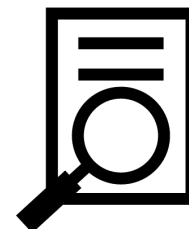




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# ARCHIVISTS AND ARCHIVES OF COLOR NEWS



Rev. William Augustus Jones, Jr., longtime pastor of Brooklyn's Bethany Baptist Church.  
(See Page 5 for details)



Barrye Brown

## Letter from the Senior Chair

Greetings everyone!

I am honored and elated to serve as the Senior Chair of the Archivists and Archives of Color Section this year. It's been a while since our annual business meeting, but I'd like to take the time to thank outgoing Senior Chair, Dorothy Berry, for all of her hard work and leadership; especially in crafting such a thoughtful and powerful response to the controversial Frank Boles article and proposed brown bag talk at the SAA annual meeting.

Additional highlights from the past year include updates to the directory and changing the name of the Harold T. Pinkett Minority Student Award to the Harold T. Pinkett Student of Color Award. We will continue to keep the directory updated but I would also like for us to stay engaged and connected through our social media platforms, as well as in person by expanding our regional contacts. AAC regional contacts can host meet-ups and help spread the word about AAC news, events, and our scholarship and travel awards. If you'd like to be listed as a regional contact, we'll be sending out the call soon or you can send us an email at

[aac.roundtable@gmail.com](mailto:aac.roundtable@gmail.com).

By the time this newsletter is published, the deadline for annual meeting proposals will have already passed. The theme for this upcoming year is Creating Our Future: Creativity Fuels the 21st Century Archivist. What an exciting topic and chance for all of us to put forth our creative visions and hopes in crafting the future of the archival profession. I know that many of our members will submit some thought-provoking and inspiring proposals, so I'm really looking forward to our annual meeting in Chicago.

Before I close my letter, I want to congratulate and welcome the newly elected leadership of AAC: co-chair Tarienne Mitchell, newsletter editor, Amy C. Vo, webmaster, Sonia Yaco, and steering committee members Jina DuVernay, Brittany Newberry, and Kellee Warren.

I look forward to working with all of you in the year ahead!

All the best,

Barrye

## About AAC



The Changing Face of California State University, circa 1970s. Public Affairs Photo Collection. Courtesy of the California State University Archive.

**The Archivists and Archives of Color Section (AAC) is an interest group within the Society of American Archivists. SAA is the oldest and largest archival association in North America, serving the educational and informational needs of more than 5,500 individuals and institutional members. The AAC Section helps to identify concerns and promote the needs of archivists and archives of color.**

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# Announcements

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## The Academy of Certified Archivists Adopted Cultural Competency as a New Domain

Rebecca Hankins and Helen Wong Smith successfully proposed to the Academy of Certified Archivists the adoption of a cultural competency component.



According to Helen Wong Smith, cultural competency is "the ability to function with awareness, knowledge, and interpersonal skills when engaging people of different backgrounds, assumptions, beliefs, values, and behaviors." Cultural competence is also defined as a "set of congruent behaviors, attitudes, and policies that come together in a system, agency, or among professionals and enables that system, agency, or those professionals to work effectively in cross-cultural situations" (Cross). Operationally defined, cultural competence is the integration and transformation of knowledge about individuals and groups of people into specific standards, policies, practices, and attitudes used in appropriate cultural settings to increase the quality of services, thereby producing better outcomes (Davis).

How can the Academy of Certified Archivists encourage archives and archivists within the field to exhibit cultural competence that represents a sincere effort to diversify professionals, clientele, collections, and policies within our institutions and organizational structure? One simple way of promoting cultural competence within the archival profession is to develop statements and policies that represent awareness and practice. These written documents are important in establishing the parameters of collecting and description providing public acknowledgement that diversity is a valued aspect of the profession and is embraced via the precepts of cultural competency. The importance of documenting all of America's constituent groups, especially those underserved and underrepresented in collections, requires cultural competence that has the weight of documentation which is accessible and publicized. Combing cultural-awareness with culturally centered communication skills for effective relationships with all people forms the basis for culturally competent organizations, communities and societies.

Hankins and Wong Smith developed preliminary tasks and knowledge statements accompanied by suggested literature to support the development of questions for the ACA's Item Bank. They will continue working with the ACA as this new initiative progresses.

