MAC Education Committee Launches Speakers Bureau Project

Prompted by the MAC Education Task Force’s 2010 report recommendations, the Education Committee launched a two-year pilot project in 2013 to explore the possibility of establishing and coordinating a MAC “Speakers Bureau.” The bureau would be made up of MAC members and others from allied professions and organizations with expertise on specific subjects who are available to speak in geographic areas throughout the MAC region. Once it is fully formed, local groups, archival regionals, and others could request individual speakers from the Speakers Bureau directory to present on-site workshops or training events for a low cost.

Over the past year, Education Committee members have evaluated needs and gaps in training throughout the MAC region and are coordinating four workshops over the final year of the pilot. The experience of holding these workshops will enable the committee to provide detailed recommendations to...

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Dear MAC Members,

Summer is flying by! It hardly seems possible that it was the end of April when we met in Kansas City, and it’s now early August as I write. Archivists from MAC are looking forward to seeing colleagues at the SAA meeting in the coming week; for many of us, our crew of fall students will return in just about three weeks. Today, however, our reading room is full of researchers who have traveled from far-flung places as they can only do in the summer, and we’re still enjoying warm, sunny days.

By the time you read this newsletter it will be October, and usually you’d hear me say that MAC will be attending its Fall Symposium in a few weeks. The timing for our Symposium is a bit earlier than normal this year—we are meeting in September! I’m anticipating a terrific program. “Oral History, Archives, and Innovation” will feature discussions with Dr. Doug Boyd from the Louie B. Nunn Center for Oral History at the University of Kentucky Libraries. There’s a lot of buzz in MAC about this Symposium, and I expect members to be very pleased with the results.

Members have certainly been pleased with the workshops of the MAC Speakers Bureau, which debuted this summer. The Education Committee deserves kudos and thanks for successfully hosting the first two Speakers Bureau workshops: “Moving Images” held in Jefferson City, Missouri, in May, and “Strategic Planning for Small Archival Programs,” held in Muncie, Indiana, in July. Cochairs Tanya Zanish-Belcher and Ellen Swain and the Education Committee have done a wonderful job in setting the stage for a dynamic program that makes professional development topics such as these accessible to archivists in more targeted individual sessions at smaller venues. See the article about the Speakers Bureau in this issue of the newsletter and keep an eye out for communication from the Education Committee about the next opportunities for these valuable sessions.

This fall seems like it will be a productive one for MAC. As Council meets in our traditional fall business meeting, we’ll continue to put ourselves to the task of working on issues important to you, such as meetings, publications, and the ongoing work of our working groups and committees. In closing, let me once again invite you to contact me directly if you have concerns that you’d like to bring before MAC leadership. You can find me at amy.cary@marquette.edu.

My best wishes to you all,

Amy Cooper Cary
President, Midwest Archives Conference
Speakers Bureau
(Continued from page 1)

MAC Council concerning the viability of a long-term effort. The first two workshops were great successes and have come in well under budget! Council had committed $4,600 for the two-year project. Both workshops were offered at no cost to participants and received high evaluations.

The first Speakers Bureau offering was held on May 30 in Jefferson City, Missouri, hosted by the Missouri State Archives. Thirty-five archivists attended “Moving Images: An Introduction for Archivists.” The half-day workshop, presented by Paul Eisloeffel of the Nebraska State Historical Society, familiarized attendees with the science, history, identification, preservation needs, and care of moving images on film, videotape, and optical media. The workshop also offered guidelines on assessing a repository’s moving images and how to determine priorities for preservation reformatting. By the time they left, a new group of archivists were armed with the basic knowledge they need to face their moving image holdings.

Next, on July 18 in Muncie, Indiana, 19 archivists attended “Strategic Planning for Small Archival Programs” presented by Colleen McFarland of the Mennonite Church USA Archives. Hosted by the Society of Indiana Archivists at Ball State University’s Bracken Library, this half-day workshop introduced participants to the purpose and core elements of a strategic plan. The workshop provided hands-on time for participants to draft preliminary mission and vision statements, begin a “SWOT” analysis (strengths, weaknesses, opportunities, and threats), and identify a strategic priority to guide future action in their repositories. Participants departed energized and confident in their ability to apply what they had learned, with examples of strategic plans and a bibliography for further reading to support their planning work in their home repositories.

The Education Committee continues to identify topics and speakers for a resource list of presentations, from which will come speakers for both the Speakers Bureau and MAC’s Annual Meetings. It has tentative plans for future workshops in South Dakota and Kansas. If you have questions, suggestions, or an interest in hosting a workshop, please contact cochairs Tanya Zanish-Belcher (zanisht@wfu.edu) or Ellen Swain (eswain@illinois.edu).

2015 Annual Meeting
(Continued from page 1)

a lively discussion of the connections between content creators and historical context. Pett is well known for his dynamic, witty presentations that include drawing a cartoon “live” while he speaks.

For those unfamiliar with the history of our state, Kentucky derives from an Iroquois name for the hunting ground they used south of the Ohio River. Originally thought to translate as “dark and bloody ground” or “the land of tomorrow,” the meaning of Kentucky is still disputed. It is currently thought to mean “meadowland.”

In 1775, William McConnell and a group of frontier explorers were camped at a natural spring when word came from nearby Fort Boonesborough that the first battle of the American Revolution had been fought in Lexington, Massachusetts. In its honor, the group named their site “Lexington.” By 1820, Lexington, Kentucky, was one of the largest and wealthiest towns west of the Allegheny Mountains. So cultured was its lifestyle, Lexington soon gained the nickname “Athens of the West.”

The opening reception will be held at the Carrick House, located along downtown Lexington’s historic Third Street Corridor. With a glass-domed atrium, 40-foot waterfall, and outdoor patio, the Carrick House will be a perfect venue for relaxing and mingling. We’ll enjoy delectable
Kentucky-inspired food in this beautiful historic home—and make sure you bring your dancing shoes, because we’ll be square-dancing to a live band!

There’s much more to Lexington than horses and distilleries, although they are reason enough to visit the heart of the Bluegrass. The vibrant downtown district boasts numerous museums and cultural heritage sites that document Lexington’s diverse and storied past. From the hotel, stroll through the historic campus of Transylvania University (established in 1780) and Gratz Park, where Lexington’s original Carnegie public library resides, to Cheapside, a slave auction and abolitionist speech site near the Old Fayette County Courthouse. Also within walking distance is the childhood home of Mary Todd Lincoln and the Hunt-Morgan House, which offers an extensive collection of Civil War relics and memorabilia. As part of the conference, you’ll have the chance to tour Transylvania University Special Collections and the Monroe Moosnick Medical and Science Museum, touted as one of the nation’s finest collections of nineteenth-century scientific artifacts, anatomical models, and botanical paintings used for instructional purposes.

Hail a pedicab to Ashland, the estate of renowned Kentucky statesman Henry Clay, to tour the beautifully manicured gardens and well-preserved mansion. The peony beds should be nearing their full splendor by early May. Nearby is the legendary Lyric Theatre and Cultural Arts Center, a thriving entertainment centerpiece for Lexington’s African American families since 1948 and current home of the WoodSongs Old-Time Radio Hour broadcast. Learn more about Lexington’s historic downtown on one of the many themed walking tours or a horse-drawn carriage ride. In fact, one of the Thursday morning tours will focus on African American history in downtown Lexington, led by historian Yvonne Giles of the Isaac Scott Hathaway Museum.

But what about the aforementioned horses and bourbon, you ask. Where to begin?! The Kentucky Horse Park provides a great introduction to our favorite animal. Brush up on your equine history at the International Museum of the Horse and swing by the Horses of the World presentation for a firsthand look at the unique beauty of international showcase breeds. And don’t forget to trot through the Hall of Champions to meet the park’s elite racetrack-winning residents. Take the trolley down the scenic Bluegrass Parkway to Keeneland, Lexington’s acclaimed thoroughbred racing facility. Drop by the library to see one of the world’s largest collections of materials on the thoroughbred. Planning to extend your conference trip a few days? Be sure to schedule a tour of one of the area’s many elegant yet fully functional horse farms.

To fully appreciate the history and culture of the Bluegrass you must visit one of the many bourbon distilleries of central Kentucky. Lexington is home to the Town Branch Distillery, named for the body of water that currently runs under the city, and Woodford Reserve and Buffalo Trace are only a short drive away. A number of craft beer breweries are also located in Lexington, including Kentucky Ale, West Sixth Brewing, and Country Boy Brewing. Still thirsty? It’s only a short drive to the Ale-8-One Bottling Company, home of the region’s favorite ginger-citrus soft drink (it pairs quite well with bourbon).

But don’t stop there! The Bluegrass offers so much more—from hiking the nearby Red River Gorge, to catching a Lexington Legends baseball game, to indulging in the finest contemporary southern cuisine. MAC in Lexington can seamlessly serve as an ideal professional development experience and a fun-packed family vacation to remember! Check out www.visitlex.com for additional suggestions and planning tools. You will be awed by the variety of adventures Lexington has to offer. And, while you are here, get in on the action and #SharetheLEX!

