

AACR

Spring 2012

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**“The Profession from a
Different Perspective”**

Lupe Velez



IN THIS ISSUE

Letter from the
Senior Co-Chair.....2-3

Letter from the
Junior Co-Chair.....3

The Sound of History:
The Opeka Pende Project...4

Will the Real Anna May Wong
Please Stand Up?.....4-5

University of Delaware's
Online Oral History and
Walking Tour.....5-7

From the Field: Media
Archivist Yvonne Ng.....7-9



In the News.....10

People.....10-11

Opportunities.....17



Special Section:

**The HistoryMakers' Fellowship
pp. 12-16**

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Letter from the Senior Co-Chair

*by Courtney Chartier
Woodruff Library, Atlanta University Center*



Happy New Year!

Welcome to the new AACR Newsletter, published now from our new SAA webpage.

Many thanks to our webmistress, Eugenia

Kim, for transferring all of the Roundtable's content to the new page. We hope to continue adding new features, and we would love to see more photographs to illustrate the site. Please send any photographic contributions to Eugenia at eugenia.kim24@gmail.com.

We are also trying to keep up to date with AACR member involvement in other SAA groups via our "Membership" page and current announcements via the "Announcements" page. Updates to your membership information and institutional announcements can also be sent to Eugenia.

I encourage you to volunteer for positions within SAA and our allied professional groups. Currently, AACR has a very low involvement rate across the rest of our organization. In order for AACR to serve as an advocacy group for archivists and institutions of color, our members must be visible and active across the board. SAA frequently calls for volunteers as has our Council liaison, Deborra Richardson. If you are already serving SAA but have not yet

been included on the web page, please let us know. I also encourage you to share ideas with me and Steven for ways that AACR can increase its visibility within SAA and the profession at large.

I was pleased that AACR received ten proposals for endorsement for the 2012 SAA Annual Meeting. All were excellent proposals, and it was difficult for me and Steven to narrow the field to the two endorsements allowed by SAA. The sessions that we chose to endorse were: "Asian and Pacific Islanders (API) Creating Diverse & Collaborative Community Archival Methods" and "Building Collections through Collaboration: A Collaborative Archive from the African Diaspora." Unfortunately, only the former was chosen by SAA for inclusion in the program this August. Attendees will still be able to enjoy both sessions, as the proposers for "Building Collections..." have agreed to present their findings as a panel at the annual business meeting of the Roundtable. Mark your calendars for the meeting in San Diego, CA, August 6-11!

This Spring, the Co-Chairs plan to launch a new outreach program for students. This includes involving more students with AACR operations and projects, as well as a formal speaker program managed and sponsored by the Roundtable. We hope to create an "AACR Speaker Bank" and ask that any member who would be willing to

speak to student groups about diversity, their own experience in the profession, or the diversity of their collections volunteer to be listed in the bank. We would then publicize the service to students, and match student groups with speakers based on geographic proximity and interests. And finally, don't forget to nominate yourself or a worthy student for the 2012 Harold T. Pinkett Minority Student Award! The final day to submit nomination packets is February 28, 2012.

Letter from the Junior Co-Chair

*by Steven Booth
Presidential Materials Division, NARA*

Greetings and Happy New Year!

Please allow me to introduce myself. I attended Morehouse College in Atlanta earning a Bachelor of Arts degree in music (2007) and a Master of Science degree in archives management from Simmons College (2011).



While finishing my graduate studies, I was fortunate to work full-time as a project archivist for the Martin Luther King, Jr. Collaborative Project at Boston University's Howard Gotlieb Research Center. Currently, I am an archivist for the Presidential Materials Division at the National Archives and Records Administration in Washington, DC.

My participation in SAA began in 2008 at the annual meeting in San Francisco. While there I had the privilege of meeting Deborra Richardson and Wilda Logan. These two outstanding archivists of color encouraged me to join the roundtable and I have been a member ever since.

I'm extremely excited to be the new co-chair of the Archives and Archivists of Color Roundtable as this year marks the 25th anniversary of the organization. For the next two years I hope that we as a roundtable can broaden our presence inside SAA and outside the organization. To kick off such an endeavor the officers decided it would be beneficial for AACR to join the fascinating world of social media, like so many other archival and library affiliates. This effort will enhance our outreach beyond the walls of SAA and help build partnerships with groups that have similar interests. We look forward to working with our new social media volunteer.