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# Announcements

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## Hankins Wins Scholarship to Attend Key West Literary Seminar

Key West, Florida – Rebecca Hankins, a librarian and curator at Texas A&M University Libraries has been awarded a Teacher & Librarian Scholarship to attend the Key West Literary Seminar, “Reading Between the Lines: Sports and Literature.” Hankins joins nineteen other teachers and librarians from ten different states who have been chosen to receive financial aid packages totaling more than \$22,000 to attend the 38th annual event January 9-12, 2020.

During their attendance at the Seminar, scholarship recipients will expand their professional network and be exposed to leading contemporary authors such as Megan Abbot, Buzz Bissinger, Daniel James Brown, Billy Collins, Joyce Carol Oates, Lionel Shriver, and Kevin Young. They will also have the opportunity to meet with colleagues at the Monroe County Public Library and Key West High School.

Hankins is a full professor, librarian, and certified archivist at Texas A&M University. She is an affiliated faculty in the Interdisciplinary Critical Studies Program that includes Africana Studies, Women’s & Gender Studies, and Religious Studies. Hankins offers comprehensive reference, consultative, and instructional sessions for individuals and classes. She is committed to exposing students to the excellence represented in diverse collections, particularly emphasizing race, gender, and sexuality.

“Preparing our undergraduate and graduate students, faculty, and staff to develop new understandings through research and creativity, is central to my work in building archival and library resources in Cushing Memorial Library & Archives. I’ve built collections that support research on the history of race relations at A&M, sports and martial arts as dissertation subject matter, the study of science fiction as a literary catalyst, gender and sexual orientation as essential areas of scholarly inquiry, and materials that support performances for plays, theater, and music.”



The Key West Literary Seminar Scholarship Program aims to nourish a vibrant literary culture by providing support to a diverse group of teachers, librarians, readers, and writers. Since 2008, they have provided 520 individuals with nearly \$520,000 in fee waivers and lodging and travel assistance. For a complete list of winners and their bios, please visit <https://www.kwls.org/news-updates/2020-teacher-librarian-scholarships/>



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# Call for Proposals

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## ***International Journal of Information, Diversity and Inclusion: Special Issue On Diversity, Recordkeeping and Archivy***

We invite archivists, recordkeepers, knowledge keepers, critical theorists, educators, scholars, students, and creative individuals to consider how the archives and recordkeeping discipline has or has not taken up diversity in the broadest of meanings. We invite work that offers critical reflections on diversity in the archives and recordkeeping profession. We are interested in work that suggests critical interventions into archival systems that produce and reinforce inequalities. We seek contributions that offer alternative ways of understanding archives and recordkeeping in and outside of the profession or describe diverse archival practices that challenge entrenched ideas about what archives do and for whom they perform. We are particularly interested in hearing perspectives on archivy and diversity from Black, Indigenous, People of Colour (BIPOC), disabled, and LGBTQ2+ people. Non-Western perspectives are also welcome and encouraged.

We invite proposals for the Articles section, as well as shorter submissions for the Special sections; the latter may include opinion/viewpoint pieces, interviews, work in progress, reports from the field, doctoral projects, and theory-to-practice essays. We are also interested in creative non-fiction, photographic essays, and poetry. Please consult the full CFP here: <https://bit.ly/32keccc>

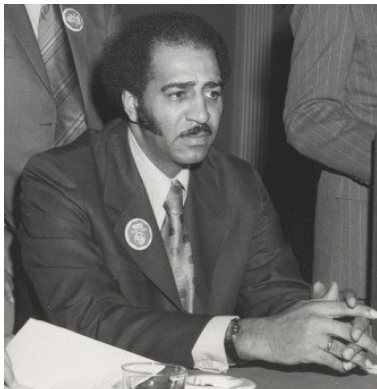
Expressions of interest (extended abstracts) are due **Jan 1, 2020**. Your submission and any questions can be sent directly to Rebecka Sheffield: [rebecka@archivalobjects.com](mailto:rebecka@archivalobjects.com)

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## Institutional Profiles

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### **Digitizing the Sermons of Rev. William Augustus Jones, Jr.**