The conference hotel, the Hilton Lexington Downtown, overlooks Triangle Park and Rupp Arena. This landmark hotel is central to scores of exciting restaurants, shopping, museums, and entertainment venues and is connected by
a pedway to the Lexington Convention Center. The hotel has a heated indoor pool and whirlpool, a fitness center, and a 24-hour business center, among other amenities. Guests staying at the hotel will receive free wi-fi in their rooms, and self-parking for overnight guests is complimentary. Meeting rooms are all on one floor to help create an intimate and easily navigable conference experience.

Getting here is easy! Centrally located at the intersection of Interstates 75 and 64, Lexington is within a day’s drive of two-thirds of the nation’s population. For attendees flying in, Blue Grass Airport (LEX) offers nonstop service to 15 destinations and service by seven of the nation’s top airlines, including American Eagle, Delta, United, and US Air. The Hilton provides shuttle service to and from the airport. There is also Greyhound Bus service to Lexington from multiple destinations. The bus station is located about three miles north of the hotel.

So mark your calendars and start making plans! The Lexington LAC looks forward to showing you around this charming and vibrant town. You’ll have opportunities for professional development through workshops and sessions, and the chance to explore the history and culture of our unique city. And remember to bring your dancing shoes!

Do You Love MAC?

Why not share your love of MAC and the Annual Meeting with a new meeting attendee and/or new member? The MAC PALS program is in need of MAC members to serve as guides to new meeting attendees. Meet them at a prereception event to talk shop, speed-mentor, and share your must-dos for the Annual Meeting.

Interested in becoming a PAL? Not sure if you qualify, but might be interested? Please contact MAC Pals Coordinator Natalie Morath at macpalsprogram@gmail.com.
Truth be told, I am still new to the field of archiving. I only recently graduated with a bachelor’s degree in cinema studies and Spanish. While I do not (yet) have the three to five years of experience at a professional and/or nonprofit organization, I have worked on several projects and volunteered at many organizations and festivals.

As an undergraduate, I wrote an honors thesis on Paraguayan cinema and sound theory. Right now I am studying for my master’s degree in moving image archiving and preservation at New York University. This program focuses on the theory and practice of the archiving and preservation not only of film, but also of video, digital, and other formats that artists and researchers consider “moving images.”

The majority of my work and research has been, and will continue to be, focused on the preservation of film and video archives in Latin America. To complement my work and research on Latin America archives, I applied to MIAP’s (NYU’s Moving Image Archiving and Preservation program) audiovisual preservation exchange (APEX) program, and I was one of the few students selected to go to Montevideo, Uruguay. I am now interning at the Museum of Modern Art in Rio de Janeiro, Brazil. The differences in cultures, workflows, and languages have been both challenging and inspiring.

My culture and identity are Latina. In the United States, I am considered a minority; but the possibilities and potential of the archives in South America reflect the possibilities and potential I possess. My every endeavor focuses on completing my ultimate goal: forming an archives in Paraguay and preserving Paraguayan cinema and television. Until I can establish this, these experiences and exchanges with other archives in libraries, museums, and cinematecas are only possible because of programs like MIAP that encourage research, and organizations like MAC that provide scholarships to make these moments achievable.

By Lorena Ramírez-López

Moving Image Archiving and Preservation,
New York University

My interest in archives began in an undergraduate art history course. I was tasked to interpret a series of paintings by a prominent African American artist who inspired me and with whom I could draw a personal connection. The artist I chose was Archibald Motley, the father of the award’s namesake, Archie Motley. I was always intrigued by how Motley’s sophisticated visual depictions of African Americans in 1930s Chicago confronted and remedied oppressor-imposed, one-dimensional, and degenerative representations of African American culture. Archibald Motley’s work resonated with me, a native of Chicago’s West Side, because I have experienced the negative consequences of continued misrepresentation. Engaging with this work reaffirmed my belief that artistic expression is a true form of meaningful information in itself with the power to rectify and broaden our perceptions. Archie Motley continued the spirit of his father’s work by documenting the historical contributions of those who lived on the fringe of American society and by giving underrepresented populations a voice in the archive. My class exercise greatly influenced my desire to pursue graduate studies, to develop the skills and learn of the resources needed to provide access to artistic documentation.

As I prepare to complete final coursework for the MSLIS at the University of Illinois, I am eager to engage with modes of professional development so that I am prepared to be an effective steward of a collection. The two benefits of receiving the Archie Motley Scholarship Award, which were attending the Midwest Archives Conference Annual Meeting and completing Special Collections coursework, supported that effort. The MAC Annual Meeting exposed me to the great work that both seasoned and future archivists are doing to help position the profession to remain relevant in the digital age and beyond the boundaries of their repositories. I was excited to attend panel sessions that discussed using social media to promote collections, documenting the musical subcultures of local communities, and supporting Common Core Standards through the use of archival materials. Attending these sessions influenced the work I completed for a special collections

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2014 Bowen Scholarship Recipient Gives Her Appreciation

By Andria Hoy, Kent State University

My path to a career in archives and archival management has not been a straight line, nor did it solidify until recently. I never envisioned that my long-practiced skills of home file organizing and my love of history and accurate facts would combine into a new career.

My interest began in earnest while I was working as an intern for the Cleveland Orchestra Archives. Originally, I was interning in different departments throughout the building, with my main interest being arts management. However, when I started working in the archives, a whole world was opened to me that I had never experienced before.

Bringing the past into focus and making it relevant for the current day suddenly became very satisfying. I was surprised and immensely intrigued by a field I knew nothing about. My interest grew not only in preserving cultural heritage but also in finding ways to share that heritage with others. The cultural history of Cleveland is amazing, and many institutions in town have superb archives, all of which hold wonderful treasures about our past. Moving into the future, I see archives and archivists as being an important part of the equation: you must know where you came from to help determine where you want to go.

Cultivating a culture of acceptance and understanding about the profession is important to me. Many people do not know the significance that archives play in their daily lives. Many corporate and cultural institutions utilize archives regularly, and yet it often seems to me it is a hidden profession. Throughout my time in school, I have been driven to enlighten many people about the importance of archival work, and I will continue to do so, as I believe it is important for the profession.

I was extremely honored to be awarded the Louisa Bowen Memorial Scholarship for Graduate Students in Archival Administration. I am so excited to be a part of the MAC community as I start the end of my degree. The funds from the award assisted with the last portion of coursework I am taking in the fall and enabled me to attend the 2014 Society of Ohio Archivists conference. I sincerely hope to attend next year’s MAC Annual Meeting and meet fellow archivists in the region. Thank you for the opportunity to be a part of the MAC family and for furthering my education with your generosity.

Emeritus Scholarship Winner of 2014 Enjoys MAC’s Annual Meeting

By Julie Hatfield, Archives Assistant, University of Wisconsin–Eau Claire

My first MAC Annual Meeting was a great success! Since graduating from the UW–Milwaukee School of Information Studies in May 2013, I am becoming more involved in the profession, which included attending my first archival conference. The MAC Annual Meeting went above and beyond my expectations. I was able to meet, network with, and find new midwestern archivists to follow on Twitter; meet up with former classmates and other UW–Milwaukee alumni and archivists; and learn how other archives are using social media and digitization for outreach to users. Many of the sessions I attended concerning social media, digital preservation, and digital humanities will help with my current position at the UW–Eau Claire Special Collections and Archives, where I am developing a digital collections portal of the university’s history and promoting it through Facebook and Twitter.

A highlight for me was experiencing a new city with astounding musical and historical attractions. I enjoyed exploring Union Station, the American Jazz and Negro Leagues Museums, the restaurant tour to La Grünauer (where I ate schnitzel for the first time), and touring the Marr Sound Archives and LaBudde Special Collections/Linda Hall Library. I take advantage of touring archival repositories when I can and learning how they run their operations. I was jealous of Chuck Haddix’s staggering jazz record collection and the variety and number of scientific books at the Linda Hall Library.

Thank you again for awarding me the MAC Emeritus Scholarship for first-time meeting attendees. I thought the Midwest was well represented with archivists who take pride in the archival profession. I will definitely be attending the MAC Annual Meeting again in the near future!
Thanks to Our *AI* Volunteers—And We Need More!

*By John Fleckner, National Museum of American History*

You can’t say “thanks” too often, especially to the volunteers who are doing much—or in the case of our journal, *Archival Issues*, virtually all—of the work. So, “thank you” authors who submit and often revise (and revise again) and board members who review, revise, edit, and advise. With the help of these many volunteers, we will have published two issues of *AI* by the end of 2014 and moved well along on the next.

And with that “thank-you” comes another heartfelt message: please keep on volunteering! We need a steady stream of authors whose thoughts and experiences will inform and inspire us. We also need two additional Editorial Board members to work with those authors and editors to continue the tradition of *AI*’s contributions to the profession, which began in 1976. If you have ideas for submissions, or publishing or editing experience, and an interest in the professional literature, please be in touch at flecknerj@si.edu.

And remember—*Archival Issues*, like this newsletter, is available in electronic form. Going green is easy! All you need to do is let us know that you want the electronic version when you renew your MAC membership. Then visit the *AI* web page at midwestarchives.com and download the link. And if you have access to JSTOR’s Arts and Sciences II database, you can read past issues from 1976 to 2010.

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**Nominees Sought for MAC Presidents’ Award**

The MAC Presidents’ Award was established in 1986 as a means for MAC to recognize significant contributions to the archival profession by individuals, institutions, and organizations not directly involved in archival work but knowledgeable about its purpose and value. A committee comprising the three most recent past presidents of MAC chooses recipients based on nominations submitted by committees in each of the 13 states in the MAC region. Each state committee may put forward only one nomination per year. As many as three awards may be presented each year. Recipients are invited to attend the Members’ Meeting held at MAC’s Annual Meeting to receive their awards.