One of my goals for the year is to update our "Archivists of Color Directory". In order to guarantee an accurate listing I need your assistance. Please take a moment to update your contact information through SAA's membership page.

I am fortunate to be working with a supportive and encouraging group of officers that care about the advancement of the roundtable. 'Like' us on Facebook – Archives and Archivists of Color Roundtable and follow us on Twitter @aacr_roundtable.

The Sound of History

(adapted from "Opika Pende" in the LA Times)



By day, 39-year-old Jonathan Ward is a researcher and editor at the Getty Research Center. By night, he is an archivist

who captures time in a digital bottle. Ward has long been an avid collector of African music, as evidenced by *Excavated Shellac*, a site he started in 2007 to provide information about and access to early African music.

In 2011 he completed an even more ambitious project: *Opika Pende: Africa at 78 RPM*. Ward curated the project, a 4-disc, 100-track compilation of Pan-African music from 1906 until the 1960s. The collection covers the scope of the continent and Ward says the arrangement is "loosely geographical, moving from north to south, but I play with that a lot, deliberately, because cultural language and musical boundaries are often very different than political boundaries, and I wanted to have that looseness portrayed in the box set without being overt about it."

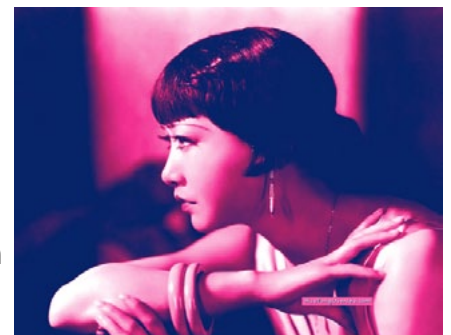
The album, released by Dust-to-Digital, is meticulously researched and accompanied by an 112-page booklet that addresses the history, lyrics, and emotion of the documented music. For more information, visit Ward's site *Excavated Shellac* at www.excavatedshellac.com or Dust-to-Digital's

page about the collection at <http://www.dust-digital.com/africa>. Samples of his collection are also available at http://freemusicarchive.org/curator/Excavated_Shellac/.

Will the Real Anna May Wong Please Stand Up?

Anna May Wong (Wong Liu Tsong) was born in Los Angeles, California in 1905 when there was significant legislative and social prejudice against Chinese Americans including exclusion acts, anti-miscegenation laws, as well as restrictive education, employment, and residential statutes. The turn of the century was also the still-nascent period of U.S. filmmaking... and when Hollywood met Anna May Wong, history was made.

As an actress, Anna May Wong left an indelible mark on American cinema though there is still much debate over whether her contribution was groundbreaking or simply perpetuated American Orientalism and racial stereotypes. Wong was the first major Chinese American film star, popular with her fans, and well-respected by her peers. However, her roles often cast her as the stereotypical "dragon lady" or "China doll" and because of anti-miscegenation laws, she



was unable to secure leading roles and her characters often died at the end of the films. Regardless of how she is viewed and how her career motivations are interpreted, Wong is an undeniably significant figure in cinematic history and her career as an actress was indicative of the complex social and political issues that Chinese Americans contended with during the early 20th century.

In her documentary *Anna May Wong: In Her Own Words*, filmmaker Yunah Hong attempts to give the actress her own voice in describing her personal and professional history. The film is a combination of archival materials as well as interviews and commentary by Wong's family, acquaintances, and contemporary Chinese American actors. The film is also intersected with performance reenactments and voice over excerpts from Wong's personal papers and interviews performed by actress Doan Ly.

The hour-long documentary has been screened at several venues and events including the Center for Asian American Media, the Center for Remembering and Sharing, and the 2011 San Francisco International Asian American Film Festival.

Currently, Hong is trying to secure copyright funding to have the documentary shown by PBS. To watch the trailer of the film and support Hong's copyright efforts, please visit <http://www.kickstarter.com/projects/1107767469/get-anna-may-wong-on-public-tv>.

University of Delaware's Community Partnership Brings Oral Histories and Walking Tour Online

*by E. Evan Echols
University of Delaware*

Community Oral Histories

The University of Delaware Library recently acquired the New London Road/Cleveland Avenue oral histories and research materials, a collection that documents the historic African-American community bordering the university's Newark campus. With physical boundaries confined to several city blocks, the New London Road/Cleveland Avenue neighborhood was a racially segregated community that overcame socially-imposed limitations with a vital sense of pride and self-sufficiency. The area's roots date back to 1786 when the James family settled in Newark; by 1870, seven of the 21 African American families in the neighborhood owned their own property.

