

# MAC midwest archives conference

## n e w s l e t t e r

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

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### MAC's 2024 Annual Meeting Des Moines, Iowa, May 2–4, 2024



*Des Moines, Iowa, skyline, 2018. Courtesy of Travel Iowa.*

### “Sowing Seeds of Change”

After the pandemic-related cancellation of the 2020 MAC Annual Meeting in Des Moines, the Local Arrangements Committee and Program Committee are thrilled to welcome MAC to Iowa’s capital city for the 2024 Annual Meeting! It is scheduled for May 2–4, 2024, at the Des Moines Marriott Downtown. The hotel is right in the heart of downtown and is connected to shopping, dining, and nightlife via the skywalk. The meeting this year will be a hybrid, much like the 2023 Chicago meeting, so attendees will have the option to attend virtually or in person.

The Local Arrangements Committee is busy working on the reception at the World Food Prize Hall of Laureates. Housed in the former Des Moines Public Library Building and

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*Des Moines, Iowa, State Atlas, 1904, Drake University Archives & Special Collections*

just steps away from the Des Moines River, the World Food Prize Hall is a museum and educational center that recognizes achievements in agriculture and food security. It is home to the World Food Prize International Symposium and the Global Youth Institute. In addition to the reception, planning for tours is underway. Potential tour sites include the Iowa State Capitol, the State Historical Museum, Drake University Archives & Special Collections, and a downtown architecture tour.

You can learn more about Des Moines on the 2024 Annual Meeting Blog at <https://mac2024desmoines.wordpress.com>. We will be posting regular updates about meeting highlights and logistics as well as fun things to do outside the conference. We look forward to sharing our city with you!

The Program Committee is excited to share that we will have a robust program with 18 sessions. Sessions relate to

the conference theme, “Sowing Seeds of Change,” and explore areas of growth, cultivation, and restoration in our profession. Sessions will cover a range of topics, including advocacy, collaboration, digitization practices and born-digital records, women’s archives, instruction, DEI initiatives, building renovations, and student employees. Sessions will be 60 or 90 minutes in length, and MAC will again offer a hybrid option for selected sessions, including the plenary and members’ meeting. We are happy to announce that we have invited representatives from Seed Savers Exchange and Living History Farms to speak on the plenary panel, with the discussion to be moderated by MAC emeritus member David McCartney. Look for calls for pop-up sessions (to be voted on by MAC members) and posters in the coming months.

Stay tuned for more details and feel free to reach out to the Local Arrangements Committee with any questions!



*Night in Des Moines, 1912. Des Moines Public Library.*

Dear MAC Members,

By the time you read this, the new year will be upon us! As I write this, however, I am definitely feeling the year-end crush. It's not only days away from an exciting, hands-on MAC Fall Symposium in Louisville, Kentucky, but the 2023 Rock & Roll Hall of Fame Induction Ceremony and the opening of our new Inductee class exhibit as well! Additionally, it's time to submit 2024 budgets and goals at the Rock Hall, begin performance evaluations, and complete a three-year IMLS grant—all while working on the regular day-to-day of researching for our next exhibit, working with donors, processing, and handling reference requests. It can all feel never-ending and overwhelming, and I know when I start to feel this way it's time for me to take a step back, breathe, and make time to plan out my work—whether that's a plan for the day, the week, or any number of ongoing projects.

I personally find kanban boards—with relevant functionality available in virtual applications like Trello and Asana—effective for planning both my time and that of the archives team. Our team uses both a physical kanban board and a virtual tool. In both, we track our work at different stages: Upcoming, To Do, In Progress, On Hold, and Complete. The virtual board in Trello allows us to organize projects by stage of work and due date, track type of work and decision points, create component checklists, and attach relevant documentation. The completed list of project cards is archived at the end of the year and can be referred to for future related requests and workflow information. The physical board is a wall of multicolored sticky notes in our processing room, where the archives team meets biweekly to do updates and to celebrate the completion of each project and milestone to reinforce how much we have accomplished during the year. Several of us also keep Trello boards to track our individual projects and deadlines, and I'll be updating mine this week so I can close out 2023 with confidence. I hope these ideas can translate into something helpful for you in the coming year!

In the meantime, I can report that MAC Council has met several times since the 2023 Annual Meeting to devise an evergreen strategic planning structure that will make it quicker and easier for future groups to plan. Going forward, the Council will only have to create an action plan, rather than start from scratch with a new mission, vision, and set of institutional priorities every few years. We've done a deep dive into MAC's governing documents, past strategic plans, and the work of similar organizations to devise core concepts and language that we will soon share with the membership for feedback. I couldn't ask for a more enthusiastic and thoughtful group with which to work on this, and I'm excited to see what other great ideas come from our ongoing conversations!

MAC Council has also begun work on two projects identified through the planning process as essential to the overall health of the organization. The first is a Virtual Meeting Task Force, led by Council member Lindsay Hiltunen of Michigan Technological University. The task force will be investigating meaningful and affordable options for future hybrid meetings. The second project is an assessment of regional organizations, led by Council member and Education Committee liaison Marcella Huggard from the University of Kansas. The assessment will include how MAC measures up to the membership fees, conference costs, educational offerings, and publications of other regional and state organizations. If you're interested in participating in either of these projects, or would simply like to learn more, please feel free to reach out to Lindsay or Marcella. You can find their contact information on the MAC website at <https://www.midwestarchives.org/leadership>.

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## Vice President's Column

*By Benn Joseph, Northwestern University*

It's Halloween as I'm writing this, and I'm just about to leave for the MAC Fall Symposium in Louisville! This is only my second Symposium, although I can't say enough how great an experience the first one was. The smaller nature of the Symposium is such that you have plenty of opportunities to speak one on one with new folks, plus you don't have to worry about getting overwhelmed by sheer numbers of people, or needing to figure out where your next session is going to be. I am definitely planning to attend the Symposium next year in the Quad Cities—maybe I'll see you there? Thanks once again to 2023 Symposium cochairs Danielle Spalenka and Rusty Heckaman and to the presenters and panelists who made this event what it is: Sara Holmes (who led the full-day workshop on 11/3), along with Saturday panelists Jeremy A. Smith, Nick Shaner, Lori Myers-Steele, Melissa Helton, Sarah Insalaco, and Caroline Reubens.

If you know me, you know that I am quite a fan of the simple minivan. It's like having a covered truck, or a small bus, depending on what you're using it for. Minivans have gained some popularity over the past couple of years, and I am one of those recent converts. We've gone on numerous summer family road trips, and there's just no comparison—you can fit so much stuff in there! We drove to Atlanta to visit family last year, and it felt decadent to bring fishing gear and a guitar, neither of which had anything to do with the purpose of the trip.

When you have a minivan and work as an archivist, you might also be called on to move collections now and then. And if not collections, then you might be called on to give everyone a ride out to the storage space where we're all working on an incoming collection. This actually happened to me just last week. I was glad to get advance notice, so I could remove the full set of patio furniture I had back there, which I'd just picked up from the curb outside someone's house.

Minivans are also great when all the plants at the garden center go on clearance. Oh, that eight-foot tree is 50 percent off? No problem, load it up! You may not get much enjoyment out of late fall or early winter plantings, but the anticipation of them coming up next spring makes it worth the wait. Speaking of which, that's the theme for the 2024 Annual Meeting in Des Moines—"Sowing Seeds of Change"—and I'm pretty certain this upcoming May 2–4, 2024, in Des Moines will be worth the wait.

### 2024 Annual Meeting, Des Moines, Iowa

I'm very excited to finally get to this meeting, which was originally scheduled for May 2020. There have been some changes from the originally scheduled programming, but the LAC and PC have some very special things in store for us. We've had a few Fall Symposiums in Iowa over the years, but it has been a very long time since the Annual Meeting has been held there. The number of proposals received by the Program Committee for Des Moines was also up a notch this year, which I was very excited to see, so we will undoubtedly have some great programming for attendees.

For the plenary, MAC's very own David McCartney will be moderating a discussion with staff from Seed Savers Exchange, based in Decorah, Iowa, and Living History Farms, based in Des Moines.

Keep an eye out for more opportunities—soon there will be a call for poster proposals as well as a call for pop-up sessions for less traditional session types or time-sensitive topics.

Remember, we will be at the Marriott Des Moines Downtown . . . which isn't too far from the giant garden trowel sculpture.

### 2024 Fall Symposium, Quad Cities, Illinois

The 2024 MAC Fall Symposium in the Quad Cities will be here before you know it! Augustana College will play host in 2024, with a theme focusing on reparative description practices. Participants will discuss practical ways to engage community members and stakeholders in restorative language and subject headings and will leave the workshop with a plan for next steps in limiting harmful language in archives descriptive practices. The workshop will be on a Friday and Saturday in October of 2024—dates will be forthcoming.

### 2025 Annual Meeting, Minneapolis, Minnesota

Local Arrangements cochairs Kate Dietrick and Aiden Bettine are making final determinations on the conference hotel and will be sending out the call for LAC members soon, so keep an eye out if you're interested. I am actively seeking Program Committee cochairs right now, and those folks will also be sending out a call for committee members in the near future, so there are plenty of opportunities to get involved for in 2025.

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**President's Page**

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Finally, I want to report that, thanks to the hard work of MAC's public information officer, Megan Badgley-Malone, we've expanded our social media channels to include LinkedIn and Instagram! Look for links on the MAC website to all social accounts. For those of you who may be looking for us on X (formerly Twitter), please note we retired that account and downloaded and archived the data. Through these small changes, we hope to better engage our membership and entice new folks to join the MAC community!

I hope to see many of you in Des Moines this spring as we touch on the theme, "Sowing Seeds of Change." There are many topics of growth, cultivation, restoration, and sustainability across our profession that relate to this theme, and I can't wait to hear what everyone has to share! And, of course, if you have ideas for MAC, or any questions or concerns, please do not hesitate to contact me ([jthomas@rockhall.org](mailto:jthomas@rockhall.org))!

Warm Regards,



Jennie Thomas

President, Midwest Archives Conference

**Vice President's Column**

*(Continued from page 5)*

**Future Meetings**

We do have a location and theme brewing for the 2026 Annual Meeting, which I'll be able to announce next time, but are still looking for a location for the 2025 Fall Symposium. If you have an idea, send me a message!

## Midwest Archives Council Fall Council Meeting

First Session: September 27, 2023

**Attendees:** Jennie Thomas, Jerice Barrios, Anne Thomason, Kyna Herzinger, Laurinda Weisse, Lindsay Hiltunen, Cara Bertram, Marcella Huggard

**Absent:** Benn Joseph

Council accepted the agenda as presented, and we did a round of introductions.

### Fall Symposium Report

Danielle Spalenka offered the 2023 Fall Symposium report. Registration is open and capped at 45 people to encourage interaction and due to space constraints.

One concern is that if there is a federal government furlough, Sara Holmes might not be able to participate.

Sara Holmes passed along a list of supplies for the workshop. Spalenka is working with the host site, Filson Historical Society, to see what supplies it can provide.

Council decided that supplies costing around \$200 could be provided by MAC.

Speakers were interested in comped registration. With the understanding that there would be three speakers, Council decided to offer \$150 per person, thus raising the amount given to the speakers.

Barrios will take care of any invoices for catering.

### Program Committee Report, 2024 Annual Meeting, Des Moines

Scott Brouwer and Jaycie Vos are the cochairs.

Everything is going well; 18 sessions were selected out of the 28 submissions.

The meeting will be hybrid.

