since it was difficult to get psychiatrists and doctors to address homosexuality in any form. Gittings said, "People like Ellis talked about homosexuality being a sickness. And

they talked about a cure ... We'd sit there and listen and politely applaud and then go for the social hour afterward."^[23] However, after Dr. Ellis spoke, so did gay activist Frank Kameny, making an impression upon Gittings with his point that it is useless to try to find cures and causes for homosexuality since there is no valid evidence that it is an illness. Said Gittings, "My thinking didn't change until Frank Kameny came along and he said plainly and firmly and unequivocally that homosexuality is no kind of sickness or disease or disorder or malfunction, it is fully on par with heterosexuality ... Suddenly I found that I was looking at things that had happened in the past in a very different light and I was taking a position that was increasingly diverging from DOB's positions."^[21]

Gittings began to implement changes in *The Ladder* that included adding "A Lesbian Review" underneath the title on the cover and replacing the line drawings on the cover with photographs of actual lesbians, often taken by her partner, Kay Lahusen. Gittings distributed *The Ladder* in six bookstores in New York and Philadelphia, and one Greenwich Village store displayed the magazine prominently, selling 100 copies a month.^[8] The focus of the magazine shifted as well to tackling more controversial issues to spark debate,^[24] printing such articles titled "I Hate Women"^[25] remarking on women who are politically apathetic, and "To Act or to Teach?"^[26] that was a back-and-forth debate on whether it was more effective to educate the public or take political action.^[27]

Protests

Gittings participated in many of the earliest LGBT actions in the United States. In 1965, Gittings marched in the first gay picket lines at the White House,^[28] the US State Department, and at Independence Hall in Philadelphia to protest the federal government's policy on discrimination of homosexuals, holding a sign that read "Sexual preference is irrelevant to federal employment."^{[29][30]} The men who agreed to picket had to wear suits and ties, and the women who participated were to wear dresses, heels, and pantyhose so as to look employable by the federal government. Reactions from passersby were varied. A tourist witnessing the demonstration remarked, "I still don't believe it. Somebody's kidding." A stunned high school student pointed out, "They all look so normal."^[31]

Gittings recalled, "I remember a man said to his kids, 'Hold your noses — it's dirty here.' And there was a woman dragging a string of kids who said, very angrily, 'You should all be married and have children like me.'"^[7] Leaflets were distributed to passersby that described their reasons for picketing, surprising some recipients who were unaware gays and lesbians could be fired so easily, and disgusting others. Gittings remembered, "It was risky and we were scared. Picketing was not a popular tactic at the time. And our cause seemed outlandish even to most gay people." The evening prior to the group's picketing the State Department, Secretary of State Dean Rusk announced the pickets at a press conference. Gittings connected the high-profile visibility with a "breakthrough into mainstream publicity."^[32]

From 1965-69, she and Frank Kameny led the Annual Reminder, picketing at Independence Hall in Philadelphia on July 4, until the Stonewall Riots in June 1969. After the riots, the annual Gay Pride Parade commemorating the riots took its place. Differences in Gittings' political stance and the leadership of the DOB

began to show, and came to a culmination in 1966 when she was ousted as the editor of *The Ladder* for, as one source claims, creating the issue that reported on the DOB convention late,^[21] but according to another source because she removed "For Adults Only" on the cover of the magazine without consulting the DOB.^[33]

In November 1967, Gittings and Kameny worked together as co-counsel in hearings held by the Department of Defense to discredit an expert witness named Dr. Charles Socarides, who testified that homosexuals could be converted to heterosexuality, and to call in question the policy held by the Department of Defense that homosexual employees could be fired for being named as homosexuals.^[34] "Publicity was the objective", Gittings recalled many years later. Kameny and Gittings dressed conservatively, but wore buttons that said "Gay is Good" and "Pray for Sodomy." "We held press conferences for the benefit of sharp-eyed reporters. When we first went into a hearing room, we made certain to shake hands with all ... participants so (they) could not avoid reading our buttons.^[35] Although neither was an attorney, at the end of their cross-examination, the Department of Defense removed Socarides from their lists of expert witnesses.^{[10][36][37]}

Gittings made hundreds of appearances as a speaker in the late 1960s.^[38] She carried on her mission to convince heterosexuals and homosexuals alike that homosexuality is not an illness, stating in a letter in 1967:

