

DESCRIPTIVE NOTES

Newsletter of the SAA Description Section

Summer 2019

ACCESSIBLE
ANTI-RACIST
COMMUNITY
CENTERED
DESCRIPTION



The SAA Description Section provides a forum for the exchange of information and ideas about all aspects of archival description among those responsible for, involved in, or interested in description projects, standards, and systems.

CONTENTS

- 3 **From the Chair**
Elizabeth Wilkinson
- 4 **SNAC: Always Collaborating, Always Cooperating**
SNAC Team
- 6 **Redescribing Japanese American Collections at UCLA**
Courtney Dean
- 10 **Increasing Digital Accessibility at the Robert W. Woodruff Library Center**
Gayle Schechter
- 12 **Archivists for Black Lives in Philadelphia (A4BLiP): Anti-Racist Description Resources**
Faith Charlton
- 14 **Governor's House Library Access to Historical Records Project**
Laura Douglass Marion
- 15 **Announcements**

SECTION LEADERSHIP

Chair	Cyndi Shein
Vice-Chair	Katie Duvall
Immediate Past Chair	Elizabeth Wilkinson
Council Liaison	Audra Eagle-Yun
Secretary	Sarah Jones
Member-at-Large	Helice Koffler
Member-at-Large	Katy Rawdon
Web Liaison	Scott Kirycki
Newsletter Editor	Lori Dedeyan

FROM THE CHAIR

Elizabeth Wilkinson

It was great to see so many folks at the Description Section meeting in Austin. We hope you enjoyed the talks given by Linda Sellers & Emily Higgs, and Kelly Bolding & Faith Charlton. I would like to thank them again for speaking at the meeting. Please be sure to check out the Section meeting recording or the meeting [minutes](#) if you were unable to attend.

The fall always marks a new beginning for Sections at SAA. New leadership has been elected and plans for the year's work are being developed. This year we welcome Katie Duvall (Vice-chair) and Helice Koffler (Member-at-large) to the Steering Committee. They will be joining returning members Katy Rawdon (Member-at-large), Sarah Jones (Secretary), Scott Kirycki (Web liaison), and Lori Dedeyan (Newsletter editor). Cyndi Shein is now Chair of the Section, and is poised to take over the reins and keep the Section moving forward.

WesaythankyouandfarewelltoSteeringcommittee member Rachel Searcy, who provided invaluable contributions over the last couple of years, especially for her leadership in launching the Section's [Documentation Portal](#). We also say farewell to Martha Bace, who served as Vice-chair/Chair/Immediate past chair, and thank her for her service.

I wanted to follow up with you all regarding the Section Survey conducted in the spring, which was sent out via the section listserv. We had 69 responses. The results are below.

If you have ideas or suggestions you would like the Section to consider undertaking, please do not hesitate to contact me or one of the other Steering Committee members. I have enjoyed being your Section chair and look forward to working with Cyndi and the Steering Committee in the coming year as the Immediate past chair.

Would you be interested in a joint meeting with another Section at the annual meeting?

Yes: 63 — No: 5

If Yes, which Sections? Rank preferences:

Top 3 responses:

Metadata and Digital Objects, Collection Management Tools, Encoded Archival Standards

What format would you prefer at the annual Section meeting?

1st — Panel

2nd — Lightning talks

3rd — Breakout sessions

What topics would you like to see covered at future Section meetings?

1st — Strategies for working with legacy description

2nd — Born digital description

3rd — Description as data tips and tricks

4th — Inclusive description

Should we continue to offer a Description Expo?

Yes: 23 — No: 5 — Maybe: 38

SNAC (SOCIAL NETWORKS AND ARCHIVAL CONTEXT): ALWAYS COLLABORATING, ALWAYS COOPERATING

SNAC Team

If you attended the Society of American Archivists' conference this year in Austin, Texas, you probably saw members of the SNAC Team at the SNAC information table in the registration area. You may have learned about our current projects, the SNAC search engine, or perhaps seen a quick demonstration. For those who are unfamiliar with it: SNAC is a free, online resource that helps users discover biographical and historical information about persons, families, and organizations that created or are documented in historical

resources (primary source documents) and discover their connections to one another. Users can locate archival collections and related resources held at cultural heritage institutions around the world.

SNAC is an international cooperative including, but not limited to, archives, libraries, and museums, which is working to build a corpus of reliable descriptions of people, families, and organizations that link to and provide a contextual understanding of historical records.