### Local Arrangements Committee Report, 2024 Annual Meeting, Des Moines

Rosalie Gartner presented for the LAC.

The primary question asked was the registration rate for the virtual format.

Council discussed the registration rates.

• **Vote:** Council voted to maintain the Chicago rates for the 2024 Annual Meeting, which will be:

- Advance registration rates: \$165 for MAC members, \$205 for nonmembers, \$75 for students
- Regular registration rates: \$200 for MAC members, \$225 for nonmembers, \$75 for students
- Virtual registration rate: \$80 for members, \$100 for nonmembers

### Nominating Committee Report

Josh Ranger presented the Nominating Committee's slate for council vote.

• **Vote:** Council approved the slate as submitted by the nominating committee:

- **Vice President:** Matthew Gorzalski, University Archivist, Southern Illinois University; Rosalie Gartner, Lead Processing Archivist, Iowa State University
- **Treasurer**  
Mary Ellen Ducey, University Archivist and Special Collections Librarian, University of Nebraska Lincoln-Libraries; Brandon Pieczko, Digital and Special Collections, Indiana University School of Medicine's Ruth Lilly Medical Library
- **Council (1 position)**  
Sasha Kim, University Archives & Special Collections Librarian, Denison University (Ohio); Andrea Salazar McMillian, Chicano Studies Librarian, Michigan State University
- **Nominating Committee (2 positions)**  
Carol Street, Undergraduate Research Archivist, University of Kentucky; Kristen Whitson, Digital Specialist and Consortia Manager, WiLS (Wisconsin); Melissa Dalton, Archivist/Public Historian/Owner, Preserve It, LLC (Ohio); Lindy Smith, Head of LaBudde Special Collections, University of Missouri–Kansas City

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### **PIO Report**

Megan Badgley-Malone summarized the report.

- **Action:** *Sunset the Twitter/X account. Weisse and Badgley-Malone will work on the language about disabling the account.*

### **Treasurer's Report**

Jerice Barrios summarized the treasurer's report.

- **Action:** *Convened a mini task force on comparative archival organization financial assessments, including a discussion of membership dues. Marcella Huggard volunteered, and we will find some other MAC members to join her.*
- **Action:** *Approved the 2024 budget as presented by Barrios.*

### **Newsletter Report**

Carol Street gave the newsletter report.

Street acknowledged Adriana Harmeyer's service as the previous editor. Many new assistant editors are coming on board. Street plans on bringing the column Archival Resources on the Web up to date.

### **Secretary's Report**

Thomason presented the secretary's report. There was nothing to report.

### **President's Report**

Thomas presented the president's report.

### **Education Committee Report**

It was noted that open forums were more popular in 2023 than workshops.

DEIA unconference was great.

### **Vendor Coordinator's Report**

MAC is seeking a vendor coordinator in training.

### **Membership Committee Report**

Greg Bailey summarized the membership committee report.

- **Action:** *Council discussed term limits for membership committee state representatives. Bailey will do more research on current terms to see how this might work and consider states with limited membership.*

### **Presidents' Award**

Supposed to have state representatives—prefer to create a new structure that phases out state committee members. New committee of three immediate past presidents and two volunteers to get more member participation.

- **Vote:** *Council voted to change the structure of the Presidents' Award Committee to the third option in their report.*

### **Bowen Scholarship Report**

Lynn Smith reported that a corporate archivist is needed for the committee.

### **New Business**

No new business was discussed.

### **Adjournment**

### **Strategic Planning Discussion**

Council discussed MAC's mission and vision statements and embarked on some strategic planning.

### **Adjournment**

## Treasurer’s Report Presented at Fall 2023 Council Meeting September 27, 2023

*By Jerice Barrios, Archives of the NA Province of the Cenacle*

### 2023 Budget Update

As anticipated, this year’s Annual Meeting in Chicago was an expensive one. Expenses were \$98,522 while revenue was only \$69,690. With the infusion of \$50,000 in cash from Invested Reserves, we were well able to cover the deficit. Thank you to Council for approving the use of invested funds to support the meeting, and thanks also to MAC members, sponsors, and vendors for contributing to another successful annual conference. Special mention goes to everyone who donated to the student scholarship fund. Thanks to your generosity, we were able to reimburse 19 students for their Annual Meeting registration fees.

### Invested Funds

Besides the usual annual withdrawals from invested funds to cover scholarships and Speaker’s Bureau expenses, we also withdrew \$50,000 from our Invested Reserves account to support the 2023 Annual Meeting. This was a planned action, approved by Council as well as the general membership.

The Mark A. Greene Emeritus Scholarship Fund is now fully funded at \$14,063, and we will no longer be collecting donations for it.

### 2024 Budget

The proposed 2024 budget projects a deficit of \$8,490. This is not alarming in the short term, as we are well able to cover that with cash on hand and invested funds, but obviously, this is not sustainable in the long run. The loss of advertising and subscription income due to transitioning to digital publication is not being balanced by a corresponding increase of income in other areas.

When you factor in the rising costs of conference venues, professional services, and supplies, a deficit is a natural outcome.

One direct way to increase revenue would be to increase membership fees. After conducting an appropriate study of comparable organizations, Council should decide how best to present a proposal for increased fees to the membership.

**As of September 21, 2023, our total assets were valued at . . . . . \$286,670.44**  
**Bank of America Checking . . . . . \$ 31,394.58**

### Lincoln Investment Accounts

Program Initiative Fund	\$123,675.96
Mark A. Greene Emeritus Scholarship Fund	\$ 14,062.84
Invested Reserves	\$ 13,068.05
Bowen Endowment	\$ 39,801.18
Motley Endowment	\$ 64,667.83
Total	\$ 255,275.86

### Five-Year Retrospective of Total Assets

August 20, 2019	\$304,648.60
October 8, 2020	\$306,799.08
September 30, 2021	\$344,433.72
September 8, 2022	\$342,407.70
September 21, 2023	\$286,670.44

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**MAC Proposed Budget 2024:  
Income**

<b>Income</b>	<b>2024 Budget</b>	<b>2023 Budget</b>
Advertising. . . . .	\$ 1,000.00	\$ 1,500.00
Checking Account Interest. . . . .	\$ 3.00	\$ 3.00
Endowment Income: Bowen . . . . .	\$ 1,500.00	\$ 750.00
Endowment Income: Motley . . . . .	\$ 3,000.00	\$ 1,500.00
Endowment Income: Ed. Init. . . . .	\$ 2,200.00	\$ 2,200.00
Endowment Income: Mark A. Greene Emeritus Scholarship . . .	\$ 500.00	\$ 0.00
Gifts— General/Operating. . . .	\$ 1,000.00	\$ 500.00
Gifts— Student Scholarship . . . .	\$ 750.00	\$ 50.00
Journal Subscriptions . . .	\$ 500.00	\$ 500.00
Meetings (Gross)		
2023 Annual Meeting	\$ 65,000.00	\$ 130,000.00
2023 Fall Symposium	\$ 6,500.00	\$ 6,500.00
2025 Annual Meeting	\$ 3,000.00	\$ 3,000.00
Memberships . . . . .	\$ 40,000.00	\$ 40,000.00
Royalties . . . . .	\$ 5,000.00	\$ 5,000.00
Speakers Bureau (Ed. Init.) Fee . . . . .	\$ 150.00	\$ 150.00
<b>Total Income . . . . .</b>	<b>\$130,103.00</b>	<b>\$192,353.00</b>

**MAC Proposed Budget 2024:  
Expenses**

<b>Expenses</b>	<b>2024 Budget</b>	<b>2023 Budget</b>
Administrative (includes Zoom license) .	\$ 1,600.00	\$ 1,600.00
Bank Charges. . . . .	\$ 230.00	\$ 230.00
Contract Services—Financial (includes bookkeeper and tax accountant) . . . .	\$ 5,700.00	\$ 5,700.00
Contract Services—AMC 39,338.00 . . . . .	\$ 38,192.00	
Credit Card Fees . . . . .	\$ 4,500.00	\$ 4,000.00
Insurance . . . . .	\$ 1,800.00	\$ 1,800.00
Journal Awards— Even yrs only . . . . .	\$ 500.00	\$ 0.00
Meetings		
2023 Annual Meeting	\$ 59,000.00	\$ 113,200.00
2023 Fall Symposium	\$ 5,500.00	\$ 5,500.00
2025 Annual Meeting	\$ 2,000.00	\$ 2,000.00
Memberclicks. . . . .	\$ 3,700.00	\$ 3,700.00
Membership Renewal Mailing . . . . .	\$ 1,200.00	\$ 985.00
Miscellaneous Expenses .	\$ 500.00	\$ 500.00
Publication Expenses . . .	\$ 5,000.00	\$ 4,000.00
Scholarships and Awards	\$ 5,750.00	\$ 3,400.00
Speakers Bureau (Ed. Init.) 2,200.00 . . . . .	\$ 2,200.00	
Taxes / Annual Report to IL 25.00 . . . . .	\$ 25.00	
Vendor Coordinator. . . .	\$ 50.00	\$ 50.00
<b>Total Expenses. . . . .</b>	<b>\$138,593.00</b>	<b>\$187,082.00</b>

**2024 Projected Expenses in Excess of Income:**  
 ..... **\$8,490.00**

**Midwest Archives Conference  
Statement of Activity  
January–July 2023**

Revenue	Total
40000 DIRECT CONTRIBUTIONS REVENUE	
40100 Contributions to the General Fund	\$1,439.85
Total 40000 Direct Contributions Revenue	<u>\$1,439.85</u>
45000 PROGRAM SERVICE REVENUE	
45100 Scholarships	
45110 Mark A Greene Emeritus Scholarship	\$ 2,655.00
45120 Student Registration Scholarships	<u>\$ 550.00</u>
Total 45100 Scholarships	<u>\$ 3,205.00</u>
45300 Annual / Spring Meeting	
45301 Registrations	\$58,120.00
45303 Tours	\$ 585.00
45304 Student Registrations	\$ 1,460.00
45305 Sponsorship	\$ 4,155.00
45306 Vendor Displays	\$ 1,725.00
45309 Workshop	\$ 3,600.00
45310 Guest Registration	<u>\$ 45.00</u>
Total 45300 Annual / Spring Meeting	<u>\$69,690.00</u>
45500 Membership Dues	
45510 Memberships	<u>\$23,040.00</u>
Total 45500 Membership Dues	<u>\$23,040.00</u>
45600 Newsletter / Archival Issues	
45601 Royalties Revenue	\$ 4,166.12
Total 45600 Newsletter / Archival Issues	<u>\$ 4,166.12</u>
Total 45000 Program Service Revenue	<u>\$100,101.12</u>
Total Revenue	<u>\$101,540.97</u>
GROSS PROFIT	\$101,540.97