"I keep trying to convince people in the movement that the charge of sickness is perhaps our greatest problem ... we can't really progress in other directions until the unsubstantiated assumption of sickness...is demolished! It's almost always there, however slyly or covertly or even unconsciously, however 'sympathetic' the person: the attitude that homosexuality is somehow undesirable, some sort of twist or malfunction or failure or maladaptation or other kind of psychic sickness. And in our society sick people, by any definition of sick, just DO *not* get equal treatment. Equal treatment — no more, no less — is what we want! And compassion — which many homosexuals gladly swallow because they think it represents an improvement in attitudes toward them — is not equal treatment."^[30]

Activism in the 1970s and later

American Library Association

In the 1970s, Gittings continued her search for resources in libraries that addressed homosexuality in a positive, supportive way. In discussing her pursuit of the improvement of materials for gays and lesbians in libraries, she said, "For years I would haunt libraries and secondhand book shops trying to find stories to read about my people, and then I became active in other arenas of the gay rights movement, but I always kept an eye on the emerging literature...It began to talk about homosexuals who were healthy and happy and wholesome and who had good lives...That rang the bells for me—libraries, gay books!"^[39]

Gittings found a home in the gay group that formed in 1970 in the American Library Association, the first gay caucus in a professional association, and became its coordinator in 1971. She pushed the American Library Association for more visibility for gays and lesbians in the profession. She staffed a kissing booth at the Dallas convention of the ALA, underneath the banner "Hug a Homosexual," with a "women only" side and a "men only" side.^[40] When no one took advantage of it, she and *Patience and Sarah* author Alma Routsong (pen name: Isabel Miller) kissed in front of rolling television cameras. In describing its success, despite most of the reaction being negative, Gittings said, "We needed to get an audience. So we decided, let's show gay love live. We were offering free—mind you, free—same-sex kisses and hugs. Let me tell you, the aisles were mobbed, but no one came into the booth to get a free hug. So we hugged and kissed each other. It was shown twice on the evening news, once again in the morning. It put us on the map."^[1]

Gittings made an appearance on the *Phil Donahue Show* in 1970 and on PBS' *David Susskind Show* in 1971, along with six other lesbians, including Lilli Vincenz and Barbara Love. They were among the first open lesbians to appear on television in the US, and debated long-held stereotypes about gays with Susskind. A week after her appearance on the *David Susskind Show*, a middle-aged couple approached Gittings in the supermarket to claim, "You made me realize that you gay people love each other just the way Arnold and I do."^[40]

American Psychiatric Association

In 1972, Gittings and Kameny organized a discussion with the American Psychiatric Association entitled "Psychiatry: Friend or Foe to Homosexuals: A Dialogue", where a panel of psychiatrists were to discuss homosexuality. When Gittings' partner Kay Tobin Lahusen noticed that all the psychiatrists were heterosexual, she protested. Gittings remembered, "My partner, Kay, said, 'This isn't right—here you have two psychiatrists pitted against two gays, and what you really need is someone who is both.' The panel moderator, Dr. Kent Robinson, agreed to add a gay psychiatrist if we could find one. In 1972 who would come forward? ... Kay and I wrote letters and made phone calls around the country."^[41] A gay psychiatrist in Philadelphia finally agreed to appear on the panel in heavy disguise, and with a voice distorting microphone, calling himself "Dr. H. Anonymous". He was John E. Fryer, and he discussed how he was forced to be closeted while practicing psychiatry. Gittings read aloud letters from psychiatrists she had solicited who declined to appear for fear of professional ostracism. She described the event as "transformative".^[42]



Barbara Gittings, Frank Kameny, and John E. Fryer in disguise as Dr. H. Anonymous at a panel discussing psychiatry and homosexuality. Photo by Kay Tobin Lahusen

In 1973, homosexuality was removed from the Diagnostic and Statistical Manual as a mental disorder,^[43] and Gittings celebrated by being photographed with the Philadelphia newspaper headlines, "Twenty Million Homosexuals Gain Instant Cure."^[44]

Gittings spent 16 years working with libraries and campaigning to get positive gay and lesbian-themed materials into libraries and to eliminate censorship and job discrimination. She wrote *Gays in Library Land: The Gay and Lesbian Task Force of the American Library Association: The First Sixteen Years.*, a brief history of the group.^[45] She helped start what was then called the National Gay Task Force, later to be named the National Gay and Lesbian Task Force (NGLTF) in 1973. Gittings served on the board of the NGLTF throughout the 1980s. She inspired nurses to form the Gay Nurses Alliance in 1973. She held exhibits at APA conventions in 1972, 1976, and 1978, her last one being "Gay Love: Good Medicine" that portrayed gays as happy and healthy.^[46]