The screenshot shows the SNAC website interface. At the top, there is a dark blue header with the 'snac' logo, a search bar, and links for 'About', 'Help', and 'Login'. Below the header, the main heading reads 'Social Networks and Archival Context'. A search bar is present with a dropdown menu set to 'All Types' and a 'Search' button. The main content area features a grid of ten portrait cards, each with a historical image and a caption. The cards are arranged in two rows of five. The first row includes: Heinrich von Zügel (1850-1941), Thomas Gainsborough (1727-1788), a woman in a white dress (captioned 'Lipkovskaia, Lidia Iakovlevna'), Eric Teichman (1884-1944), and Gaston Kaboré (1951-). The second row includes: an older man in a suit, a man in a tuxedo, a man in a military uniform, and a man in a dark coat. Each card includes a small caption and a link to the full record.

SNAC's landing page mosaic, where users discover archival holdings world-wide via searches for the organizations, persons and families who created them.

SNACSchool

SNACSchool trains contributing members on how to use the tool, to create records in a standardized manner, and to become SNAC editors. SNACSchool trainers Jerry Simmons and Dina Herbert, both at the National Archives and Records Administration (NARA), are in their third year of the SNAC editor training program. As of August 2019, there are 122 graduates of the SNACSchool.

New developments in cooperative membership

As the current grant phase moves into the final months, SNAC leaders are working to expand the membership base. Nearly fifty institutions have expressed interest in becoming members, among them the National Archives in Luxembourg and the National Archives in Spain. There are also discussions underway with Archives Portal Europe (APE) about a SNAC/APE collaboration.

SNAC technical developments and projects

Under the leadership of SNAC's Technical Team and Working Group, refinements to the user editing interface are ongoing, with new version releases every few months. There is also work on a new SNAC API for use in automated extraction of data by outside parties, and work progresses on a new data ingest tool to facilitate batch uploads

into the database of new authority records, in EAC-CPF and other standard authority formats.

A new technical collaboration comes in the form of monitoring the new SNAC Help Ticket program. Using the osTicket platform, NARA SNAC Liaisons respond to technical help tickets submitted by SNAC's public users. These help tickets cover a variety of subjects but mostly involve requests for assistance in locating archival collections described in SNAC records. The NARA Team does this work in close consultation with SNAC's Technical Team, headquartered at the University of Virginia's Alderman Library.

Last but certainly not least, SNAC recently launched a new API that allows users to programmatically extract data from the database. This makes it useful for researchers who want to look at large amounts of data, and users who want to connect different systems or websites or make batch edits. You can learn more at the [SNAC API Documentation](#).

The SNAC Team stays busy and is always looking for the next opportunity to lead and collaborate in fulfilling SNAC's global mission to connect researchers, scholars, and other users to archival holdings, wherever they are stored. You can learn more at snaccooperative.org.

SNAC is hosted by the University of Virginia Library and NARA.

The following commands may be given as JSON `PUT` requests to the SNAC RestFUL API. Most read-only API commands may be called without login, however anything that causes changes in the data require a `user` object which includes a temporary API key. For examples using the RestFUL API in PHP and Java, view the [SNAC RestAPI Examples Repository](#) on GitHub.

Table of Contents

- Discovery
 - List Recently Published
 - List Random Constellations
 - List Constellations
 - Search Constellations
 - Browse Constellations
 - Elastic Search Query
- Reconciliation
- Constellation Modifications
 - Insert New Constellation
 - Update Constellation
 - Publish Constellation
 - Unlock Constellation
 - Send Constellation for Review
 - Delete Constellation
 - Reassign Constellation to Another User
- Vocabulary Operations
 - Search Vocabulary
 - Read Vocabulary Term
- Resource Operations
 - Insert Resource
 - Read Resource
 - Search Resources
- User Operations

REDESCRIBING JAPANESE AMERICAN COLLECTIONS AT UCLA

Courtney Dean

In January of 2019 the [Center for Primary Research and Training](#) (CFPRT) launched a pilot project to survey UCLA Library Special Collections archival holdings documenting the incarceration of Japanese Americans during World War II, with an aim to audit archival description in finding aids for euphemistic language not in line with the preferred terminology advocated for by the present-day Japanese American Community. The CFPRT is an innovative program that pairs graduate students from across the UCLA campus with special collections projects that leverage their subject experience and interests, and equips them with skills that enable their future work and research using primary resources. For this quarter-long project, the Center employed a first year Master's student in Asian American Studies, Rishi Guné. Their training in race, the human/posthuman, critical race theory, queer theory, and cultural studies, and their interest in examining the ways in which archives and historical documents have traditionally described people of color, particularly Asian American racial descriptions, made them an ideal match for this project.

The CFPRT's Redescription Project was inspired by a number of factors, including conversations within the profession, local discussions about ethical descriptive practices, and findings and recommendations by past CFPRT scholars. During a survey undertaken in 2016 to review legacy Library Special Collections finding aids for DACS compliance, the CFPRT scholars conducting the survey, Jessica Tai and Sabrina Ponce, noticed multiple examples of terminology that was historically inaccurate and euphemistic in describing communities of color. When Jessica Tai was later a temporary processing archivist in

Special Collections, she and I scoped out what would become the CFPRT Redescription Scholar position.