To nominate someone, please complete the nomination form on the MAC website and address it to the appropriate state chair no later than January 15, 2015. Full contact information for the state chairs can be found on the MAC website, under “MAC Presidents’ Award,” www.midwestarchives.org/presidents-award, along with a list of the award’s past recipients. For additional information about the award and guidelines, please contact Dennis Meissner at dennis.meissner@mnhs.org.

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**Archie Motley Scholarships**

*(Continued from page 6)*

certification at Illinois, which was partially supported by funds of the scholarship. I was able to research and evaluate how the Common Core Standards Initiative (CCSI) could not only support the use of primary sources to facilitate learning in school-aged children, but how archives’ support of CCSI could activate the growth of underrepresented voices in collections as well as support community outreach efforts.

Archie Motley helped lay the foundation for diversifying the archive and validating the historical contribution of those who lived on the fringe of American society. My experiences as a woman of color and as a product of an urban neighborhood have always influenced my work as a scholar to capture the voices and histories of marginalized communities. I hope to build upon that foundation by documenting the urban narratives of and scholarship on hip-hop culture. Needless to say, being the recipient of the Archie Motley Scholarship is truly a full-circle moment for me, and there are no words to describe how honored I am that the Midwest Archives Conference chose me to receive such an award.

*By Raquel Flores-Clemons, MSLIS Program, University of Illinois*
Nominate Someone Deserving for the Distinguished Service Award

MAC’s Distinguished Service Award recognizes the otherwise unsung contributions of our MAC friends and colleagues. Please take a moment to think of all the people you know who have been quietly contributing their time and talents to MAC: the people who offer to serve on committees and are ready to fill in as workshop leaders or session participants at the last minute, or those who will happily work at the registration table when they learn that someone has just canceled, or those who can whip up a quick article for the newsletter when you need to fill that last quarter-page. Now take a few minutes to put into words why MAC should recognize at least one of those people, and submit your description on the MAC Distinguished Service Award nomination form posted on the MAC website, www.midwestarchives.org/assets/documents/dsaform.pdf.

The Distinguished Service Award was created to recognize individuals who give generously of their time and talent with little or no formal recognition and likely have never served in an elected MAC position. Since its inception, MAC has given these awards to Marion Matters (2000), Mona Wei (2002), and Janet Olson (2010). Matters served on numerous committees, panels, and program sessions, but she is best remembered as the creator and lead performer in the four critically acclaimed versions of *Raiders of the Lost Archives*—marvelously funny, silly, and satirical revues of the archival profession. Wei served on every Chicago Local Arrangements Committee, stuffed registration packets for more than 20 years, helped at registration desks, led restaurant tours, and did anything else asked of her to make the meetings a success. Olson’s contributions are many and include ensuring the success of MAC’s and SAA’s Chicago meetings, revitalizing the Chicago Area Archivists, and mentoring new archivists.

Please consider nominating someone for his or her dedication to MAC. **The deadline for nominations is January 31, 2015.** For guidelines, visit midwestarc.memberclicks.net/distinguished-service-award. For more information, contact Dennis Meissner at dennis.meissner@mnhs.org.

Certificate of Advanced Study (CAS)

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http://www.uwm.edu/sois/programs/cas
Vice President’s Column: 
MAC Meetings and Symposia Update

By David McCartney, University of Iowa

NPR commentator Susan Stamberg has written many delightful essays over the years. One of my favorites—which I will paraphrase badly here—concerns the marked seasonal change that fall brings, something especially true for those of us who work at academic institutions. The arrival of autumn signals the start of a new school year that in many ways surpasses New Year’s Day as a time that brings renewal, rejuvenation, and perhaps even a bit of melancholy. For many, fall—not the middle of winter—is the time of year that marks new beginnings.

The MAC Fall Symposium is one way to make a new beginning. By the time you read this, Fall Symposium 2014, held in mid-September at the University of Illinois Urbana-Champaign campus, will be history, but attendees no doubt learned much about the challenges and rewards of initiating and managing oral history collections. Doug Boyd, PhD, director of the Louis B. Nunn Center for Oral History at the University of Kentucky, offered a comprehensive overview of the many issues and emerging challenges concerning oral history interviews. A reception at the Spurlock Museum on campus was a fine opportunity to meet and greet. Many thanks to Bethany Anderson, Anke Voss, and the entire organizing committee for their hard work.

Looking ahead to 2015 and beyond, MAC offers more opportunities for professional development in spring and fall. Here’s what’s on tap.

Annual Meeting, “The Bluegrass Meets the Midwest,” Lexington, Kentucky, May 6–9, 2015

By the time you read this, the deadline for session proposals will have passed, but the 2015 Annual Meeting in the Bluegrass State promises to deliver a diverse range of topics and formats that will, we hope, encourage more interactivity among attendees. While the traditional “one to many” presentation format is fine, we’re looking forward to utilizing other ways to share knowledge, such as lightning rounds, speed dating, and even debates. The Program Committee, cochaired by Lisa Sjoberg and Stephanie Bricking, is striving to line up sessions that cover a variety of relevant topics. As long as we’re in Lexington, we’ll have to enjoy some great Kentucky hospitality too: tours of the Buffalo Trace Distillery, a local horse farm, and historical downtown Lexington are planned, thanks to the Local Arrangements Committee, cochaired by Deirdre Scaggs and Heather Fox. Watch the MAC website for registration details in the coming months!

Fall Symposium, “Hard Skills for Managing Digital Collections in Archives,” date and location TBA, 2015

Wondering how to sort through the challenges of dealing with born-digital materials in your repository? This practical symposium, with hands-on experience, will help you make sense out of the ever-changing environment of electronic records. Bertram Lyons, archivist and digital assets manager of the American Folklife Center at the Library of Congress and senior consultant for AVPreserve, will lead this two-day seminar. Topics will include basic digital preservation workflows and concepts, spreadsheets for data management, and using open source (read: free) tools to help you manage datasets. At press time, the location for the Fall 2015 Symposium hadn’t yet been determined, but watch this space or the website for an announcement.

Annual Meeting, 2016, date and location TBA

As of this writing, we’re very close to selecting our host city for the 2016 Annual Meeting; an announcement about the location and dates will be made soon!

We are always on the lookout for ideas for Fall Symposium topics and places to meet. How about your hometown? Please e-mail me at david-mccartney@uiowa.edu.

CALL FOR EMERITUS MEMBER NOMINATIONS

Each year, the Membership Committee solicits nominations from the MAC membership for candidates to the status of Emeritus Member. The nominee must be retired from archival work and have been a MAC member for a minimum of 10, not necessarily consecutive, years. For more information, please visit the Emeritus Membership Award page on the MAC website, www.midwestarchives.org/emeritus-award.
Brethren Historical Library and Archives
Brethren Historical Library and Archives in Elgin has recently opened the papers of Dale W. Brown, a professor at Bethany Theological Seminary in Oak Brook, Illinois, from 1962 to 1993. The collection of 24 linear feet includes correspondence, sermons, and lectures of this important Church of the Brethren scholar, pastor, and peace activist. The Brown Papers document his peace activism during the Vietnam War era and into the early twenty-first century and include correspondence with prominent Brethren and ecumenical figures. Visit www.brethren.org/bhla for more information.

Illinois Wesleyan University
Illinois Wesleyan University’s Archives and Special Collections launched a collaborative online collection for the David and Sarah Davis Family Correspondence in March. Supreme Court Justice David Davis (1815–1886) and his wife wrote several thousand letters to friends, family, acquaintances, and one another, providing insights into daily life and historic events over much of the nineteenth century. Patricia Kasbohm Schley of the David Davis Mansion State Historic Site in Bloomington created transcriptions of original letters held by at least eight archives. Illinois Wesleyan University archivist Meg Miner advised on the site structure and metadata and trained student assistants to post files in a hosted instance of CONTENTdm. Consortium of Academic and Research Libraries in Illinois (CARLI) staff provides ongoing software support. Transcriptions of approximately three hundred letters are available to date, with an expected total of over fifteen hundred at the end of this collaborative effort. See tinyurl.com/Davis-Family-Correspondence.

INDIANA
An online digital library containing nearly 250 unpublished, informally published, and popular works by theologian John Howard Yoder, a prominent twentieth-century Mennonite theologian, is now available. A collaborative project undertaken by Goshen College’s Mennonite Historical Library (Goshen, IN), the Mennonite Church USA Archives (Goshen, IN), and Anabaptist Mennonite Biblical Seminary (Elkhart, IN), the digital library is accessible through the Private Academic Library Network of Indiana (PALNI) and Indiana Memory websites.

The project was funded by a grant of $12,023 from the Institute of Museum and Library Services under the provisions of the Library Services and Technology Act administered by the Indiana State Library. The Shalom Foundation awarded an additional $2,000 grant to continue building this digital library.

KENTUCKY
University of Louisville Archives and Special Collections
The University of Louisville Archives and Special Collections has added two new digital collections. Home for Us All: Fair Housing in Louisville-Jefferson County Oral History Collection (digital.library.louisville.edu/cdm/landingpage/collection/housing) includes audio interviews and transcripts from developers, planners, housing advocates, social justice activists, and educators discussing the history of housing in Louisville from 1960 to 2011 and how it has formed the city today.