Legacy

Gittings appeared in the documentary films *Gay Pioneers*,^[47] *Before Stonewall*,^{[48][49]} *After Stonewall*,^{[50][51]} *Out of the Past*,^[52] and *Pride Divide*.^[53] In 1991 she remembered her decisions to be as open as she was throughout her life when she said, "Every time I had to make a decision to put myself forward or to stay back, to use my real name or not, to go on television or decline, to get out on some of the earliest picket lines or remain behind. I usually took the public position because there weren't many of us yet that could afford the risk."^[35]

In 1999, Gittings was honored for her contributions to the LGBT cause at the seventh annual PrideFest America, in Philadelphia. The organization described Gittings as "the Rosa Parks of the gay and lesbian civil rights movement".^[54]

Gittings was renowned for her "ferocious dedication to the cause with a cock-eyed optimism, kindness, and gentle sense of humor."^[39] As recognition for Gittings' contributions to the promotion of gay and lesbian literature, in 2002 the Gay, Lesbian, Bisexual, and Transgender Round Table of the ALA renamed one of their three book awards the Stonewall Book Award-Barbara Gittings Literature Award.^[55] In 2001, the Gay and Lesbian Alliance Against Defamation honored her by bestowing her the first Barbara Gittings Award, highlighting dedication to activism.^[56] The same year, the Free Library of Philadelphia announced its Barbara Gittings Collection of books dedicated to gay and lesbian issues.^[57] There are more than 2000 items in the collection, the second largest gay and lesbian collection of books in the US outside that of the San Francisco Public Library.^[58]

In 2003, the American Library Association rewarded her with its highest tribute, lifetime honorary membership. She also earned the first John E. Fryer Award from the American Psychiatric Association in 2006 with Frank Kameny.^[41] The award goes to people who have made a significant impact on the mental health of gays and lesbians. In October 2006, The Smithsonian Institution acquired a sign she carried in her picketing in 1965, donated by Frank Kameny.^[59] In 2007, readers of *The Advocate* included Gittings on a list of their 40 favorite gay and lesbian heroes.^[60]

On October 1, 2012, the city of Philadelphia named a section of Locust Street "Barbara Gittings Way" in Gittings' memory.^[61] Also in 2012 she was inducted into the Legacy Walk, an outdoor public display which celebrates LGBT history and people.^[62]

Personal life

Gittings was an avid music lover, most interested in Baroque and Renaissance music. She sang in choral groups for most of her life, spending over 50 years in the Philadelphia Chamber Chorus.^[63] She was also a hiking and canoeing enthusiast. She and her lifelong partner, Kay Tobin (also known as Kay Tobin Lahusen; born 1930) met in 1961 at a picnic in Rhode Island. Gittings described how they began: "We hit it off, we started courting. I flew to Boston [to see her] and got off the plane with a big bunch of flowers in my hand. I couldn't resist. I did not care what the world thought. I dropped the flowers, grabbed her and kissed her. That was not being done in 1961."^[1]

Gittings and Lahusen were together for 46 years. They donated copies of some materials and photographs covering their activism to the Cornell University Rare and Manuscript Collections.^[64] In 2007, Lahusen donated all of their original papers and photographs to the New York City Public Library (NYPL), whose head, Paul LeClerc, said, "The collection donated by Barbara Gittings and Kay Tobin Lahusen is a remarkable first-hand chronicle detailing the battles of gays and lesbians to overcome the prejudice and restrictions that were prevalent prior to the activism and protest movements that started in the 1960s."^[30]

The University of Massachusetts Amherst main library received a donation of over 1,000 of Gittings' and Lahusen's books in 2007; it is the Gittings-Lahusen Gay Book Collection, Call no.: RB 005.^[65]

In 1997, Gittings and Lahusen pushed the American Association of Retired Persons (AARP) to grant couple's membership to them, for a reduced price on health insurance.^[63] One of her last acts as an activist was to come out in the newsletter published by the assisted living facility they reside in. On February 18, 2007, Gittings died in Kennett Square, Pennsylvania after a long battle with breast cancer. She is survived by her life partner, Kay Tobin Lahusen, and her sister, Eleanor Gittings Taylor. In 1999, Gittings summed up her inspiration for her activism: "As a teenager, I had to struggle alone to learn about myself and what it meant to be gay. Now for 48 years I've had the satisfaction of working with other gay people all across the country to get the bigots off our backs, to oil the closet door hinges, to change prejudiced hearts and minds, and to show that gay love is good for us and for the rest of the world too. It's hard work — but it's vital, and it's gratifying, and it's often fun!"^[29]



Barbara Gittings at UCLA on November 17, 2006.