I want to pause here and acknowledge the prior and current work being done to advocate for community-centric archival description, including [efforts](#) by Dorothy Berry, Dominique Luster, Annie Tang, Rachel Winston, and Kelly Bolding and Faith Charlton at Princeton, who graciously took the time to have multiple conversations about our respective work. I also want to signal boost the work of [Archives for Black Lives in Philadelphia](#), [Jarrett Drake](#), and of course UCLA's own Dr. Michelle Caswell, whose work around [Teaching to Dismantle White Supremacy in Archives](#) has been a sea change in the profession.

The CFPRT distinguishes itself from other library employment opportunities with its discrete pedagogical focus. Prior to beginning any project, CFPRT scholars are assigned relevant professional readings, and the Redescription Project was no exception. The project scholar familiarized themselves with current professional literature, similar ongoing projects, and resources. The University of Alberta Libraries [Decolonizing Description project model](#) was especially instructive.

Scoping the CFPRT Redescription Project involved creating a project charter and work plan that prescribed actions for reviewing existing description and identified three specific finding aids for collections focused on Japanese American incarceration during WWII. These included the Collection of Material about Japanese American Internment, 1929-1956 (bulk 1942-1946) (Collection 131); the Constantine

Panunzio Collection of Material on Japanese American Internment, ca. 1853-1945, (bulk 1942-1943) (Collection 1636); and the Japanese American Research Project collection about Japanese in the U.S, 1893-1973 (Collection 2010). Utilizing the [Power of Words Handbook](#) published by the Japanese American Citizens League, the project scholar would review archival description for the following keywords:

Japanese American Evacuation
Japanese American Relocation
Japanese American Internment
Internment/ internment camp/ internment center
Relocation/ relocation center/ relocation camp
Evacuation/ evacuation center/ evacuation camp
Assembly center
Japanese American aliens
Alien
Detention center/ detention camp

Rather than perform a simple find and replace of terminology, we wanted to ensure that titles of publications and names of organizations such as the War Relocation Authority (WRA) were not edited. Our aim was not to erase or obfuscate history or racist terminology, but to offer proper contextualization, and, if necessary, to revise language that may be harmful, inaccurate, or euphemistic in describing Japanese American communities. To this end, the Redescription Scholar paged a number of boxes and examined the materials being described in the finding aids.

Due to the time-limited nature of the project, an

undergraduate assistant familiar with ArchivesSpace, Kuhelika Ghosh, made the selected finding aid edits under the guidance of the Redescription Scholar. Edits were made to titles of collections, biographical and historical notes, and archivist-supplied description in container lists. To promote transparency of archival descriptive practices, this work was noted in the Processing Information note for finding aids, and previous titles were included in the 246 field of MARC records.

XML files for the previous versions of the finding aids were retained, and it is our goal to eventually host them on a platform such as Github and to link out to them from the current finding aids, so that researchers and staff can view and refer to changes.

As a CFPRT project, it was important that there be room for the scholar's perspective and interest to shape and implement recommendations. To this end, Rishi organized a two-hour [dialogue event](#) open to all UCLA Library staff and to the public. Entitled "Redescription as Potential: Navigating Representation and Ethical Description in the Collections on Japanese American Incarceration," the dialogue provided a space for sharing discoveries made while surveying and for facilitating conversations about white supremacy in archives and ethical and anti-racist archival descriptive practices. The event was also a venue to allay concerns and make it



Online Archive of California

<https://oac.cdlib.org/findaid/ark:/13030/tf867nb5b5/>
No online items [Request items](#)

Finding Aid for the Collection of Material about Japanese American Incarceration LSC.0131

Finding aid prepared by Christen Sasaki, 2005; updated by Rishi Guné and Kuhelika Ghosh, 2019.
UCLA Library Special Collections
Online finding aid last updated 2019 May 15.

Updated collection title, *Collection of Material about Japanese American Incarceration (LSC.0131)*

Processing Information:

The materials in Collection 131 were extracted from Collection 122, the Manzanar War Relocation Center records (formerly titled the U.S. War Relocation Authority Archive) in 1971, when that collection was arranged and described. The materials were given summary description in 1979.

Further processing was performed by Christen Sasaki, with assistance from Laurel McPhee, in the Center for Primary Research and Training, in 2005. Items were inventoried, housed in folders, and arranged into series to enhance access to the collection. A machine-readable finding aid created by Caroline Cubé and edited by Josh Fiala, Laurel McPhee and Amy Shung-Gee Wong.