The Louisville Underground Music Archives (LUMA) recently digitized the complete set of the Official Burt the Cat Fanclub Newsletter zine (digital.library.louisville.edu/cdm/landingpage/collection/luma). The zine, a staple of the mid-nineties music scene in Louisville, covered live shows, reviewed records, and offered photos and commentary on all things.
punk rock in the city from 1995 to 2002. Launched in 2013, LUMA documents the history and culture of Louisville's rock/punk/indie/hardcore music scene from the 1970s through today. In addition to the physical copies of Burt, LUMA houses show recordings, set lists, photographs, posters, flyers, t-shirts, and more.

MICHIGAN

Cranbrook Educational Community
The Cranbrook Archives has acquired two important collections. The Robert Rohm Papers documents the internationally recognized sculptor’s life, thought processes, and development as an artist from his time at Cranbrook until his death in 2013. The Noel and Isabel Buckner Papers includes architectural drawings and photographs of their home in Michigan. Designed by Robert Harter Snyder, then head of the Architecture Department at the Academy of Art, the Buckner residence was a prime example of midcentury modern architecture.

A new exhibition, Ephemera: The Stories that Letterhead Tell, will open in early October. As part of Archives Awareness Month, a three-part lecture series will accompany this exhibition. For more information, visit cranbrook.ent.sirsi.net/client/cranar.

Detroit Sound Conservancy
The Detroit Sound Conservancy (DSC) was founded in 2012 to preserve Detroit’s musical legacy. Last summer, the DSC executed a successful Kickstarter fund-raising campaign to start an oral history archives for Detroit music online and in the city based on preexisting recordings from Detroit’s music journalists. This May, a hundred people attended the DSC’s “Conserving Sounds; Telling Stories” conference. Twenty-three presented their research, and six music journalists spoke about the past, present, and future of Detroit music journalism. This summer, the DSC worked to secure vault space for audio recordings of Detroit music and funding for a full-time executive director. See detroitsoundconservancy.org.

Wayne State University
This summer, the National Historical Publications and Records Commission awarded the Walter P. Reuther Library of Labor and Urban Affairs a grant totaling $109,152 to improve the description and facilitate the discovery and promotion of 1,660 oral histories of individuals directly involved in the labor, civil rights, and social justice movements, among other important historical developments. Donated to the Reuther or conducted by staff members over the last 40 years, these stories bring a new perspective on the American experience through the lives and work of such prominent national figures as Grace Lee Boggs and Cesar Chavez, organizations like the NAACP and the UAW, and unknown rank-and-file workers, immigrants, pioneering professional women, and minority urban dwellers. Find details at www.reuther.wayne.edu.

MINNESOTA

Red Wing Shoe Company Museum
The Red Wing Shoe Company Museum, overseen by the Corporate Archives, planned and hosted the first annual Red Wing Museum Crawl, May 31–June 1, 2014. The Museum Crawl highlighted the newly acquired Phil Revoir Collection of photography, ephemera, and memorabilia, which documents the Red Wing area, the Hiawatha Valley of the Mississippi River, and the surrounding communities. A private donor purchased the materials from professional photographer and restoration specialist Phil Revoir for distribution among the six historic museums of Red Wing. The Museum Crawl consisted of an exhibit at each historical institution, a passport to collect stamps to enter a drawing, and a sale of surplus and duplicate items from the collection. Hundreds of visitors, including Revoir and his family, made the tour of Red Wing history museums over the weekend.

NEBRASKA

Nebraska State Historical Society
The Nebraska State Historical Society’s moving image collections received a grant from the National Film Preservation Foundation to reformat badly shrunkened home movie reels from the St. Augustine Mission School, circa 1936–1939. The Catholic school served the Winnebago tribe of Nebraska. Footage shows daily life
at the mission, including classroom, play, and festival scenes. Treatment of the films will include repair, cleaning, and reprinting on polyester film stock.

**OHIO**

**Cincinnati Children's Hospital Medical Center**

Founded in 1883, the Cincinnati Children's Hospital Medical Center embarked on a one-year project to inventory its collection of historic materials, which are housed throughout the hospital. The Mitchell-Nelson History Library and Museum houses the largest portion of Cincinnati Children's informal archives, including the papers of A. Graeme Mitchell and J. Victor Greenbaum, the records of the Cooperative Society and the Thrift Store, historical patient records, oral history interviews and other recordings, pathology slides, photographs, medical equipment, and artwork. Other departments hold administrative records, baptismal registers, marriage registers, and histories of nurses and patient care workers. This history has been displayed in exhibit cases and timeline panels throughout the hospital. It is hoped that this inventory project will provide administrators with the direction and impetus to maintain the institution’s archives in the future.

**Denison University**

The William Howard Doane Library at Denison University has been awarded an Ohio 5 Andrew W. Mellon Digital Scholarship: Projects and Pedagogy Grant. Working in partnership with the Denison Museum, the Center for Burma Studies at Northern Illinois University, the American Baptist Historical Society, and Axis Maps, Denison Libraries will build a digital, cartographic narrative of American Baptist Missionary activity throughout Burma in the nineteenth and twentieth centuries. Digitizing and mapping personal letters, diaries, journals, official meeting minutes, photographs, and artwork will allow for a spatial, textual, and visual analysis of both evangelical missionary engagement with Burma and the country’s transition under British colonial rule. Visit the blog at missionaryburma.wordpress.com.

**SOUTH DAKOTA**

**Center for Western Studies of Augustana College**

The Center for Western Studies (CWS) of Augustana College in Sioux Falls has embarked on a major redesign of its “permanent” historical exhibit spaces. The $225,000 project is intended to expand upon the Northern Plains history and culture themes presented to visitors to the center’s Fantle Building while also emphasizing the vast research materials available in the CWS archives. The overall concept of the new exhibits is “voices of the past,” referring to the voices that “speak” to us through Plains Indian and immigrant artifacts, as well as through the letters and photographs that provide context for understanding these objects. Highlights include sections on the continuation of immigrant folk art practices and important regional authors O. E. Rölvaag, Frederick Manfred, and Herbert Krause. The center is working with Split Rock Studios, a nationally ranked exhibit design firm based in Minneapolis, Minnesota, on the project. The new exhibits are scheduled to open in the summer of 2015.

**WISCONSIN**

**Marquette University**

The Department of Special Collections and University Archives has acquired the records of the Faye McBeath Foundation along with a grant to fund processing of the collection. The foundation has provided grants to nonprofit organizations in Wisconsin that work for the welfare of the community, particularly in support of children, the elderly, and health education. Newspaper heiress Faye McBeath set up the Milwaukee-based foundation in 1964 to operate for 50 years, and its resources were exhausted in 2014. Processing of the records will be completed by the end of 2014. Dr. Tom Jablonsky of Marquette’s History Department has received a grant from the foundation to research and write a history of the organization.

**University of Wisconsin–Milwaukee**

The archives recently launched Milwaukee Polonia, a digital collection of nearly 32,000 photographs of Milwaukee’s south side when the area was primarily Polish American. The collection also includes historic maps and entries on places and things shown in the photos. It is online at www.uwm.edu/mkepolonia.
Archival Resources on the Web—Eric Willey, Assistant Editor, Illinois State University, Normal

Contact Eric Willey at ericwilley@gmail.com if you would like to guest author a column or have a good idea to share.

Digital Archives: Civil Rights Movements in the United States

By Antonia E. Rath, University of Wisconsin–Milwaukee

One of the most significant themes in American history is the struggle many groups face to receive equal treatment under US law. It should not come as a surprise then that archives, libraries, and other institutions make a concerted effort to collect and preserve materials documenting these civil rights movements in America. There is also a growing trend among institutions to make their collections more accessible to the public through digitization. Digitized materials allow researchers to gain access to primary sources from the convenience of their own computers.

When beginning to research a topic, it is useful to have an idea of the scale and scope of relevant digital archives on the Internet. The following is a brief overview of some significant digital archives on civil rights movements in America. This discussion will home in on digital archives regarding the African American, American Indian, Japanese American, and Chicano and Chicana civil rights movements.

African American Civil Rights Movement

Type the phrase “civil rights digital collection” into an online search engine, and the Civil Rights Digital Library (CRDL), crdl.usg.edu, appears at the top of the results. The CRDL is an extensive website created as part of GALILEO, a digital initiative of the Board of Regents of Georgia’s University System. Users accessing this online portal can link to civil rights materials held by approximately 160 different contributing institutions, including libraries, archives, museums, and public broadcasters from all across the country. In addition, the CRDL contains news materials from WSB (Atlanta) and WALB (Albany, GA), television archives held by the Walter J. Brown Media Archives and Peabody Awards Collection located at the University of Georgia Libraries. Researchers can locate primary materials using the advanced search function or browsing by event, place, person, topic, educator resource, media type, or contributing institution or collection.