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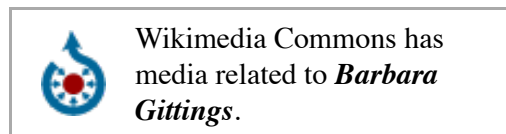
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Categories: 1932 births | 2007 deaths | American Library Association people | American magazine editors | Cancer deaths in Pennsylvania | Deaths from breast cancer | Former Roman Catholics | History of Philadelphia, Pennsylvania | Lesbian history in the United States | Lesbians | LGBT people from Pennsylvania | LGBT rights activists from the United States | Northwestern University School of Communication alumni | Pennsylvania political activists | People from Philadelphia, Pennsylvania | Librarianship and human rights

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Barbara Smith

From Wikipedia, the free encyclopedia

Barbara Smith (born 1946) is an American lesbian feminist^[1] and socialist who has played a significant role in building and sustaining Black Feminism in the United States. Since the early 1970s she has been active as a critic, teacher, lecturer, author, scholar, and publisher of Black feminist thought. She has also taught at numerous colleges and universities over the last twenty five years. Smith's essays, reviews, articles, short stories and literary criticism have appeared in a range of publications, including *The New York Times Book Review*, *The Black Scholar*, *Ms.*, *Gay Community News*, *The Guardian*, *The Village Voice*, *Conditions* and *The Nation*. Barbara has a twin sister, Beverly Smith, who is also a lesbian feminist activist and writer.

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Early life

Barbara's parents, Hilda Beall Smith and Gartrell Smith, met while attending a historically black college in central Georgia Fort Valley State University (then Fort Valley State College) in the mid-1940s. Employed by the armed services, Gartrell Smith was possibly stationed in Cleveland when he and Hilda Beall Smith eloped. Wanting to find better economic opportunities and escape from Jim Crow racism, moved from Georgia and settled in Ohio.^[2]

However, Beall Smith's relatives did not approve of the marriage, and the relationship fell apart, forcing a then-pregnant Beall Smith to return home to her family in Georgia. Their children, Barbara and Beverly Smith, identical twins, were born prematurely.^{[3][4]} Beall Smith died from complications of rheumatic fever when Smith was nine, and the siblings were brought up by Smiths' extended family, with her grandmother as primary caretaker.^[5] The Smith siblings grew up in Cleveland, Ohio, living in a two-family house inhabited by her grandmother, two aunts, the husband of an aunt, and (formerly) their mother.^[6]

Smith credits her dedication to scholarship to her home environment. Her grandmother had been a schoolteacher to black pupils, and her aunts attended school whenever they could. On education, Smith recalled, "I never was interested in any other grade except for an A. [laughs] But that wasn't because someone was threatening me at home. It was not about that. It was like, 'We go to work every day. You go to school. School is your job' [...]. There was no intimidation around achieving in school. It was just like, you have a mind, you're supposed to use it."^[7]

Despite being academically gifted and attending well-funded and resourced public schools, Smith, as a shy child, did not escape humiliating experiences of racism. Although her family rarely spoke about segregation or economic disparities, Smith recalled instances of racial discrimination: believing that she was "ugly" because she grew up not seeing anyone "who faintly looked like [her] being looked at as a beautiful person,"^[8] along with experiencing the racial hostility of a French instructor who believed Smith did not belong in her summer French seminar.^[9]

A gifted student, Smith excelled in her honors classed and performed well on her PSAT. Her grades and test scores gained her entrance to Mount Holyoke College in 1965. Fatigued by the racial animosity at the college, she transferred to the New School for Social Research in New York City, where she studied the social sciences. She returned to Mount Holyoke for her senior year and graduated in 1969.^[10]

Early activism

"Being born into segregation," Smith believed it was easy to develop a political consciousness.^[11] As high school students, Smith and her sister Beverly participated in school desegregation protests in 1964. She attended several speeches by Martin Luther King, Jr., and met civil rights activist Fannie Lou Hamer.^[6]