Description updates were undertaken by Rishi Guné and Kuhelika Ghosh as part of a 2019 CFPRT Redescription Project. Euphemistic terms such as "internment" were updated to reflect preferred terminology outlined in the *Power of Words Handbook* from the Japanese American Citizens League.

Processing Information note, Collection of Material about Japanese American Incarceration (LSC.0131)

```
245 00 |a Collection of material about Japanese American incarceration.
246 1_ |i Formerly titled: |a Collection of material about Japanese relocation
264 _0 |c 1929-1956, bulk 1942-1946.
270 1_ |a UCLA Library Special Collections |a A1713 Charles E. Young Research Library
300 __ |a 4.6 |f linear feet |a (4 |f boxes, |a 1 |f oversize folder)
```

Updated MARC record, Collection of Material about Japanese American Incarceration (LSC.0131)

explicit that the intention of the Redescription Project was not to call out or shame the past work of individual archivists or processors, but to acknowledge that this is a systemic issue and that archival stewardship is an ongoing, iterative process that requires constant reexamination.

In advance of the dialogue, undergraduate scholar Kuhelika Ghosh created a [Redescription zine](#), which has subsequently been utilized in several library instruction sessions. We also provided a handout of resources and readings to further ground the redescription work in theory and scholarship.

The immediate goals of the CFPRT Redescription project were to survey existing finding aid description and update outdated, culturally insensitive language to better reflect self-description by Japanese American communities. The updated finding aids went through a Peer Review process that included archivists from UCLA Library Special Collections. Going forward, we would like to explore the possibility of involving librarians and

archivists from the Ethnic Studies Centers around campus and community members themselves. We are still thinking about how to do this in a way that is ethical and will compensate community members for their labor. The Archives for Black Lives [community reviewer model](#) is one such approach.

We imagine that future iterations of the project will address other communities and collections, including our collections documenting African American, Chinese American, Mexican American, and Native American communities. As UCLA Library Special Collections continues to diversify our collecting areas, and address gaps in our holdings, primarily by focusing on marginalized and underrepresented groups, it is our responsibility to be ethical stewards of community history by using language that reflects the preferred terminology of the respective communities we represent.

Courtney Dean is the Head of the [Center for Primary Research and Training \(CFPRT\)](#) in [UCLA Library Special Collections](#) and co-founder of the [Los Angeles Archivists Collective](#).



REDESCRIPTION as Potential:

Navigating Representation and Ethical Description in the Collections on Japanese American Incarceration

Friday, APR 12, 10am-12pm

“Redescription as Potential” event promotion

People	Phase	Priority	Project Child Pages	Documentation Links	Dates
<ul style="list-style-type: none"> Sponsor: Courtney Dean Team members: Jessica Tai 	<input checked="" type="checkbox"/> PROPOSAL <input type="checkbox"/> DEFINITION <input type="checkbox"/> PLANNING <input type="checkbox"/> EXECUTION	<input type="checkbox"/> HIGH <input checked="" type="checkbox"/> MEDIUM <input type="checkbox"/> LOW	CFPRT Redescription Project Work Plan	<ul style="list-style-type: none"> Finding Aid [paste any finding aids relevant to the project link here] 	<ul style="list-style-type: none"> Initiated: June 2018 Approval: Completed:

Project Charter

Project Description

This project aims to survey existing finding aid description and update outdated, culturally insensitive language to better reflect self-description by communities.

The pilot stage of the Redescription project will entail a survey of LSC collections documenting the incarceration of Japanese Americans during World War II in order to audit for euphemistic language not in line with the preferred terminology advocated for by the Japanese American Community. Redescription will be undertaken utilizing the guidelines published by the Japanese American Citizens League, and will undergo final peer review by staff from the East Asian Library.

Continuing iterations of the project will address other LSC collection areas that would benefit from redescription, including our collections documenting African American, Chinese American, Mexican American, and Native American communities.

As a CFPRT position, the project will be undertaken as a collaborative process, leaving room for the scholar's perspective to shape and implement recommendations.

