

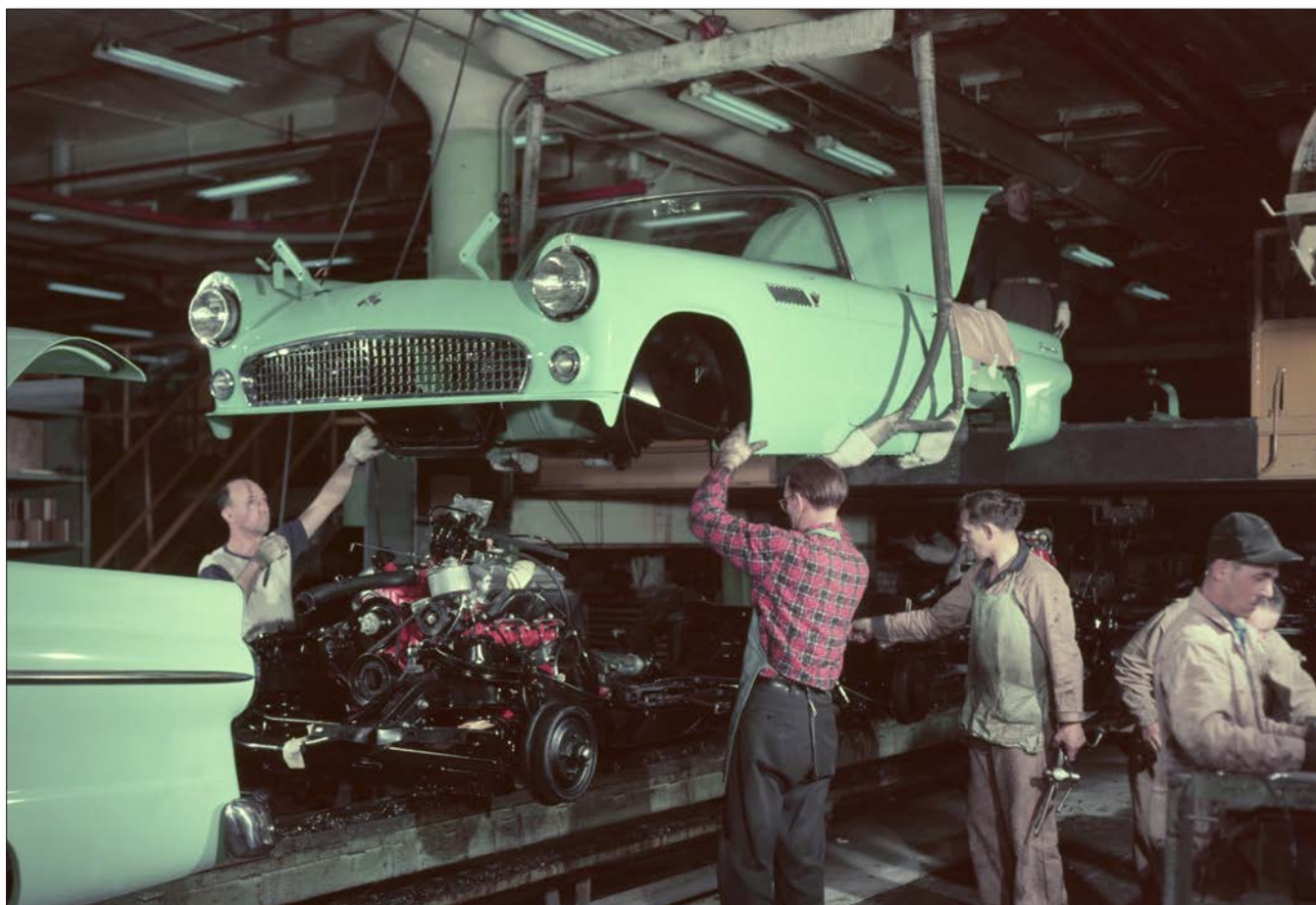
Preserving the Documents of the Past and Making Them Accessible to the Future!

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April 2019

MAC's 2019 Annual Meeting Detroit, Michigan, April 3–6, 2019 “Innovation, Transformation, Resurgence”



Ford Motor Company

As you read this, we are gearing up for MAC's 2019 Annual Meeting in Detroit. We hope you are able to join us in America's Comeback City. Look for a full recap in the July issue of the *MAC Newsletter*.

In This Issue...

President's Page2
MAC News3
News from the Midwest7

Archival Resources
on the Web.....11
Electronic Currents14
Mixed Media17

Preservation Essentials20
Up-and-Comers.....28
People and Posts31
MAC Contacts.....33



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January 2019

Where does the time go?

The question is a cliché, yet as time passes I seem to ask that of myself more and more. It's particularly true as I write this, my last column, as your president. The July newsletter column will be a transcript of my "State of MAC" address at our Annual Members' Meeting in Detroit.

So I will share some thoughts with you all as I take stock of the last two years.

The first is one of gratitude for the people who make MAC happen. In doing so, you have made my job much easier. Many thanks particularly to Erik Moore and Joshua Ranger, who have served as vice presidents during my term, to Jennie Thomas as secretary, and to Joel Thoreson and Colleen McFarland Rademaker as treasurer. Thank you also to the members of Council: those who have chaired or served on committees, ex officio, and the staff at AMC Source. All of you are keepers of the MAC flame.

Another thought is concern mixed with optimism. Much work remains to be done with respect to diversity in our profession and in MAC specifically. Results of the 2017 organization-wide survey show that our membership is 95 percent white, based upon a response rate of about 46 percent. This statistic compels those of us who are not POC to work more diligently toward inclusiveness and self-awareness in our conduct, both professional and personal, and to be open to criticism should we come up short or fail in some way. I note optimism in light of the continuing efforts of our Program and Education Committees to address diversity, a necessary component of MAC's overall strategy to support its members. Council is also preparing to adopt a code of conduct to address oppressive situations that cause stress, trauma, or other difficulties among our valued colleagues.

Along these lines, MAC's continuing efforts to welcome and mentor new members at its annual meetings via the Pals program benefit us all. My first MAC gathering—in Chicago in 2001—was a bit bewildering without this mentorship framework, frankly, and it is a pleasure to see this program attract more and more participation each year.

So that MAC can support its members, it must be financially viable. Beginning last October, new membership rates took effect, including a new, reduced rate category for students, and it was necessary for us to increase registration rates for this year's Annual Meeting (see the vice president's column in this issue). We hope these steps, along with others related to development, will help keep MAC financially steady.

This is a particularly challenging time for our profession. The recent partial shutdown of the

(Continued on page 4)



Vice President's Column MAC Meetings and Symposia Update

By Joshua Ranger, University of Wisconsin Oshkosh

Due to the overlapping dates of *MAC Newsletter* publication and the Annual Meeting, I like to imagine that you are, as you read this, on a flight, bus, or train heading for Detroit to attend the fantastic meeting we have planned for you. If you are attempting to read this while driving, please put it down and pull over immediately so that you can safely read it on the shoulder of the interstate or state highway you are traveling.

The Annual Meeting is very much on my mind because, as I am writing this column, we are finalizing many of the last few details. One very critical decision that we just made concerned the cost of registration. If you have been a long-time attendee of MAC's Annual Meeting, you probably noticed that the price of the meeting increased this year. Detroit's early registration was \$135 for members, \$165 for nonmembers, and \$65 for students. By comparison, the rates for last year's meeting in Chicago were \$100, \$130, and \$55 respectively. This is a significant increase, but not an insignificant decision that we took lightly. I want to use this space to explain a bit of the rationale behind the decision.

MAC produces an important journal for our profession and an informative newsletter for active members. We also use our collective influence to support our membership and mission. Our main *raison d'être*, though, is organizing in-person meetings where students, archivists, and allied professionals can come together to learn, network, and share ideas. Simply put: with no meetings, there is no MAC.

Conversely, our Speaker Bureau events, Fall Symposia, and Annual Meetings rely on MAC's financial health because with no MAC, there are no meetings. With that in mind, our business model has historically required that the Annual Meeting, which is the largest of these events, make a small profit to help sustain MAC's other activities. Many of you may know this already, but it is worth repeating from time to time.

To make a profit, the Local Arrangements, Program, and Education Committees must balance the attendee experience with a return for the organization holding in tension our commitment to keeping the meetings affordable to everyone. This is a difficult balancing act considering that

- Hotel and service costs continue to increase. Hosting a MAC meeting at a conference hotel STARTS at

\$45K–\$50K. This cost is largely split between the food and drink that we purchase (often as a trade-off for free meeting space) and the in-house A/V support. The alternatives to hotel-provided A/V are beyond our decentralized organization's ability to handle efficiently.

- We are proud and eager to show off our host communities, which includes hosting receptions at interesting places and tours that are frequently beyond an easy walk from the hotel. The costs for the MAC reception and the transportation (subsidized to keep tours affordable) may approach another \$15K–\$18K.
- MAC is a large region, requiring many of our attendees to fly to our Annual Meetings. This means that we cannot look to smaller, potentially more affordable communities that lack major airports to serve individual cost savings.

Of course, we also look to donors and the vendor community to help support our Annual Meetings. We typically raise over \$10,000 to help defray costs, and, although we are not taking our figurative foot off the gas pedal in these areas, the fund-raising we can do is limited. Meanwhile, we have control over the registration fees, which Council and the planning committees have kept comparatively very low over the years to make our content-rich meetings more attractive to attendees. This year, however, we are acknowledging that, to achieve balance, we must ensure that meetings do more than just cover their costs; they must, year in and year out, help support the organization and its mission.

Upcoming Meetings

After Detroit, we will be quickly shifting our attention to the Fall Symposium in Fargo, North Dakota. Small shop archival work is a common experience in our profession, and I am so proud that MAC is acknowledging the unique needs of those who work in these roles with a retreat designed just for them. Look for a sneak peek elsewhere in these pages and a fuller view in the July issue.

And, next spring we head to Des Moines, Iowa, and by spring, I mean it: we'll be meeting in May! We will convene in the Hawkeye State May 6–9, 2020, and my sources say that, by then, the snow and ice will be gone and the corn will be big-toe high.

President's Page

(Continued from page 2)

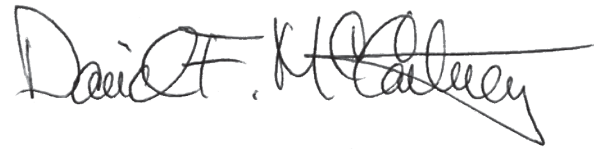
federal government adversely affected many of our colleagues, and many state and local budgets have also been subject to reduction. In the private sector, many corporations and nonprofits recognize the value of preserving their legacies, but too many still do not. Advocating for our field, not only in terms of budget considerations but also to promote the ethic of records preservation and access, is an ongoing task.