Before entering college, Smith became a volunteer for CORE. In 1965, she helped to desegregate Mount Holyoke College and participated in Students for a Democratic Society activities. During her year at the New School for Social Research, she traveled to Chicago, Illinois, and participated in the protests accompanying the Democratic National convention.^[6]

As Black Nationalism emerged from the Civil Rights Movement, she became extremely put off by the sexism she experienced in male-dominated groups, and turned to black feminist politics.^[12] In 1973, she attended her first meeting of the National Black Feminist Organization in New York City. From her first moments at the conference, Smith "knew I was home."^[6]

Smith settled in Boston after receiving an MA in Literature from the University of Pittsburgh. Beverly Smith's staff position at Ms. Magazine allowed Beverly to obtain critical contacts,^[13] and through the publication, met Margaret Sloan, a founder of the National Black Feminist Organization (NBFO). Intrigued by the call for attendance to the NBFO's Eastern Regional Conference in 1974, Smith caucused with women from the Boston area and made contacts in order to establish a Boston NBFO chapter.^[14]

In 1975, with Beverly and Demita Frazier, a Chicago activist, established a Boston NBFO chapter. Due to lack of direction from the national organization, the Boston chapter maintained an independent nature, deciding as a group to focus on consciousness-raising and grassroots organizing that assisted the poor and working classes of Boston.^[14]

Activism

Combahee River Collective

Frustrated by the lack of communication from the national organization, but also having realized that the Boston chapter held politics that were significantly more radical than the platform of the NBFO, the group decided to split entirely and form a separate group. Named after a successful military operation led by Harriet Tubman during the Civil War at a river in South Carolina, Combahee River Collective moved quickly to write a manifesto.^[14] *The Combahee River Collective Statement*^[15] outlines the objectives of the group, but also identifies the group on the grounds of being a class-conscious, sexuality-affirming black feminist organization. Recognizing lesbianism as a legitimate identity reinforced the debate within black feminism and the larger women's movement.

As a socialist Black feminist organization, the collective emphasized the intersections of racial, gender, heterosexist, and class oppression in the lives of African-Americans and other women of color. Like other black feminist organizations at the time, Combahee articulated "many of the concerns specific to black women, from anger with black men for dating and marrying white women, to internal conflict over skin color, hair texture, and facial features, to the differences between the mobility of white and black women...also attacking the myth of black matriarch and stereotypical portrayals of black women in popular culture."^[16] Additionally, the collective worked on issues such as "reproductive rights, rape, prison reform, sterilization abuse, violence against women, health care, and racism within the white women's movement."^[17] The collective's organizational structure was deliberately not articulated to avoid hierarchy and provide members with a sense of equality, and was cited in a memo authored by Smith as essential to ensuring that "black feminism [surviving] as a radical movement."^[18] Combahee members organized retreats to discuss issues within the Statement, ways to incorporate black feminism into the consciousnesses of black women, as well as pressing issues in their own communities.^[19] But the organization lost momentum, as conversations of lesbianism and educational advancement alienated some members from participating. As a result, leadership conflict and interpersonal disputes, membership in Combahee declined and the last meeting was held in February 1980.^[20]

Kitchen Table: Women of Color Press

An enthusiast of American literature and writing, Smith pursued English study throughout her education. After being enthralled by James Baldwin's novel "Go Tell It On the Mountain," she resolved to become an expatriate writer; however, due to her interest in social movements in 1960s, she resigned herself to literature studies at home.^[8] She pursued graduate study in literature in an attempt to seek out women writers of color, but came to terms with the fact that black women were not included in the American literary canon. After reading an article in "Ms." Magazine that Alice Walker would be teaching a course on African-American women writers, Smith enrolled and vowed to teach women writers of color whenever she taught, and began doing so once she received a teaching load at Emerson College in 1973.^[8]