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<b>Expenditures</b>	<b>Total</b>
<b>52000 CONTRACT SERVICE EXPENSES</b>	
<b>52400 Professional Fees—Other</b>	
52410 Copy Editing	\$1,715.00
52420 Design	\$2,575.00
<b>Total 52400 Professional Fees—Other</b>	<u>\$4,290.00</u>
<b>52600 Bookkeeper &amp; Accountant</b>	\$2,450.00
<b>Total 52000 Contract Service Expenses</b>	<u>\$6,740.00</u>
<b>53000 OFFICE EXPENSES</b>	
53300 Postage & Shipping	\$ 306.40
53400 Printing & Copying	\$ 950.18
53800 Licenses, Fees, & Dues	\$ 13.00
53900 Bank Fees & Service Charges	\$ 27.00
53910 Merchant Processing Fees	\$3,705.34
<b>Total 53000 Office Expenses</b>	<u>\$5,001.92</u>
<b>56000 CONFERENCES, MEETINGS, &amp; CONVENTIONS<sup>4</sup></b>	
<b>56100 Annual Meeting</b>	
56102 Speakers Honoraria	\$ 2,534.00
56103 Venue Rental & Related Expenses	\$95,987.77
<b>Total 56100 Annual Meeting</b>	<u>\$98,521.77</u>
<b>56200 Fall Symposium</b>	
56203 Venue Rental & Related Expenses	\$ 343.87
<b>Total 56200 Fall Symposium</b>	<u>\$ 343.87</u>
<b>Total 56000 Conferences, Meetings, &amp; Conventions</b>	<u>\$98,865.64</u>
<b>57000 OTHER EXPENSES</b>	
57200 Insurance D&O	\$ 885.00
57600 Information Technology & Website / Software (Zoom Account)	\$ 587.02
<b>Total 57000 Other Expenses</b>	<u>\$1,472.02</u>
<b>60000 PROGRAM EXPENSES</b>	
<b>61000 Membership &amp; Meeting Management Services</b>	
61000 Membership & Meeting Management Services	\$28,662.75
61010 Miscellaneous Meeting Expenses	\$ 370.45
<b>Total 61000 Membership &amp; Meeting Management Services</b>	<u>\$ 29,033.20</u>

63000 AWARDS & SCHOLARSHIPS	\$ 75.00	
63010 Motley Scholarship	\$ 3,000.00	
63020 Bowen Scholarship	\$ 1,500.00	
63030 Mark A. Greene Emeritus Scholarship Award	\$ 750.00	
Total 63000 Awards & Scholarships	\$ 5,325.00	
64000 SPEAKERS BUREAU EXPENSES	\$ 956.70	
Total 60000 Program Expenses		\$ 35,314.90
<b>Total Expenditures</b>		<b>\$147,394.48</b>
<b>Net Operating Revenue</b>		<b>-\$ 45,853.51</b>
<b>Expenses in excess of Revenue:</b>		<b>\$45,853.51</b>



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## MAC 2024 Candidate Slate Approved by MAC Council

### Vice President

- Rosalie Gartner, Iowa State University
- Matthew Gorzalski, Southern Illinois University

### Treasurer

- Mary Ellen Ducey, University of Nebraska Lincoln-Libraries
- Brandon Pieczko, Indiana University School of Medicine's Ruth Lilly Medical Library

### Council (1 position)

- Sasha Kim, Denison University (Ohio)
- Andrea Salazar McMillian, Michigan State University

### Nominating Committee (2 positions)

- Melissa Dalton, Preserve It, LLC (Ohio)
- Lindy Smith, University of Missouri–Kansas City
- Carol Street, University of Kentucky
- Kristen Whitson, WiLS (Wisconsin)

## Midwest Archives Council Fall Council Meeting

### Second Session: November 8, 2023

**Attendees:** Jennie Thomas, Jerice Barrios, Anne Thomason, Kyna Herzinger, Laurinda Weisse, Cara Bertram, Marcella Huggard, Benn Joseph, Lindsay Hiltunen

### Vice President's Report

Benn Joseph delivered the VP report. He reported on recent and future conferences.

### Fall Symposium Speaker Update

Due to the seven speakers on the panel, Council approved paying \$65 per panelist rather than \$150. Council then discussed the mission statement, strategic planning, and action plan. These will be sent out to the membership shortly.

### Adjournment

## Between Council Meeting Actions

Council approved the following motions on August 7, 2023:

*Approved Adriana Harmeyer as Archival Issues editor, 2023–2025*

*Approved Carol Street as MAC Newsletter editor, 2023–2025*

Council approved the following motions, with Anne Thomason abstaining, on September 14, 2023:

*Approved the Quad Cities as the location for the Fall Symposium 2024.*

*Approved the topic of “reparative description workflows” for the Fall Symposium.*

## Membership Renewal

*By Greg Bailey, Membership Committee Chair, Iowa State University*

I invite you to join me in renewing your Midwest Archives Conference membership for 2024. MAC continues to strive to be a resource and support network for all, and your membership and involvement allow MAC to benefit its members in numerous ways at an affordable price. Renewing early and online helps us keep costs down, ensures your eligibility to vote in the upcoming spring election, and keeps you in touch through the *MAC Newsletter*, *Archival Issues*, our Annual Meeting, the Fall Symposium, and other services.

The distribution of both the *MAC Newsletter* and *Archival Issues* in electronic format helps us to reduce costs, become more environmentally friendly, and produce publications that are more accessible to people with physical impairments. Members have access to back issues online via the MAC website.

Renewing online is easy. You have the option to pay online through the membership renewal form: <https://midwestarc.memberclicks.net/membership-renewal-form>. Or, if you prefer, go to MAC's website

(<http://www.midwestarchives.org>), click the login icon in the upper righthand corner, and enter your personalized login information to gain access to the Members Only Homepage.

Prefer to pay with a check? You can renew that way too. Following the directions listed above, select the pay-by-check option after reviewing and updating your information. Your membership will renew, and you can print off the receipt to mail in with your check.

**Please note that to be considered a member in good standing and eligible to vote for new MAC leadership, you must have your renewal and payment submitted on, or prior to, January 31, 2024.**

MAC encourages all those interested in volunteering to complete a submission form by visiting <http://www.midwestarchives.org/mac-volunteer-form>.

Thank you for your support in 2023, and all of us at MAC look forward to your continued involvement!

## Awards and Scholarships

### Archie Motley Memorial Scholarship for Students of Color Essay

By Marina de Souza



Marina de Souza

I would like to express my deepest gratitude to be awarded the 2023 Midwest Archives Conference Archie Motley Memorial Scholarship for Students of Color.

My passion for the preservation of cultural heritage has guided my academic and professional path over the last decade, which first began in Brazil. I had a challenging but rewarding experience working in the cultural sector as a conservator-restorer, where, unfortunately, things like culture and the arts are significantly undervalued and underfunded.

My motivation to pursue the archival profession stemmed from a year-long restoration project of nineteenth-century sculptures belonging to a remote city in Minas Gerais. After completing the project in 2017, I physically accompanied the return of the artifacts. There, I was shown a storage room across from the church and was shocked to see the city's birth and death records, many dating back to the 1700s, bundled together in garbage bags and piled up on shelves of what looked like a repurposed kitchen. I felt anguish thinking that an invaluable piece of the public's collective history could easily be lost forever due to improper handling of historical records. That

experience made me think of all the other institutions in communities across the country—and the world—that might find themselves in a similar situation and need help.

Shortly after I immigrated to Canada, I worked tirelessly to pursue my master of archival studies at the University of British Columbia (UBC). During my studies, I became interested in the management of digital collections, while continuing to engage with conservation work. In two short years, I became involved in multiple projects that spanned different historical contexts and subjects: at the UBC Library Preservation Unit, I worked on a conservation and rehousing project of medieval manuscript fragments; at the UBC Digitization Centre, I digitized a rare collection of WWI-era Japanese propaganda plays and historical photographs of British Columbia dating back to the early 1900s; and currently I work as digital preservation assistant.

The support provided by MAC through the Motley Scholarship played a pivotal role in fulfilling one of my lifelong dreams—the opportunity to work at a United Nations organization. As an extension to a research project I am part of, the InterPARES Trust AI, I was able to go on a two-month unpaid internship last summer at the UNESCO Archives in Paris, working with the reference archivist, who is the lead investigator of the research.

As a first-generation postsecondary student, I have achieved a dream that was beyond the reach of my parents, who tirelessly worked at odd jobs and never had the opportunity to build careers. Pursuing a graduate degree was an achievement that defied the expectations of my upbringing. And so, I am immensely grateful for organizations like MAC that provide generous support for students like me and are dedicated to fostering diversity and equity. Thank you for extending the scholarship beyond the geographic boundaries and seeing the potential that I bring to the archival profession.

## **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 and two additional members of MAC chooses recipients based on nominations submitted by MAC members in good standing. Up to 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 committee chair no later than January 31, 2024. A list of past recipients can be found on the MAC website under "MAC Presidents' Award" at <https://midwestarc.memberclicks.net/presidents-award>. To submit a nomination or for additional information about the award and guidelines, please contact the committee chair, David McCartney, at [david-mccartney@uiowa.edu](mailto:david-mccartney@uiowa.edu).

## **MAC Emeritus Award**

Each year, the MAC Membership Committee solicits nominations from the MAC membership for candidates for 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. More important, nominees must have made a significant and substantial contribution to MAC during their archival career. The Emeritus Membership Award and special membership status of emeritus member were created to recognize those who have contributed to the success, growth, and visibility of MAC through committee work, programming, outreach, and governance. The award intends to recognize those who work behind the scenes for MAC, as well as those who have been honored by election to office. The deadline for nominations is January 31. Nomination forms can be downloaded from the MAC website, <http://www.midwestarchives.org>; click on Awards. Questions? Please contact Membership Committee Chair Greg Bailey at [gtbailey@iastate.edu](mailto:gtbailey@iastate.edu).

## 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 who have been quietly contributing their time and talents to MAC: the members who serve on committees, those who are ready to fill in as last-minute workshop leaders for session participants unable to attend or who happily work 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 via the MAC Distinguished Service Award nomination form, which is available on the website at <https://www.midwestarchives.org/assets/documents/FormsAndTemplates/2022dsaform.pdf>.

The Distinguished Service Award was created to recognize individuals who give generously of their time and talents with little or no formal recognition and who likely have never served in an elected MAC position. Since its inception, MAC has given this award to a very small group of deserving individuals. The deadline for nominations is January 31, 2024. For guidelines, please visit <https://midwestarc.memberclicks.net/distinguished-service-award>, or, for more information, contact David McCartney at [david-mccartney@uiowa.edu](mailto:david-mccartney@uiowa.edu).

## Archie Motley Memorial Scholarship Applications Solicited

MAC is soliciting applications for the 2024 Archie Motley Memorial Scholarship for Students of Color (<http://www.midwestarchives.org/motley>). The scholarship is designed to provide financial assistance to students of color pursuing graduate education in archival administration and to encourage ethnic diversification of the MAC membership and of the archival profession. Two \$1,500 scholarships, accompanied by one-year memberships to MAC, will be awarded.

To be eligible for a scholarship, the applicant must be of African/African American, American Indian/Indigenous, Arab/Middle Eastern, Asian/Asian American, Latinx, or Pacific Islander descent; must be a student currently enrolled in or accepted in a graduate, multicourse program in archival administration; and must have a grade point average of at least 3.0 (on a 4.0 scale) in their academic program. If the program is not listed in the *SAA Directory of Archival Education*, <http://www2.archivists.org/dae>, the applicant must provide proof of the multicourse standard by submitting copies of course descriptions from the institution's current departmental catalog.

Applications are due **March 1, 2024**, and must include the following documents:

- Completed application form, available at <http://www.midwestarchives.org/motley>
- Current resume that includes education, work history, involvement in campus or community organizations, membership in professional organizations, and any honors or awards received
- Transcript from the applicant's most recent academic program (unofficial transcript will be accepted)
- Essay of not more than 500 words outlining the applicant's interests and future goals in archival administration
- One letter of recommendation (may be submitted separately by the recommender)

Completed applications should be sent to:

Jolie Braun  
Curator of Modern Literature & Manuscripts  
The Ohio State University  
[braun.338@osu.edu](mailto:braun.338@osu.edu)

Applications must be received by March 1, 2024.