Individuals who participated in the oral history program recounted their experiences growing up in the community and detailed the strong values of religion and education as well as the leadership of influential families such as the Saunders and Wilsons, who lived in the area for generations.

The interviewees described significant locations, such as White Clay Creek, Green's Field, and The Hollow, and businesses such as the



Wagon Wheel and Bell's Funeral Home. Participants also touched on the topic of race relations in Newark during the mid-20th century and issues of school integration.

The oral history interviews were conducted by seminar students and later used in two publications: *People Were Close* (2005) and *Food Always Brings People Together: Recipes, Poems, and Stories from the New London Road Community, Newark, Delaware* (2006). Interviews conducted by members of the Newark Black History Coalition were also included in the collection.

Streaming audio and PDF transcripts of the interviews can be accessed through the New London Road/Cleveland Avenue Oral Histories and Research Materials finding aid at <http://www.lib.udel.edu/ud/spec/findaids/html/mss0642.html>.

The New London Road Community Walking Tour

The New London Road Community Walking Tour is the culmination of both oral history documentary projects and material culture projects, and the result of the combined efforts of University of Delaware students and faculty, the University of Delaware Library, and the Newark Black Heritage Coalition. After a history of racial segregation that excluded African-Americans from Newark's shops, businesses, schools,



and churches, the tour reveals stories of community pride, self-sufficiency, and perseverance.

On October 18, 2011, the University of Delaware Art Conservation Department hosted a public celebration to mark the opening of the tour. Florine Henderson, who grew up in the New London Road neighborhood and is now a university employee, provided a poignant introduction to the program, explaining why the university's recognition of the community's history is important. Henderson is also a founder of the Newark Black Heritage Coalition and was joined by two other coalition members, Denise Hayman and Patty Wilson, who provided remarks about the university's support of efforts to document this part of Newark's history. The event was attended by nearly 100 students, staff, and community members.

The online tour of the neighborhood's main streets and landmarks was created by students Beth Keenan and Keith Rich, with administrative support from the Office of the Deputy Provost and the Art Conservation Department. Beth Keenan, a doctoral student in English, researched and wrote the narrative for the tour, using excerpts from the oral histories in the University of Delaware Library's special collections. Keith Rich, a senior majoring in visual communications and interactive media, provided technical expertise and created the website for the online tour. At each stop, one can listen to residents recounting their experiences and learn

more about the histories of each location. The tour is available for both computers and smartphones at <http://www.artcons.udel.edu/public-outreach/new-london-road-community>.

From the Field: An Interview with Yvonne Ng, Media Archivist for WITNESS

1. As a media archivist, what do you do?

Day-to-day, my primary responsibilities include ingesting and cataloging incoming video footage and edited works created by our partners or by WITNESS staff in the field; responding to internal and external video requests, including licensing and sales; and preparing collections for deposit to our preservation repository at the University of Texas Libraries. On a more ongoing basis, I oversee and create policies and processes related to cataloging and media management; provide advice and support on archiving to campaign and training teams; and promote the WITNESS Media Archive to the wider community.

2. What are some of the technical and metadata issues you deal with when archiving and providing access to AV material? Are there any privacy or copyright concerns?

Over the years, we've developed a fairly robust media management system, so we have most technical and metadata issues under control. There are still many

challenges, however, mostly related to limited resources. A primary challenge is our digital storage infrastructure. Our collection is increasing in size at a faster and faster rate, and we need to constantly expand our storage capacity, which is very expensive. We are struggling to find affordable solutions for back-up and geographic separation. Secondly, while our digital archive is over 32TB and growing, it represents only a portion of the collection. The majority of our holdings exist on videotape – miniDV, Beta, Hi-8, and other increasingly obsolescent formats – that we do not have the funding to digitize en masse.



In terms of metadata, the biggest challenge is getting descriptive and source information

about the footage from creators. Because of lack of time or, understandably, competing priorities, our human rights partners sometimes do not provide information such as dates, locations, names, and descriptions. The absence of this information makes footage difficult to understand, contextualize, and verify. In addition, since we work in many parts of the world, language can be an issue.