Brooklyn College Archives and Special Collections has been awarded a \$41,103 CLIR (Council on Library and Information Resources) Recordings-at-Risk grant to digitize nearly 800 audio and video recordings of the sermons of Rev. William Augustus Jones, Jr., longtime pastor of Brooklyn's Bethany Baptist Church. The recordings are from the church's broadcast of the Bethany Hour on radio and television. Jones helped form the Progressive National Baptist Convention with Martin Luther King, Jr., as well as the National Black Pastors Conference. As the New York Chairman of the Southern Christian Leadership Conference's (Continued on page 6)

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# Institutional Profiles

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*(Continued from page 5)* Operation Breadbasket, he led boycotts of Brooklyn grocery chains to demand more minority hiring. He later succeeded the Rev. Jesse Jackson as national chairman. Jones, who passed away in February 2006, had a lasting impact on the people that worked and worshipped with him and saw him living the words he preached.

Once the project is complete in the fall of 2020, the sermons will reside on the College's page on the digital platform, Illumira (<http://brooklyn.illumira.net>), where they will be freely available to all researchers. As the budget permits, the Archives will be transcribing some of the sermons, starting with those in Dr. Jones' book, *Responsible Preaching and Twenty Other Sermons to Preachers and Other Saved Sinners*. The transcriptions will also be available on the Illumira platform.

The recordings are part of a larger collection of Rev. Jones' papers, which include documents from Bethany Baptist Church (fliers, publications, photos, bulletins, etc.), correspondence (personal and professional), notebooks of sermon topics, Rev. Jones' thesis, records of his activism with the Southern Christian Leadership Conference, family photographs, autobiographical information and numerous awards.

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## **New Exhibition—On the Move: Stories of African American Migration and Mobility, UNC Chapel Hill**

The year 2019 marks 400 years since the first enslaved Africans were brought by force to North America in 1619. It's an anniversary that caused Chaitra Powell, African American collections and outreach archivist at Carolina's University Libraries, to reflect on other examples of physical and social movement in African American communities over time.

Powell is the curator of "On the Move: Stories of African American Migration and Mobility." The free public exhibition features holdings from the Wilson Special Collections Library. It will be on view there from September 14, 2019, until January 15, 2020. Powell is excited about "On the Move" because it uses modes of transportation to connect various points in African American history. She hopes the novel approach will draw people in and cause them to ask new questions about that history.

"The way you arrive has everything to do with what happens after," says Powell. She chose to highlight six modes of transportation and their intersection with the lives of African Americans: the ships of the trans-Atlantic slave trade; movement on foot, as exemplified by those fleeing slavery; *(Continued on page 7)*

# Institutional Profiles

*(Continued from page 6)* the trains that enabled the Great Migration that brought many black Americans from the rural South to urban areas in the North and Midwest; buses, which Powell calls a “chronic flashpoint” during the civil rights era; cars and the intertwined promise and dangers of personal mobility; and airplanes as a symbol of military experience.

Exhibition visitors will see an early diagram of how enslaved people were packed into ships for the voyage to the Americas. The average dorm room, says Powell, is about 150 square feet. “Now imagine 20 people on the floor in that space,” she says.

They will also learn about stories such as that of “Dolly,” who ran away while enslaved in the Carolinas; the Pullman train porters whose income raised the social class and economic status of their families; and aviator Eugene Bullard, who had to move to France to learn to fly and then piloted heroically for that country during World War I.

Filmgoers who saw the movie “Green Book” will be able to view a facsimile copy of the guide that helped African American motorists plan trips to avoid discrimination and danger. The book, says Powell, is a symbol of constant tension between the desire to be physically and socially mobile, and the risks of actually doing so.

Powell recognizes that the exhibition is a survey and hopes that viewers will be motivated to learn more. “I hope they will see that African American history is really an important lens for learning about American history,” she says. “That’s the thesis of my job!”



**ON THE MOVE**

Stories of African American  
Migration and Mobility

EXHIBITION OPEN **SEPTEMBER 14, 2019 – JANUARY 19, 2020**

Wilson Special Collections Library | Free and open to the public | **UNC** UNIVERSITY LIBRARIES

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# Fellowship Postings

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## Belle da Costa Greene Curatorial Fellowships (Full-Time)

The Morgan Library & Museum announces the creation of two new two-year curatorial fellowships, the Belle da Costa Greene Curatorial Fellowships, to be awarded to promising scholars from communities historically underrepresented in the curatorial and special collections fields. Named for the Morgan's first director, one of the most prominent American librarians and cultural leaders of the first half of the twentieth century and a woman of color, this full-time program will equip Fellows with a strong working knowledge of museum and special collections library operations and will provide Fellows with resources and mentorship to support them in their professional careers.