Resources

- Japanese American Citizens League: Power of Words Handbook, A Guide to Language about Japanese Americans in World War II & Understanding Euphemisms and Preferred Terminology
- Power of Words Implementation Plan

Scope

Collections to review:

- Collection of Material about Japanese American Internment, 1929-1956 (bulk 1942-1946) collection number 131

Project Checklist

Proposal Stage

- Create project proposal
- CFPRT project review
- Project approved/dismissed
- Project prioritization

Definition Stage

- Request cost and timeline estimates
- Determine funding
- Define deliverables
- Establish projected timeline
- Establish level of quality control

Planning Stage

- Review similar projects /consult with other institutions
- Evaluate survey tools

Project charter

INCREASING DIGITAL ACCESSIBILITY AT ATLANTA UNIVERSITY CENTER'S ROBERT W. WOODRUFF LIBRARY GLAM CENTER FOR COLLABORATIVE TEACHING AND LEARNING

Gayle Schechter

In recent years, more attention has been paid to increasing the accessibility of our archives for users with disabilities. Earlier this year, SAA released its [Guidelines for Accessible Archives for People with Disabilities](#), providing recommendations and resources to help archivists provide more inclusive services and spaces that are ADA (Americans with Disabilities Act)-compliant. Those of us working with digital content must pay special attention to our online repositories and web sites. As Digital Exhibitions Coordinator for the [GLAM \(Galleries, Libraries, Archives & Museums\) Center for Collaborative Teaching and Learning](#) at the Atlanta University Center Robert W. Woodruff Library, I have recently undertaken a project to improve description on our digital portal in order to make our digital images more accessible to a wider range of users.

AUC's GLAM Center is an initiative funded by a grant from the Andrew W. Mellon Foundation to provide faculty training in object-based pedagogy and to increase the visibility, access, and discoverability of the resources held by cultural institutions housed within the Atlanta University Center consortium. One of the key objectives of the GLAM Center has been to build a digital portal in order to facilitate virtual access to the culturally rich holdings of the AUC Woodruff's Archives Research Center, the Clark Atlanta University Art Museum, and the Spelman College Museum of Fine Art. I began designing and building GLAM's digital portal almost immediately after starting at AUC Woodruff, using the Omeka exhibit-building platform.

As is often the case on projects in smaller institutions, we have limited staffing and resources. GLAM's official staff level includes two people, but we work closely with staff at AUC Woodruff's Archives Research Center as well as the library's Digital Services Department. Though we work on our digital exhibits in a collaborative fashion, I am solely responsible for importing images into GLAM's Omeka instance and creating their associated Dublin Core descriptive metadata fields. Running up against deadlines, I often found myself completing the bare minimum of necessary Dublin Core fields, with plans to add fuller descriptions of our images at a later date. Though I knew that better descriptions were important for users with disabilities, who may be accessing our site with assistive technology such as screen readers, it wasn't a process that I made an effort to require in my initial workflows, for the sake of time.

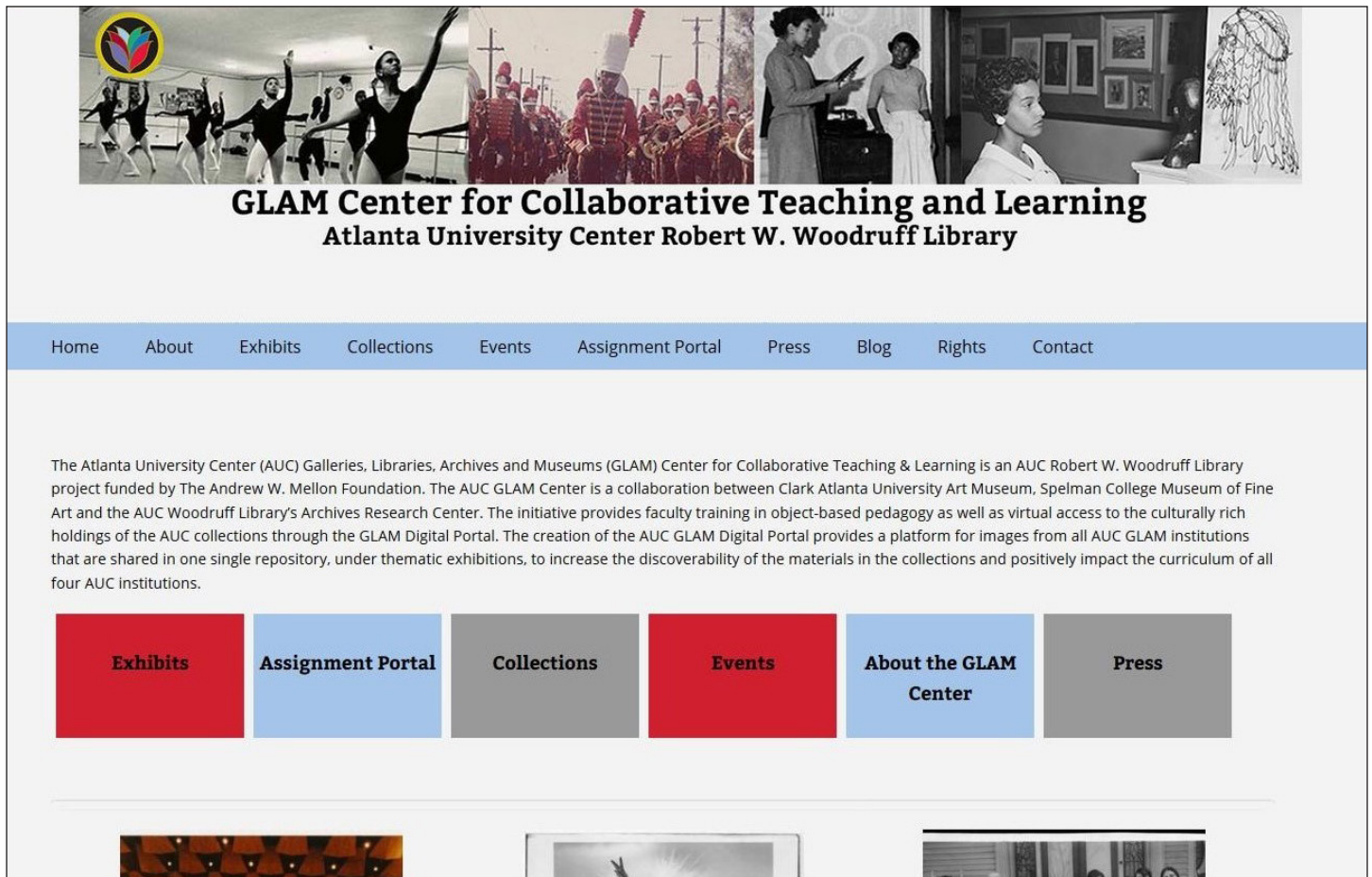
After about a year into the project, I was able to assess the strengths and weaknesses of our site. It was at this point that I decided it was important to prioritize description, but, aside from a few Internet searches about writing alt-text for images, I didn't know where to begin. As luck would have it, I was alerted to an event being hosted at [Emory University's Center for Digital Scholarship](#): "Describing Visual Resources for Digital Accessibility." Led by Stephanie Rosen, Associate Librarian and Accessibility Specialist at the University of Michigan, the workshop aimed to provide attendees with an overview of digital accessibility concerns and guidelines for scholarly publications and other digital content.