We provide access for internal production use, and on a one-on-one basis to other organizations, filmmakers, and researchers. We also sell edited productions as DVDs and video-on-demand. Researchers can view a small amount of deposited materials on the University of Texas Human Rights Documentation Initiative's

website. At the moment, there is no way for outsiders to browse or search our archive; in the next year, however, we will be relaunching our online searchable database with access to selected videos and records, on the www.witness.org website.

Regarding privacy and copyright, a proportion of our footage is restricted in some way. We determine these restrictions through a process of informed consent with the people depicted in the footage and the creators. In terms of copyright, we usually co-own the footage with our partners, which gives us the latitude to properly archive and preserve the materials.



3. What are some of your long-term media preservation concerns in regards to migration and access? How do you address these issues through your collaboration with UTL?

As I mentioned above, storage capacity/ infrastructure, and format obsolescence are major issues for us. Working with the Human Rights Documentation Initiative at UTL greatly alleviates some of these pressures in terms of providing permanent, managed, geographically separated storage for copies of our digital masters. UTL has also started helping us with some digitization of analog videotapes. UTL is also putting our deposited content online, expanding our reach to scholarly audiences.

4. Where do you turn for professional support?

I am in touch with an international network of audiovisual archivists through my involvement with the Association of Moving Image Archivists (AMIA), where I co-chair the Independent Media Committee. There is also an active local community of archivists in New York City that I often turn to for professional support, including fellow graduates and students of the Moving Image Archiving and Preservation program at NYU. Finally, I'm also very fortunate to work under the supervision of Grace Lile, WITNESS' Director of Operations and Media Archives, who is a long-time advocate in the field of audiovisual archiving. I'm very lucky to have such great colleagues!

5. WITNESS seems similar in spirit to the Prometheus Radio Project. Why do you think projects that provide empowerment through self-documentation are so important? Do you think visual media has a stronger impact than other formats?

WITNESS works in a partnership model, with the aim of empowering people to tell their own stories in order to advocate for change. We do not work on campaigns independently of our local human rights partners. I think this methodology makes sense because the people who best understand the issue and can document what is happening from a first-hand perspective are those who are affected or who work directly with affected communities. We simply provide the training and support in using video that will

hopefully serve as the tipping point in their campaigns.



As we all know from experience, images are powerful tools that can move hearts and minds; they can cross boundaries of language and written literacy. For these reasons, in many cases (but not all), visual media can have a greater impact than other formats, such as written reports. We carefully select campaigns where we think video can be most effectively deployed.

6. What advice can you give to budding media archivists?

I would advise a budding media archivist to remain active and connected to the professional community by going to conferences, attending events, and volunteering in groups or committees. Doing so helps keep you up-to-date, excited about your work, and enables you to make new contacts. Continuing education (in the form of information sessions, workshops, or self-study) is also very important. There are constantly new developments in the field. That said, it is a very difficult job market right now, and doing these things might not land you paid employment. To best position oneself, I would probably focus on developing skills in digital data curation and preservation. There is an infinite sea of digital video out there that needs to be archived.

Mission: WITNESS is an international nonprofit organization that uses the power of video and storytelling to open the eyes of the world to human rights abuses. It was co-founded in 1992 by musician and human rights advocate Peter Gabriel, Human Rights First and the Reebok Human Rights Foundation.

Change: When WITNESS was founded, the impetus for its creation was the Rodney King, Jr. incident – in which a bystander captured evidence of police brutality on his handheld video camera. Our initial focus was to “give cameras to human rights activists around the world.” Since then, WITNESS has developed a comprehensive training approach focused on video advocacy – the use of video as an integrated tool in human rights campaigns. Throughout much of the world a new generation is emerging – confident, connected, and open to possibility. A world with “cameras everywhere” now gives us millions of potential witnesses to the Rodney King incidents of our time.

Numbers: WITNESS has partnered with more than 300 human rights groups in over 80 countries, trained over 3,000 human rights defenders, developed widely-used training materials and tools, created the first dedicated online platform for human rights media (the HUB), and supported the inclusion of video in over 100 campaigns, increasing their visibility and impact globally. WITNESS engages millions of ordinary citizens in the struggles for human rights taking place every day all over the world.

For more information, please visit:
<http://www.witness.org/>

In the News

The **DOVE Project** (Desegregation of Virginia Education), the **Virginia State Conference of the NAACP**, and **AARP of Virginia** have formed a collaborative partnership. Using the DOVE Project as a template, the goal is to collect stories and historic documents throughout the state, detailing Virginia's historic journey to the desegregation of schools, via a series of one-day events held throughout the state.