The Morgan seeks candidates who are interested in working on specific projects as outlined below. The program will provide Fellows with experience in a variety of core curatorial activities, such as exhibition and publications planning, research on the collection and on potential acquisitions, the creation of public programs, and donor relations. Fellows will also have the opportunity to propose and curate their own installation in the museum. Fellows will join all departmental meetings as well as the Morgan's Curatorial Forum, a monthly gathering of all curators and conservators. Regular interaction with colleagues in other departments, including the Thaw Conservation Center, will give each Fellow a good grounding in the key functional areas of a museum and special collections library. Travel funds will support Fellows' professional development.

### Eligibility

Graduate degree in relevant field or equivalent professional experience required (see more details below). General qualifications include experience conducting archival research using primary sources, deep intellectual curiosity and versatility, and a demonstrated ability to work independently, collaboratively, and efficiently. Candidates should have excellent writing and public speaking skills.

### Compensation and Benefits

\$42,000 annually for two years (from September 2020 to August 2022); excellent benefits. Fellows will also have a travel budget of \$1500 per year for research and for activities supporting their professional development, such as attendance at a conference.

### To Apply

Fellows will be selected on a competitive basis via an application process. All application materials must be in English. Applications consisting of the following elements are due by December 31, 2019 via [this form](#).

*(Continued on page 9)*



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# Fellowship Postings

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*(Continued from page 8)*

- A cover letter addressing the candidate's interest in a Belle da Costa Greene Curatorial Fellowship in one or more of the Morgan's curatorial departments (listed below). The letter should discuss the applicant's interest and qualifications in the department or departments' subject area in general, and in the specific project or projects on offer.
- A personal statement explaining how the applicant identifies with an underrepresented community and how the candidate would contribute to the multiplicity of narratives in the museum and special collections fields in the future.
- A complete curriculum vitae, including language proficiencies
- A writing sample (in English)
- Names of three references

Incomplete or late applications will not be considered. The Morgan will notify successful candidates of their selection in March 2020.

## **Project Proposals, by Department**

Applicants for the fellowship should describe their specific interests in, and qualifications for one or more of the departments listed below.

*Drawings and Prints*—The Department of Drawings and Prints seeks a Fellow to work on one of a number of future exhibitions, depending upon the potential Fellow's expertise: Claude Gillot and eighteenth-century French art; the drawings of Pierre-Auguste Renoir; a project focusing on art in seventeenth-century Rome; or a project looking at the work of Hendrick Goltzius and other northern artists around the year 1600. The Fellow would also take part in the research on the permanent collection and/or potential acquisitions and would have the opportunity to mount a small installation based on the Fellow's specialty. Candidates should hold or be in pursuit of an advanced degree in the history of art (PhD preferred). Other qualifications include superior research skills and a documented interest in works on paper.

*Literary and Historical Manuscripts*—The Department of Literary and Historical Manuscripts (LHMS) seeks a Fellow to work on the research and planning for a major exhibition about the professional accomplishments of Belle da Costa Greene (1879–1950), the Morgan's first director and a Black American woman. Greene chose to live as white, dropping the final r from her surname and adopting the middle name da Costa. As J. Pierpont Morgan's private librarian and the first director of the Library, Greene built one of the country's finest collections of rare books and manuscripts and shaped many of the programs that have made the Morgan what it is today. The exhibition will feature outstanding medieval and Renaissance manuscripts, literary manuscripts and letters, rare books, drawings, prints, photographs, and objects from the Morgan's permanent collection, each closely tied to Greene's leadership and stewardship. Although the Fellow will be part of department of LHMS, the project will entail research and collaboration across all curatorial departments.

*(Continued on page 10)*

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# Fellowship Postings

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*(Continued from page 9)* Candidates should hold or be in pursuit of an advanced degree in a related academic specialty such as art history, book history, medieval studies, cultural history, literature, or African American studies (PhD or MLS preferred). Other requirements include an interest in the history and development of American special collections libraries and museums; interest and academic coursework in African American studies and the history of race in America.