Awards will be announced no later than June 3, 2024.

## Mark A. Greene Award for First-Time Meeting Attendees

Thinking of attending your first MAC meeting this spring? Would you like some financial assistance? This scholarship can provide that help. Applications are due February 19, 2024. This deadline enables the successful applicant(s) to receive the scholarship committee's decision in time to make travel plans for the spring Annual Meeting.

The MAC Emeritus Scholarship provides a one-time travel stipend of up to \$500, or two \$250 stipends, to graduate students or practicing archivists who have not previously attended a MAC meeting. The award may be used to cover registration, travel, lodging, workshop fees, and any other meeting expenses. MAC membership is not required, nor do applicants need to reside in the MAC region. The scholarship was envisioned by emeritus member Tim Ericson, and initial funding was provided by other MAC emeriti. In 2019, the award was named for Mark A. Greene for his many contributions to the archival profession.

Applications for the scholarship may be downloaded from the MAC website at <https://www.midwestarchives.org/mark-a-greene-award>. Applications must include an essay of no more than 500 words and one letter of support and should be submitted to committee chair Barbara Floyd at [Barbara.floyd@utoledo.edu](mailto:Barbara.floyd@utoledo.edu).

The award will be announced at the Annual Meeting. Award winner(s) are also expected to write an essay for the *MAC Newsletter* on their experiences at the meeting and its importance to their professional development.

## Louisa Bowen Memorial Scholarship

Applications are now being accepted for the Louisa Bowen Memorial Scholarship. Louisa Hopkins Bowen began her professional career in 1975 as archivist at Wayne State University. She also worked at the National Board of the YWCA in New York City, the University of Memphis, the Morris Library, Southern Illinois University at Carbondale, and last, as archivist at Lovejoy Library, Southern Illinois University at Edwardsville. Bowen passed away on October 24, 1996. Bowen was an active member of MAC and SAA, and was president of the Association of St. Louis Area Archivists. In May 1997, MAC's general scholarship was renamed the Louisa Bowen Memorial Scholarship for Graduate Students in Archival Administration to honor her contributions to MAC.

Information about the scholarship and application forms can be found on the MAC website: <https://www.midwestarchives.org/bowen>.

## Archival Issues Update

*By Adriana Harmeyer, Archival Issues Editorial Board Chair, Purdue University*

This is my first message to you as editor of *Archival Issues*, having transitioned to the publication from my past role as editor of the *MAC Newsletter*. I look forward to working closely with contributors, readers, and the Editorial Board of *Archival Issues* and encourage everyone to reach out with any questions or interest in contributing to the publication. I am grateful to my predecessor, Brandon Pieczko, for his excellent service to the publication and support through the transition period.

The Editorial Board is continuing to review and solicit article submissions for the next issue of the journal (vol.

42, no. 2). Submissions are encouraged on a variety of archives-adjacent topics and may take forms including research articles, case studies, or opinion pieces. We especially encourage new professionals or those who have not previously published their research to submit their ideas. If you have an idea for an article you would like to discuss, contact me any time at [aharmey@purdue.edu](mailto:aharmey@purdue.edu). To submit an article manuscript or for more information, visit the *Archival Issues* online submission portal at <https://www.iastatedigitalpress.com/archivalissues/submissions>.

## News from the Midwest

Assistant Editor: April Anderson-Zorn, Illinois State University. Please submit News from the items to April at [aander2@ilstu.edu](mailto:aander2@ilstu.edu). Submissions must be 150 words or less. Images are welcome!  
Much appreciation to Lois Hamill who has been the assistant editor for this column for the past six years and is retiring from Northern Kentucky University in January 2024. We wish Lois all the best in her retirement.

### ILLINOIS

#### Principia College

In early October 2023, the Principia archivist presented a special exhibition and guided tours on the Principia College campus in Elsah, Illinois, showcasing selected artworks by Frederick Oakes Sylvester from the Principia Collections. Sylvester was an early-twentieth-century Mississippi River regionalist poet-painter and Principia's first art director (1901–1915), and he owned a summer cottage in Elsah, Illinois. Cohost of the event and local Sylvester admirer Ed Morrisey gathered collectors, educators, and new enthusiasts from the St. Louis region to the communities surrounding Elsah for the event. The archivist led tours across the designated National Historic Landmark campus to view over 30 selected artworks. Historical photographs and related ephemera were exhibited to accompany the artwork and to contextualize Sylvester's relationship with Elsah Village and his endearing and enduring relationship with the Principia community. Tour attendees were encouraged to view and participate, engaging with the exhibit and sharing their knowledge about Sylvester.



Frederick Oakes Sylvester exhibit.  
Principia Archives Collections.

#### Southern Illinois University

Supported by Morris Library dean John Pollitz, the Special Collections Research Center collaborated in 2023 with the Sharp Museum to produce the exhibit *Chère Caresse: Art in the Crosby Papers*, featuring pieces collected by Caresse Crosby during her career as a publisher, including works by noted artists Salvador Dalí, Romare Bearden, Dorothea Tanning, and Alastair, and writers-turned-artists D. H. Lawrence, Henry Miller, and Charles Bukowski. Crosby is

known for her Black Sun Press and 1940s periodical *Portfolio*. In 2024, Special Collections will lend Polia Chentoff's portrait of Crosby to the National Portrait Gallery for its exhibition *Brilliant Exiles: American Women in Paris, 1900–1939*. As part of that exhibition, it will also travel to two other institutions: the Speed Art Museum in Louisville, Kentucky, and the Georgia Museum of Art in Athens, Georgia. The painting was conserved with a generous donation by Jeffery Leving.



Portrait of Caresse Crosby by Polia Chentoff. Photographed by Greg Wendt.

(Continued on page 22)

(Continued from page 21)

## INDIANA

### Purdue University Northwest

Purdue University Northwest is honored to receive a number of items from the historically significant ACME Steel collection which was formerly housed at Pullman National Landmark. In alliance with the Calumet Heritage Partnership, Purdue Northwest is also obtaining a grant from the Donnelly Foundation, which will enable the institution to process and eventually display this collection for public consumption. Comprising more than a century's worth of Calumet industrial history, these artifacts were previously on display at sites including the Pullman National Monument Visitor Information Center and the Chicago Field Museum. This acquisition includes blueprints, replicas, signs, and employees' personal effects, as well as large industrial items such as models, blast furnaces, and coke plants. This collection will hopefully be the seed collection of a future museum celebrating the working class history of Northwest Indiana.

## IOWA

### Davenport Public Library

On behalf of the Friends of the Davenport Public Library, the Richardson-Sloane Special Collections Center successfully received a \$19,138 Historical Resource Development Program (HRDP) grant from the State Historical Society of Iowa for *Preserving Local Music: Digitizing the Fredlo Recording Studios Collection!* The Fredlo Recording Studios collection covers 28 years (1948 to 1976) of local music recordings by Fred and Lois Mauck. With this

grant, Special Collections will be able to digitize 287 items in various audio recording formats including acetate recordings, 78 rpm singles, vinyl singles, full-length record albums, and an open-reel tape. Work is estimated to be completed by fall 2024. The digitized versions will be made available for patrons and researchers to use on-site in the library. The finding aid for the collection is located at <https://archives.davenportlibrary.com/repositories/4/resources/1122>.



**"DREAMER WITH A PENNY"**

Bill Ingogly, prominent Quad-City entertainer, has just completed his first recording under the FREDLO label and is available now at leading record dealers. You'll like the smooth lyrics of "Bill's" "Dreamer with a Penny," as well as the back side, which bounces along as he sings "Love, Mystery and Adventure." Ask your favorite record dealer for this new FREDLO recording.

The Daily Times, February 19, 1952  
page 17



Robert B. Carney.

**REMEMBER**  
Your Wedding with  
a permanent record  
made by  
**Fredlo  
Recorders**  
2436 16th Ave. Moline 2-1112

The Daily Times, June 14, 1952, page 13

### Iowa State University

This past year, Iowa State University honored its first Black student-athlete with the Jack Trice One Hundred Year Commemoration. Trice died on October 8, 1923, due to injuries suffered while playing football for Iowa State. Special Collections University Archives (SCUA), which preserves many of the materials related to Trice, was integral in the commemorations. SCUA opened the exhibition, *Once, Twice, Trice: Students Tackle Naming Jack Trice Stadium* earlier this year and recently launched an online version at <https://iastatedigital.org/exhibits/once-twice-trice>. This exhibition features Trice's story and the 24 years of student activism to honor Jack Trice by getting the football stadium named for him. During the final week of the Trice One Hundred Commemoration, SCUA shared its mission, the students' decades-long efforts to name the football stadium for Trice, and Trice's story with nearly one thousand people by hosting the "Trice 100: The Name, The Legacy" lecture, displaying pop-up exhibitions, and handing out limited-edition commemorative posters and buttons featuring SCUA collections.



*Jack Trice in Iowa State College football uniform, 1923. University Photographs, Jack Trice Papers, RS 2117/23, box 1579. Special Collections and University Archives, Iowa State University Library, Ames, Iowa.*

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## **KANSAS**

### **Fort Hays State University**

Just in time for the holiday season, a collection of audio recordings featuring music, folk stories, oral histories, recipes, and more are now digitally available in the Samuel J. Sackett Folklore Collection at Fort Hays State University's Forsyth Library. Faculty and staff spent nearly three years working to digitize and digitally restore these recordings (originally recorded on reel-to-reel magnetic media and later migrated to cassette tapes in the 1990s). The recordings underwent audio enhancement to improve the user experience where possible. The original, unaltered recordings are available by request by interested researchers. This online archive brings history to life with recordings from Dr. Sackett and his graduate assistants

who interviewed immigrants, homesteaders, and figures between 1954 and 1977. Listen to the sonorous tones of dulcimer music; hear folk songs in Swedish, Volga German, Czech, and other languages; and enjoy poems, stories, and jokes from a bygone era. Explore the collection yourself at <https://scholars.fhsu.edu/sackett>.

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## **KENTUCKY**

### **Berea College Hutchins Library**

Scholars, educators, and specialists in diverse fields of study are invited to apply for the 2023 Berea College Media Archives Fellowship, an outreach program of the Special Collections and Archives (SCA) department of the college's Hutchins Library. For more information about the award and details on the application process, please visit the SCA website at <https://libraryguides.berea.edu/aboutsca/MFhome>.

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## **NEBRASKA**

### **University of Nebraska–Omaha**

The 50th anniversary celebration for the Department of Black Studies at the University of Nebraska–Omaha began in 2021 with the library and department honoring the “Omaha 54,” students arrested in 1969 during a peaceful protest seeking equal treatment. Archives and Special Collections digitized records related to the Department of Black Studies and began a series of exhibits and programs. The first exhibit debuted in the library in 2021 and was followed by the online exhibit *Charting Our Path: Celebrating 50 Years of Black Studies* in 2022 and a traveling exhibit that is scheduled to continue travel to libraries, museums, and

schools across Nebraska through at least 2024. The project leads are Dr. Cynthia Robinson (Black studies), Amy C. Schindler (library), and Claire Du Laney (library). Funding was provided by UNO's Strategic Investment in Social Justice, Inequality, Race, and Class initiative and Archives and Special Collections' grant from Humanities Nebraska.