The primary sources that can be accessed through CRDL come from 261 different collections. One of these collections is the March on Milwaukee: Civil Rights Project (collections.lib.uwm.edu/cdm/landingpage/collection/march) created by the University of Wisconsin–Milwaukee Libraries. March on Milwaukee provides access to primary sources and educational materials from the University of Wisconsin–Milwaukee Libraries and the Wisconsin Historical Society. This prime example of a digital collection dedicated to local history highlights the ways local history often reflects larger national trends. March on Milwaukee contains the papers of several individuals involved in the civil rights movement in Milwaukee, unedited news film archives from WTMJ-TV (a television station located in Milwaukee), photographs, and oral history interviews. Rather than include all of the contents of the physical collection, those involved in the digitization process hand selected the most relevant and significant materials for the online collection. The March on Milwaukee project has received several awards, including the 2011 Award of Merit granted by the American Association of State and Local History.

About 80 miles west of the University of Wisconsin–Milwaukee stands another rich source of civil rights materials. The Wisconsin Historical Society, located in Madison, Wisconsin, is home to one of the largest civil rights collections in the country. To commemorate the fiftieth anniversary of the Mississippi Freedom Summer, the Wisconsin Historical Society has created the Freedom Summer Digital Collection (www.wisconsinhistory.org/Content.aspx?dsNav=N:1474). This collection includes over thirty thousand documents digitized from more than a hundred manuscript collections housed in the Wisconsin Historical Society Archives. These documents include the personal papers of movement leaders including Amzie Moore and Howard Zinn, diaries and letters from northern college students who volunteered in the South during the summer of 1964, official records of civil rights organizations, and countless other primary materials from the Mississippi Freedom Summer. Like many of the other digital collections, the Freedom Summer Digital Collection also includes educational materials for teachers and students, including a Freedom Summer PowerPoint presentation and a 353-page sourcebook guide to Freedom Summer documents.

The American Indian Civil Rights Movement

With over a million manuscript pages, 2,000 maps, 11,000 photographs, 500 atlases, and 3,500 drawings and paintings, the Edward E. Ayer Collection at the
Newberry Library in Chicago is one of the largest collections of American Indian primary sources in the world. The American Indian Histories and Cultures Collection (AIHC, www.aihc.amdigital.co.uk) is the digital archive created from some of the primary source materials found in the Ayer Collection. Using the AIHC, a researcher has access to four centuries of American Indian documents. The AIHC provides a large amount of material covering the American Indian civil rights movement; however, unlike the other digital collections discussed thus far, the AIHC is not automatically free to access. Students can gain free access to this digital collection if the university they attend has purchased it. Teachers, librarians, and other faculty of both public and private universities, colleges, and other academic institutions can request a four-week free trial of AIHC.

Another relevant American Indian civil rights movement digital collection is entitled American Indian Movement and Native American Radicals. This collection includes files kept by the FBI on the American Indian movement from 1968 to 1979 and primary materials documenting the Wounded Knee standoff, which took place in 1973. Like the AIHC, this collection can only be accessed if a researcher has access to a university’s library that has purchased a subscription to the database.

While not solely devoted to the American Indian civil rights movement, certain academic institutions, including the University of Maryland’s Francis King Carey School of Law, have digital resources that are certainly worth noting. The university’s Thurgood Marshall Law Library contains relevant resources, including the Historical Publications of the United States Commission on Civil Rights, which house several significant primary sources such as The American Indian Civil Rights Handbook (www.law.umaryland.edu/marshall/usccr/documents/cr11033.pdf) and the Enforcement of the Indian Civil Rights Act: Hearing Held in Washington, D.C., January 28, 1988 (www.law.umaryland.edu/marshall/usccr/documents/cr18in23z.pdf).

The Seattle Civil Rights and Labor History Project, based at the University of Washington, has also created an extensive digital collection entitled the Chicano/a Movement in Washington State History Project (depts.washington.edu/civilr/mecha_intro.htm). This collection, containing materials relating to both Chicano and Chicana history, focuses on the role both groups played in Washington State from the mid-1960s to the 1980s. Included in this digital collection are video oral histories, photos from five different collections, documents, month-by-month newspaper coverage extending from 1968 to 1979, and educational materials for teachers and students.

Many American archives, libraries, and other academic institutions are home to rich civil rights movement primary sources. Whether you are an academic scholar, a student, or an individual interested in your heritage, digital archives give you direct, easy, and often free access to these exceptional primary sources.
Electronic Currents—Joanne Kaczmarek, Assistant Editor, University of Illinois

Contact Joanne Kaczmarek at jkaczmar@illinois.edu if you would like to guest author an Electronic Currents column or share a good idea.

PALS and Islandora: Building Bridges to a Brighter Digital Future

By Alex Kent, Minnesota State Colleges and Universities System

PALS Background

PALS (Project for Automated Library Systems), “Your Library Solutions Partner,” is a program of the Minnesota State Colleges and Universities System that has been providing library services for over 35 years beginning in 1979. Services are also provided on a contract basis to private college and university libraries, state government libraries, public libraries, school libraries, and special libraries. Our organization currently operates and supports the Aleph automated library system from Ex Libris for a consortium of more than 60 libraries. PALS also provides services based on open source software including CUFTS serials management software, Evergreen library software, the VuFind discovery interface, and, most recently, the Islandora digital asset management system.

About Islandora

Based on best practice open source components, Islandora is a robust digital asset management system originally developed by the University of Prince Edward Island’s Robertson Library. Islandora’s core components are Solr, Fedora, and Drupal. Solr is used for fast indexing and searching, Fedora is the repository management system, and Drupal is the user interface. The name Islandora derives from combining the names “Fedora” and “University of Prince Edward Island.”

Islandora can be used by institutions wanting to host a digital repository for scholarly works like master’s theses and dissertations and also student publications. It also works well for specialized collections at university archives that contain materials like documents, photographs, audio, and video. The Islandora services by PALS include hosting content, planning for and assisting in the creation of metadata, creating customized ingest forms, and training and support.

Islandora uses what are called Solution Packs to support different formats. Solution Packs are sets of Drupal modules that enable content display of various materials and allow automatic processes to occur when objects are added to a repository. For example, the Video Solution Pack has Drupal modules that enable streaming video. JW Player is used as the display tool and comes with the Video Solution Pack. There are also a Newspaper Solution Pack, a PDF Solution Pack, a Large Image Solution Pack, a Basic Image Solution Pack, a Book Solution Pack, a Compound Object Solution Pack, and more.

Solution Packs also include default ingest forms. Ingest forms are like data entry forms. They are used to describe objects and can be customized to local needs. The forms are built with an XML form builder that allows the user to set required metadata elements, set default text for common data (like copyright statements), create drop-down menus for controlled vocabulary, and create custom data entry instructions. For example, for Minnesota State University, Mankato, we built a form for photographs to follow Minnesota Digital Library metadata guidelines. On the form, we added special instructions to help students conform to the standard. In several instances, we used default text and drop-down menus for controlled vocabulary.

Another strength of Islandora is the automatic creation of technical metadata. This occurs within each Solution Pack when objects are added to the repository with the Islandora FITS module and Islandora PREMIS module.

First Steps

In 2011, we created our first repository, called the PALS Story, using the Islandora Basic Image Solution Pack used for JPEG images. Another Solution Pack, the Large Image Solution Pack, can be used for TIFF images. We sent staff member Linda Richter to an Islandora Camp to become more acquainted with the software and community so that PALS could provide digital asset management support using Islandora. To most effectively test and demonstrate the software, we created a test repository to store meeting minutes, agendas, reports, and similar documents from various events held by the MnPALS Consortium throughout the year. The beta repository uses the Islandora PDF Solution Pack. The PDF Solution Pack enables the easy upload of PDF files to the repository and includes display tools that allow access to PDF files in the repository the same way they are accessed on the web or on a computer. It comes with a default ingest form, and automatic processes occur (which include OCR) when a PDF is added.

Conducting Beta Tests

We offered members of our consortium a “beta test” implementation of Islandora so we could learn more about Islandora and our partners would have the opportunity to
put digital content online at no cost, except for staff time. Two sites agreed to participate: Southwest Minnesota State University (SMSU) and the Minneapolis College of Art and Design (MCAD).

SMSU digitized its alumni newsletter, Focus. SMSU used its own scanning equipment to create PDF files of Focus from 1980 to 2008. Adobe Acrobat Pro XI was used to convert the PDF files to TIFFs, because the Book Solution Pack requires them. One of our main support roles for SMSU was helping to choose which metadata standard to use, which elements would be required, and how to handle copyright. We settled on using MODS and copyrightMD (developed by the California Digital Library in 2009). SMSU also made the decision to keep descriptive metadata to a minimum.

Another major support function we provided was in the creation of ingest (data entry) forms used to describe digital objects. An XML form builder is used to create the form. Any metadata standard can be used with these forms, and they are highly customizable. It is possible to have unique data entry instructions on each form, controlled vocabulary in drop-down menus, and default text for common data such as copyright statements. Any of our Islandora sites can now use the form we created for SMSU.

MCAD tried several different formats to see how things worked in Islandora. MCAD’s collections contain many different materials, from course catalogs to photographs to artists’ books. We provided similar support to MCAD as we had to SMSU. Instead of digitizing a single, large project, however, MCAD did just a few items from different collections. We also built an ingest form for theses and tested some videos.

SMSU and MCAD enjoyed the beta projects and appreciated the chance to try Islandora. For us, the beta projects were very fruitful, as they allowed us to determine that Islandora was indeed ready to put into production as a potential open source digital asset management system.