Indeed, our experiences connecting people with records inform us as we carry out that task of advocacy. Amy Moorman, curator of the Archives of Iowa Broadcasting at Wartburg College, recently told me how she was able to locate and digitally reformat a decades-old recording of a radio personality shortly before Christmas so that his widow, in declining health, could hear his voice one more time.

And, just last week, an alumnus wrote to me after he read my latest campus history column in our alumni and friends magazine. In this particular installment, I recounted an antiwar protest that occurred on our campus on November 3, 1967. Petitions circulated among the protestors that day were signed in blood and sent to the university president's office, a collection we continue to maintain today. The alumnus, now in his seventies, recalled that event and wondered if we might have his petition. Indeed we do, and I emailed a digital copy to him. He felt as though a circle had been completed at last, he wrote.

Let's celebrate interactions like these and remember that the work that we do matters. That, in turn, helps us advocate for our profession and, ultimately, for ourselves.

Thank you all.



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2019 MAC Fall Symposium

By Alexis Braun Marks, Archivist, Eastern Michigan University

Do you often find yourself modifying conference, workshop, or webinar content to fit the needs of a small shop where you are the only one doing a little bit of everything? If you answered yes, then the 2019 MAC Fall Symposium has been customized specifically for you.

The first MAC-sponsored event to be held in North Dakota is also the first to focus on the needs of archivists who are the only or one of only a few professional archivists on staff. This two-day symposium will provide opportunities to network with colleagues who share your experiences; to engage in conversations about professional development, leadership, advocacy and development, and

project management; and to learn hands-on skills that focus on core archival practices in arrangement, description, preservation, and access.

We hope that you will pencil in a trip to Fargo, North Dakota, for the first weekend in October. There, you will be inspired by Dayna Del Val, CEO of The Arts Partnership, a local organization that supports and advocates on behalf of arts and cultural organizations; Kelly Meyer, life coach and career counselor, who will encourage and develop participants' networking skills and leadership outlooks; and the MAC community of solo archivists who will also lead sessions. Watch for more information in the coming months.

Archival Non-Issues

By Alexandra A. A. Orchard, CA, Archival Issues, editorial board chair

I'm happy to report that the archival profession no longer has any issues. We archivists have solved everything and no longer need or desire to write about what is going on in our profession. Perhaps nothing is going on—certainly nothing related to digital, diversity, instruction, etc. Maybe we've all successfully graduated from archival therapy. Who's to say? At any rate, with nothing to write about anymore, *Archival Issues* is no longer accepting submissions. We are cancelled.

APRIL FOOLS!

Of course we're accepting submissions, and if this year's MAC program is any indication, we have plenty of professional discourse to engage with (hint, hint session participants). Per my usual quarterly plea, the Editorial Board is excitedly awaiting your submission dear reader. Won't you submit an article to us?

If you have any questions about article ideas, transitioning your presentation or poster into an article, or submissions, please feel free to contact me, Alexandra A. A. Orchard: alexandra@wayne.edu, *Archival Issues* Editorial Board Chair. As a reminder, we encourage contributions from both new and experienced authors (you!).

Between-Meeting Council Actions

On December 14, 2018, Council unanimously approved the Des Moines Marriott as the conference hotel for the 2020 Annual Meeting to be held May 6–9, 2020.

On December 20, 2018, Council unanimously approved Shae Rafferty of Wayne State University as cochair of the Detroit Local Arrangements Committee, replacing Brian Wilson.

On January 3, 2019, Council unanimously approved Jamie Myler of the Ford Motor Company Archives and Lauren Lincoln-Chavez as second and third cochairs, Detroit Local Arrangements Committee, replacing Rebecca Bizonet.

On January 9, 2019, Council unanimously approved revised rates for the MAC Annual Meeting in Detroit as follows:

Advance registration rates:

MAC Members \$135
Nonmembers \$165
Students \$65

Postregistration rates:

MAC Members \$155
Nonmembers \$185
Students \$75

One-day registration \$90

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News from the Midwest

Assistant Editors: Alexandra Bisio, University of Oregon, and Lois Hamill, Northern Kentucky University. Please submit News from the Midwest items for Illinois, Iowa, Michigan, Nebraska, North Dakota, and Ohio to Alexandra at bisio@uoregon.edu and items from Indiana, Kansas, Kentucky, Minnesota, Missouri, South Dakota, and Wisconsin to Lois at hamill@nku.edu. Submissions must be 150 words or less. Images are welcome!

ILLINOIS

Chicago Area Archivists

The Archives and Archivists of Color Interest Group of Chicago Area Archivists has completed the second cycle of its Archives and Archivists of Color Travel Fund Award, created for archivists, by archivists! The group seeks to expand the representation of people of color in the American archives field. Thanks to the generosity of archivists in Chicago, the Travel Fund Award sent three people to last year's MAC Annual Meeting! One winner, Maira Herrera, states: "What I loved about going to MAC was seeing different archivists interact and hearing their perspectives. I spoke to a seasoned archivist who encouraged me to branch out of Chicago and see how different archives function. . . . It made me understand just how big this community is, and how it will continue to grow." Visit <http://chicagoarchivists.org> for updates—by the time you read this, a winner or two will have been selected to attend MAC in Detroit.



Maira Herrera, a 2018 AAC Travel Award recipient. Photo credit: Doris Cardenas.

Chicago Public Library

All Power to the People, an exhibit celebrating the legacy of the Illinois Chapter of the Black Panther Party, runs February 16 to December 31, 2019, at Carter G. Woodson Regional Library. This exhibit documents the leaders within the Illinois Chapter of the Black Panther Party, their survival programs, and Chicago partnerships, and it examines how both the black and white press viewed the organization. While the exhibit briefly discusses the National Black Panther Party, its goal is to bring a greater visibility to the work of the local Illinois chapter. The exhibit features archival materials from the Harsh Research Collection and items on loan from individual members of the organization. Many of these items have never before been available for public viewing. Please check event listings at <https://chipublib.bibliocommons.com/events> throughout 2019 for related programs.



Fred Hampton at a Chicago rally, undated

Chicago Public Library announces the opening of the Chicago Department of Urban Renewal Records, 1891–1992 (Bulk dates, 1950–1980), 35 linear feet. The majority of the



From left, Fred Hampton, two unidentified men, and Bobby Rush, undated. Both photos courtesy of a former Illinois Chapter of the Black Panther Party member.

collection is comprised of photographs, contact sheets, negatives, and slides of Chicago neighborhoods considered and targeted for urban renewal, including images of buildings and neighborhoods subsequently razed. Other papers relate to the administration and documentation of the Department of Urban Renewal land clearance and redevelopment initiatives. Neighborhoods highlighted include Lincoln Park, Hyde Park/Kenwood, Near West Side, Bronzeville, Englewood, and Woodlawn. Construction projects feature housing developments, universities, hospitals, expressways, and civic and recreational spaces. The work of photographer Mildred Mead stands out in this collection, adding a human dimension to the controversial and widespread American practice of urban renewal.

(Continued on page 8)

(Continued from page 7)



Construction of expressway in Chicago, circa 1961

IOWA

University of Northern Iowa

Special Collections and University Archives at Rod Library at the University of Northern Iowa was awarded a Preservation Assistance Grant by the National Endowment for the Humanities. The awarded project is titled Improving Preservation Policies and Practices for Rod Library Manuscripts and University Archives and will include a preservation assessment of the university's special collections and archives, along with an on-site workshop for staff on the care, handling, and storage of historical research materials.

KENTUCKY

Filson Historical Society

The Filson Historical Society is excited to announce the opening of the premier collection of the Jewish Community Archives: the records of Louisville's Jewish Hospital, 1905–2008. The collection highlights the efforts of the Jewish Hospital Association to build and manage a hospital that

met the medical needs of both the Jewish community in Louisville and a general patient population. The records include discussions about the meaning of Jewish Hospital's name, identity, and relationship with the Louisville Jewish community and document important twentieth-century changes in hospital administration and medical technology. In addition, curator Dr. Abby Glogower and assistant Dr. Lynn Pohl present *Continuity of Care: Transforming Jewish Hospital for Modern Louisville, 1945–1980*, an exhibit running April 4–August 30, 2019, that explores a beloved local institution's growth from a small community facility into a major center at the heart of modern Louisville's medical, urban, and civic life. For more information, see www.filsonhistorical.org.

University of Louisville

University of Louisville's Archives and Special Collections happily announces the opening of the Charles Anderson Jr. papers (<https://bit.ly/2Tj9RBj>). Anderson was the first African American to serve in the Kentucky legislature and the first elected in a southern state since Reconstruction. Elected as a Republican in 1935, he served six terms until 1946. He achieved a number of legislative milestones that improved the lives of African Americans, most famously combatting lynching in Kentucky and successfully repealing the state's public hanging law. The collection includes files, brochures, photos, and scrapbooks that document his life and career. § Radio station 91.9 WFPK awarded archivists Heather Fox, Carrie Daniels, and Elizabeth Reilly with the Advocate Award, honoring their work on the Louisville Underground Music Archive (LUMA), <https://>

library.louisville.edu/archives/luma. LUMA was established in 2013 to preserve recordings, photographs, videos, 'zines, set lists, fan mail, and other artifacts of the Louisville underground music scene from the late 1970s until the present.

MICHIGAN

Wayne State University

The Reuther Library has launched its Archives and Primary Resource Education Lab (APREL), which provides online document sets from its collections and associated lesson plans for off-site audiences, as well as in-house instruction sessions on interpreting archival documents. APREL has three primary objectives: to train learners of all ages to understand and evaluate sources of information from unique and often disparate perspectives; to promote the use of primary sources on Wayne State's campus, in regional K–12 schools, and online through educational tool development, and study the impacts of primary source education on student success for various constituent groups; and to serve as a focal point for innovative primary source education, offering instruction, embedded archivist services, and curriculum development support. Visit www.reuther.wayne.edu/education/lab for more information.

MISSOURI

Saint Louis Art Museum

Researchers can now access archival materials related to the Thelma and Bert Ollie Memorial Collection, a transformative gift of paintings, drawings, prints, photographs, and sculpture by contemporary African American artists. The collection is

named in honor of donor Ronald Ollie's parents, Thelma and Bert Ollie, who were frequent visitors to the museum and instilled in him and his siblings a deep appreciation of art. In addition to 81 works of art, the gift includes an extensive collection of related resources that support the study of the collection and provide a basis for future scholarship and instructional programming. The materials have an international scope, with an emphasis on themes such as abstraction, innovation, diaspora, collaboration, and education. Group exhibitions feature prominently, as do materials generated by important galleries in Detroit and New York. The collection includes articles, gallery ephemera, documentaries, resumes, bibliographies, press kits, and exhibition brochures. Visit <https://www.slam.org/press/press-release-researchers-can-access-archival-material-associated-with-ollie-collection> for more information.