These occasions will be used to display historic documents and photos related to the civil rights struggle and the desegregation of schools; perform workshops designed to empower the community; and register voters. Photographs of Oliver W. Hill, Thurgood Marshall and others involved in the struggle for school equality will be included in the exhibit.

For more information contact:

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In a new online exhibit, **Columbia University's Rare Book and Manuscript Library** highlights **L.S. Alexander Gumby**, a "community archivist" whose independent *History of the Negro* project included over 150 scrapbooks of photographs, artwork, manuscripts, and press clippings. A Harlem resident, Gumby hosted salons during the Harlem Renaissance and associated with such notable figures as Josephine Baker and Langston Hughes. To read more about Gumby, please visit the <http://news.columbia.edu/newyorkstories/2670>. To visit the online exhibit, go to <https://ldpd.lamp.columbia.edu/omeka/exhibits/show/gumby>.

People

Melvin J. Collier: 2011 Harold T. Pinkett Minority Student Award Recipient

As a recipient of the 2011 Harold T. Pinkett Minority Student Award, I was honored and overjoyed to attend SAA's 75th Annual Meeting in Chicago this past August. A former civil engineer, I stumbled across the archives profession in 2006 while working as a part-time scanning technician on the HBCU Library Alliance Digitization Project at the Robert W. Woodruff Library in Atlanta. At the time, I was also attending graduate school for history. I then worked as a graduate assistant on Morehouse College's Dr. Martin Luther King Jr. Collection and soon discovered that archives was a better match for my passions and skills. I have been employed full-time at the Woodruff Library since 2008, working on various and notable collections in the Archives Research Center. Civil engineering was lucrative, but my joy and passion for the essential work of an archivist outweigh the financial benefits of other professions.

Therefore, attending SAA's annual meeting was particularly special because, for the first time, I was surrounded by thousands of other archivists, many of whom had also happened upon this wonderful profession while pursuing other careers. Steeped with loads of informative workshops and well-delivered presentations, the conference afforded me the chance to learn more about the future of the profession and the development of new archivists. The session *Pay It Forward: Interns, Volunteers, and the Development of New Archivists and the Archives Profession* confirmed that I had taken the appropriate steps for a long, enjoyable career as an archivist. I was also elated about the profession's technological advancements as demonstrated in the presentations *Archives on the Go: Using Mobile Technologies for*

Your Collections and The Archivists' Toolkit™: Innovative Uses and Collaboration. These sessions were three of many great ones that provided archival knowledge and useful tips for those new to the profession. I look forward to attending more of SAA's annual meetings.

Kelly E. Lau: 2011 Harold T. Pinkett Minority Student Award Recipient

Last August I had the privilege of attending the 75th Annual Meeting of the Society of American Archivists. Thanks to the generosity of the SAA Awards Committee and the AAC, I was able to attend my first professional conference without cost as one of the 2011 winners of the Harold T. Pinkett Minority Student Award.



I instantly felt a sense of community when I arrived in Chicago among a crowd of fellow archivists. As a first-time attendee, I immediately took part in the New Member Orientation on the first night. I was definitely pleased to see a good number of archival students of color! A great thing about attending a large conference like SAA is that, in addition to meeting many interesting people with such a wide variety of jobs, there is something to suit everyone's interests. But one of the more important messages I took away was presiding president Helen Tibbo's advice to "do something." Although she was speaking in the context of digital records and how the rate of technological change is changing the needs and priorities of the archival profession, her words can be applied to our own diversity issues. Yes, technology is changing our profession, but so is an increasingly pluralistic and multicultural society. We too can "do something" and be flexible and creative when banding resources and strengthening awareness of opportunities for librarians and archivists of color.

Coming from a racially and culturally diverse city like Vancouver, BC, and then entering into a profession where work is being done to address the need for a more pluralistic work force has helped foster a positive atmosphere for advancing my professional growth. I hope the AAC continues to support efforts to encourage students of color to consider archival careers and to participate in SAA. I look forward to seeing you all in San Diego!

Kelly E. Lau is a soon-to-be graduate of The School of Library, Archival and Information Studies at the University of British Columbia with degrees in Archival Studies and Library and Information Studies. She has a professional interest in digital archives and is currently working on digital rights management at the City of Vancouver Archives.