A New Partnership
In 2014, PALS and Minnesota State University, Mankato (MSU), began a new partnership: the implementation of Islandora as the new digital asset management system for MSU’s photographs, newspapers, and (eventually) oral histories. This opportunity came as a direct result of the beta period and our connections with the Islandora community. We are approaching this project much as we did the beta projects. Our support for MSU has focused on helping map metadata, researching standards and copyright as needed, building custom forms, testing, and communicating with the community. MSU wants to export objects to the Minnesota Digital Library (MDL). So we built the form for its photographs following the MDL guidelines for metadata and taking advantage of controlled vocabulary drop downs, default text, and other functionality to make the forms easy for staff and students to use.

Challenges
We have run into some challenges while working with the software. During testing for MSU’s photographs, we realized quickly that our original strategy to upload them through the Islandora web interface (Drupal) was not going to work efficiently due to a size limit of 2 GBs, or 40 photographs, for the amount of data that could be sent over HTTP. For migrating around seven thousand photographs, we needed a new strategy and will now be importing the photographs directly into Fedora after modifying our migration scripts.

One other challenge was realizing that compressed TIFF images do not load properly and that we need them in uncompressed formats. Other challenges included metadata mapping and making sure the mapping works correctly in the ingest forms. These challenges have an upside, though. Whenever we encounter a problem and fix it, we become that much better at using the software.

Next Steps
We are currently migrating MSU’s photographs from ContentDM to Islandora and will follow with uploading its newspapers. Southwest Minnesota State University will also load newspapers as its next project. In addition to working with MSU and SMSU, we have conducted several demonstrations for interested sites. From our perspective, it appears that many libraries and universities are beginning to look seriously at digital asset management systems. For PALS, it has become a priority to provide Islandora as a repository solution to interested parties. Our partnerships with MSU and SMSU show that open source software can provide a viable solution for the needs of digital repositories.

For more information related to the Islandora services provided by PALS, go to the Islandora section of the PALS website, www.mnpals.org/products/islandora. To access PALS public Islandora repositories, see islandora.mnpals.net.
A recent transfer of musty, smelly architectural drawings to the Jo-Ann Rayfield University Archives at Milner Library, Illinois State University, provided archives personnel with an opportunity to review techniques for deodorizing paper and to test out a relatively new deodorant product.

**The Problem of Odorous Materials**

Common causes for odors in library or archives materials include exposure to fire or tobacco smoke or long-term storage in a musty, damp environment. Even when materials are stored tightly packed in boxes or on shelves, the mat of cellulose fiber that forms most kinds of paper may absorb and hold odors for months or years after exposure. While odor itself isn’t destructive, bad smells may be evidence of fungus growth or other harmful contamination, and odors may migrate to adjacent materials in a storage environment or permeate the air throughout the facility. Also, patrons and personnel may find odorous materials intolerable to work with, compromising efforts to process and provide physical access. Some commercial vendors offer preservationally sound deodorizing services, but the costs of these may be high, so institutions with limited resources may benefit from deodorizing materials in-house.

Preservation and conservation literature recommends two basic methods for in-house deodorizing: using airflow or sealing items into a chamber containing a deodorant product. To use airflow, items must be arranged loosely on a surface or hung on a line, and books must be propped open to expose pages. A fan then blows a gentle stream of air across the materials until the odor is removed. This is a simple technique and requires only minimal equipment but may also require a great deal of space. The airflow technique also poses the risk of spreading odor or undetected fungus spores throughout the treatment area. Chamber deodorizing requires commercially available plastic storage or garbage containers, or the use of plastic sheeting to create a tent in which to enclose odorous materials along with an odor-absorbing deodorant. Acceptable deodorants range from a corn cob material marketed by vendors as “Book Deodorant” to more widely available products such as unscented kitty litter with zeolites, non–self-igniting charcoal briquettes, or baking soda. These items vary in their effectiveness at absorbing odors, and some may stain or cause abrasions to paper and cannot come into direct contact with items being deodorized.

**The Odorous Collection at Illinois State**

For more than 15 years, this collection of architectural materials was stored in an unventilated, uninsulated, steel shipping container located in an outdoor parking lot. Exposure to Central Illinois’s extreme temperature fluctuations resulted in cycles of condensation that formed inside the container and then dripped onto (and into) many of the steel cabinets in which the materials were packed. Moisture also saturated the container’s wooden floor, causing the formation of mildew and mold, the odor of which completely penetrated every paper item stored inside. In addition to the overpowering stench, these items also posed a variety of other preservation challenges. The...
volume of materials was quite large and contained various formats, including original drawings and reproductions on paper, Mylar, and linen, as well as bound reports and file folders containing loose documents. The presence of blueprints required the use of nonbuffered folders as well as extra protection against excessive light exposure during processing. Many items were also large, with most prints exceeding 36 inches in length. Finally, most large items had been tightly rolled for years and required flattening under weights before being placed in the archives' flat file drawers.

**Deodorizing Method and Results**
Personnel first removed all items showing visible fungus and sealed them into bags for commercial treatment. The remaining items were then packed and sent to the archives, which soon filled with a musty odor that lingered for weeks. The processing plan called for all items to be vacuumed front and back with a HEPA-filtered vacuum to remove any fungus spores, then flattened under weights, and, finally, placed into large folders and stored in flat files.

Since airflow deodorizing would have required a great deal of space and risked further spreading odor through the archives facility, personnel selected the chamber deodorizing method. The deodorant product selected was a household deodorant called “Gonzo Odor Eliminator.” This pumice-based product’s description states that it is odorless and inert. At $10 for 32 ounces, this product is less expensive than many of the specialty products offered by commercial vendors. The product arrived in a mesh bag and consisted of grayish-white pebbles and a small amount of finer grit.

To test whether deodorizing is more effective before or after processing, two separate deodorizing stations were set up. In the processing area, a large warehouse pallet was placed on the floor upon which loose and rolled items were stacked. A bag of deodorant was placed beneath the pallet, and then the entire pallet was tented with plastic sheeting. In the stacks area, one drawer in a large, empty flat file cabinet was lined with plastic sheeting on which pieces of the deodorant were scattered. This was covered with a clean, cotton sheet to prevent contact with materials, and then flattened, foldered items were placed on top.

After four weeks of deodorizing, the materials in both stations dramatically improved. Items in the pallet chamber showed the most improvement and were nearly 100 percent odorless, while the more tightly packed items in the flat file drawer were mostly odorless with only a moderate musty smell detectable. Since deodorizing loose items on a tented pallet was the most effective method, a second chamber will be set up in the processing area to accommodate additional materials. The deodorant product will remain in the flat file drawers, with each drawer labeled to alert users to its presence.

**Risks and Benefits**
The biggest risk with the Gonzo material seems to be its abrasiveness. As a pumice-based material, merely handling it leaves the skin on the hands feeling smooth and “polished.” This product would certainly abrade nearly any materials it came into direct contact with and would be quite destructive to film, glass negatives, magnetic tape, or any machines or computers. To prevent potentially destructive migration of this material, the archives is strictly limiting its use to two small areas of the archives space. The manufacturer also recommends “recharging” the material after a few months by placing it outdoors for several hours. Overall, the biggest advantage of this product, other than its reasonable cost, seems to be its powerful ability to absorb odor which, in the opinion of one staff member, surpasses that of equal amounts of kitty litter or charcoal bricks. Obviously, for this product to be recommended for wider use in libraries or archives, more testing should be carried out to evaluate both its safety and its effectiveness when compared against other products on the market.
Many organizations hold physical audiovisual legacy media as assets in their collections. The day is fast approaching when it will be impossible or financially unfeasible to reproduce the content stored on these media—most experts agree on an estimate of 10 to 15 years, or 2024 to 2029. This is a universal conundrum that poses a serious threat to the future value derived from content stored on physical audiovisual legacy media. This conundrum is not specific to academic institutions. It manifests in organizations of all types and sizes, including government institutions, corporations, nonprofits, museums, media companies, and more. If collecting organizations do not act now to digitize their audiovisual collections—to at least save the option to make appraisal decisions in the future—these assets will be lost to degradation and obsolescence.

For two years, AVPreserve (www.avpreserve.com) has been building and testing a tool that has been released freely to the public to show raw numbers and visualizations demonstrating the costs of inaction. COI: The Cost of Inaction Calculator (coi.avpreserve.com) is an open and free tool that helps organizations analyze the implications of choosing various levels of response with regard to digitizing legacy collections of audiovisual materials. COI is a counterperspective to the concept of “ROI,” or return on investment, often raised with ill-effect when decision makers analyze digitization and preservation projects. COI recognizes past and present investment in collections to add a data point to ROI to help effectively articulate what may be lost in the way of access, intelligence, and finances based on various scenarios.

The Cost of Inaction Calculator
After years of working with organizations to help make the case for digitization, it has become clear that incorporating the COI model and analyses into the decision-making process around digitization of legacy physical audiovisual media helps organizations understand the implications and make well-informed decisions. Providing objective financial metrics and quantifying the loss of media and content help make the case for taking more immediate action while also helping to avoid a paralyzing all-or-nothing mindset by enabling insights into the choices available.

To date, organizations have had no way to quantify the financial and intellectual cost of inaction to supplement traditional arguments and bridge the gaps between caretakers or archivists and executives or administrators.