Digital accessibility entails ensuring that access to content is facilitated for people with disabilities through the creation of textual description.

In order to make sure that content is accessible to our users with disabilities, it is important to tailor our online materials to work with assistive technology, which is any technology or device that enhances the capabilities of its user. This includes making sure our websites can accommodate different modes for users to input text, and creating accurate descriptive text that can be easily read by screen readers that assist the visually impaired. The overarching principles from which we derive how to implement digital accessibility are taken from [W3C's Web Content Accessibility Guidelines \(WCAG\)](#). While WCAG can be broad and open to interpretation, the most important concept to remember is that a textual equivalent is needed for any non-text content: images, video, and audio.

The workshop provided some excellent resources, including the University of Michigan Library's [Describing Visual Resources toolkit](#), to help me get started on improving description on GLAM's portal. More importantly, though, I internalized the idea that some description is better than no description. Currently, digital cultural humanities resources are characterized by a lack of or inconsistent description for visual resources. By committing to include alt-text for images and becoming more consistent with longer textual descriptions for the objects we share online, we can ensure that our resources are reaching as many people as possible, regardless of whether or not they use assistive technology with websites.

Following the workshop, I made a commitment to include more time for creating better, more thorough description in my workflows. I have also begun taking time every week to go back to items



GLAM Center for Collaborative Teaching and Learning web portal

previously uploaded to the GLAM portal to add or improve description. The time needed can vary from object to object. A photographic image may only take a few minutes to describe, whereas a textual document that was scanned without using OCR (optical character recognition) may take an hour or more to transcribe in full.

While improving access for people with disabilities is the main goal of this undertaking, there are additional benefits to this project. Improved description will not only make our digital collections and exhibits more accessible to those using assistive technology to access the web, but it will improve

indexing and keyword searching of our site. Though the process of improving description for over 2,000 items (and growing) in our GLAM portal will be a time-consuming process, increasing access to our collections is well worth the effort.

Gayle Schechter is the Digital Exhibitions Coordinator at the Atlanta University Center Robert W. Woodruff Library. Outside of work she serves as the incoming Chair of SAA's Students and New Archives Professionals Section and the Society of Georgia Archivists' Local Arrangements Committee.

ARCHIVES FOR BLACK LIVES IN PHILADELPHIA (A4BLiP) ANTI-RACIST DESCRIPTION RESOURCES

Faith Charlton

[Archives for Black Lives in Philadelphia](#) (A4BLiP) is a grassroots association of archivists, librarians, and allied professionals in the Philadelphia and Delaware Valley area responding to the issues raised by the Black Lives Matter movement. One of its working groups, the Anti-Racist Description Working Group, is addressing anti-oppressive archival description. The project was inspired by Teresa Raiford, a Portland-based activist and founder of the organization Don't Shoot PDX, who collaborated with A4BLiP on a conference presentation at the Society of American Archivists Annual Meeting in Portland, Oregon in 2017.