Monique McRipley Ollie and Ronald Maurice Ollie

OHIO

Xavier University

Credo Reference and Case Western Reserve University's Kelvin Smith Library will recognize Xavier University Library as its 2018 FYE Innovation Award-winning library at the Association of College and Research Libraries (ACRL) national conference in April 2019. The library was recognized for developing a three-credit first-year seminar, in which students researched and analyzed Xavier's history using primary sources from University Archives, as well as the launch of an annual research award for first-year students. The course, created and team-taught by Anne Ryckbost, university archivist; Alison Morgan, assistant director; and Anne Davies, head of Access Services, encouraged students to employ a multidisciplinary approach in examining ethical issues in the university's history.

SOUTH DAKOTA

State Historical Society

More than 600 maps were recently added to the South Dakota Digital Archives. The State Historical Society-Archives received grant funding from the Deadwood Historic Preservation Commission to digitize and catalog territorial maps in the State Archives collection. The maps are primarily of Dakota Territory, but some date from shortly after South Dakota became a state in 1889. There are maps of American Indian reservations, forts, old trails, and military expeditions. Also included are early county maps, some highway and road maps, railroad maps, and plats of various South Dakota towns.

A couple of the maps are written in other languages, including French and German. To view the maps, visit the South Dakota Digital Archives website at <https://sddigitalarchives.contentdm.oclc.org/digital>. The maps join a growing online collection that includes land survey records, manuscripts, government records, and photographs. The digitization project is funded by private contributions, and donations can be made to the South Dakota Historical Society Foundation by calling 605-773-6003 and earmarking them for digitization.



This map of the Dakota Territory was published in 1876 by George W. Colton and Charles B. Colton with the G.W. and C.B. Colton Company of New York. Courtesy of South Dakota State Historical Society-Archives.

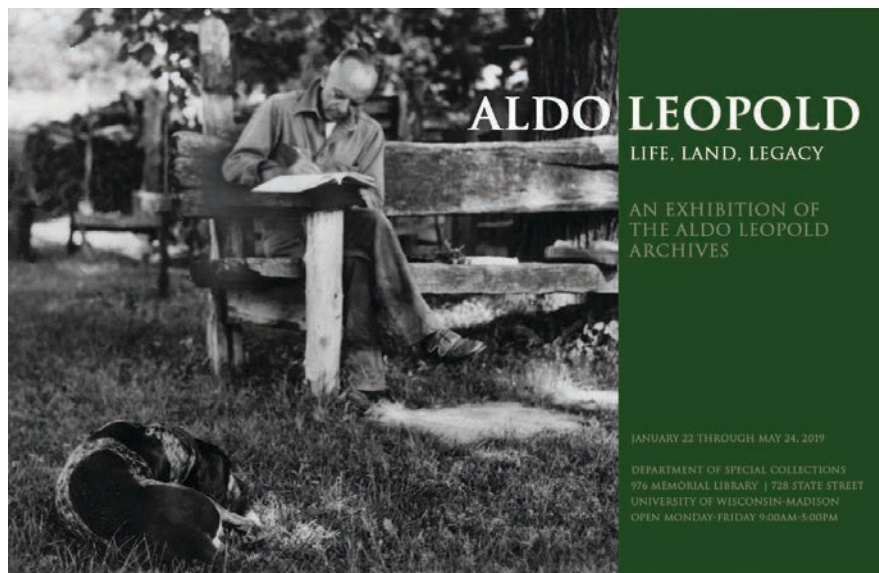
WISCONSIN

University of Wisconsin-Madison

The Special Collections Division along with the University Archives at the University of Wisconsin-Madison curated an exhibit featuring the

(Continued on page 10)

(Continued from page 9)



Courtesy of Special Collections Division, the University of Wisconsin–Madison

legendary Aldo Leopold. This is the first large-scale exhibit featuring Leopold's life and work. Included are archival materials such as drafts of *A Sand County Almanac*, never before seen writings and drawings, field notes, correspondence, photographs, and several notable artifacts. Aldo Leopold (January 11, 1887–April 21, 1948) was a conservationist, author, and professor. He was a member of the faculty at UW from 1933 until 1948, when he died of a heart attack at age 61 helping a neighbor fight a grass fire. He is best known as the author of

A Sand County Almanac (1949), which was published posthumously. The exhibit is located in Special Collections, 9th floor of Memorial Library, and will be open to the public until May 24, 2019. The finding aid for the Aldo Leopold papers can be viewed by following this link: <http://digioll.library.wisc.edu/cgi/f/findaid/findaid-idx?c=wiarchives;cc=wiarchives;type=simple;rgn=Entire%20Finding%20Aid;q1=leopold;view=reslist;subview=standard;sort=freq;start=1;size=25;didno=uw-ua-leopoldpapers>.

The University Archives at UW–Madison is celebrating and commemorating the 50th anniversary of the Black Student Strike that took place on campus February–March 1969. To honor this anniversary, student historian-in-residence Rena Yehuda Newman and archives staff created a Black Student Strike Teaching Kit at go.wisc.edu/blackstrikekit. You are invited to peruse the kit, comment, and contribute if you feel inspired, and send questions/feedback to uwarchiv@library.wisc.edu. Many other events are happening on and around UW–Madison during the month of February, and you can learn more by visiting <https://www.wisc.edu/black-history>.



A Black Panther raises his fist in a crowd of students outside of Van Hise Hall, circa 1969. Courtesy of the UW–Madison Archives, #S00618.

Archival Resources on the Web

Assistant Editor: Jolie Braun, Ohio State University.

Contact Jolie at braun.338@osu.edu if you would like to guest author a column or have a good idea to share.

Detroit “Archive” City

By Lauren Lincoln, Archivist, Private Archive

Known as the “Comeback City,” Detroit has consistently risen from the ashes, from the Great Fire of 1805 through white flight in the mid-twentieth century to its emergence from Chapter 9 bankruptcy in 2014. A rich cultural center, the Detroit Metro area is diverse, home to the largest Middle Eastern population, the fifth largest Latino community, and one of the first middle-class African American communities in the United States. Detroit’s institutions are dedicated to preserving the legacy of its art, culture, music, and the history of its inhabitants. In commemoration of this year’s MAC Annual Meeting in Detroit, “Innovation, Transformation, Resurgence,” the following is a portrait of the Motor City’s digital archival resources.

Virtual Motor City

Through photographs from the *Detroit News*, Wayne State University’s **Virtual Motor City collection**, <https://digital.library.wayne.edu/item/wayne:collectionvmc>, reflects Detroit’s political and social history. The website features images of Detroit’s culture, people, and historic events



Woodward Street at Clifford, downtown Detroit

from 1860 to 1980. It highlights important organizations, events, and activist communities in Detroit’s history, including the Black Panther Party, the National Organization for Women, the antinuclear movement, and the city’s antiwar and labor movements. The documentation of cityscapes and historic buildings reveals the materiality of Detroit’s history. At present, only a fraction of the collection is available online, and more than 800,000 negatives and prints can be accessed at the Walter P. Reuther Library.

Detroit 67

The unique and invaluable resource **Detroit 67**, <http://detroit1967.detroithistorical.org>, features a diverse range of perspectives on the Detroit 1967 Rebellion from current and former Detroit residents, political leaders, public servants, and residents born after 1967 reflecting on how the events affected their lives. The collecting of written and oral histories was part of a larger initiative at the Detroit Historical Society, **Detroit 67: Looking Back to Move Forward**, a multiyear project connecting history to the present through an interactive exhibition, local partnerships, and a community-wide mobilization initiative. The oral history archive features interviews with numerous community leaders, including Reverend Wendell Anthony, Edward Deeb, Dr. Karl Gregory, Mike Hamlin, Donald Lobsinger, Marsha Battle Philpot, Reverend Lonnie Peek, Bob Roselle, Harriett Saperstein, and Adam Shakoor.

Chene Street History Project

In what is now predominantly empty space, the Chene Street neighborhoods once comprised one of Detroit’s most vibrant commercial corridors. Chene Street was home to diverse immigrant communities: African Americans from the South, Polish Catholics, and European Jews. The area and its inhabitants come alive through the University of Michigan’s **Chene Street History Project** (1890–1990), <https://sites.lsa.umich.edu/detroitchenestreet>. This digital project aims to remember and understand Chene Street and its neighborhoods through more than 300 oral histories from former residents and business owners, photographs, and historical documents, including ethnic newspapers, church bulletins, personal papers, and ephemera. The project also features neighborhood maps

(Continued on page 12)

(Continued from page 11)

tracking individual real estate parcels to create a richly detailed portrait of this historically important area.

Detroit Mural Project

Founded and curated by photographer and Detroit native Viranel Clerard, the **Detroit Mural Project**, <https://detroitmopa.org>, offers a digital tour of the city's street art. A useful art resource, the site boasts over 1,000 images and is the largest public archive of urban art in the nation. The collection is categorized by artist, date, location, and includes information on commissioners of authorized works. The rise of commissioned street art reflects a resurgence in Detroit's civic life and a change in the city's culture. What was once a free Detroit filled with uncommissioned art is now a competitive market for local and international artists jostling for recognition and redemption. The Detroit Mural Project documents the city's blooming art scene in a rapidly changing landscape. At the time of this writing, the website is temporarily under construction with anticipated relaunch date of March 1, 2019.

Black Abolitionist Archive

The University of Detroit Mercy's **Black Abolitionist Digital Archive**, http://research.udmercy.edu/find/special_collections/digital/baa, is a collection of over 800 speeches by black abolitionists and 1,000 editorials from the 1820s to the Civil War. In the midst of national discord, black abolitionists' voices brought credibility to the debate against slavery, forcing listeners to cast aside the "happy slave" stereotype. The collection includes speeches by famous figures such as Frederick Douglass, Harriet Tubman, and Henry "Box" Brown, as well as important but less-known black abolitionists such as Sarah Parker Remond, who spoke before mixed audiences giving moving accounts of the sexual abuse of slave women; David Ruggles, the founder and leader of the New York Committee of Vigilance that sued for black freedom and whose members boarded ships arriving from the South to free slaves; and John P. Parker, a foundry man who secretly smuggled hundreds of slaves

across the Ohio River. The Black Abolitionist Digital Archive is an important resource documenting the voices and experiences of black abolitionist leaders.