Figure 1: Collection parameters for entry
The Cost of Inaction Calculator enables organizations to analyze and report on the implications of various scenarios representing different levels of action. The calculator prompts users to enter the following parameters, also shown in Figure 1:

- Last year of magnetic media
- Number of objects in collection
- Collection’s audio and video percentage
- Investment to date for media
- Annual cost per media item moving forward
- Digitization cost per item
- Year digitization will start
- Annual digitization budget
- Storage service (dictates annual storage cost)
- Annual decrease in cost of storage
- Annual increase in cost of digitization

The help menu offers information on how to interpret and adjust these parameters accordingly, as well as the assumptions behind them.

Reporting is provided in two sections, both in charts as well as tabular data. The first is called the Collection Analysis report and provides results based on the collection details entered by the user as follows:

- Year
- Media
- Content saved
- Excess items digitized
- Investment made
- Content lost
- Investment lost
- Investment saved
- Digitization expense
- Storage expense
- Digitization + storage expense
- Investment saved per $1 of expense
- Quality of selection

The data reported show the cumulative progression of implications over time as seen in Figures 2 and 3.

(Continued on page 21)
The second section is called the Start Implications report, and it answers four primary questions:

If I start digitizing in year x, how much will I need to spend per year to digitize all items that have not been permanently lost already?

If I start digitizing in year x, how much more money will I spend than if I start digitizing in yearly?

If I start digitizing in year x, how much more investment will I lose than if I start digitizing in year y?

If I start digitizing in year x, how many more items will I lose than if I start digitizing in year y?

This report provides results based on a subset of the pertinent collection details provided by the user as follows:

- Year digitization started
- Annual digitization budget required
- Total spent by 2028
- Investment lost
- Spent + lost by 2028
- Spent + lost difference
- Content lost
- % more spent + lost
- % more content lost

Conclusion

The Cost of Inaction has been a missing link in the discussion and analysis surrounding the funding of audiovisual digitization and preservation efforts. Recognizing and articulating this concept help bridge a gap between caretakers and administrators and offer an effective financial metric that is a meaningful addition to historic arguments based on cultural and intellectual significance. Adding
MIXED MEDIA: WORKING WITH AUDIO AND VISUAL MATERIALS—Continued
Heather Fox, Assistant Editor

this data point—COI—to ROI provides a 360-degree perspective, looking both at past investment and the return on savings of that investment with future expense, while recognizing that the window of possible return is limited based on the obsolescence and degradation of audiovisual media. There is a cost of inaction, and every organization should come to understand that cost in the formation of a digitization and preservation strategy to help it make well-informed decisions. Use the Cost of Inaction Calculator to help identify what the implications are for your organization at coi.avpreserve.com.

Figure 4: Start Implications charts

Figure 5: Start Implications tabular data
Please submit Up-and-Comers items to Justin Seidler at justinseidler@gmail.com.

This edition of the MAC Newsletter Up-and-Comers column spotlights the work of Adrienne Evans, the first-place winner of the Student Poster Competition at the 2014 Annual Meeting.

**Action! Cooperation! Independence! Sustaining Citizen-led Archives in the Midwest**

By Adrienne Evans, School of Library and Information Science, University of Wisconsin–Madison

**Purpose**

Citizen-led archives exist in many forms—some are small historical societies tasked with documenting a locality; others are community archives that seek to preserve the history of a specific social or ethnic group. These efforts vary in size, sophistication, and prerogative, but they are often managed and staffed by nonprofessionals. This should not detract from the value of these organizations. Citizen-led archives help diversify the historic record; they may preserve aspects of history that institutional archives have neither the space nor the collection scope to save. Furthermore, they are evidence that individuals outside of the cultural heritage profession are not only interested in history, but are eager to actively preserve and facilitate access to it.

These organizations may face many challenges. They often lack financial resources. Volunteers usually do not possess archival skill sets. Plus, without a paid professional at the helm, citizen-led archives are vulnerable to organizational instability in the event of leadership or staff turnover. However, there are ways to mitigate these challenges. One option is the intervention of professional archivists, who could contribute to citizen-led archives as educators, mentors, and advocates. To be the most effective, however, we must understand the nature of the challenges such organizations face, how their practices compare to professional standards, and the ethical and practical implications of professional intervention. To explore these issues as well as promote productive relationships between professional archivists and citizen-led archives, I sought to assess the sustainability of citizen-led archives in the Midwest.

**Methodology**

First, I developed broad criteria for selecting projects and organizations to participate in the study: they had to self-identify as an archives, be based in the Midwest, and lack a paid professional archivist on staff. In drafting selection criteria, I felt particularly compelled to focus on the Midwest for a number of reasons. Much of the professional literature related to citizen-led archives focuses on organizations in large cities on the East and West Coasts. I thought that a study may address the gap in the literature on midwestern organizations, which are typically located in less populated areas and have fewer resources than their coastal counterparts. Furthermore, I was curious to see how these types of archival organizations fare in less metropolitan areas.

To identify potential survey participants, I searched online and asked professional archivists as well as fellow students for suggestions. I eventually made contact with the Midwest Punk Archive (an online project); the Queer Zine Archive Project (located in Milwaukee, Wisconsin); the Deforest Area Historical Society (located in Deforest, Wisconsin); the Hmong Archives (located in St. Paul, Minnesota), and the Center for Railroad Photography and Art (located in Madison, Wisconsin). Due to the small sample size, I did not anticipate that the study would provide an overall picture of the state of citizen-led archives in the Midwest, but I did hope to gain some insight into common issues among these groups.

I interviewed a representative from each archives. When possible, I tried to meet with participants face-to-face, but due to distance and scheduling conflicts, some interactions took place online. A set of questions designed to assess both the sustainability of the organization itself as well as materials under its care guided our conversations. I based many of my questions on the Wisconsin Historical Records Advisory Board’s (WHRAB) “Self-Assessment Survey for Wisconsin Historical Records Repositories.” This document was once used as part of WHRAB’s Wisconsin Archives Mentoring Service, which sought to provide professional assistance to local historical societies throughout the state. My interview questions covered topics such as arrangement and description practices, outreach and community engagement, appraisal and acquisition, the preservation of both physical and digital collections, and professional relationships with like institutions.

Once I had interviewed each archives, I sought a way to compare participants’ responses with the profession’s best practices. I developed sustainability criteria in nine areas:
governance, skills/experience, human resources, collaboration/networking, dynamism, preservation, archival practices, funding, and outreach. These criteria were largely based upon the Society of American Archivists’ Guidelines for Evaluation of Archival Programs and Bruce Dearstyne’s Managing Historical Records Programs. Finally, I quantified the criteria, creating a 9-point scale to rate archives from least to most sustainable. Study participants could receive one point in each of the nine evaluation areas if they met all of the criteria in that particular area. Half-points were assigned if archives met some but not all of the criteria in a particular area.

Findings
With scores ranging from 4.5 to 8.5, none of the study’s participants met all of the criteria on the 9-point sustainability scale. In many ways, these results were predictable; issues common among cultural heritage institutions compromised the sustainability of the participant archives. Participants’ lack of reliable funding, formal education or training, and sufficient human resources were the main areas where they lost points. A few participants also lacked the organizational structure to ensure that the archives would continue if founders or key volunteers could no longer be involved. Storage conditions varied widely at each of the five citizen-led archives, ranging from boxes stored in garages and basements to shared space within an environmentally controlled institutional repository. Similarly, the five study participants exhibited varying levels of collection accessibility. For instance, few catalog their collections, and none make catalog records or finding aids available online. However, a few of them do digitize and publish collections and accompanying Dublin Core-based metadata on their websites. All five organizations reported having significant backlogs or expressed a feeling of being behind with processing materials. Interestingly, the participants do have strongly developed acquisition criteria; all of the archives save one have a formal collection development policy. Generally, when judged by this study’s criteria, archival organizations that are legally recognized nonprofits and that have close working relationships with institutional archives or information professionals are most likely to be sustainable.

One interesting discovery that I made during this study is that, in the absence of institutional resources, participants have developed several strategies to assist (Continued on page 26)
with sustainability. Many confer and collaborate with institutional archives or information professionals. Some also partner with community groups or educational institutions to reach out to potential users. Most also participate in supportive networks of like organizations that provide each other with knowledge and advice. Finally, most engage the public in myriad ways, utilizing various social media platforms, publications, public talks, and exhibitions.

**Considerations**

Study participants fell short of the study’s sustainability criteria; however, I am unconvinced that all of these shortcomings are necessarily the consequences of participants’ lack of professional archivists. Many institutional archives also suffer from similar issues and would struggle to pass this study’s sustainability criteria. For instance, like citizen-led archives, many institutional archives struggle with funding and human resources.

Furthermore, since initially conducting this study, I’ve come to question the suitability of existing criteria to adequately evaluate citizen-led organizations. Many citizen archivists have goals and value structures that differ from traditional archival programs. For instance, a few study participants reported that they value access over preservation and dispense with preservation practices that make it more difficult for users to engage collections. Also, some do not plan for the long-term sustainability of their organizations because they intend to eventually donate their materials to traditional archives. I think if I were to continue the study, I would create stricter selection criteria, pursuing participants whose long-term goals are closer to those of traditional archives.