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## **SOUTH DAKOTA**

### **South Dakota State Historical Society**

A historic collection of photographs documenting steamboat traffic on the Missouri River has been added to the state of South Dakota's digital archives at <https://sddigitalarchives.contentdm.oclc.org/digital>. The Henry J. King collection of photographs and postcards was donated to Brule County in 1961 by Mr. and Mrs. Blakely King in memory of Mr. King's grandfather, Captain Henry J. King. Captain King was a Missouri River boatman in the early days of Chamberlain. The photographs and postcards were displayed in the Brule County Courthouse until 2008 when they were donated to the State Archives. Some of the images in the collection include early Chamberlain, Missouri River scenes, Fort Hale, the Corn Palace, and the Old Brule Agency. Most of the images are of steamboats and the freighting industry along the Missouri River during the late nineteenth and early twentieth centuries. Some of the steamboats featured in the collection include *Ada Belle*, *General Meade*, and *Red Cloud*. A search for “Henry King” will display the scanned images.

*(Continued on page 23)*

(Continued from page 23)

## WISCONSIN

### LaCrosse Public Library

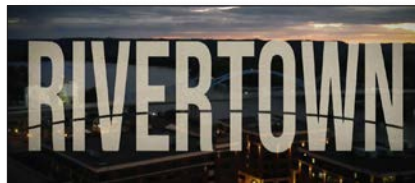
The La Crosse (WI) Public Library Archives (LPLA) has partnered with local FOX affiliate TV station WLAX for the past four years to create *Rivertown*, a historical documentary series featuring LPLA-created content from its Dark La Crosse programming. Started in 2013, Dark La Crosse is a suite of programs highlighting the seedier cultural history of the La Crosse area and includes walking tours, trolley tours, an annual stage production, and a video series/podcast collaboration with the *La Crosse Tribune* newspaper called *Dark La Crosse Stories*. The 2022 *Rivertown* episode, titled *The Ballad of Brinkman Ridge* featuring LPLA archivists Anita Taylor Doering and Scott Brouwer, was nominated for and won an Upper Midwest Regional Emmy Award. This was the first Emmy award won by WLAX. The episode, along with all 58 episodes of *Dark La Crosse Stories*, can be viewed on YouTube at <http://bit.ly/LAXRivertown> and <https://bit.ly/DarkLaxPlaylist>.



Archivist Anita Taylor Doering



Archivist Scott Brouwer



*Rivertown* TV show title card

### Milwaukee County Historical Society

Last year, the Milwaukee County Historical Society received American Rescue Plan Act (ARPA) funding from Milwaukee County to purchase and install three sets of Spacesaver compact shelving units. The first two were installed in storage areas in the Milwaukee County Historical Center basement this year, and both installations have more than doubled the storage capacity of their respective storage areas. Equipping these spaces with compact shelving has a great impact in a physically small county historical society, where archival storage space is at a premium. Pending successful structural stability testing, the third and final set of compact shelving units is due to be installed next year on the historical center's

mezzanine, in the staff-only portion of the Research Library.



New compact shelving. Photo by Michael Barera.

### Recollection Wisconsin

Recollection Wisconsin is a project managed by the Wisconsin Library Services (WiLS) to bring digital collections from across the state together under the Digital Public Library of America (DPLA) umbrella. Recollection Wisconsin has enhanced and expanded its Digital Readiness Toolkit (<https://pressbooks.pub/drtoolkit>) to incorporate guidance and best practices on digitizing and sharing audiovisual content. These enhancements, a result of valuable contributions from the Community Archiving Workshop (<https://communityarchiving.org/about>) include a comprehensive digital readiness self-assessment tool for your organization, a framework for prioritizing audiovisual materials for digitization, and in-depth guidance tailored specifically to managing audiovisual collections. We've also updated and expanded the Digital Project Planning Worksheet, added support for choosing a Collection Management System and recommendations for digitization equipment, and incorporated requests for resources and information that practitioners have requested. This updated version is now available in

e-book format, which offers a more user-friendly, interactive experience with easier access to the toolkit's valuable information. Generous support for this project is provided by the National Historic Paper and Records Commission (NHPRC).

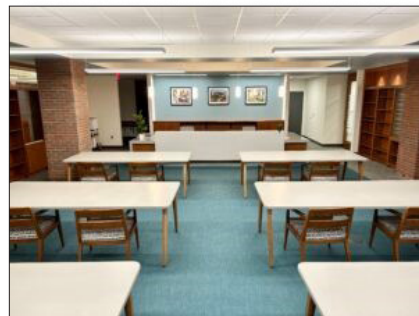


*Digital Readiness Toolkit*

### **University of Wisconsin–Milwaukee**

The University of Wisconsin–Milwaukee (UWM) Libraries completed an expansion and renovation of the Archives Department, providing the UWM community and others with modern and inviting spaces in which to pursue research and learning. The \$2.8 million renovation includes an active learning classroom to maximize collaboration among students, a public reading room, and a separate gallery area with exhibit cases to showcase the collections. The renovation also consolidates and expands collection storage and provides improved climate control to support the long-term preservation of valuable and fragile documents, photographs, films, and

other materials. The opportunity to undertake this renovation was made possible by a generous \$1 million gift from an anonymous donor. Additional support was provided by the State of Wisconsin, local foundations, and private individuals. The project reached its fund-raising goal in 2020, and construction began in December 2021.



*UWM Archives public reading room*

# Preservation Essentials

*Assistant Editor: Megan Mummey, University of Kentucky. Contact Megan at [megan.mummey@uky.edu](mailto:megan.mummey@uky.edu) if you would like to guest author a column or have a good idea to share.*

## **The Kentucky Heritage Emergency Response Network (KHERN): What, Who, Why, and What's Next**

*By Ruth Bryan, University of Kentucky, and Leah Hamilton, College of Fine Arts, University of Kentucky*

The Kentucky Heritage Emergency Response Network (KHERN), an informal group of employees at Kentucky arts and cultural heritage organizations, formed in fall 2022 in response to severe-weather-related disasters in the state between 2021 and 2022. On December 10–11, 2021, a deadly and devastating tornado decimated the western Kentucky town of Mayfield and parts of Marshall, Lyon, and Caldwell Counties. Then, between July 25 and 30, 2022, 14 to 16 inches of rain from multiple thunderstorms fell—sometimes as much as 4 to 10 inches an hour—in eastern Kentucky and central Appalachia, causing catastrophic flash flooding. The flooding, across seven counties (Clay, Owsley, Breathitt, Leslie, Perry, Knott, and Letcher), killed 39 people and destroyed homes, businesses, and parts of communities. People were without running water and electricity for days.<sup>1</sup>

Kentucky is home to important arts and cultural organizations that hold the history, traditions, and expressions of its residents. Libraries, archives, museums, and arts organizations and their collections in the disaster-affected areas were terribly damaged. During the eastern Kentucky flooding, Ruth Bryan, university archivist at University of Kentucky Libraries and chair of the Kentucky Council on Archives (KCA) in 2022, along with other arts and culture professionals, began receiving emails, Facebook messages, and text messages from friends of two affected organizations: Hindman Settlement School in Hindman, Knott County, and Appalshop in Whitesburg, Letcher County. Both organizations were looking for initial disaster response assistance. In those first days and weeks, librarians and archivists from various Kentucky repositories donated supplies and traveled to Hindman and Whitesburg to aid in recovery efforts.

As the first couple of weeks of flood recovery ended, it became increasingly clear that more formal coordination was needed between local and national cultural heritage responders and the affected organizations. No one person had all the information about how to respond to disasters, and it was critical to understand what folks on the ground needed. Emily Moses, executive staff advisory with the Kentucky Arts Council, started a weekly Eastern Kentucky Archives and Collections Recovery Meeting

Zoom call. People and organizations who participated in those calls at various times included representatives from the Kentucky Council on Archives, the Hindman Settlement School, Appalshop, the Kentucky Historical Society, University of Kentucky Libraries, University of Kentucky Arts Cooperative Extension, Transylvania University, Eastern Tennessee State University Libraries, West Virginia University Libraries, Kentucky Arts Council, National Heritage Responders, the Smithsonian, Federal Emergency Management Agency, Performing Arts Readiness, National Coalition for Arts' Preparedness and Response, and the Foundation for Advancement in Conservation.

Through those initial response meetings, Melissa Bond, Community Arts Extension Program leader for Kentucky Cooperative Extension Service at the University of Kentucky, asked Ruth Bryan if KCA would be interested in developing a statewide cultural heritage disaster response training program for county extension agents. Bryan coordinated brainstorming sessions on this question with Rusty Heckaman and Cathrine Giles (KCA officers and Giles as representative of the KY State Historical Records Advisory Board); Melissa Bond (Arts Extension); Rebecca Halbmaier (Kentucky Department for Libraries and Archives); Emily Moses (Kentucky Arts Council); Mandy Higgins (Lexington History Museum); and Deana Thomas (Kentucky Historical Society).

Two active initiatives emerged from these group meetings. The first was the development of a cooperative extension leaflet on cultural heritage preparedness and response as a Cooperative Extension Community Arts Disaster Recovery Series. That leaflet, written by Bryan and Jessica Evans, Community Arts Extension specialist, "Artifacts/Collections Response," is now published online.<sup>2</sup> The second initiative was the planting of a "kernel" to form the Kentucky Heritage Emergency Response Network (KHERN). "KHERN" is a play on the "Kentucky Colonel," an honorific bestowed by the state's governor.

The initial members created the following working mission statement: "The Kentucky Heritage Emergency Response Network (KHERN) prevents and mitigates the loss of cultural resources in the event of disasters by

servicing as a state-wide emergency management resource. KHERN bridges national and state resources to local arts and culture organizations and artists by

- Providing emergency management information and trainings before, during, and after a disaster
- Holding network member and participant meetings and convenings”

Advocating for the importance of supporting arts and culture emergency management for the benefit of the Commonwealth of Kentucky, KHERN will join a growing list of cultural response networks across the nation that have formalized to activate and provide assistance to arts and cultural institutions before, during, and after disaster events. The Foundation for Advancement in Conservation led the way for the growth of these networks in the cultural heritage sector with its 2003 launch of the Alliance for Response Initiative.<sup>3</sup> Currently, 32 networks are part of the alliance’s initiative, and they range in size—city, region, and state—as well as scope of activities.<sup>4</sup> The following map highlights the location of the current Alliance for Response networks. KHERN helps address a geographic gap in the Midwest region of these networks.



*Alliance for Response Network Map, FAIC, 2023*

In 2017, the Performing Arts Readiness (PAR) Project launched to provide assistance and grant support specifically for the performing arts sector.<sup>5</sup> PAR, like the Alliance for Response, supports the creation and maintenance of cooperative emergency networks, and, as such, there has been encouragement for the two separate, but related, sectors (arts and cultural heritage) to work together to streamline resources and administrative capacities through one community network. Tom Clareson, project director for PAR and a leading consultant in cultural heritage preservation for the past 30+ years,

encouraged KHERN to apply for a \$25,000 PAR network development grant. After two robust planning meetings in May and June 2023, Melissa Bond and Leah Hamilton, assistant professor, UK Arts Administration Department, put together the grant proposal and submitted it in early October. In mid-October, PAR announced that KHERN won the grant award in full.

With support from the grant, KHERN’s founding members will spend the next six months finalizing the network’s organizational structure as well as developing action plans and membership criteria. KHERN will then host a series of trainings that will help communicate its presence to arts and cultural communities across the state and help network members build their own disaster readiness/preparedness plans.