*Medieval and Renaissance Manuscripts*—A Fellow in the Department of Medieval and Renaissance Manuscripts would focus on helping to reorganize a group of roughly 620 single leaves that have entered the Morgan's collection. The Fellow will organize the leaves with respect to geography, chronology, and size; collaborate with the Morgan's Thaw Conservation Center on leaves that need re-matting and/or re-housing; ensure that all leaves have been photographed; review and correct cataloging data; review and correct shelf lists; partner with Princeton's Index of Medieval Art to update the iconographic indexing of recent acquisitions; and, having gained an intimate knowledge of the leaves, curate a small exhibition drawn from the single leaf collection. Candidates should hold or be in pursuit of an advanced degree in history, art history, medieval studies, or other related field (PhD preferred). Other requirements include a demonstrated history of the study of medieval illuminated manuscripts and knowledge of Latin; working knowledge of French and/or German preferred.

*Modern and Contemporary Drawings*—A Fellow in the Department of Modern and Contemporary Drawings would be involved in the preparation of two important exhibitions: *Shahzia Sikander: Extraordinary Realities*, devoted to the early works of this Pakistani American artist (scheduled for summer 2021 and organized by the Museum of Art, Rhode Island School of Design); and an exhibition of drawings by African American artists from the South recently acquired from the Souls Grown Deep Foundation (fall 2021). In addition, the Fellow could take on several research projects on the permanent collection. Among these are, for instance, a group of early modern drawings that came into the collection with the bequest of the first director of the Morgan, Bella da Costa Greene; an ensemble of fifty drawings by American artist Paul Cadmus, acquired in 2005; or a group of drawings recently acquired from the Estate of poet John Ashbery, by several of his artist friends. Candidates should hold or be in pursuit of an advanced degree in the history of art (PhD preferred). The successful candidate will have substantial knowledge of modern and contemporary art and excellent research and organizational skills.

*Photography*—A Fellow in the Department of Photography would focus on the Peter Hujar Collection, which includes materials awaiting close scholarly scrutiny, notably the artist's correspondence and his contact sheets. While the roster of Hujar's correspondents is known, and the letters of many of them, such as Paul Thek, have been transcribed or even published in whole or in part, some of the most extensive and potentially important holdings have yet to be systematically studied. Hujar's photographic subjects, too, as revealed in his 5,000+ contact sheets, are incompletely catalogued, and the completion of this task will be of incalculable value to future scholars. A projected exhibition derived from a day-in-the-life interview Hujar gave in 1974 would require research in these two areas of the Hujar holdings. Candidates should hold or be in pursuit of an advanced degree in the history of art (PhD preferred). Top candidates would demonstrate expertise in the entwined worlds of avant-garde art, dance, music, and photography in New York in the 1960s and 1970s. *(Continued on page 11)*

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# Fellowship Postings

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*(Continued from page 10)*

**Printed Books and Bindings**—The Printed Books Department offers an opportunity to work with the Carter Burden Collection of American Literature. Around 9,000 volumes in all, it contains first editions, inscribed copies, proofs, and ephemera of twentieth-century American authors with particular strengths in the work of modernists such as Ezra Pound, Ernest Hemingway, Gertrude Stein, and William Faulkner. Writers associated with the Harlem Renaissance and the Beat Generation are also well represented. The Fellow would help to upgrade cataloging records with full physical descriptions, bibliographical information, and notes on copy-specific features. The Fellow will receive instruction in online cataloging techniques. Candidates should hold or be in pursuit of an advanced degree in a related academic specialty such as literature, book history, or cultural history (PhD preferred); consideration will also be given to those holding MLS degrees. Other requirements include substantive knowledge of modern literature and American literary history, strong computer skills, and ability to work with accuracy and attention to detail.

## **About the Morgan Library & Museum**

A museum and independent research library located in the heart of New York City, the Morgan Library & Museum began as the personal library of financier, collector, and cultural benefactor Pierpont Morgan. The Morgan offers visitors close encounters with great works of human accomplishment in a setting treasured for its intimate scale and historic significance. Its collection of manuscripts, rare books, music, drawings, and works of art comprise a unique and dynamic record of civilization, as well as an incomparable repository of ideas and of the creative process from 4000 BC to the present.