E. Azalia Hackley Collection

The first archive of its kind in the world, the Detroit Public Library's **E. Azalia Hackley Collection**, <https://digitalcollections.detroitpubliclibrary.org>, raises awareness of African Americans in the performing arts from the nineteenth century to the present. A former Detroit Public School teacher, concert soprano, and activist, Emma Azalia Hackley (1867–1922) was a "race musical missionary" who traveled throughout the country performing concerts, teaching, and sharing black musical culture.¹ Begun in 1943 as a gift from the Detroit Musicians' Association (a local chapter of the National Association of Negro Musicians), the collection has since grown to include more than a quarter-million items in the library's vertical file, newspaper and magazine clippings, books, movie and concert posters, illustrated sheet music, vinyl records and CDs, photographs, recital programs, and other ephemera. The collection also includes the archives of performing artists, materials on organizations such as the Motown Recording Company, the National Association of Negro Musicians, and prominent opera singers. More than 3,000 items including photographs and sheet music are available online.



Alvin Ailey American Dance Theater in performance

The Henry Ford Photographic Vertical File Series (1860–1980)

Detroit is the city that put the world on wheels. Henry Ford's automated assembly line invention developed an industry that had a global impact. Started in the 1950s as an amalgamation of items from other photograph accessions and miscellaneous sources most often accessed at The Henry Ford, the **Photographic Vertical File Series** broadly reflects Henry Ford and the Ford Motor Company. The collection is encyclopedic in its scope, documenting Ford and his family (1890–1955); Ford Motor products, buildings, and activities (1903–1955); cities and towns surrounding Ford's Village Industries; farms and homes; and Ford Motor plants and branches. The photographs also highlight World Wars I and II defense production in Ford Motor factories when Detroit was nicknamed the "Arsenal of Democracy." The collection celebrates car culture, depicting 1950s views of automobiles on city streets, country roads, and camping, and the 50th anniversary advertising campaign, "The American Road." An essential resource for understanding the rise of the car industry, this digital collection is accessible through the Benson Ford Research Center's online archive, <https://www.thehenryford.org/collections-and-research>.

Arab Americans and the Automobile—Voices from the Factory

The website of the Arab American National Museum, the only museum in the country dedicated to Arab American history and culture, hosts the digital collection **Arab Americans and the Automobile—Voices from the Factory**, <http://aanm.contentdm.oclc.org/cdm/landingpage/collection/p16806coll15>.

This site offers an intimate portrait of the life and work of Arab immigrants in the automobile industry. Initiated in 1999 by the Cultural Arts Department of the Arab Community Center for Economic and Social Services, the project documents the oral histories of 15 Arab immigrants in the Metro Detroit area, illuminating their everyday lives, cultural experiences, and work histories.

The oral histories were part of a larger project, including public seminars and workshops on conducting oral history interviews, as well as a publication compiling information collected from the oral histories. The site provides access to audio recordings of oral histories, transcripts, and related documents.

Note

1. George Bulanda, "The Detroit Public Library's Hackley Collection Promotes African American Performance Artists," *Hour Detroit*, February 2012, <http://www.hourdetroit.com/core/pagetools.php?pageid=6682&url=%2FHour-Detroit%2FFebruary-2012%2FArtistic-Archives%2F&mode=print>.



The advertisement features the UW-Milwaukee logo at the top left. The main title "ARCHIVAL STUDIES" is prominently displayed in large, bold, yellow and black letters. Below the title, a list of program benefits is provided: "Online & Onsite", "No residency requirement", and "MLIS & Certificate of Advanced Study (CAS)". A central text box highlights that the program is ranked #9 in the nation and encourages students to start their graduate degree today. At the bottom, contact information for the School of Information Studies is provided, including email addresses sois-archivesinfo@uwm.edu and ischool.uwm.edu, and the school's name in large, bold letters.

Electronic Currents

Assistant Editor: Sarah Dorpinghaus, University of Kentucky. Contact Sarah at sarah.dorpinghaus@uky.edu if you would like to guest author a column or have a good idea to share.

The Right Tool for the Job: Fostering Strategic Approaches to User Research

By Danielle Cooper, Senior Researcher, Ithaka S+R, and Lisa Janicke Hinchliffe, Professor/Coordinator for Information Literacy Services and Instruction, University of Illinois at Urbana-Champaign

In October 2018, we had the opportunity to engage with attendees at the Digital Library Federation (DLF) conference about fostering strategic approaches to digital library assessment (<https://dlfforum2018.sched.com/event/FVBm/m4d-do-you-really-need-to-do-a-survey-developing-a-strategic-approach-to-digital-library-assessment>). During the session, we briefly presented a framework for thinking through various user research avenues and related methodologies (suggesting that the user survey isn't the only useful tool libraries could employ even if we use them a lot!) and then invited participants to consider what they wanted to work on in these areas. As session participants described their projects, we offered guidance on developing or improving the research approaches attendees were considering. This ideation and coaching session enabled attendees to consider how user research design should always have an underlying strategy to work effectively. We were heartened by the participation in the session and the number of follow-up conversations we had throughout the conference.

Based on our experience at DLF, we share here a three-stage framework for strategically designing user research to align with library priorities.¹ We also provide some concrete examples of how these considerations shaped the decision making that impacted the design of specific user research projects. In doing so, we hope to spark further dialogue on how strategic approaches can be built into user research.

1. GOALS: Derive Your Inquiry Goal(s) from Library Strategic Priorities

A variety of approaches to user research exists, and the choice of which inquiry approach(es) to take hinges on strategic needs and priorities. For example, you might ask

- Do I need to evaluate a preexisting service toward its improvement or articulate that service's value to the provost?
- Do I want to make a few improvements to a library space or reimagine the concept of the library as place?
- What new service would meet a given population's unmet service needs?
- Who else do I need to engage with in making these decisions?

These questions demonstrate how inquiry mode determines what strategic goal(s) can be accomplished through research. For example, an assessment approach to inquiry involves evaluating the efficacy of specific tools or services toward identifying opportunities for their improvement or seeking to measure the impact of services on user outcomes. In contrast to the evaluative approach taken by assessment models, inquiry can also be structured as a more exploratory endeavor when less is known about a phenomenon or it is important to understand cultural underpinnings (e.g., ethnography); as an experiment when the need is to compare or test (e.g., A/B testing); or, more explicitly, as enacting design processes when the goal is to create or improve a specific space, tool, or service (e.g., participatory design exercises).

There are strategic benefits and trade-offs to any inquiry approach. It is also important to recognize that, in library contexts, certain approaches to inquiry are more common than others due to the nature of the field as applied and service oriented. Assessment and various user experience approaches having stronger representation (including robust conference cultures) (<https://sr.ithaka.org/blog/library-assessment-conference-2018-what-to-watch-for>), exploratory research can be valuable but is much rarer (<https://sr.ithaka.org/blog/breaking-the-luxury-barrier>), and some forms of experiments are virtually nonexistent due to the potential harm of denying certain essential library services to a test control cohort. Within library assessment research, there is an uptick in interest in the kind of assessment that measures the broader impact of library services, which reflects administrative priorities for using this kind of data to communicate the value of the library to institutional stakeholders (<https://www.acrl.org/value>).

2. METHODS: Select the Appropriate Method(s) for Your Inquiry

Selecting appropriate method(s) is essential to bolstering the approach to inquiry. Questions here include

- Do I need to capture someone's perceptions of a service or how they actually are using it?
- Do I need to know how often they are using that service or why?
- Would it be helpful to observe patrons using the service

in real time, test out a simulation of that service, or only consider their perceptions?

- How much data do I really need to collect to answer my questions?

When thinking through these kinds of methodological questions, we find it helpful to focus on four dimensions: 1) attitudinal/behavioral, 2) quantitative/qualitative, 3) context of use, and 4) the relationship of the researcher with participants. The first three of these dimensions are extrapolated from this helpful schema (<https://www.nngroup.com/articles/which-ux-research-methods>), and the fourth emanates from participatory-oriented approaches to research, with Indigenous methods being particularly informative for conceptualizing this dimension.

The fourth dimension arguably supersedes the first three dimensions because from it cascades all other methodological choices. Hegemonic Western research typically structures its methods around the premise that distance between the researcher and research participant is optimal because it leads to “objective” insights. When designing this kind of research, researchers are not necessarily expected to develop (and may even be critiqued for) ongoing relationships with their participants, to incorporate their feedback, or to credit them as cocreators.

Postmodern and non-Western approaches to research, such as found in Indigenous studies and some branches of feminist research, typically challenge the concept of objectivity and the value of insight derived from manufactured distance between researcher and research participant(s). These approaches place greater emphasis on building long-term, mutually beneficial relationships that attend to how participants’ insights are incorporated and credited, with the end result being that far more agency is given to the participants over their contributions. It is always important to consider how agency can be given to participants but also to recognize that no one-size-fits-all-approach exists as to how that can be done. The Ithaka S+R Indigenous Studies project (<https://sr.ithaka.org/tags/indigenous-studies>) provides one example of how researchers can build greater attention to relationship building and participant agency into all aspects of user research methodology, including through the structure of the interviews, the review of transcripts, and the derivation of insight from the findings, among others. Some of the researchers’ initial reflections on their experiences participating in the project and initial findings can be found here at <https://sr.ithaka.org/blog/>

[reflections-on-the-joint-conference-of-librarians-of-color](#).

For many projects, it is necessary to combine approaches from the other three dimensions to ensure that the results are sufficiently robust to illuminate your inquiry. Here are a few examples from Ithaka S+R’s work. For the business project (<https://sr.ithaka.org/blog/joining-together-to-support-undergraduate-instruction>), the researchers are asking business faculty behavioral and attitudinal questions to gain a contextualized understanding of teaching practices and support needs in this field. In a project with Montgomery College (<https://sr.ithaka.org/blog/designing-libraries-to-support-community-college-students>), students were engaged in a variety of contexts so that the study could capture what they currently do in the library and their unique perspectives on the future of library services and spaces. And, finally, the IMLS-funded Community College Academic Support Ecosystems (CCASE) project (<https://sr.ithaka.org/blog/community-college-academic-support-ecosystems>) will incorporate qualitative and quantitative approaches to develop the fullest possible picture of the academic support system landscape at community colleges.

3. ACTIONS: Communicate Results and Commit to Implementation

Having results from your goals-aligned user research is not enough to ensure that they will be used strategically. It is essential that these results be communicated effectively and commitment garnered to acting on them. Questions to consider include

- Who would benefit from learning about our research and its findings?
- Who should be convened to identify and develop next steps?
- What processes will ensure that the next steps can be effectively identified and acted upon?
- Who has the authority to act on the results?