Additionally, founding members continue to provide opportunities for engaging in disaster readiness. The Kentucky Council on Archives planned a two-part series of meetings/workshops for its 2023 spring and fall meetings focused on disaster response and recovery. The first, “No Archives Unawares, Part 1: Disaster Planning and Response,” took place at the Perry County Public Library in Hazard, Kentucky, on May 19, 2023, and included three panels of national and local experts sharing information about, experiences of, and lessons learned from natural disaster response and recovery.<sup>6</sup> Leah Hamilton, an expert on arts organizations’ preparedness and response to emergencies, was the keynote speaker. Recordings of this meeting are available on request. The second, “No Archives Unawares, Part 2: Practical Emergency Response Training,” took place in Louisville at the Filson Historical Society on November 4, 2023.<sup>7</sup> Sara Holmes, National Archives conservator who led the Midwest Archives Conference Fall Symposium on disaster response the previous day, led the same activity for KCA. Leah Hamilton led a risk assessment workshop in the afternoon of the fall meeting.

KHERN’s founding members look forward to establishing a more formal, comprehensive network of resources to support individual communities, artists, and arts and culture organizations in Kentucky to address disaster preparedness, response, and recovery efforts. For more information about KHERN, or to become more involved in the network, visit the network’s budding website (<https://khern.ky.gov/>) or send an email: [ky.heritage.emergency.help@gmail.com](mailto:ky.heritage.emergency.help@gmail.com).

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**Notes**

1. “Historic July 26th–July 30th, 2022 Eastern Kentucky Flooding,” National Weather Service, <https://www.weather.gov/jkl/July2022Flooding#:~:text=Between%20July%2025th%20and%20July,eastern%20Kentucky%20and%20central%20Appalachia>.
2. Ruth E. Bryan and Jessica Evans, “Artifact/Collections Response,” Community Arts Disaster Recovery Series, 2023, [https://cedik.ca.uky.edu/files/no4\\_artifact\\_collections\\_community\\_arts\\_disaster\\_recovery\\_series\\_sept\\_2023\\_3.pdf](https://cedik.ca.uky.edu/files/no4_artifact_collections_community_arts_disaster_recovery_series_sept_2023_3.pdf).
3. “Alliance for Response,” American Institute for Conservation, <https://www.culturalheritage.org/resources/emergencies/alliance-for-response>.
4. “Networks,” American Institute for Conservation, <https://www.culturalheritage.org/resources/emergencies/alliance-for-response/networks>.
5. Performing Arts Readiness, <https://performingartsreadiness.org/the-project>.
6. “KCA Spring 2023 Meeting,” Kentucky Council on Archives, <https://kyarchivists.com/meetings/spring-2023-meeting>.
7. “KCA Fall 2023 Meeting,” Kentucky Council on Archives, <https://kyarchivists.com/meetings/fall-2023-meeting>.

## Electronic Currents

*Assistant Editor: Danielle Spalenka, Indiana University. Contact Danielle at dspalenk@iu.edu if you would like to guest author a column or have a good idea to share.*

### **Maintenance Culture: Devising a New Model for Preserving Complex, Born-Digital Creative Works at Smaller Institutions**

*By Elena Cordova, Myriad Consulting*

In 2022, Myriad, a national nonprofit that provides preservation and planning services to museums, archives, and libraries with funding from the National Endowment for the Humanities' (NEH) Division of Preservation and Access, launched Maintenance Culture—a multiformat training program on collecting and preserving complex, born-digital creative works for smaller institutions. Once a technological novelty, born-digital creative works are now at the forefront of the mass communications and design disciplines, and they represent a major and dynamic field in the fine arts as well. And, while single channel video art and time-based media works have been acquired by major collecting art institutions for the last 50 years, they are increasingly collected by small and midsized collections too, often without a concrete plan for future exhibition and long-term care. Maintenance Culture was created to fill this need and to support smaller institutions in their new media collecting and preservation efforts.

The first step in developing a new comprehensive, dynamic, and approachable digital preservation curriculum and workflow was to recruit 20 digital artists and preservation professionals to participate in a two-day curriculum design “charette”—or intensive, hands-on workshop—which was convened in Baltimore in August 2022. The diverse roster of participants included artists working in video, multimedia installation, and web-based art; and collections staff from large museums, public libraries, academic institutions, small regional archives, and historical societies. By bringing together digital creators and maintainers—two communities whose work is inextricably interwoven, and yet who do not often have the opportunity to meet face-to-face to discuss shared challenges and devise common solutions—Maintenance Culture’s curriculum design charette became an opportunity to shift discussions toward considering the entire life cycle of a work of digital art, from creation to exhibition and access, and on through long-term preservation and maintenance. As one charette participant commented about the gathering, “It was very valuable to hear both sides of the equation,” thanks to the “great mix of practitioners, artists, and maintainers.” “It was so amazing to get to be in the same room all together and to have the chance to just ask questions

of each other,” commented another. “It doesn’t happen ‘in the wild’ much, and I feel it was an excellent use of time—that it really pushed us towards our goals.”<sup>1</sup>

The charette was invaluable for the project in that it generated the blueprint for producing Maintenance Culture’s forthcoming field guide for preserving born-digital creative works and likewise established the framework for implementing a series of six workshops across the country in 2023, two key outcomes of the NEH grant. A Tools and Resources Team, a Workshop Team, and a Skillshare Team, composed of digital artists as well as preservation and conservation professionals, were convened to offer guidance on the written field guide and to prepare a workshop curriculum.

Maintenance Culture’s free trainings and resources are designed to incorporate the most successful components of past initiatives in the digital preservation and media conservation fields, while also innovating new curricula and workflows that respond to both the changing landscape of time-based media and born-digital production and the needs of smaller and underserved collecting institutions. In establishing curricular priorities, devising teaching goals and methods, adapting field-tested training modules, and curating existing bodies of resources, Maintenance Culture draws most extensively—if by no means exclusively—on past endeavors like those developed by Matters in Media Art; resources compiled by the Time-Based Media Working Group at the Metropolitan Museum of Art; the TechFocus symposiums and workshop series organized by the American Institute for Conservation’s Electronic Media Group; the Joan Mitchell Foundation’s Career Documentation Guide for visual artists; the work initiated through the Tribal Digital Stewardship Cohort Program at Washington State University/The Sustainable Heritage Network; the Mellon-funded Preserve This Podcast project hosted by the Metropolitan New York Library Council; and Gyst-Ink, an artist-run, peer-to-peer free online compendium of resources and technology conceived by artist Karen Atkinson.

Maintenance Culture also draws on several cutting-edge pedagogical methods for conceiving and delivering

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its innovative digital preservation training program. Adopting the successful model deployed by the Tribal Digital Stewardship Cohort Program, the workshop uses the “flipped classroom” approach, in which instruction takes place prior to the in-person gathering—through recorded lectures, readings, and various self-assessment tools—thus freeing up workshop time to translate information into practice through interactive activities and group work. Maintenance Culture’s training activities are likewise organized around a discussion-based, peer-to-peer learning model, which educational research has shown to promote deeper learning and more effective skill development.

After months of planning, the first Maintenance Culture workshop was held at the Seattle Public Library in April 2023. Well attended by roughly 20 local artists as well as IT, audiovisual, and collections staff from various museums, libraries, and archives throughout Washington, the Seattle workshop offered Myriad an opportunity to beta test its new Maintenance Culture digital preservation curriculum. Feedback recorded in participant surveys administered throughout the two days of activities was overwhelmingly positive. Respondents self-reported an overall improvement in skill and comfort levels for working with complex, born-digital materials and repeatedly emphasized the value of the written materials, the training exercises, and the collaborative learning approaches the workshop provided.

Yet, as a first-round grant project, Maintenance Culture staff are constantly iterating, tweaking, and improving the project’s tools, trainings, and resources. Even with the positive feedback received in Seattle, there were identifiable ways to refine the in-person workshop curriculum as well as the facilitation approach for the rest of the year’s trainings in Baltimore, Houston, Detroit, Los Angeles, and New Orleans. To ameliorate the perennial divide that so often exists between object-focused museum work and archival practice, Maintenance Culture had the rest of its workshops facilitated by a digital or audiovisual archivist and a conservator with expertise in new media. Together, these facilitator teams were able to bring high-level concepts from their perspective fields to Maintenance Culture’s multidisciplinary audience.

By early 2024, Maintenance Culture will publish its field guide, or guidelines, for preserving complex, born-digital art. The Maintenance Culture guidelines are not meant to function as an institution’s or organization’s sole digital

preservation resource, but rather are intended to build upon existing technological, acquisitional, and preservation practices that are hopefully already in place. While the guidelines do present a workflow of sorts—guiding users through the steps of creating a digital preservation “package” for a complex born-digital work of art—they are also meant to be *adaptable* and *flexible*. Certain portions and actions may be more relevant than others depending on specific collection needs or institutional contexts.

The digital preservation guidelines presented in the field guide are a key component of what Myriad seeks to achieve with Maintenance Culture. They will be used by a broad swath of institutions, from small community art foundations to university art museums and archives. By providing reasonable guidance, achievable digital preservation workflows, and a series of workbook exercises, Maintenance Culture’s field guide aims to demystify and democratize the work of preserving complex works of digital art in all its forms. In its first year of existence, Maintenance Culture has been able to break new ground by devising an innovative, responsive, and effective framework for addressing an emerging challenge confronting cultural heritage institutions around the country—one that, if left unaddressed, will only grow in significance as complex, born-digital creative work becomes an increasingly ubiquitous feature of the digital landscape. To keep up with project updates and sign-up for the newsletter, please visit <https://myriadconsultants.org/maintenance-culture>.



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Note

1. Curriculum development charette feedback forms, Maintenance Culture records, 2022–2023.

## Mixed Media

*Assistant Editor: Matrice Young, University of Iowa. Contact Matrice at [matrice-young@uiowa.edu](mailto:matrice-young@uiowa.edu) if you would like to guest author a column or have a good idea to share.*

### **Hey Buddy, I'm Bill Exhibit at the University of Iowa Libraries Remembers the Exceptional Life of Bill Sackter**

*By Brad Ferrier, Special Collections & Archives, University of Iowa Libraries*

Curated by Jen Knights, marketing and communications manager for Performing Arts at Iowa in the College of Liberal Arts and Sciences, and Brad Ferrier, digital projects librarian in Special Collections and Archives at the University of Iowa Libraries, the exhibit *Hey Buddy, I'm Bill* in the Main Library Gallery is a chronological exploration of Bill Sackter's extraordinary life. From his 44 years living in an institution through his release and eventual move to Iowa City, the exhibit shows how Sackter became a local celebrity and nationally recognized advocate for people with intellectual disabilities. The exhibit's narrative places Sackter's experiences within the context of disability rights and the historic treatment of people with disabilities and stands as a testament to the power of storytelling, friendship, and empathy.



*Bill Sackter serving coffee at Wild Bill's. Photo by Barry Morrow.*

#### **Who Was Bill Sackter?**

Bill Sackter (1913–1983) was born in St. Paul, Minnesota. He was the son of Russian Jewish immigrants. When Bill was seven years old, his father died from complications of the Spanish flu. His mother was left with three children and spoke very little English. Bill, who was having difficulty in school, was placed in the “State School for the Feeble-Minded and Epileptic” in Faribault, Minnesota. His mother petitioned to have him released several times, but Bill was institutionalized for 44 years.

Sackter was released from Faribault in 1964, when the public opinion of mentally challenged people changed.

He lived on his own, in a halfway house, but was still a ward of the state. While working as a handyman and pot-scrubber at the Minikahda Club in Minneapolis, he met Bev and Barry Morrow. As Morrow tells it, during a staff party that he attended with his wife, Bev, who was a waitress at the Minikahda Club, Sackter jumped from his seat and approached him with his hand extended and said, “Hey buddy, I'm Bill.” They were instantly friends. Not long after this, Morrow accepted a job as a multimedia specialist at the University of Iowa School of Social Work. After Sackter experienced a health emergency in the Twin Cities, Barry became Bill's guardian and brought him to Iowa City.