The working group, made up of mostly white women and professionals who work at predominantly white institutions (PWI), recently created metadata recommendations for archival professionals to address racist and anti-Black archival description. The recommendations are intended

to combat the racist structures inherent in PWIs and in archival description of underrepresented and marginalized groups, in particular those in the Black community. This project came about to improve the work of [predominantly white] archivists who handle collections about, by, and for people of the Black diaspora.

The metadata recommendations were informed by a bibliography of sources members created at the outset of the project. Recognizing that this issue is not new nor solved, the bibliography serves to gather and amplify the work of archivists across the field who are already theorizing and practicing anti-oppressive archival description. The group incorporated some of these works into an annotated bibliography meant to serve as a supplement to the recommendations. The metadata recommendations and bibliography are tools the working group hopes

will help deepen understanding of the complex issue of describing marginalized communities and groups.

Due to the aforementioned nature of this working group (consisting of mostly white women), and in order to get community input, A4BLiP established a [GoFundMe](#) last December and successfully raised over \$1,000 to pay Black archivists to review the recommendations and annotated bibliography before publishing. We thank the 28 individuals who donated to this fund. Potential reviewers were nominated by working group members (several include those with whom members have professional and/or personal relationships). Nine individuals have reviewed the documents and offered feedback, which the group is currently reviewing.

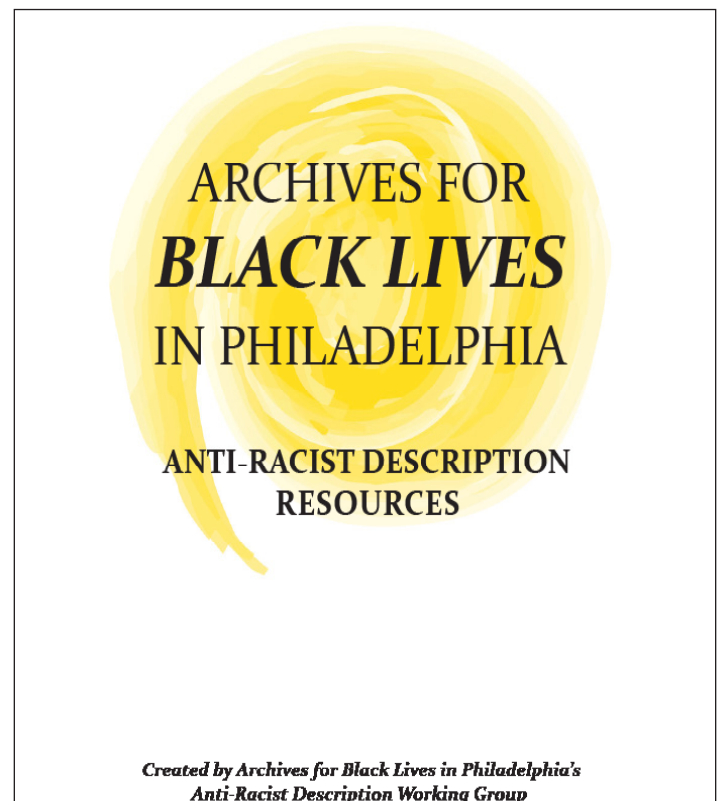
Once the reviewers' feedback has been incorporated, the working group intends to share the recommendations and annotated bibliography openly online. Members are also considering how they might implement feedback mechanisms so that the recommendations can be continuously improved based on input from the broader community. Like much of archival practice, this project and the work the group has produced is iterative.

Two members of the group, Kelly Bolding and Faith Charlton, presented on this project during the Description Section meeting at the SAA Annual Meeting in Austin. Also, a new publication from Library Juice Press, *Ethical Questions in Name Authority Control*, includes a chapter co-authored by group members Alexis Antracoli and Katy Rawdon entitled, "What's in a Name? Archives for Black Lives in Philadelphia and the Impact of Names and Name Authorities in Archival Description."

The A4BLiP Anti-Racist Description Working

Group members include Alexis Antracoli, Interim Assistant University Librarian for Rare Books and Special Collections at Princeton University Library, Annalise Berdini, Digital Archivist for University Archives at Princeton University Library, Kelly Bolding, Project Archivist for Americana Manuscript Collections at Princeton University Library, Faith Charlton, Lead Processing Archivist for Manuscripts Division Collections at Princeton University Library, Amanda Ferrara, Public Services Project Archivist at Princeton University Library, Valencia Johnson, Project Archivist for Student Life at Princeton University Library, and Katy Rawdon, Coordinator of Technical Services for the Special Collections Research Center at Temple University.