Award: The Harold T. Pinkett Minority Student Award recognizes and acknowledges minority undergraduate and graduate students, such as those of African, Asian, Latino or Native American descent, who, through scholastic and personal achievement, manifest an interest in becoming professional archivists and active members of SAA.

Prize: Full complimentary registration to the SAA Annual Meeting and related expenses for hotel and travel for attending the SAA Annual Meeting.

To Apply: All nominations shall be submitted to the Pinkett Award Committee by February 28 to:

Chair, Harold T. Pinkett Minority
Student Award Committee
Society of American Archivists
17 North State Street, Suite 1425
Chicago, IL 60602-3315

For the full award description and complete application instructions and materials, please visit: <http://www2.archivists.org/governance/handbook/section12-pinkett>

SPECIAL SECTION

Increasing African American Diversity in Archives: The HistoryMakers' Fellowship, Mentoring, Training and Placement Institute

The goal of the HistoryMakers fellowship program is to provide African American archival collections with African American archivists and other archivists qualified and interested in working with African American collections, ultimately helping to “increase the visibility of the archival profession and African American collections through public programs/outreach efforts,” says Julieanna L. Richardson, executive director and founder of The HistoryMakers. “The richness and depth of the African American experience offers a wealth of potential for the development of [the] archival profession.”

Selected from a competitive pool of applicants, seven archival fellows are currently in the program. The fellows are being trained and mentored with the help of an \$800,000 grant awarded to The HistoryMakers in 2010 by the Institute of Museum and Library Services. The program addresses the “appalling low proportion” of African American archivists. Despite decades of effort, the percentage has increased by only 1 percent in 22 years – from 1.8 percent, as recorded by the Society of American Archivists in a 1982 survey, to 2.8 percent in 2004 as documented by the A* Census. Harvard University Professor and pre-eminent African American scholar Henry Louis Gates has described the fellowship as “a wonderfully innovative program.”

Aaisha Haykal: Avery Research Center Fellow

In September 2011, I began working as a Processing and Outreach Archivist at the College of Charleston's Avery Research Center for African American History and Culture in Charleston, South Carolina. My primary responsibilities have included processing archival collections, creating Encoded Archival Description (EAD) finding aids, maintaining and developing a social media presence for the Avery Research Center, completing reference requests, and assisting in various public programs.

Every aspect of my fellowship has helped me sharpen current archival skills and cultivate new ones. In particular, I have enjoyed processing collections, as well as informing the public about the importance of archives and the collections held by the Avery Research Center through talking with individuals and social media.



Working in an archive that holds the history, culture, and lives of the African Americans who lived, loved,

lost, and prospered in the same city and streets where I live is quite a unique experience. The African-American story is so entrenched in the fabric of Charleston, and I am learning about its many chapters through hands-on experiences. I am able to touch and read the words of both activists and everyday people, and I can see what issues were important for the communities and how they evolved over time.

In an African-American repository, one sees the stories that are little reported or written in general history books. A good example of this is in the Charleston Branch of the National Association for the Advancement of Colored People (NAACP) papers. This collection predominately covers the 1980s to 1990s and contains a variety of material, such as financial reports, discrimination complaints, and public programming.

One of the things that drew me to archives, and the Avery Research Center specifically, is the lack of discrimination within archives; all of the documents receive the same treatment and care, regardless if they are from the collections of high-profile community members or everyday citizens. Each collection holds historical importance and adds value to the historic narrative. While I think African-American repositories have done well in documenting certain narratives and stories, there are still more hidden. In my career, I aim to work with communities and individuals whose stories have been marginalized and bringing them into focus.

I would encourage those who have an interest in working in the archival profession to take any opportunity to apply what they have learned in school in an archival repository. This fellowship has allowed me to expand upon previous archival experiences, to learn from others in the profession, and to solidify my interest in preserving the heritage of African Americans as well as other underdocumented communities.

Alyss Hardin: Mayme A. Clayton Library and Museum Archival Fellow

The stories of black Californians – from pioneers to business leaders, from Freedom Riders to movie makers – are nestled in the collections and documents of the Mayme A. Clayton Library and Museum (MCLM) in Culver City, California. The MCLM has over 30,000 rare and out-of-print books, personal correspondence between notable 20th century African American leaders, original Oscar Micheaux film posters, and over 75,000 photographs documenting black life in America.