*Tom Walz, Bill Sackter, and Barry Morrow. Photo by Barry Morrow.*

Sackter quickly became a friend to everyone he met in Iowa City. “If you ain't got a buddy, what do you got?” was one of his key philosophies. Tom Walz (1933–2018), director of the School of Social Work at the time, who had hired Barry Morrow, also hired Sackter as a developmental disabilities' consultant “with 44 years of experience.” Eventually, Sackter became well known in Iowa City for his role as the proprietor of Wild Bill's Coffee Shop, a project dreamed up by Walz and brought to life by Sackter. He was also beloved for his talent for the harmonica and his kindness to children. His personal business card styled him as a “clinical optimist.” Thanks to an article written by Barry Morrow, which then was made into a TV movie in 1981 for CBS, Sackter became a national celebrity and advocate for the intellectually disabled.

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Bill Sackter passed away peacefully at home in Iowa City on June 16, 1983.



*Bill Sackter holding up the article “Bill’s Triumph” in the Des Moines Registrar, 1977. Photo by Barry Morrow.*

### **The Initial Idea, Challenges, and Resources**

Curating the exhibit began with a passion for telling Bill Sackter’s story. Jen Knights was working at the School of Social Work and as the manager of Wild Bill’s when she had the idea for this exhibit. It was planned for 2023, the 110th anniversary of Sackter’s birth and the 40th anniversary of his death. She wanted to see that his story was told again and that the artifacts associated with him, many of which were housed at the School of Social Work, could be preserved. She decided to submit an exhibit proposal to the Main Library Gallery. It was shortly after this that she asked me to join her as cocurator.

Knights had worked with University Archives staff to transfer additional materials related to Sackter that were given to the School of Social Work. In addition to those acquisitions, we had previous collections: School of Social

Work Records (RG06.0035.001), the Tom Walz Papers (RG99.0344), a small number of items in the Bill Sackter Papers (MsC1028), and several items related to Barry Morrow. Additionally, we reached out to Barry Morrow, Jack Doepke, Rabbi Jeff Portman, and the Minnesota Historical Society, among others, to gather information, artifacts, and stories about Sackter’s life.

There were issues beyond Sackter’s story that we thought we should address in this exhibit too, such as the institutions in Iowa and the individuals or organizations doing advocacy work in the state. I looked at materials at the State Historical Society of Iowa, the Johnson County Historical Society, and the office of the Johnson County Recorder, as well as at the University of Iowa Libraries Special Collections & Archives, to answer the question: Would Sackter’s life have been any different if he had grown up in Iowa instead of Minnesota? I found institutes throughout Iowa that were very similar to Faribault and information about the Johnson County Poor Farm and Asylum and Iowa State Psychopathic Hospital, which were both located in Iowa City. I looked at the UI Iowa Women’s Archives at the University of Iowa Libraries and at Drake University Archives & Special Collections for information about advocates like Senator Tom Harkin and local advocate Elizabeth Riesz. The Johnson County Historical Society provided information about what was once called the Association for Retarded Citizens, now known locally as the Arc of Southwest Iowa.

One of the most daunting challenges faced by us as curators was summarizing Sackter’s extraordinary life within the confines of an exhibit. We hoped to capture his story through carefully curated artifacts, documents, and ephemera as well as anecdotes shared by Barry Morrow and the people who knew him. We knew that we could not tell the story completely. There were many materials and parts of the story that were left out.

In addition to the physical objects on display in the exhibit, colleagues on the exhibition team selected digital items available to the public to help tell Sackter’s story. These included recordings of him playing the harmonica, an interview with Tom Walz speaking about his relationship with Sackter, the eulogy given by Morrow at Sackter’s funeral, and more. We all also created a LibGuide as a space to share other resources on or about Sackter and his buddies. Additionally, Knights and I gave visitors an opportunity to share their own stories about disability. These stories were made available, with permission, online

and in the gallery for others to read. That storytelling aspect was a significant portion of the exhibit from the beginning.



*Front display at the entrance to Hey Buddy, I'm Bill in the Main Library Gallery at the University of Iowa Libraries, fall 2023. Photo by Tim Schoon, courtesy of the University of Iowa Office of Strategic Communication.*

We would not have been able to put this all together without the expertise of many people. Just a few of them that should be mentioned here are Kalmia Strong, creative coordinator for the University of Iowa Libraries, who was responsible for the design of the exhibit and the exhibit guide; Bill Voss, exhibit preparator and conservator technician, who was responsible for creating custom mounts for each of the items on display; and Sara Pinkham, exhibition and engagement coordinator for the UI Main Library Gallery, who was responsible for producing the exhibit and related programming. We cannot thank them enough for everything they contributed to make this exhibit a success.

### **The Reception and Triumph of *Hey Buddy, I'm Bill***

The exhibit opened in time for the fall 2023 semester and has drawn patrons from various backgrounds and age groups. From university classes on disability studies and museum studies to community groups like the Arc and local retirement communities, the exhibit has had a great impact on visitors. Many come away with an appreciation for Bill Sackter and for the progress American society has made for people with disabilities.

The opening celebration, which featured special guests Barry and Bev Morrow, was very well received. Barry gave a talk about his friendship with Sackter and reminisced about his time living in Iowa City. For the Morrows, and others who remember Sackter, seeing the exhibit was a moving experience. It was a reunion of sorts and evoked memories of a friend who personified kindness. For those who were unfamiliar with Sackter's story, we hope the exhibit was an introduction to a remarkable individual whose legacy and kindness continue to influence Iowa City and the world.

From its opening on August 21, 2023, to its close on December 19, 2023, *Hey Buddy, I'm Bill* was not merely a display of materials. It was a celebration of the power of friendship, inclusion, and the importance of telling, sharing, preserving, and embracing every individual's unique story. As curators, Jen Knights and I hoped to teach a new generation about Sackter's story. There are fewer and fewer people who know the name Bill Sackter. This exhibit hopefully introduced, or reintroduced, him to a community that he had a tremendous influence on.

## Up-and-Comers

*Assistant Editor: Tyson M. Koenig, Southeast Missouri State University. Contact Tyson at [tmkoenig@semo.edu](mailto:tmkoenig@semo.edu) if you would like to guest author a column or have a good idea to share.*

### **Processing Folklore Archives at Indiana University: The Linda Dégh Collection**

*By Sasha Goryl, Luddy School of Informatics, Computing and Engineering, Indiana University*



*Sasha Goryl*

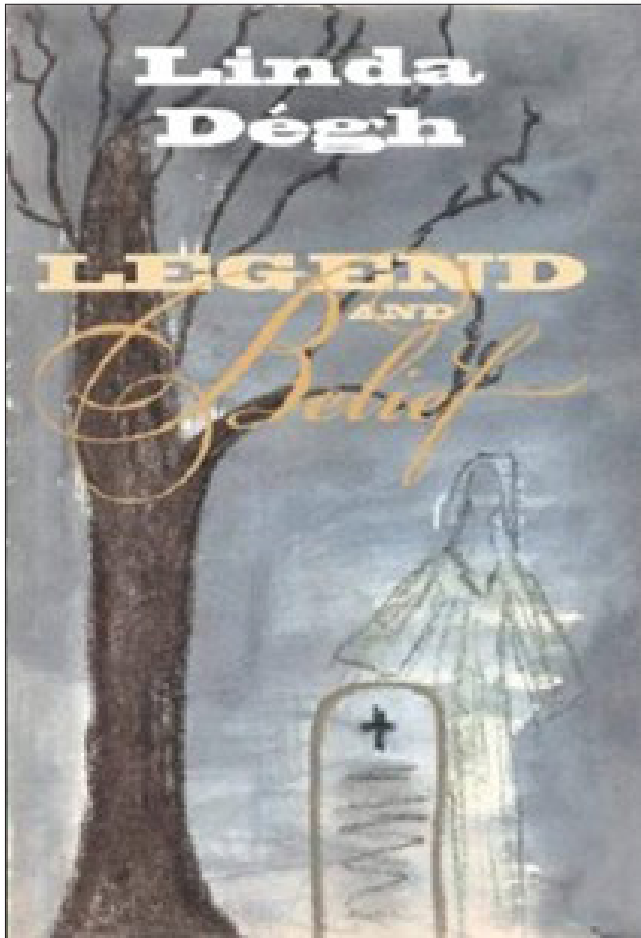
My interest in the archival profession was the culmination of a serendipitous course of events. I began my academic career with a dual BA in history and Russian from the University of Wisconsin–Milwaukee, with the intention of going into museum curatorship, focusing on Eastern European materials. I then found myself volunteering in the archives at the Jewish Museum of Milwaukee. At this point, I realized that working in archives and libraries would afford me more opportunities to work with Slavic materials, so I decided to apply to MLS graduate programs. I was accepted at Indiana University (IU), where I completed a dual degree, obtaining an MLS with a rare book and special collection specialization and an MA in Russian and east European studies in 2021. During my course work, I became fascinated with writings about the supernatural, and so I defended my program essay on witchcraft trials in eighteenth- and nineteenth-century Hungary and Russia.

During my graduate studies, I held a part-time student position with the serials acquisition department of the

Herman B. Wells Library processing Slavic serials. This led to a full-time position as Slavic serials cataloger, which I held in 2021. During this time, I was considering my options for doctoral programs and applied to, and was accepted into, the information science PhD program at IU. I am currently in my second year of course work in this program. I decided to steer my professional trajectory toward archival work, as it seems to be quite fruitful for my particular interest in the supernatural/paranormal. My interest in the supernatural and magic eventually brought me into the realm of the discipline of folklore, which I chose as my PhD minor.

Folklorists for decades have been collecting data documenting the relationship that people have with the supernatural—their personal accounts, beliefs, customs, superstitions, tales, and legends. These materials then make their way into archives, providing me a rich corpus of materials to research. With this background, I can share my current topic for my dissertation—the representation of magic and the supernatural in archival collections. I am using IU and the Irish National Folklore Collection as two of my sites of research. I am particularly interested in the digital and digitized materials. Given my background and areas of interest, it should come as no shock that I found myself working part time as a student for the IU Archives, where I am currently processing the collection of former IU folklore professor Dr. Linda Dégh.

Born in Budapest, Hungary, Linda Dégh became one of the most prominent folklorists in the United States. She published 18 books and authored over two hundred articles and essays. Her career included serving as the president of the American Folklore Society (AFS) in 1982, and, in 2004, she received a Lifetime Scholarly Achievement Award from AFS. She began teaching folklore at IU with the IU Folklore Institute in 1965, becoming distinguished professor of folklore and ethnomusicology in 1982. Her work centered on two main areas. The first was folklore and ethnography of Hungarians and east Europeans, both communities in Europe and immigrant communities in the United States and Canada. She did a particularly large amount of work on Hungarian communities that settled in Indiana. The second major area she explored



Cover of *Legend and Belief: Dialectics of a Folklore Genre* by Linda Dégh

was legends, most notably legends surrounding urban myths and supernatural/paranormal experiences, such as haunted spaces and witchcraft. Her work in accounts of supernatural phenomena has been an abundant source of inspiration for my own research, and the collection of her materials will comprise the foundation for my work on IU's folklore archives. After Dr. Dégh's death in 2014, her papers were bequeathed to IU, where I am now in the midst of processing them and building a finding aid for the collection.