Results can be effectively communicated and acted upon in a variety of ways as part of a research process, and it is essential that these processes are built into the overall plan for the research to ensure it is effective. For example, for the IMLS-supported Community College Libraries and Academic Support for Student Success project (CCLASSS) (<https://sr.ithaka.org/publications/amplifying-student-voices>) that Ithaka S+R is involved

(Continued on page 16)

(Continued from page 15)

with, the participating community colleges are not only contributing data but will also participate in the design, evaluation, and iteration of new services as part of the project. After participating in the Ithaca S+R Asian Studies project, Lafayette College (<https://sr.ithaka.org/blog/leveraging-the-asian-studies-project-locally>) used the findings on its scholars' research support needs to design a new library event series for scholars to share their work and foster connections between researchers.

At Illinois, a locally directed project to conduct a meta-analysis of a decade of user surveys, informed by data from focus groups, analysis of search logs, and review of virtual reference transcripts, resulted in a set of principles for the library's discovery service (<https://scholarlykitchen.sspnet.org/2018/01/08/discovery-delivery-user-centric-principles-discovery-service>). The discovery team was involved in conceptualizing the research project and reviewing the results after the analysis was completed. The resulting principles have been referenced in user interface design and system development discussions and decision making.

Final Thoughts

We recognize that libraries will need to engage these three stages iteratively, not linearly, but believe that abstracting the process into phases can help clarify the different considerations that relate to different aspects of user research. We look forward to hearing how others are working to ensure that their user research approach fits their inquiry goals and leads to actionable results. We wonder about how the goals, methods, and actions involved with user research overlap or vary based on the aspect of the library under inquiry and who is leading the investigation? In particular, it is still unclear to what extent unique approaches are necessary when researching "digital libraries" and/or digital components of a library, and how others in the digital library community are approaching these issues. As "digital" has become nearly indistinguishable from other library offerings, it is important to continue to consider how and whether preexisting library user research methods can be mapped onto current library contexts.

Note

1. A version of this account has also been published on the *Ithaca S+R* blog, February 13, 2019, <https://sr.ithaka.org/blog/the-right-tool-for-the-job>.



HOLLINGER METAL EDGE

Archival Storage Materials



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Mixed Media

Assistant Editor: Becca Smith, Wiss, Janney, Elstner Associates, Inc. Contact Becca at BSmith@wje.com if you would like to guest author a column or have a good idea to share.

Gathering Memories While One May: A Narrative on Creating Personal and Public Oral History Collections with Alzheimer's and Other Dementia Victims

By Jim Havron, CA, Cultural Heritage Cyber Preservation

Within my business I was able to develop a project to serve Alzheimer's and other dementia sufferers by recording their thoughts and memories and providing them to their families. I believe it to be unique in its focus and execution. Interviews are conducted using standard practices for audio recording, with occasional additions of video. The interviews often include a small group of people, so the recording setup takes that into account as warranted. This is a narrative account of what and how it is done, with the understanding that each situation is different, and each experience must be adapted accordingly.

I generally work on the interviews, along with a network of professionals and trained volunteers. I also provide the equipment, unless an unusual situation calls for something beyond available resources. Redundant storage of the resulting files, including significant security, is also provided. The project is designed to create a private collection for participants, while offering the opportunity to make them available for research at other repositories.

Our aim is to conduct audio interviews only. There are numerous reasons not to record video, chief among them being larger preservation issues with digital video, interviewees being "camera shy," and handling multiple people in an interview. If video is used, a separate audio file is created as well.

We record interviews in digital format, double-mono, 24-bit, 44.1 kHz, PCM/WAV. The recorder of choice is a Marantz PMD661 with an SLR microphone. A dynamic microphone specifically designed for the "speaking voice," the Electro-Voice 635A/B is omnidirectional and was used along with the Marantz PMD561, which is about the size of a deck of poker cards.

The interviews themselves are somewhat standard oral histories, but we invite family members to participate so they can ask their own questions. In such cases, we use a microphone stand designed to be used with a base drum. The stand is low to the ground, while its longer boom allows it to be positioned away from the group just a bit while placing the microphone itself in a better position to capture the sound.

(Continued on page 18)



The preferred recorder is the Marantz PMD661.



Inputs on the Marantz PMD661



The smaller Marantz PMD561

(Continued from page 17)

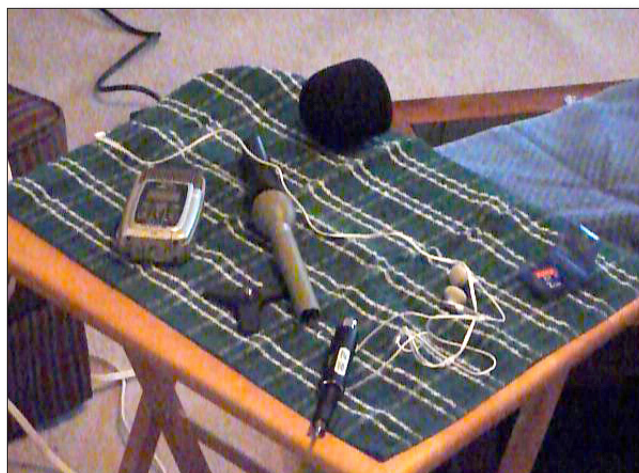
Our network has adjusted to provide for unexpected aspects of specific interviews. In one instance, we recruited a guitar player to play some music requested by the interviewee because he wished to discuss why the songs meant so much to him. One woman wanted a recent photograph taken before she was too “wasted away” [her words], something we could provide because we have a professional photographer in the network. The photograph was there during the interview and helped to stir memories for her story.

We added a new feature to the project after interviewing a man in the early stages of Alzheimer’s. As his disease progressed significantly, he reached a state where he was always confused, unable to communicate, and frequently angry. The one part of his former life to which he was still able to connect was the ability to play the guitar to some degree, and it was his wife’s wish that his playing be recorded, but his unpredictability made this difficult. Purchasing Zoom H2 recorders for this project was one solution. These are small recorders with acceptable internal microphones and less complex settings than the Marantz recorders. One was configured with all the appropriate settings, so all that needed to be done to record was to press the record button, then pause or stop. The man’s wife was shown how to use it, and it was set on a counter near where her husband generally spent his time. Any time he started to play, she could record. In this case, the recordings were in .mp3 file format, smaller than the usual WAV files, because we didn’t know how much space would be needed. They eventually recorded around 50 files, many under 7–10 seconds, many longer. There were enough longer files to make a multitrack CD/album of about 20–25 minutes, which we produced as “The Very Best of [identity guarded at present].” The family was thrilled, and we kept this service in an arsenal of tools for later use. At the time of this writing, all three of the Zooms are on loan to people in different parts of the country.

Medical staff sometimes use the recordings in treating patients, either to record background information to better inform a doctor about the patient, or connected to the journaling therapy that has become a standard part of treatment in many such cases. This can be considered

more anecdotal than proven medically, yet it does open a door on other possible benefits of oral history.

In this kind of work, ownership and use of the product poses challenges. No specific requirements are made prior to the interview, which we bring to the participants’ attention with the hope that they would be willing to make a gift of the final product to our repository to provide access to researchers and others who may be interested in the content. We have a Creative Commons (CC) license where copyright restrictions on use are surrendered to the immediate family at the time of recording. This assures the donor that the gift of the interview will be used in the manner agreed upon, and a third party cannot assert control based upon some perceived personal right if none of the original participants are accessible. Conditions of use and ownership are negotiated in each case. The deed always states that the archivist, or appointed successors, will do all that can be done to preserve the digital files for as long as possible based upon his or her resources and professional judgment as an archivist and information systems professional. If agreed upon, interviews are placed in an archival repository for research and preservation. Various options can be arranged to transfer rights or establish a license, from a CC license that essentially gives both parties full or limited use, to donation of copyright, to donation with restriction on identity for a set number of years, to no donation at all.



The Zoom H2 and other equipment

Most participants either surrender copyright entirely, use a CC license to be executed upon the death of one of the family members, or use a CC license to be executed 20 years from the date of the recording. Different trust levels develop during the process, and some participants start the process by transferring copyright while others who had originally restricted use execute the transfer agreement earlier than expected. One family participant decided the interview was of too personal a nature and decided to retain all rights, but to date, all others who have not yet executed an option have signed one that will eventually go into effect. Custodianship of the files is still retained by the archivist, who will readily discuss those details with any who ask.

The last technical feature of the project is an access one. We use Audacity audio editing software due to its ease of usage, despite the existence of other more sophisticated apps. Using this makes it possible to create an “archival” (WAV or AVI on gold disk; allegedly higher quality and longer lasting) and disk storage in both .mp3 and audio CD formats. When copies are requested, the team prepares clips deemed particularly interesting. These are available should someone wish them for funeral or memorial purposes.

The goal of this project is to preserve history for personal purposes, hoping that it will be available for all. It involves adapting to unusual circumstances that may have no connection with traditional best practices. Control of the end product is in the hands of the nonarchivist party; yet, we have the beginning of an unusual collection. The collection is growing slowly. Although we offer the recording service often, the time of life when patients are most able to do interviews is also the time when family has more on their plate and can often be in denial. Frequently, they return when it is too late and say they had accepted my offer. So, using very similar guidelines, I am now also collecting interviews from surviving family members.

The advertisement features a blue background with a subtle geometric pattern. At the top left is the Lucidea logo. The main heading is "Archives Collections Management" with the tagline "OUR TOOLS, YOUR CREATIVITY. UNRIVALED." Below this, the "ARCHIVERA" logo is displayed, followed by the text "Built for larger archives' collections management challenges; supporting you today and tomorrow". Two screenshots of the software interface are shown, one above the other. At the bottom, the "ARCHIVESSENTIA" logo is presented with the tagline "Collections management you need at a price you can afford".