Dismayed that works available by writers of color prominently featured the experiences of men, by suggestion of her friend Audre Lorde, Smith founded to establish Kitchen Table: Women of Color Press.^[21] Established in 1980 in Boston, Kitchen Table: Women of Color Press relocated to New York in 1981. In collaboration with Cherríe Moraga, Hattie Gossett, Susan L. Yung, Audre Lorde, June Jordan, and Gloria Anzaldúa,^[22] Smith and her colleagues published several pamphlets and books that would come to be embraced in ethnic studies, women's studies, queer studies, and black studies programs, such as "Home Girls: A Black Feminist Anthology," "This Bridge Called My Back," "Cuentos: Stories by Latinas," and "I Am Your Sister: Black Women Organizing Across Sexualities." Smith has stated the legacy of Kitchen Table: Women of Color Press lies in contemporary publishing, as women of color writers, such as Alice Walker and Toni Morrison have entered the American literary canon, as well as influencing feminist studies in incorporating intersectionality as a legitimate lens of inquiry.^[8]

During her time as publisher of Kitchen Table: Women of Color Press, Smith, having previously contributed to pamphlets and essay anthologies, continued to write and produced a collection of her essays, articles and reviews after her involvement in Kitchen Press ended. Smith's article "Toward a Black Feminist Criticism" (1982),^[23] first published in *Conditions* (magazine) (October 1977) is frequently cited as the breakthrough article in opening the field of Black women's literature and Black lesbian discussion.^[24] She has edited three major collections about Black women: *Conditions (magazine) : Five*, *The Black Women's Issue* (with Lorraine Bethel), 1979; *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave: Black Women's Studies* (with Gloria T. Hull and Patricia Bell Scott), 1982; and *Home Girls: A Black Feminist Anthology* (first edition, Kitchen Table: Women of Color Press, 1983; second edition, Rutgers University Press, 2000). She has since collected her various writings in the anthology *The Truth That Never Hurts: Writings on Race, Gender, and Freedom* in 1998.

Later life

Continuing her work as a community organizer, Smith was elected to the Albany, New York Common Council (city council) in 2005, representing Ward 4. She was reelected in 2009, and also worked during this period on staff with David Kaczynski at New Yorkers for Alternatives to the Death Penalty on innovative solutions to violent crime.^[25] During her two terms on the Albany Common Council, Smith served the 4th Ward and was active on the issues of youth development, violence prevention, and educational opportunities for poor, minority and underserved persons.^[26] She did not seek re-election in 2013. Smith currently works with the City of Albany Mayor's Office spearheading initiatives that address economic, racial, and social inequality.

Smith has continued to lecture and speak. She has donated her papers to the Lesbian Herstory Archives in Brooklyn, New York, and given oral histories of her life to Columbia University and Smith College.^[2] She has made appearances in the 1994 Marlon Riggs documentary *Black Is...Black Ain't*, and more recently, the 2013 PBS and AOL documentary *Makers: Women Who Make America*.

Smith was made a Bunting Institute at Radcliffe College Fellow in 1996, and received a 1994 Stonewall Award for her activism.^{[27][28]} She was awarded the Church Women United's Human Rights Award in 2000^[29] and was nominated for a Nobel Peace Prize in 2005.^[30]

On November 14, 2015, the Albany Public Library Foundation will award to Barbara Smith the title of "LITERARY LEGEND", along with Albany native Gregory Maguire (author of "Wicked: The Life and Times of the Wicked Witch of the West). The first of these awards, in 2014, was bestowed upon William Kennedy, author of "Ironweed" and other works.

Ain't Gonna Let Nobody Turn Me Around

In 2014, *Ain't Gonna Let Nobody Turn Me Around: Forty Years of Movement Building with Barbara Smith* (<http://www.BarbaraSmithAintGonna.com>) was published by SUNY Press. The book is formatted as a reflective conversation through four decades of activism. Editors Alethia Jones (<http://alethiajonesphd.com/>) and Virginia Eubanks (<http://digitaldeadend.com/>) worked with Barbara Smith to explore her life from her childhood to her recent work as an elected official in Albany, New York. By combining hard-to-find historical documents with new unpublished interviews with fellow activists and scholars, the book uncovers the deep roots of today's "identity politics" and "intersectionality" and serves as an essential primer for practicing solidarity and resistance. Includes a foreword by Robin D. G. Kelley.

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See also

- Black Feminism
- Lesbian Feminism
- Womanism
- Critical race theory
- Combahee River Collective
- Kitchen Table: Women of Color Press

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Barbara Underhill

From Wikipedia, the free encyclopedia

Barbara Ann Underhill (born June 24, 1963) is a Canadian former pair skater. With partner Paul Martini, she is the 1984 World champion, the 1979–1983 Canadian national champion, and the 1978 World Junior champion. They represented Canada at the 1980 Winter Olympics, where they placed 9th, and at the 1984 Winter Olympics, where they placed 7th. In 2009 she was named to the World Figure Skating Hall of Fame.^[1]

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- - 1.1 Partnership with Martini
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Career

Partnership with Martini

Underhill/Martini won gold at the 1978 World Junior Championships in Megève, France, ahead of Jana Blahová / Ludek Feno of Czechoslovakia. In 1979, they won their first senior national title and made their World Championship debut, finishing 11th. They placed 9th at the 1980 Winter Olympics in Lake Placid, New York.