Archival fellow Alyss Hardin is completing a nine month residency with the MCLM as part of The HistoryMakers archival fellowship program. Her duties include serving as the acting database manager, working on a grant to implement cloud computing, designing donor brochure materials,



and inventorying film posters and art. She is also gaining experience in volunteer coordination and has assisted with numerous MCLM events that engage the public with the museum's collections and notable African American figures.

Speaking about a recent program at the MCLM featuring several of the Freedom Riders, Hardin said, "Besides being amazed by their stories, I also took away the importance of providing public programs that incorporate people from the community. All of the Freedom Riders that spoke that day were from the Los Angeles region and were happy to share their stories with the patrons of MCLM. As an archivist, I think it is imperative to remember the importance of keeping the community involved by providing dynamic programs."

In regards to her fellowship, Hardin believes archivists who represent diverse racial and ethnic backgrounds play a vital role in that link between collections and the community. "It is very important that individuals from every community are represented in the archival profession in that they serve as a link between archival collections and the communities to whom they hold special meaning."

"Diversity is particularly important to the archival profession because archivists help preserve the cultural memory of various societies. In order to preserve a more complete documentary record, archivists must be from multifarious ethnic, social, and racial backgrounds."

A native of University Heights, Ohio, Hardin received her bachelor's degree in art history from Ohio State University and her Master of Library Information Science degree from Kent State with a concentration in archival administration.

Cheyron Woods: Alabama Department of Archives and History Fellow

When people ask me why I became an archivist or how I became a public history professional, I smile and say, "It was in my blood. I was groomed for this."

Born into a family with very diverse cultural and social backgrounds, I was constantly trying to gain a greater understanding of who I was and who my family was. I wanted to know why we did the things we did, how we settled in the places we called home, and how we shaped the society around us. These kinds of questions sent me on informational scavenger hunts at a very early age, which later grew into a love for history and a desire to help others explore the past.

Over the past seven months I have



been working at the Alabama Department of Archives and History through a HistoryMakers fellowship, and I have had the opportunity to work with historical documents and meet

people who lived through the Civil Rights era. Two of the more interesting collections I worked on were the William Stanley Pace Collection and the Charles Dunn Collection.

The William Stanley Pace Collection is interesting because the documents, which belonged to a former member of the White Citizen's Council, were donated by the family. Knowing that segregation and its supporters fell out of favor after the 1964 Civil Rights Act, the family still decided to donate these materials to our archives. Also, processing controversial subject matter is always an exciting challenge!

Conversely, the Charles Dunn Collection provides a glimpse into the lives of the Black middle and upper middle classes during the early to mid-20th century. This collection also includes HBCU materials such as the first 100 theses written at Trenholm State Technical College and photographs of collegiate sports. In addition, there are Dunn family photos, yearbooks, event programs, and newspaper articles.

As a HistoryMakers fellow, I also had the opportunity to collaborate with other state departments and local historical associations; attend training sessions with the Archival Training Collaborative (a tri-state collaborative between Alabama, Louisiana, and Mississippi); and work on public programming. For example, I hosted a workshop on basic exhibit design. Both attendance and interest were high and the audience came from

diverse backgrounds. I was inspired by the people who were interested in properly displaying and caring for their community or organizational history. Additionally, I volunteer with local historical groups attempting to secure a spot on the National Register of Historic Places.

The nature and mission of the Alabama Department of Archives and History grants the freedom to collect documents and artifacts from all aspects of Alabama life, and I am always excited to see what new treasures I will stumble across next. In addition, the encouragement and support I receive from my supervisors is unparalleled to any of my other work experiences in this field; they continually provide opportunities for me to network within the profession and showcase my abilities.

Aisha Johnson: Fisk University Archival Fellow

The John Hope and Aurelia E. Franklin Library at Fisk University gained a new team member with the addition of IMLS archival fellow Aisha Johnson, a Ph.D. student in Information Studies at Florida State University.

Chosen from a competitive pool of applicants, Johnson is one of seven archival fellows currently serving residencies through



Increasing African American Diversity in Archives: The History Makers' Fellowship, Mentoring, Training and Placement Institute. As part of this ground-breaking program, Johnson is currently completing a nine-month residency in the Special Collections and Archives department at Fisk University's John Hope and Aurelia E. Franklin Library in Nashville, Tennessee. The department contains over 30,000 print volumes, numerous photographs, and 153 manuscripts and archival collections related to African American studies. Some of the more noteworthy collections include the W.E.B. Du Bois Collection, James Carroll Napier Collection, and Amy Garvey Memorial Collection on Marcus Garvey.