Request a free demo – see our unrivaled capabilities for yourself! sales@lucidea.com
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Preservation Essentials

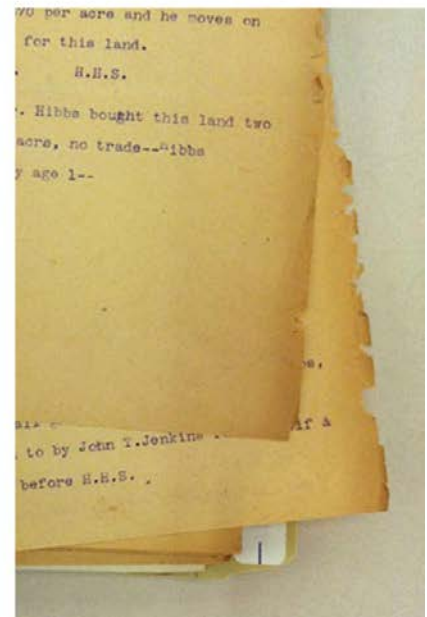
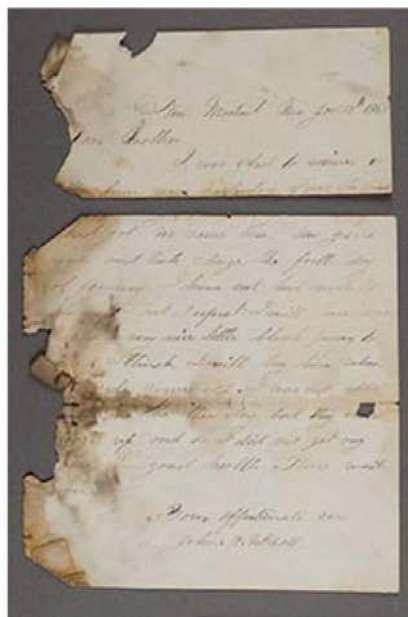
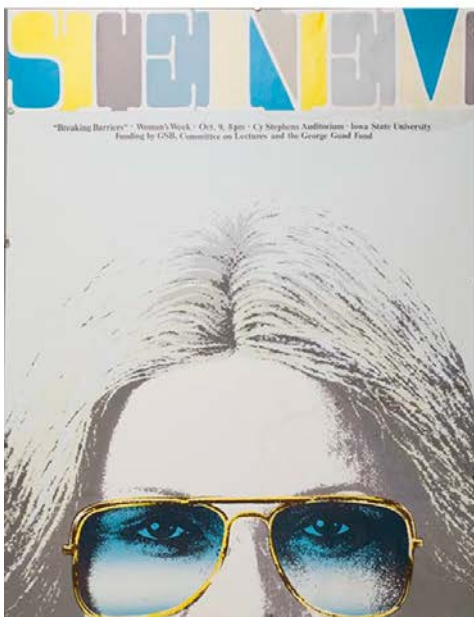
Assistant Editor: William Modrow, Walter Havighurst Special Collections, Archives, & Preservation, Miami University.
Please contact Walter at modrowwm@miamioh.edu if you would like to author a column or have an idea to share.

From Chaos to Order, Part II: Rehousing Paper-Based Collections Materials

By Sonya Barron, Collections Conservator, Iowa State University

This is a continuation of the article in the January 2019 issue regarding organizing and rehousing artifacts in archival collections. For this second installment, I will focus on paper-based collection materials. Paper is made

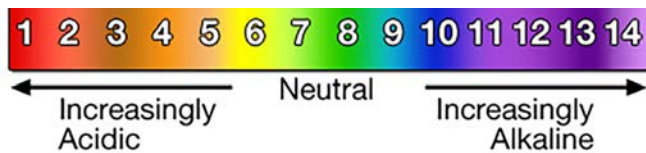
up of cellulose, a plant-based substance. Cellulose is the building block of materials like cotton, linen, and wood, as well as other less common plant-based fibers like kozo, flax, and bark.



Paper-based collection materials

The sad truth is that all paper items in your collection will eventually become acidic, but some will get there sooner than others. The rate of deterioration depends on the quality of the paper, whether it consists mostly of cotton/linen pulp or of wood pulp. Longevity of paper also depends on chemicals that had been added to the pulp, such as sizing or colorants. Acidic paper in your collections will exhibit some visual indicators of deterioration, which can include a brownish or yellowish discoloration and brittleness. Brittle paper is no longer flexible and breaks easily instead of bending.

So, how do we start evaluating and selecting archival supplies to house flat documents, artworks, photographs, and



pH scale

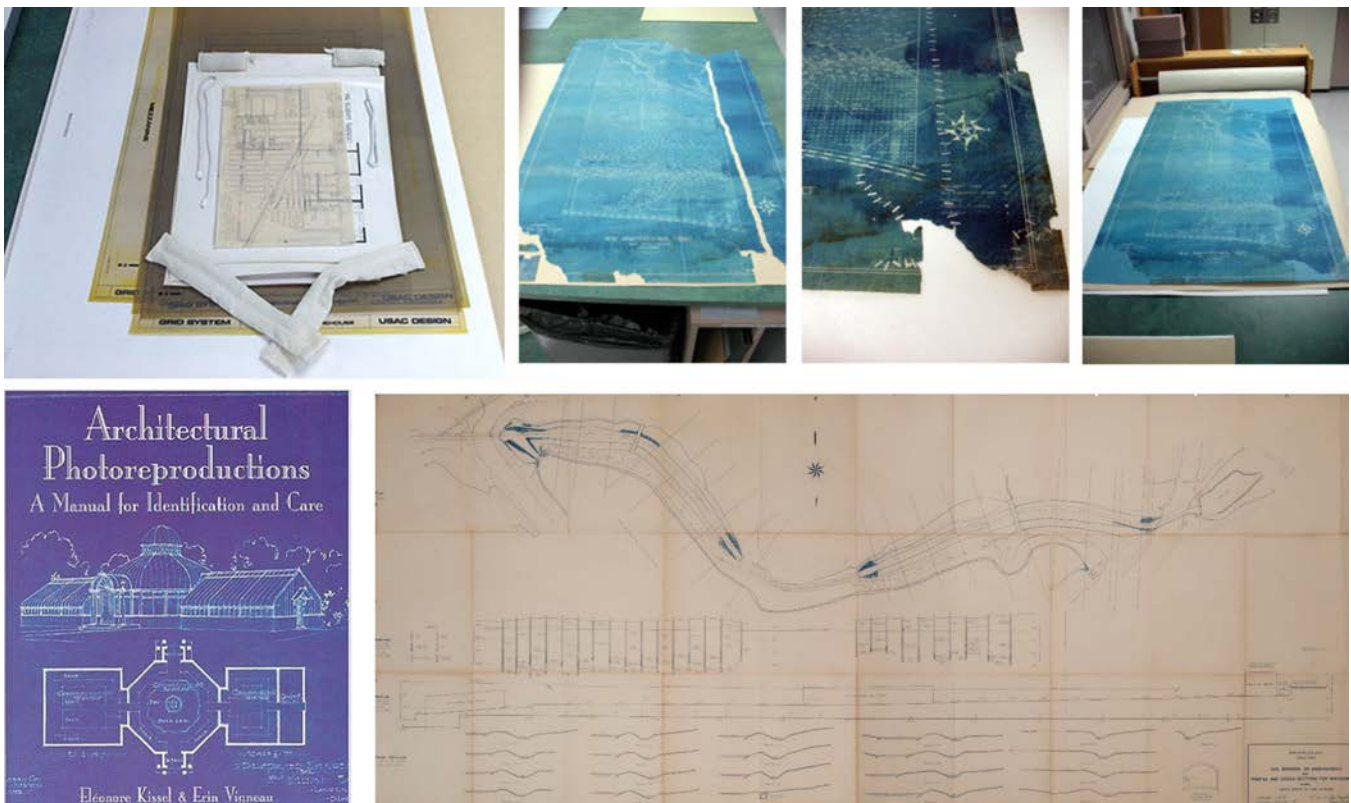
bound items? Let's review our archival product terminology and our pH scale: buffered = pH 8.5–9; unbuffered = pH 7–7.5; and acid free = pH 7 and up.

Flat Paper Materials

Archival storage materials are often buffered to counteract the acidity of the items to be stored inside them. These buffered enclosures will work for most collection items, except those that contain colored dyes, the chemistry of which may change when stored in an alkaline environment. Items containing colored dyes include color photographs, watercolor paintings, hand-tinted prints and photographs, blueprints, and diazotypes.

Blueprints and diazo prints are photo-reproductions. The image is made with color dyes using a photographic process.¹ Collages, books, and scrapbooks that contain proteinaceous materials like silk and wool are also sensitive to an alkaline storage environment. For all these items, it is best to use unbuffered paper folders or boxes. When in doubt, you can safely use unbuffered storage for all

(Continued on page 22)



Architectural photo prints

(Continued from page 21)

paper-based collections. This will not harm any materials.

A good indicator of a high-quality archival product is whether it has passed the PAT test, which stands for Photographic Activity Test. PAT is a series of comprehensive tests that rate paper quality for storing the most sensitive collection items such as photographs. The test is administered by the Image Permanence Institute in Rochester, New York.²

Interleaving paper and folder stock can be used in creative

and practical ways. If you have blueprints already housed in buffered folders, you can put a sheet of unbuffered interleaving between the blueprints and the buffered folder, creating a barrier. You may have a color-tinted photo mounted on acidic board. The acidic board benefits from a buffered folder, but the color photo needs unbuffered housing. To take care of the dual needs of such an object, place a sheet of unbuffered paper over the photo and place the mounted item in a buffered folder.

Mylar (or Melinex) is okay to use for storing all materials. The two names are interchangeable and refer to a chemically stable archival polyester film. Mylar L-sleeves are good for supporting brittle, torn, and fragile paper. However, polyester film is very staticky and should not be used for items with flaking ink, pigment, or coating. Items with fragile flaking surfaces should be stored with the “flaking surface up” in a shallow box with a lid.

The best way to store large format rolled items is to roll them on top of rigid tubes, rather than to stuff them inside the tubes. Taking fragile rolled items out of a tube can damage the edges. You can roll a sheet of 4ml or 5ml Mylar on top of the print or map and tie the entire package up with cotton twill tape. Boxes for rolled items are available in different sizes so that you can protect the outside of the roll if you wish.



Photographic Activity Test (PAT) logos



Archival housings for flat paper items: buffered and unbuffered paper folders; flat box for items with a flaking or powdering surface; Mylar/Melinex folders, tubes, and a tube box for rolled storage



Image courtesy of University Products



Image courtesy of Talas



Image courtesy of Archival Methods



Image courtesy of PZ Conservation C.I.C.



Image courtesy of Talas



Image courtesy of University Products



Image courtesy of Gaylord Archival



Image courtesy of Van Der Hoorn Conservation Services

Archival housing options for photographic materials

Photographic Prints and Negatives

A great variety of photo processes may be present in your collections, especially if they date to the late 1800s and the early 1900s, when photography was still in its infancy.³ Several visual identification guides are available to help you figure out what types of photographs you may have.⁴

The chemistry of photographs is more complicated than that of simple paper objects. The emulsion layer is sensitive

to the oils in skin, so it's important to wear nitrile examination gloves when handling photographs. Cotton gloves tend to be too bulky and unwieldy to handle paper safely.