Barbara Underhill



Barbara Underhill and Paul Martini, March 1983

Personal information

Full name	Barbara Ann Underhill
Country represented	 Canada
Born	June 24, 1963 Port Elgin, Ontario
Height	4'11" (150 cm)
Partner	Paul Martini
Skating club	Granite Club Oshawa FSC

Medal record

Representing Canada

Pairs' Figure skating

World Championships

 G	1984 Ottawa	Pairs
 B	1983 Helsinki	Pairs

World Junior Championships

Underhill/Martini finished fourth at the 1982 World Championships in Copenhagen, having placed fifth in the short program and fourth in the free skate. The pair reached the podium at the 1983 World Championships in Helsinki. After placing third in both segments, they were awarded the bronze medal behind Elena Valova / Oleg Vasiliev of the Soviet Union and Sabine Baeß / Tassilo Thierbach of East Germany.

 G	1979 Megève	Pairs
--	-------------	-------

In February 1984, Underhill/Martini finished 7th at the Winter Olympics in Sarajevo. In March, they competed at the 1984 World Championships in Ottawa. Ranked second to Olympic gold medalists Valova/Vasiliev in the short program and first in the free skate, Underhill/Martini won Canada's first world figure skating title since Karen Magnussen in 1973.^[2]

Later career

Underhill worked for 16 years as a skating TV commentator until 2006.^[3] She then began working with hockey players to develop their speed and power.^{[3][4]} Underhill initially worked with the Guelph Storm, of which her husband Rick Gaetz is a part owner.^[1] She then began working with NHL teams—first the Anaheim Ducks, followed by the New York Rangers and the Tampa Bay Lightning.^{[1][3]} Underhill was named in the 2011 edition of The Hockey News's list of the 100 most influential people in ice hockey due to her power skating coaching.^[5] Underhill joined the National Hockey League's Toronto Maple Leafs as the team's Skating Consultant on April 20, 2012.^[6]

Underhill also appeared on CBC TV's Battle of the Blades.

Personal life

Underhill was born in Port Elgin, Ontario. Underhill married Rick Gaetz, with whom she has two sons, Matthew and Scott, all of whom are involved in hockey.^[3] On September 15, 1992, she had twin girls, Sam and Stephanie, but lost Stephanie in a drowning accident on May 29, 1993.^{[7][8]} In 1998 Underhill started the Stephanie Gaetz Keepsafe Foundation to reduce injuries in childhood, with a focus on water safety.^[7]

Competitive highlights

(with Martini)

International							
Event	77–78	78–79	79–80	80–81	81–82	82–83	83–84
Winter Olympics			9th				7th
World Champ.		11th	11th	7th	4th	3rd	1st
Skate America					1st		
NHK Trophy				1st		1st	
Prize of Moscow News			5th				
Nebelhorn Trophy		1st					
Ennia Challenge Cup		5th			1st		
St. Gervais		1st					
International: Junior							
World Junior Champ.	1st						
National							
Canadian Champ.	1st J.	1st	1st	1st	1st	1st	
J. = Junior level							

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External links

- Stephanie Gaetz Keepsafe Foundation (<http://www.keepsafefoundation.com>) – Organization in memory of her late daughter
- Pairs on Ice: Barbara Underhill & Paul Martini (<http://www.pairsosnice.net/profileview.php?pid=71>)



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Barbara Weir

From Wikipedia, the free encyclopedia

Barbara (originally **Florrie**)^[1] **Weir** (born c. 1945) is an Australian Aboriginal^[notes 1] artist and politician. One of the Stolen Generations, she was removed from her aboriginal family and raised in a series of foster homes. After becoming reunited with her mother in the 1960s and divorced in 1977, Weir eventually returned to her family territory of Utopia, 300 kilometres (190 mi) northeast of Alice Springs. She became active in the local land rights movement of the 1970s and was elected the first woman president of the Indigenous Urapunta Council in 1985. She did not begin painting until 1989 at about age 45, but she became recognised as a notable artist of Central Australia. Her work has been exhibited and collected by major institutions. She also has managed her mother's career; since Minnie Pwerle began painting in 2000, her work has become popular.