**Generous support for the Belle da Costa Greene Curatorial Fellowships is provided in part by a grant from the Carnegie Corporation of New York. Additional support is provided by Mr. and Mrs. Lawrence R. Ricciardi.**

*The Morgan is an Equal Opportunity Employer. We do not discriminate against any employee or applicant for employment because of race, creed (religion), color, sex (including gender expression), national origin, sexual orientation, military status, age, disability, marital status or domestic violence victim status.*

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## **Dance/USA Archiving and Preservation Fellowships**

In 2020, Dance/USA will launch its first Archiving and Preservation Fellowships (APF), funded by a generous grant from The Andrew W. Mellon Foundation. These summer Fellowships, open to students pursuing a Master's in Library and Information Science, will pair Fellows with professional mentors and with independent dance artists or smaller cultural organizations where they will assist with preserving and organizing archives. Four Fellowships will be awarded per year. *(Continued on page 12)*

# Fellowship Postings

*(Continued from page 11)*

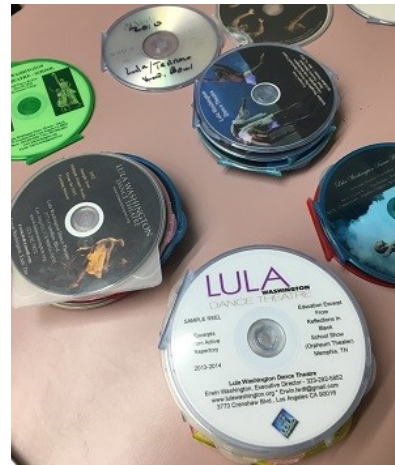
Dance/USA is the national service organization for the professional dance field. Established in 1982, Dance/USA champions an inclusive and equitable dance field by leading, convening, advocating, and supporting individuals and organizations. Dance/USA's core programs are focused in the areas of engagement, advocacy, research, and preservation. In June 2018, Dance/USA announced a [new strategic plan](#) that establishes archiving and preservation as a core service. Dance/USA's Department of Archiving and Preservation offers expertise on archiving practices specific to dance organizations and artists, building on the integration of Dance Heritage Coalition's (DHC) successful programs. Archival resources are freely available on Dance/USA's website through the [Artist's Legacy Toolkit](#), and the [Archiving and Preservation Affinity Group](#) provides a national network for dance archivists to collaborate and convene. Dance/USA's Annual Conference offers opportunities to consult in person with archivists and attend panels and workshops on archiving topics.

In 2018, Dance/USA awarded two pilot Archiving Fellowships to students who worked with historic African-American dance companies: Lula Washington Dance Theatre in Los Angeles and Joel Hall Dancers in Chicago. The Fellows [blogged](#) about their projects on Dance/USA's website. Building on the success of this pilot, the new Fellowship program will be guided by thematic foci on genres such as traditional and culturally specific dance forms, tap and street dance, and dance and disability. In alignment with Dance/USA's core values of equity and inclusion, the program will center on increasing diversity in the archives field, and preserving the full array of voices, practices, and identities within dance communities throughout the United States.

This Fellowships opportunity will be posted on [Dance/USA's website](#) and opened for applications in January 2020. Students who identify with ALAANA (African, Latinx, Arab, Asian, and Native American) races and ethnicities, as LGBTQ+, gender diverse, or disabled, are strongly encouraged to apply. Students who graduate in the spring semester are eligible to apply for Fellowships in the summer of their graduation year. Fellows will receive a stipend of \$10,000 and support for travel to professional conferences.

Direct any questions about this program to Imogen Smith, Director of Archiving and Preservation, at [ismith@danceusa.org](mailto:ismith@danceusa.org).

*Elle Johnson Dance Trio photos from the 1950s, Elle Johnson papers (Collection 2362). UCLA Library Special Collections, Charles E. Young Research Library, University of California, Los Angeles. Photo by Carolina Meneses.*



*DVDs from the archive of Lula Washington Dance Theatre. Photo by Carolina Meneses.*

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## *Your 2019-2020 AAC Steering Committee*

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*Senior Chair*

**Tarienne Mitchell**  
*Vice Chair*



**Jina DuVernay**  
*Steering Committee  
Member*



**Aisha Haykal**  
*Steering Committee  
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