Photographic paper is almost always of high quality and low acidity. However, photographs were often adhered to backing boards most often made from low-quality acidic card stock. Usually, aging backing boards are brittle and

(Continued on page 24)

(Continued from page 23)



Image courtesy Vancouver Archives

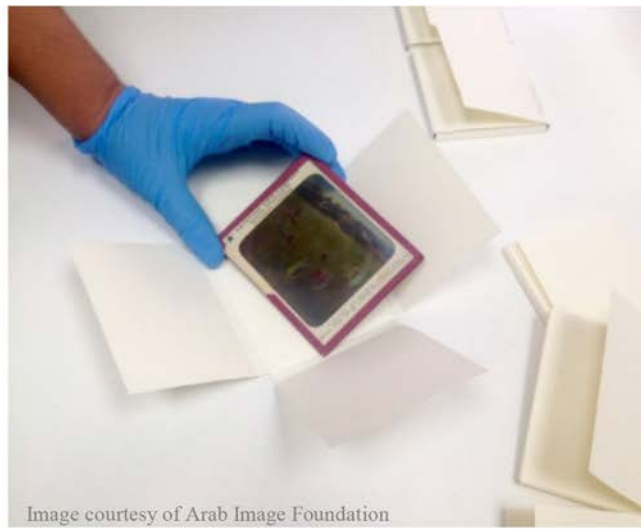


Image courtesy of Arab Image Foundation

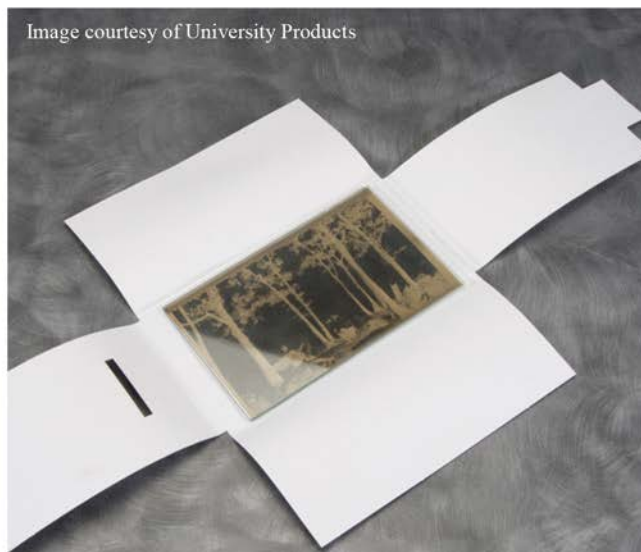
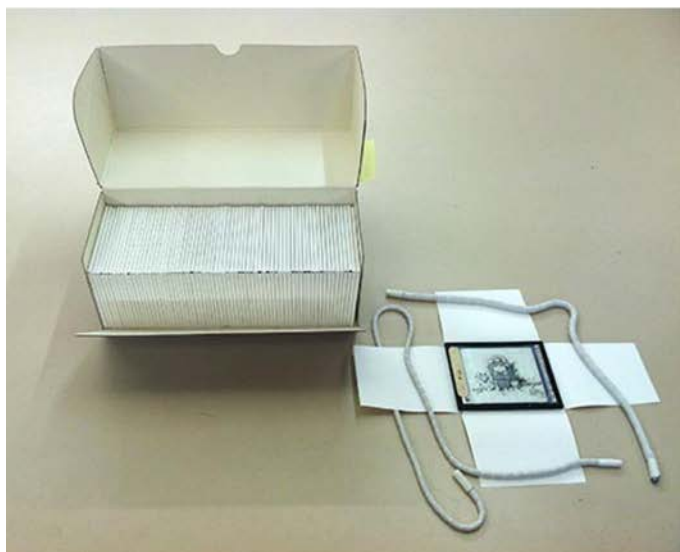


Image courtesy of University Products

Archival housing options for glass-plate negatives and lantern slides

break easily. Photos on backing boards need to be supported carefully from below when you handle them to avoid damaging the photographic prints.

Mylar sleeves and polyethylene pockets are okay to use for storage of all photo materials. Unbuffered enclosures should be used for any items that contain color dyes. Buffered paper folders and sleeves can be used for black-and-white photos and negatives.

For large groups of smaller photos, you could opt for polyethylene photo pockets enclosed in a three-ring binder made from archival board. One of the advantages of using Mylar sleeves for housing photos is that they don't interfere during scanning, so photos do not need to be removed from Mylar (Melinex) sleeves when imaged on a flatbed

scanner. If your photo has a fragile surface with a cracked or flaking emulsion layer, a shallow box is better suited for storage.

Before discussing glass-plate negatives and lantern slides, it is important to clear up some key differences between these two types of photographic objects. Glass-plate negatives contain a negative image and are made from a single piece of glass. One side of the glass has the matte emulsion layer, which is very fragile. The other side of the glass is shiny and uncoated. It is best to house glass-plate negatives in custom-fitted, four-flap folders. It's safer to handle the glass plate on a flat surface, so there is less risk of dropping it. Unlike a paper pocket, a four-flap folder is not likely to catch on the emulsion layer and snag it.



Image courtesy of Archival Products

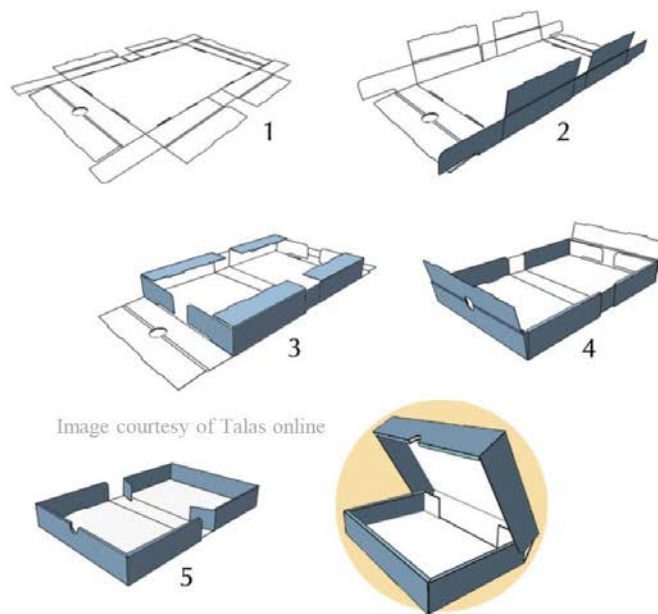


Image courtesy of Talas online

Archival housing options for bound materials



Spacers made from corrugated archival board



Spacers made from layered Ethafoam sheets

Lantern slides contain a positive image. They are made from two pieces of glass sandwiched together and adhered along the edges with strips of tape, which is usually black. The vulnerable surface of the image is not exposed—it is protected by a plate of glass. However, tape adhesive can fail and thus cause the glass plates to become detached from each other. As in the case of glass-plate negatives, four-flap folders are the best storage solution for lantern slides.

Bound Materials

Several options exist to choose from when ordering boxes for your bound collections. On some four-flap enclosures, you can adjust the thickness of the box by folding pre-scored lines. Inexpensive custom-sized boxes can be also be ordered by contacting the supplier and providing the measurements needed. The company cuts and ships the boxes to you flat, which you then assemble like pizza boxes.

When a box is too large for the item you are trying to house, one option is to create a spacer.

For more ideas about the construction of spacers, check out a brief article in the *Archival Products Newsletter*.⁵ To learn more about archival housings for your collection materials, refer to Sofia Barron and Hilary T. Seo's PowerPoint presented at the 2017 MAC Annual Meeting in Omaha, Nebraska.⁶

(Continued on page 26)

PRESERVATION ESSENTIALS—Continued
William Modrow, Assistant Editor

(Continued from page 25)

Archival Suppliers

Archival Products
1801 Thompson Avenue
Des Moines, IA 50316-2751
800-526-5640
<https://archival.com>

CMI Archival Boxes
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Rochester, NY 14613
866-877-7050
<https://www.archivalmethods.com>



A wedge-shaped spacer for a wedge-shaped book, constructed from 40pt board; spacers for a scrapbook and a half-full document box, both made from corrugated board

Notes

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2. Image Permanence Institute, “Photographic Activity Test (PAT),” 2018, <https://www.imagepermanenceinstitute.org/testing/pat>.
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Up-and-Comers: News for Student and New Archivists

Assistant Editor: Meredith Lowe, The iSchool at the University of Wisconsin–Madison.

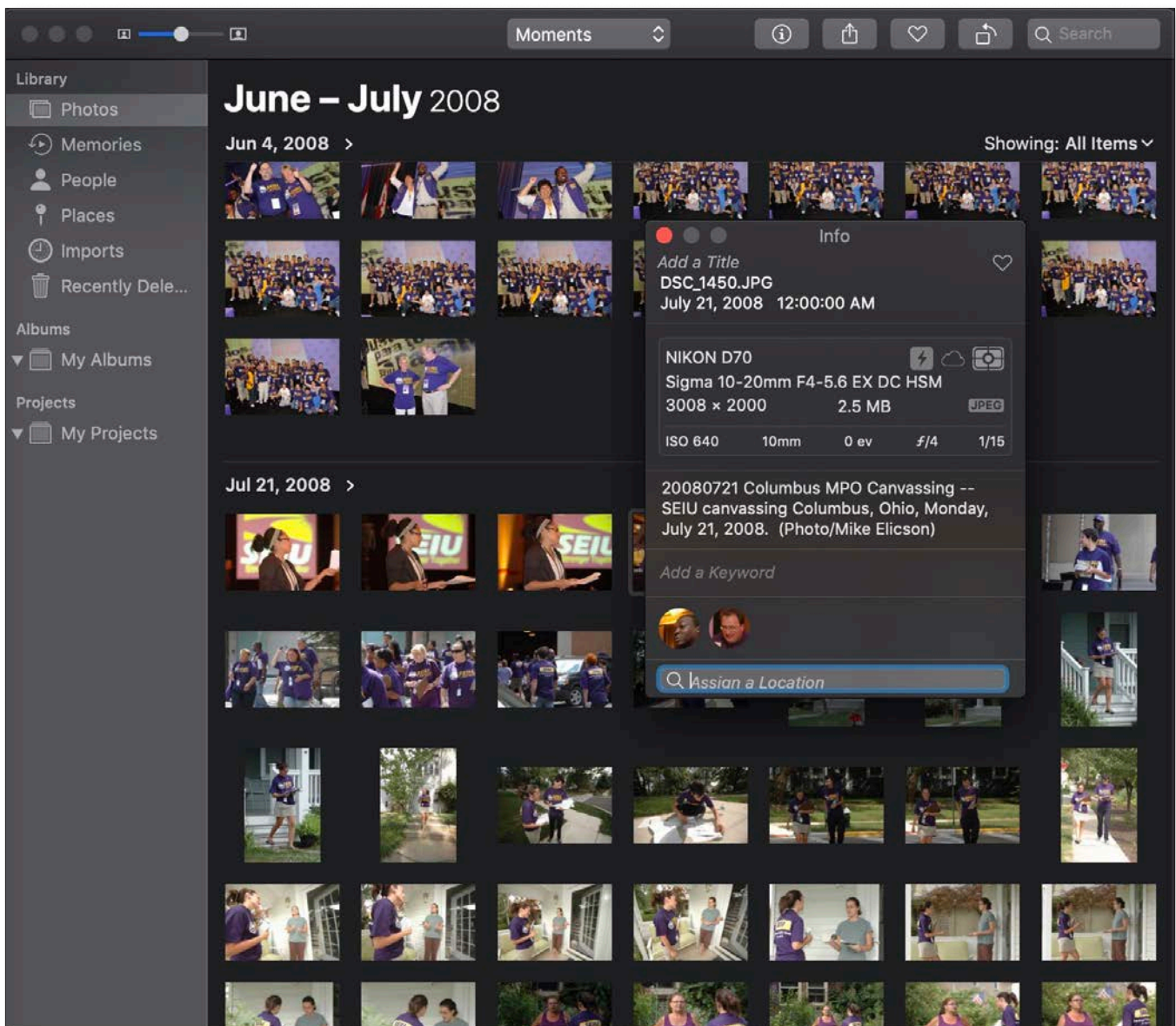
Contact Meredith at mclowe@wisc.edu if you would like to guest author a column or have an idea to share.