Johnson provides vital support to the archive by processing collections and creating finding aids. She is currently processing the S.L. Smith Collection, which includes the papers of S.L. Smith, director of the Julius Rosenwald School Fund's Southern Office. In addition to processing collections, Johnson recently contributed to the Franklin Library's observance of Archives Celebration Month 2011. The event featured exhibits from a number of the library's special collections, including the Jubilee Singers, Aaron Douglas, W.E.B. Du Bois, Naomi Long Madgett, Charles S. Johnson, James Weldon Johnson, and the Spence Family.

Johnson has also utilized her background working with social media and teaching computer literacy to contribute to Fisk's Facebook page. "I believe electronic media and social networking tools give

people an escape from the typical/traditional lecture style courses or internet databases/websites," Johnson said. "In doing this, users and students are more eager to participate."

The HistoryMakers is proud to announce the 2nd Increasing African American Diversity in Archives: The HistoryMakers Fellowship, Mentoring, Training and Placement Institute, a year-long fellowship (Monday, June 4, 2012 through Saturday June 1, 2013) working in African American archives. This program is made possible by a grant from the Institute of Museum and Library Services (IMLS) in the amount of \$800,000. The purpose of this fellowship program is to provide training for African American archivists and other archivists interested in working with African American archival collections. The year will include a 3-month immersion training program at The HistoryMakers Chicago location (Monday, June 4, 2012 - Friday, August 24, 2012) and an on-site residency (Tuesday, September 4, 2012 - Saturday, June 1, 2013).

The HistoryMakers will be accepting applications for the 2012-2013 fellowship program until Tuesday, February 14, 2012. A complete application packet should be sent to:

Jessica Levy
2012-2013 Archive Fellowship Program
The HistoryMakers
1900 S. Michigan Avenue
Chicago, IL 60616

For the full award description and complete application instructions and materials, please visit: <http://www.thehistorymakers.com/aboutus/careers.asp>

Archival Education and Research Institute (AERI) Emerging Archival Scholars Program

University of California, Los Angeles (UCLA)
9-13 July 2012

The Program: The Archival Education and Research Institute (AERI) is pleased to announce a recruitment and outreach scholarship program to encourage minority students at the undergraduate and graduate levels to consider undertaking doctoral education focusing in Archival Studies. Supported by IMLS, the program is designed to introduce students to the nature of doctoral education in the archives field.

Up to six Emerging Archival Scholars will be selected and awarded a scholarship that will cover round-trip travel, accommodation, and most meals to attend the annual weeklong Archival Education and Research Institute.

During the Institute, each scholarship recipient will be assigned both a faculty researcher and a Ph.D. student mentor who will help Scholars navigate the Institute. Scholarship recipients will also participate in a workshop discussing application processes and expectations for Ph.D. programs in the U.S. and internationally as well as the nature and scope of future possible careers. They will also participate with other AERI attendees in workshops, seminars, and field trips. For Scholars who indicate an interest in pursuing a Ph.D. in this field after attending AERI, mentors will be selected for them to work with on a continuing basis and they will be alerted to other possible opportunities, such as bridge programs, additional scholarships and research.

Eligibility: American citizens and lawful permanent residents are eligible including, but not limited to, persons who are African American, Hispanic/Latino, Asian/Pacific Islander, Native American, or Puerto Rican, as well as other individuals who will add diversity to the field of Archival Studies.

Applications will be considered only from undergraduate students who have completed their junior year, and students who have completed their first year of a Master's degree program, but have not received a Master's degree by the time AERI 2012 begins. Applicants must have a grade point average of at least 3.0 (on a 4.0 scale) and be successfully moving toward an academic major in any field.

Application Process: Students interested in applying for one of the available scholarships must provide the information below:

- A resume (no more than 2 pages)
- A completed application form (.doc)
- A personal statement (no more than 2 pages, single-space)
- Official transcripts of all academic courses completed at your current academic institution at the time of application
- Two letters of recommendation from faculty members familiar with the student's work

Completed applications are due no later than March 1, 2012. Awards will be announced by March 30, 2012.

For the full announcement and complete instructions on how to apply, please visit:
<http://aeri.gseis.ucla.edu/fellowships.htm#easp>