Barbara Weir

Born	c.1945 near Utopia, Northern Territory
Nationality	Australian
Known for	Painting
Movement	Contemporary Indigenous Australian art

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Early life and education

Barbara Weir was born about 1945 at Bunday River Station, a cattle station in the Utopia region (called *Urupunta* in the local Aboriginal language) of the Northern Territory. Her parents were Minnie Pwerle, an Aboriginal woman, and Jack Weir, a married Irish man^[6] described by one source as a pastoral station owner,^[7] by a second as "an Irish Australian man who owned a cattle run called Bundy River Station",^[8] but by another as an Irish stockman.^[9] Under the anti-miscegenation racial laws of the time, their relationship was illegal, and the two were jailed. Weir died not long after his release.^[9] Pwerle named their daughter Barbara Weir.

Weir was partly raised by Pwerle's sister-in-law Emily Kngwarreye. (After age 80, Kngwarreye took up art and became a prominent artist.^{[10][11]}) Weir grew up in the area until about age nine. One of the Stolen Generations, she was forcibly removed from her Aboriginal family by officials; the family believed she was later killed. This was done under the Aborigines Protection Amending Act 1915, government or assigned officers were authorized in the territories to take half-caste children to be raised in British institutions to assimilate them to European culture.^[12] Some, like Weir, were "fostered out", and she grew up in a series of foster homes in Alice Springs, Victoria, and Darwin.^[13] Boys were usually prepared for manual jobs and girls for domestic service.^[12]

Marriage and family

In Darwin, at age 18 and working as a maid, Weir married Mervyn Torres.^[8] It was Torres who in 1963^[8] or 1968,^{[6][9]} when passing through Alice Springs, asked someone about Weir's mother; he discovered that Pwerle was alive and living at Utopia.^[8] Mother and daughter were reunited but, although Weir regularly visited her family at Utopia, she did not form a close bond with her mother at first.^[13] Weir and Torres had six children before the marriage ended in 1977.^[6] She moved permanently to Utopia with her mother and family.^[13] As of 2000 she had thirteen grandchildren.^{[9][14][15]}

Political career



Weir was active in the local land rights movement of the 1970s, working to recover Aboriginal territory. She was elected as the first woman president of the Indigenous Urapunta Council in 1985.^[14] As of 2008 she was living in Alice Springs.^[8]

Artistic career

In midlife, Weir began to explore Aboriginal artistic traditions. She first painted in 1989 at the age of about 45. Five years later in 1994, she was one of a group of ten Utopia women who travelled to study *batik* in Indonesia.^[16] Her paintings include representations of particular plants and "dreamings", inspired by deep Aboriginal traditions. It has been exhibited and collected by major institutions. Art expert Jenny Green has commented, "In some of her paintings residual traces of women's ceremonial designs are almost entirely obscured by the heavy textural application of natural ochres."^[17]

After Weir's mother Minnie Pwerle took up painting on 2000, she quickly became a successful artist.^[1] Weir played a significant role in managing her mother's artistic career, including regularly preventing her from being "kidnapped" by people wanting the aging artist to paint for them.^{[1][7]}

Major collections

- Art Gallery of South Australia^[16]
- Artbank^[16]
- Queensland Art Gallery^[16]
- Hank Ebes Collection^[16]
- AMP Collection^[16]

Notes

1. Weir has self-identified as Aboriginal and is recognised by her community as such. The term has been used in the High Court of Australia to mean "a person of Aboriginal descent, albeit mixed, who identifies himself as such and who is recognised by the Aboriginal community as an Aboriginal ..."^[2] This definition is widely accepted and has its origins in work of the Australian Department of Aboriginal Affairs in the 1980s.^[3] Being Aboriginal or Indigenous has nothing to do with skin colour;^[4] a key element is self-identification and Indigenous community recognition.^[5]

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External links

- Photographic portrait of Barbara Weir (http://www.nma.gov.au/exhibitions/utopia_the_genius_of_emily_kame_kngwarreye/photos_from_osaka/slideshow_1_2.html#slideTop), standing with the Director of Osaka's National Museum of Art, at an exhibition of the work of her aunt, Emily Kngwarreye, 2008.
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