Meet Sarah Lebovitz, Wayne State University

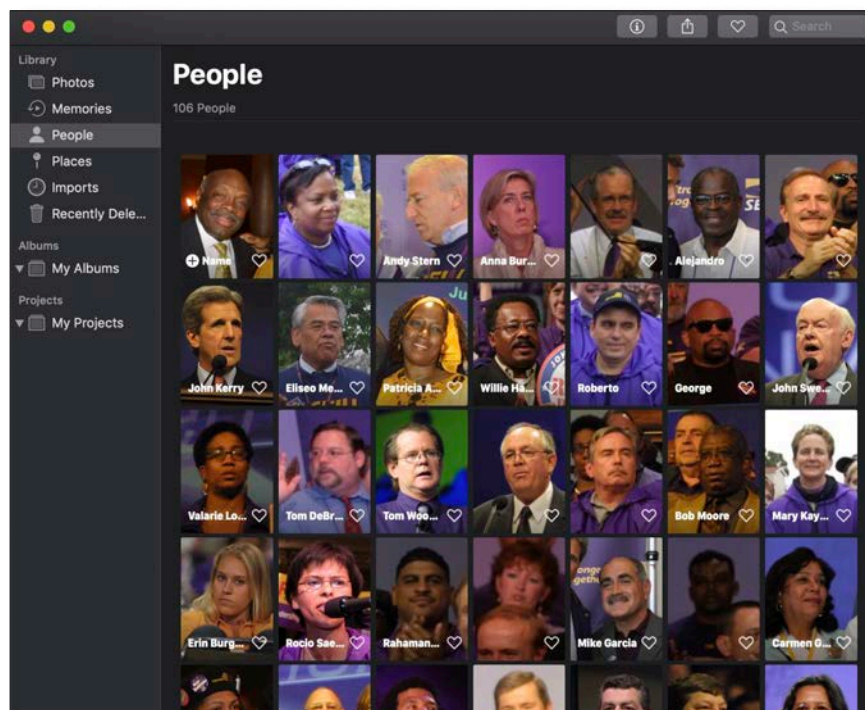
In the fall of 2018, I started my current position at Wayne State University as the archivist for Service Employees International Union (SEIU). The Walter P. Reuther Library, Archives of Labor and Urban Affairs, is unique in that it maintains collections for multiple labor unions, each with a dedicated archivist. I use the full set of tools at my disposal, including my wonderful colleagues as both curation and reference teams for my specific union. A particular reference request I often get is for photos of specific people at different stages in their work with SEIU,

which prompted a small project utilizing a free application to sort through material.

The SEIU Photographs collection is large. It consists of 143 linear feet of prints, negatives, publications, and photo CDs. Date ranges, event names, and folders of specific people are often the starting points for these reference requests, but, more and more, the requests require digging through photo CDs. These are more difficult to work with, as many of them contain few of those parameters in an



Photos app provides additional information about date, camera type, and embedded description.



The People tool compiles faces that show up frequently.



The result of clicking into a face—multiple photos of the same person

obvious title and very rarely mention individuals by name.

Recognizing that this is a large part of my reference work, and wanting a more streamlined way to search, I started a migration project to make the photos more easily searchable on my own computer. I started to DiskImage the CDs and go through each one to include information on dates, events, and original titles. Having these preservation copies helped shorten the time it took to look at photos but did nothing to help pinpoint individuals, so I brainstormed next steps. The solution ended up being simple. In December 2018, I started pulling copies of the photos into one place: my Photos application. Though some may think it inelegant, it's freely available and does a decent job as a starting point, which is really all you can ask for when developing a project.

The app successfully pulled metadata from digital photos and grouped them in a variety of ways, but the one I've utilized for my purposes is the People grouping. Photos does the brunt of the hard work by sifting through the 18,062 photos I've currently input to show me one face to identify, then corrects itself based on my review. It then supplies faces that are successfully recognized, even 10 to 20 years apart, and files them behind the same one photo. When searching for officers who started as rank and file, this proves incredibly useful. It should be noted that though facial recognition works well with this type of data set and with a dedicated reviewer, this sort of software is inherently biased and can be misused in ways that are incredibly harmful to marginalized communities. I manually corrected

(Continued on page 30)

UP-AND-COMERS—Continued
Meredith Lowe, Assistant Editor

(Continued from page 29)

every mistake and supplied tags for photos that I knew showed an individual but were not correctly sorted.

So, with a reviewer and for reference purposes, what impact does this small-scale project have? To start, it allows a computer to take on the iterative work while letting me step in and make sure people are accurately identified. This helps mitigate fatigue and gives me more time to think about what additional information I can provide. It also allows the recognition of individuals at different events, regardless of their position, and helps provide a narrative. Seeing someone in the background of a demonstration in 1992 and then seeing him or her again in 2004 at a convention in a new position tells a story that may have otherwise been overlooked. A final and more practical impact is the potential for quick turnaround times for these types of reference requests, which are often commemorative in nature and have specific deadlines.

This project helped me reach a personal goal to provide expedited reference. It also reminded me that, as a profession, archivists can benefit from free software not only to streamline workflow and simplify information, but also to encourage critical thought about the way we use technology.



SEIU archivist Sarah Lebovitz at the Reuther

People and Posts

Assistant Editor: Matt Gorzalski, Southern Illinois University Carbondale. The MAC Membership Committee invites members to share positions, appointments, and honors in the People and Posts column. Please send items to Matt at mgorzalski@lib.siu.edu. Submissions must be 150 words or less. Images are welcome!

Erik Nordberg has accepted an interim appointment as assistant dean in the University Library System at Wayne State University. During his absence, **Mary Wallace** is serving as interim director, and **Deborah Rice** as interim assistant director of the Walter P. Reuther Library.

Bruce Bruemmer retired on the Ides of March after 19 years as director of the Cargill Corporate Archives. Prior to joining the private sector, he was archivist for the Charles Babbage Institute at the University of Minnesota and also did time with the Minnesota Historical Society. He served on the MAC Council and admits to pushing to change the name of the *Midwestern Archivist* to *Archival Issues*. “I used to blame Frank Boles for that, but I feel that it is time to confess.” He led MAC’s early effort in the Archives and Society Task Force, which resulted in the MAC Presidents’ Award. Thankfully, most have forgotten the slew of bloglike articles he wrote for the newsletter on pressing archival topics like “manuscript or manuscripts repository” and deadly paper cuts. His greatest accomplishment was scaring the bejesus out of the Loyola archivist during the samurai archivist bit in the first *Raiders of the Lost Archives*. When asked about his reason for retiring after such an ordinary career that spanned punched cards to smartphones, Bruemmer replied, “I just ran out of passwords.”

Steve Ammidown, manuscripts and outreach archivist for the Browne Popular Culture Library at Bowling Green State University, was named the 2019 Cathie Linz Librarian of the Year by the Romance Writers of America. The award will be given at

the organization’s annual conference in July.

Cliff Hight was promoted to department head of the Morse Department of Special Collections, Kansas State University Libraries. He will retain his title of university archivist.

Jennifer Motszko began her position as digital scholarship and preservation archivist at the University of Wisconsin–Whitewater on August 1. A Wisconsin native, she previously worked at the University of North Carolina at Greensboro.

Anne Thomason will serve as interim library director at Lake Forest College from February 1 through December 2019. Thomason has served as college archivist and librarian for Special Collections at Lake Forest since February 2014.

The St. Louis archival community mourns the loss of **Sister Jane Behlmann**, CSJ, after her passing December 15, 2018. Following a long career teaching music in St. Louis Catholic schools and 28 years as a librarian at Fontbonne University, in 2004, Sr. Jane became the archivist for the Sisters of St. Joseph of Carondelet–St. Louis. From 2013 to 2018, she helped lead consolidation of SJC records from Albany, Los Angeles, Hawaii, and St. Louis and, in 2018, became the first director of the new Carondelet

Consolidated Archive on the St. Louis province campus. She was an active member of the St. Louis Area Association of Archivists (ASLAA), St. Louis Area Religious Archives (SLARA), Midwest Archives Conference, and Society of American Archivists. She served as SLARA secretary in 2006–2007 and on the MAC Local Arrangements Committee in 2009. Having earned an MLS from Rosary College in 1982, she became a certified archivist in 2011.

(Continued on page 32)



Sister Jane Behlmann

PEOPLE AND POSTS—Continued
Matt Gorzalski, Assistant Editor

(Continued from page 31)

Justin Clark, a graduate of Indiana University–Purdue University Indianapolis’s Public History program, is the new communications director/archives and history advocate for the Indiana Archives and Records Administration. Since taking over, he has expanded its social media presence, launched a video series for the archives highlighting the collections, completed exhibits, and cultivated relationships with other history outlets, including Hoosier History Live and the POLIS Center.



Justin Clark

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(Continued on page 34)

(Continued from page 33)

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