Despite these considerations, I do think that this study broadly indicates several issues with which citizen-led archives could use some assistance. Many professional archivists are already involved in this type of work. State historical societies as well as State Historical Records Advisory Boards (SHRABs) often provide citizen-led archival organizations with educational resources as well as supportive networks. In addition, programs like the Wisconsin’s Archives Mentoring Service or Montana’s Traveling Student Archivist Program are great models for facilitating more intensive archival instruction for organizations staffed by nonprofessionals. In addition, blogs run by professional archives, such as *Start an Archives!,* which features interviews with activist archivists and grassroots projects, have the potential to both educate and inspire citizen-led efforts. So many resources that could potentially benefit citizen-led archivists already exist; perhaps the next step is simply to make sure that they find them.

**Notes**


**People and Posts**—Alexis Braun Marks, Assistant Editor, Eastern Michigan University

*The MAC Membership Committee invites members to share positions, appointments, and honors in the People and Posts column. Please send items to Alexis Braun Marks, abraunma@emich.edu.*

**Shannon Erb** has joined the Country Music Hall of Fame and Museum in Nashville, Tennessee, as the moving image digitization and metadata specialist. This position is part of a 12-month National Endowment for the Humanities grant that involves digitizing one-inch videos, cataloging, and assisting with creating the museum’s first-ever moving image digital collection.

**Thomas A. Lamb III** is now serving as college archivist and head of Special Collections and Archives at Carleton College in Northfield, Minnesota. He was previously the cataloging and metadata librarian and associate archivist.

**Eric Willey** has joined Milner Library at Illinois State University, Normal, Illinois, as a special formats cataloger after serving as an associate curator at the Filson Historical Society in Louisville, Kentucky.

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New Tool Helps with Video Digitization Projects

New York University, working in collaboration with its academic partners and technical advisors, is pleased to announce the release of a new publication, *Digitizing Video for Long-Term Preservation: An RFP Guide and Template*. This publication is intended to take an institution step-by-step through the process of drafting a request for proposals (RFP) for the transfer of analog video to digital carriers for preservation. This template can be used by libraries, archives, and other cultural heritage institutions and submitted to qualified transfer vendors. This new publication is available for download at library.nyu.edu/preservation/VARRFP.pdf.

With funding from the Andrew W. Mellon Foundation, this publication was developed as part of the Video at Risk (VAR) project (www.nyu.edu/tisch/preservation/research/video-risk). The authors of this document set out to create guidelines to identify the key elements integral to the transfer of video and audio signals from Standard Definition VHS to a preservation-quality digital file. Vendors provided valuable comments and feedback on the document, and the VAR project partners (NYU; the University of California, Berkeley; and Loyola University, New Orleans) tested the RFP document.

In addition to the *RFP Guide*, the document also includes a number of appendices that aim to assist those unfamiliar with audiovisual analog-to-digital transfer projects. The appendices include a sample of a completed RFP by a fictitious institution, a suggested metadata model, a suggested method of collecting transfer notes from a vendor, a glossary of terms and concepts, and a selected resource list.

In Memorium: Kenneth W. Duckett
(June 26, 1924–July 12, 2014)

By Patrick M. Quinn, University Archivist Emeritus, Northwestern University

Kenneth W. Duckett, an icon of the archival profession and a stalwart of the Midwest Archives Conference and the Society of American Archivists, passed away on Saturday, July 12, 2014, at the age of 90 in Mechanicsburg, Pennsylvania.

Ken Duckett was a giant among his generation of archivists. His book, *Modern Manuscripts* (1975), guided manuscripts curators for many years. Like his close friend and equally prominent archivist, Maynard Brichford, founder of the University of Illinois Archives, Duckett was trained in history by the famed historian William B. Hesseltine at the University of Wisconsin. And, like Brichford, Duckett began his career as an archivist at the Wisconsin Historical Society. He grew up in Colorado Springs, Colorado. Prior to coming to Madison for graduate work in history, Duckett had served during World War II in the US Army and had attended the University of Denver, from which he graduated after the war.

Duckett left Madison to assume the position of manuscripts curator at the Oregon Historical Society. The next stop in his archival career was the Ohio Historical Society, where he was catapulted to the national stage for his role in saving from destruction the letters of (US Senator and later President) Warren G. Harding to his lover, Carrie Phillips. As he recounted in his book, *The Shoe Box Letters* (2003), his role in saving the historically significant Harding letters cost him his job at the Ohio Historical Society.

His long and productive archival career continued at Southern Illinois University (SIU) in Carbondale, Illinois. During the years he spent as curator of manuscripts in SIU’s Morris Library, 1965–1979, Duckett became one of the most distinguished archivists in the United States. He built the manuscripts repository at SIU–Carbondale into one of the very best of its kind in the United States, a repository whose nationally prominent collections far exceeded what historians and literary scholars would expect to find at a small, previously little-known university in the “Little Egypt” region of far southern Illinois. Duckett became a national leader in the Society of American Archivists, the Manuscripts Society, and the Midwest Archives Conference. After he retired from SIU–Carbondale, he moved back to Oregon where he concluded his archival career at the University of Oregon.

But Ken Duckett was much more than a distinguished archivist. His quiet but engaging personality, combined with his archival expertise and accomplishments and his mentoring of the young archivists on his staff and in the archival profession, earned him the admiration and respect of an entire generation of archivists. I will dearly miss Ken. I am very grateful to have known him for more than four decades as a colleague and as a close friend.
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Head, Special Collections and University Archives
Raynor Memorial Libraries
Marquette University
PO Box 1881
Milwaukee, WI 53201-1881
Phone: 414-288-5901
amy.cary@marquette.edu

Vice President (2014–2016)
David McCartney
University Archivist
Department of Special Collections and University Archives
The University of Iowa Libraries
100 Main Library
Iowa City, IA 52242-1420
Phone: 319-335-5921
Fax: 319-335-5900
david-mccartney@uiowa.edu

Treasurer (2014–2016)
Joel Thoreson
Archivist for Management, Reference Services, and Technology
Evangelical Lutheran Church in America Archives
321 Bonnie Lane
Elk Grove Village, IL 60007
Phone: 847-690-9410
joel.thoreson@elca.org

Secretary (2013–2015)
Michael Doylen
Archives Department Head
University Libraries/Archives Department
P.O. Box 604
Milwaukee, WI 53201-0604
Phone: 414-229-6980
doylenm@uwm.edu

Council
Mary Ellen Ducey (2013–2016)
University Archivist
University of Nebraska–Lincoln
29 Love Library
P.O. Box 88410
University of Nebraska–Lincoln
Lincoln, NE 68588-4100
Phone: 402-472-5076
mducey2@unl.edu

Archivist
University of Wisconsin–Milwaukee
P.O. Box 7777
Milwaukee, WI 53201-1881
Phone: 414-229-6979
houstobn@uwm.edu

Education Committee
Archivist for Student Life and Culture
University of Illinois at Urbana-Champaign
Archives Research Center
1707 South Orchard Street
Urbana, IL 61801
Phone: 217-333-7841
eswain@illinois.edu

Director, Special Collections and University Archivist
Wake Forest University
Z. Smith Reynolds Library
PO Box 7777
Winston-Salem, NC 27109

Public Information Officer
Daria Labinsky (2014–2016)
Archivist
National Archives at St. Louis
1 Archives Drive
St. Louis, MO 63138
Phone: 314-801-0789
daria.labinsky@gmail.com

Website
Brad Houston
University Records Archivist
Archives Department, UWM Libraries
P.O. Box 604
University of Wisconsin–Milwaukee
Milwaukee, WI 53201
Phone: 414-229-6979
houstobn@uwm.edu

Committee Chairs
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for Minority Students Committee
Alison Stankrauff (2012–2014)
Archivist and Associate Librarian
Indiana University South Bend
P.O. Box 7111
South Bend, IN 46634
Phone: 574-520-4392
astankra@iusb.edu

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Collections Management Department
Minnesota Historical Society
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345 Kellogg Boulevard West
St. Paul, MN 55102
Phone: 651-259-3359
cheri.thies@mnhs.org

Louisa Bowen Memorial Graduate Scholarship
Elizabeth Wilkinson (2014–2016)
Curator of Manuscripts
Special Collections Research Center
Georgetown University Library
37th and O Streets NW
Washington, DC 20057
Phone: 216-515-1942
Fax: 202-303-7501
Ew543@georgetown.edu

Nominating Committee
Daardi Sizemore (2014–2016)
Department Chair, Library Services
Archives and Special Collections Librarian
Minnesota State University Mankato
PO Box 8419
Mankato, MN 56002-8419
Phone: 507-389-5949
Fax: 507-389-5155
daardi.sizemore@mnsu.edu

Presidents’ Award
Dennis Meissner (2013–2015)
Head of Collections Management
Minnesota Historical Society
345 West Kellogg Boulevard
St. Paul, MN 55102-1906
Phone: 651-259-3350
dennis.meissner@mnhs.org

Annual Meeting Local Arrangements Committee
2015, Lexington, Kentucky
Heather Fox
Archivist for Metadata and Scholarly Communications
Archives and Special Collections
University of Louisville
400 Ekstrom Library
Louisville, KY 40292
Phone: 502-852-1912
heather.fox@louisville.edu
Deirdre Scaggs
Associate Dean
Special Collections
University of Kentucky
Margaret I. King Building
Lexington, KY 40506
Phone: 859-257-3653
deirdre@uky.edu

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