Faith Charlton is Lead Processing Archivist for Manuscripts Division Collections at Princeton University Library. She serves on the Archives for Black Lives in Philadelphia Steering Committee, and is a member of A4BLiP's Anti-Racist Description Working Group.



Cover of the Anti-Racist Description Resources

GOVERNOR'S HOUSE LIBRARY ACCESS TO HISTORICAL RECORDS PROJECT

Laura Douglass Marion

Governor's House Library in St. Augustine, Florida completed its two-year Access to Historical Records grant project in June. The project, *Opening St. Augustine: Preserving & Providing Access to 450 Years of American History*, began in May 2017 and was funded by the National Historical Publications and Records Commission. Through this grant project, approximately 900 maps, 1,000 design records, and 28,000 photographs that were created and collected by the Historic St. Augustine Preservation Board during its operational years (1959-1997) were processed.

The Preservation Board was a state agency whose mission was to restore and/or reconstruct historic structures in St. Augustine's downtown to more accurately reflect its Spanish colonial heritage. Much of its work was completed prior to 1965, the year of the city's Quadricentennial Celebration. From the late 1960s to the mid-1980s, many of the reconstructed buildings operated as interpretive sites to demonstrate colonial crafts and everyday life in 17th and 18th century St. Augustine. The Preservation Board was sundowned by the State of Florida in 1997, at which time the City of St. Augustine's Department of Heritage Tourism took over management of its structures. In 2008, the University of Florida became the steward of the properties and the library and artifact collections.

The items in the Governor's House Library collection represent the wide scope of the Preservation Board's activities, from its archaeological excavations to construction to interpretation and education. The photograph collection was particularly challenging to process, due to not only its

large size, but also a lack of available descriptive information, an indeterminate original order, and a variety of media formats (slides, negatives, and prints). Ultimately, the photographs were divided by format, and then further divided by subject and location.

Finding aids for each collection are now available online at the [Governor's House Library website](#), and a selection of digitized material is available through the [University of Florida Digital Collections website](#). In addition to creating finding aids, the project used a variety of digital tools to complement and promote the processing work. The team created and edited over 80 Wikipedia articles and added over 200 photographs to [HistoryPin](#) and [WhatWasThere](#). They also maintained a [Wordpress blog](#), as well as Instagram and [facebook](#) pages to share progress of the grant with others.



Project team members included John Nemmers, Jessica Aberle, Laura Marion, Matt Armstrong, Fletcher Durant, Matt Kruse, Jorge Gonzales, David van Kleeck, Ann Baird, Katie Smith, Paul Kirk, and Claire Barnewolt. Governor's House Library is jointly managed by the George A. Smathers Libraries at the University of Florida and UF Historic St. Augustine, Inc.

Laura Douglass Marion is the Collections Coordinator at the Governor's House Library at the University of Florida.

ANNOUNCEMENTS

Description Documentation Portal

The SAA Description Section welcomes contributions to the newly created Description Documentation Portal, located on the [section's microsite](#). This portal will host documentation related to archival description in a broad sense, including traditional archival processing manuals, workflow checklists and templates, descriptive style guides, and guidelines for describing specific formats. We hope this will serve as a helpful resource for archivists, as well as students, scholars, and anyone with an interest in archival description.

Submissions will be accepted on a rolling basis. We accept documentation in all formats, including PDFs, Microsoft Word documents, LibGuides, websites, GitHub repositories, and blogs. Please ensure that links are active and that access to your online documentation is open to users outside your institution. To submit documentation, please email the section's Web Liaison, Scott Kirycki, at skirycki@nd.edu with links to or attachments of your documentation and the following information:

Institution (and Repository, if appropriate): // Summary of Documentation:

Please feel free to share this announcement with others. We look forward to seeing your contributions!

Revised DACS Principles Approved

The Society of American Archivists Council approved the revised Principles for Describing Archives: A Content Standard (DACS) in May 2019.

The new principles will enable archivists to place users at the center of archival description, provide more transparency to users about the interventions archivists take on records, and empower archivists, whether they are managers and resource allocators or collection processors, to use their professional skills and judgment to make a greater volume of records more accessible for research. These new principles also make education around archival description clearer and easier to teach.

An updated version is available in the [GitHub repository](#). An updated Web version will be available in the near future.

Find more information about TS-DACS at our [microsite](#) and follow us on Twitter [@TS_DACS](#).

The Summer 2019 Issue of *Descriptive Notes* was designed and edited by Lori Dedeyan. Send submissions and proposals to Lori at Ldedeyan@library.ucla.edu.