The collection consists of 32 record container boxes and 2 document container boxes. Five of these boxes contain photographs and negatives pertaining to Dr. Dégh's research and also to her personal and professional life. Four of the boxes contain audiovisual materials in various formats, though mostly magnetic strip tape. Three boxes contain books written by Dégh as well as by others. The remaining boxes contain folders of paper documents. I

also happened to find a plain white T-shirt in one of the boxes depicting Dégh's face. The materials document her research; her professional and academic activities, such as her teaching and involvement with professional academic organizations and societies; and her personal life. The collection also contains a large amount of Dégh's correspondence from throughout her adult life. The materials date from the 1890s through the early 2010s.

So, how did I end up working on this project? During the spring 2023 semester, I took a course on digital folklore archives, where we were given some options of projects from various repositories across campus to work on. One of these projects was to aid in creating an inventory of the Linda Dégh collection, which I eagerly chose. This project entailed creating a folder list of the materials from six boxes that I was assigned, refolding materials as needed, and addressing any immediate preservation issues. After the course ended, because I work at the IU Archives where the collection is held, I was able to simply continue working with the collection. This collection was a particularly good fit for me because many of the documents are in Hungarian, and I have Hungarian language skills.

The initial step of processing this collection was to complete the inventory of the remaining boxes. I compiled this in a spreadsheet that contained the folder name, dates, preliminary series designation, restriction notes, and preservation notes. After the inventory was completed, I filled out a processing plan form, on which I noted the series I chose to divide the collection into. These are correspondence, research, professional/academic activities, photos, and personal. The research series has been broken into four subseries: legends and the supernatural/paranormal; Halloween; Hungarian, east European, and immigrant folklore and ethnography; and folklore—general. I wanted to highlight the research series because it is the one that I am presently working on.

After the processing plan was created, I then physically sorted the folders by series and separated out the photographs and audiovisual materials. Next, I input the folder names, series designation and dates into a spreadsheet importer that will load the information into the collection record I will create in ArchivesSpace (ASpace). I began with the research series and chose to start with the subseries of legends and the supernatural/paranormal. I thought this would be an area of much interest to researchers and would see considerable use, so

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it seemed a logical place to begin. There were four record-container-sized boxes of materials on this topic. I then did the same for the Halloween subseries. There was one full records container box of Halloween-related materials. I chose this as my next subseries because it seemed related to the materials on legends and the supernatural, so it seemed the next logical step. I am currently working on the Hungarian and east European folklore and ethnography subseries. This topic, like the topic of legends, I believe will see significant use.

What are the next steps in this project? After the inventory of the paper documents has been input into the importer, I will process the photographs and AV materials. Processing the photos will entail me collaborating with Brad Cook, the photograph curator at the IU Archives. At the moment, I have little hands-on experience with AV materials, so I am looking forward to the opportunity to gain experience with these materials. After this, I will continue to build the record in ASpace, which will become the basis for the finding aid for the collection. Once this is complete, the collection will be discoverable and accessible.

The project has been very fulfilling for me for two reasons. First, this is an opportunity for me to work with the papers of an admirable folklore scholar. Second, it fits perfectly with my intersecting interests in the supernatural and Eastern European folklore, and my career goal of becoming a folklore archivist. If you are interested in hearing more about the collection and my progress on this project, I will post updates and findings occasionally to the IUB Archives blog at <https://blogs.libraries.indiana.edu/iubarchives>.

# People and Posts

*Assistant Editor: Greg Bailey, Iowa State University. The MAC Membership Committee invites members to share positions, appointments, and honors in the People and Posts column. Please send items to Greg at [gtbailey@iastate.edu](mailto:gtbailey@iastate.edu). Submissions must be 150 words or less. Images are welcome!*

## People

### ILLINOIS

John Fitzgerald  
U.S. Army Corps of Engineers

Hannah Kruse  
DePaul University

Heather McGowan  
National Association of Realtors

Dana Miller  
University of Illinois  
Urbana-Champaign

Eleanor Mollman  
DePaul University

### Iowa

Alexis Becker  
Briar Cliff University

Sarah Dodd (Student)  
University of Iowa

Bettina Fabos  
University of Northern Iowa

Janette Garcia  
Upper Iowa University

Beatrice Kearns (Student)  
University of Iowa

Sarah Young  
Kirkwood Community College

### INDIANA

Suzanne Hahn (Institutional)  
Indiana Historical Society

Dan Parnin  
Purdue University

Morgan Wilson  
University of Notre Dame

### KANSAS

Sara DeCaro  
Pittsburg State University

Danielle Hall  
Kansas State University

### KENTUCKY

Paul Calardo  
Scene Savers

Colleen Eubank  
University of Louisville

Veronica Priest  
Sister of Charity of Nazareth

### NEBRASKA

Alexis Scargill  
Nebraska Public Media

### MICHIGAN

Whitney Miller  
Michigan State University

Antonia Rose  
Wayne State University

### MINNESOTA

Thor Anderson  
Saving Tape Media Conversion

Theresa Berger  
University of Minnesota

Davu Seru  
University of Minnesota

### MISSOURI

Jaclyn Cruikshank Vogt  
(Student)  
University of Missouri  
– Columbia

Emma Prince

Cindy Thompson (Institutional)  
University of Missouri – Kansas  
City

### OHIO

Christopher Harter  
University of Cincinnati

Tiffany Peak  
Proctor & Gamble

### WISCONSIN

Estee O'Connor  
Sisters of Saint Dominic, Racine

### OUT OF REGION

Bob Henderson  
Hollinger Metal Edge

Ryn Marchese  
Northeast Document  
Conservation Center

Nancy Melley  
NHPRC/NARA

Benna Vaughn  
Baylor University

## Posts

**Linda Skolarus** joined the Special Collections Research Center (SCRC) at the University of Michigan Library on October 16. In her capacity as research services librarian, Skolarus will be responsible for directing all aspects of service delivery in the Reading Room, overseeing the fulfillment of requests for reproductions of collection material, and serving as the primary point of contact for inquiries about SCRC collections and services. Skolarus was formerly the reference librarian and manager of Access Services at the Benson Ford Research Center at the Henry Ford Museum. She has a BS from Central Michigan University and an MLIS from the University of Michigan.

**Lois Hamill**, head of the Special Collections and University Archives department and professor at Northern Kentucky University's Steely Library, has retired. A practicing archivist for 25 years, she holds master's degrees in history/archival methods and library and information science, and she earned the certified archivist and digital archives specialist certifications. She worked previously at College of the Holy Cross, Worcester, Massachusetts; the Episcopal Divinity School, Cambridge, Massachusetts; the Bedford, Massachusetts, Historical Society; and the Bedford, Massachusetts, Town Clerk's Office. She was professionally active in the New England Archivists serving on many committees and as treasurer (1993–2007) and in the Midwest Archives Conference (2007–2023) serving as a newsletter column (co-)editor for six years. She served on the Kentucky Council on Archives board (2008–2010) and was a Society of American Archivists member (1995–2023). Hamill is the award-winning author of three books: *Archives for the Lay Person: A Guide to Managing Cultural Collections*, *Archival Arrangement and Description: Analog to Digital*, and *Archives 101*. She presented at the first Global Conference on Digital Memories in Salzburg, Austria; spoke at national and regional conferences on diverse archival, history, and library topics; and was a successful grant writer.

Special Collections & University Archives at the University of Northern Iowa (UNI) is happy to welcome **Hannah Berhard** as a library assistant. Berhard is joining the archives most recently from Reu Memorial Library at Wartburg Theological Seminary.

Archives and Special Collections (ASC) at the University of Louisville welcomes two new faculty members to the team. **Chad Kamen** is assuming multiple roles as ASC's special collections librarian / Edgar Rice Burroughs Curator.

Kamen holds responsibilities for processing, reference, and instruction around ASC's archival collections and rare books. He brings his interest and experience in reparative description, outreach, and LGBTQ+ initiatives from his studies at the University of Michigan, where he received a master of science (information) and the University of Virginia, where he earned a bachelor of arts (media studies). **Nick Shaner** joins ASC as the Barry Bingham, Jr. *Courier-Journal* Photograph Collection Archivist. Most recently at the Archives of Appalachia at East Tennessee State University, Shaner received his master of library and information studies from the University of Wisconsin. He will be heading up the physical processing of the massive Barry Bingham, Jr. *Courier-Journal* Photograph Collection and will then coordinate digitization and programming around the collection in the years to come.



Chad Kamen

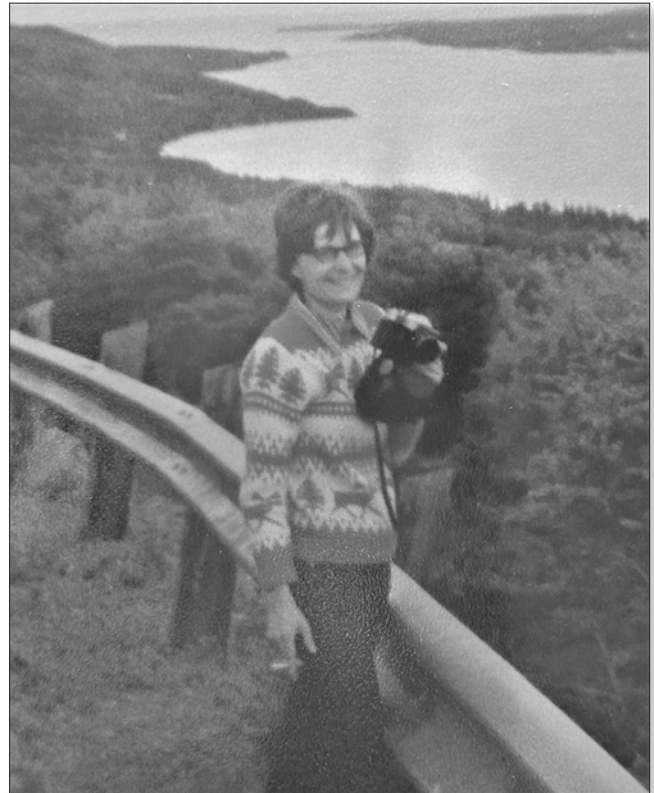


Nick Shaner

**Barbara Floyd**, professor emerita at the University of Toledo, received the UT Alumni Association's Daniel J. Saevig Blue T Award at Homecoming in October. The award is given each year to one alum in recognition of outstanding service to the university, the alumni association, and the community. In 2022, Floyd authored *An Institution for the Promoting of Knowledge: The University of Toledo at 150* as part of the university's sesquicentennial celebration. The book recently received a Local History Publications Award from the Bowling Green State University's Center for Archival Collections.

**Alexis Scargill** recently relocated from Boston, Massachusetts, to Lincoln, Nebraska, to become the archivist at Nebraska Public Media. The position is new to the organization. She received her MLIS in archives management from Simmons University in May after a prior career in commercial television news.

**In Memoriam**  
**Patricia (Pat) Bartkowski**  
**(1942–2023)**



*Pat Bartkowski*

Patricia (Pat) Bartkowski passed away on August 10, 2023, from complications due to COVID. Pat was honored by MAC with emeritus status for her many contributions to the organization and the profession. At the time of her retirement, she served as the university archivist at Wayne State University, a position she had held for many years. Pat served many roles within MAC, authored articles, and participated in many programs. She was a respected colleague and friend and will be missed.

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As of November 2021, both the *MAC Newsletter* and *Archival Issues* have moved to electronic distribution only. This is our effort to reduce costs, become more environmentally friendly, and produce publications that are more accessible to people with disabilities.