

views

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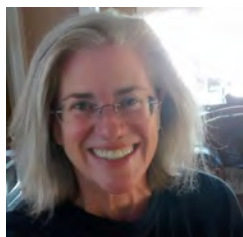
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Retelling as Resistance:

By Jessica Tai

Towards the Implementation of Community-Centered Frameworks in the Redescription of Photographic Archives Documenting Marginalized Communities



Crowdfunding is my Jam

In these lean times, crowdfunding may mean the difference

between just limping along, trying to keep the doors open, and thriving, while making progress for the archival community and humanities endeavors, in general. For me, as Audiovisual Materials Archivist at the State Archives of North Carolina, crowdfunding is arguably the greatest thing since safety film! Our campaign, “[Fund the work of Raleigh’s Photo History Detective](#)”, ended in October 2017; we exceeded our goal by mere pennies; and we could not be happier.

In all seriousness, for my shop there was no downside – people gave us free money.

My staff and I have used our analysis of the experience to draw up a small set of “dos and don’ts” to hopefully assist others, in our institution and beyond, who want to embark upon similar fundraising campaigns. These are not rules or guidelines but may be useful as building blocks for best practices.

DO choose a crowdfunding platform that allows you to keep most of the money you raise, even if you do not meet your stated fundraising goal. You will have something to show for your efforts and something positive to show your administration.

DO choose a project that interests the general public, even those who know anything about what you do. It’s important it be something you believe in and can market in a simple straightforward way to your average ‘man on the

street’ and have him immediately say to himself, “Now THAT right there is a good idea!”

DO continually and creatively promote your campaign via traditional and social media throughout its duration. No facebook group or blogosphere is too big or too small as long as it’s relevant to the targeted crowd. You will want to massage your message – customize it for each audience with whatever little nugget you think will tug the heartstrings, or appeal to them cerebrally, or speak to them in some way that makes them perk up and listen. Having members of the groups you want to reach be the ones who send out the messages gives your pitch automatic street cred.

DO free up time to devote to managing your crowdfunding campaign during the entire time it runs. Monitoring your incoming contributions and sending immediate thank-you emails can mean significant PR and boosts to your campaign. Communicate with backers via the web tools provided by your crowdfunding platform, and also one-on-one with them as individuals. Many of our highest donations came in from people who had been sent a link to our campaign by another donor who decided our cause was important, because we had shared further information about the project in our thank-you email. You have a golden opportunity to connect personally with these people right after they send in their contribution. You are grateful, so tell them that, and share with them how their dollars have elevated your total and will make it possible to do XY and Z, a little sooner or a little better. Entreat them to tell their friends

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from the chair

and contacts how they helped make the world a better place. And, they will do it, because in the afterglow of giving, their gift was personally acknowledged by you, the recipient. You have validated them in a way that makes them feel good inside. You cannot ask for or buy the goodwill you will get from being responsive to your donors.

DON'T try to raise money for something you cannot explain in an elevator pitch. If your project is too complex to be understood in a few soundbites, it is wrong for crowdfunding. Break a complicated project down into smaller components, and possibly choose just one part for crowdfunding.

DON'T start a campaign and think "If you build it they will come." They won't. You have to bring them to you through active marketing and outreach.

DON'T start a campaign if you do not have time to manage and nurture it while it runs. Most crowdfunding platforms allow you to choose the length of your campaign. Choose a reasonable duration (ours was 60 days) and know that you will spend extra time every day managing your campaign.

In conclusion, I leave you with what is typically a tired cliché: you get out of it what you put into it. In the case of crowdfunding, you really have to take that to heart. If you plan well, proceed realistically, and devote significant time and creative energy to managing your campaign, it will pay off - literally!

Give it a shot, and let us help you!

■ **Kim Andersen**

*Chair, SAA Visual Materials Section,
2017-2018*

The screenshot shows an Indiegogo campaign page. At the top, the browser address bar shows the URL: <https://www.indiegogo.com/projects/fund-the-work-of-raleigh-s-photo-history-detective-photography/#/>. The Indiegogo logo is in the top left. The campaign title is "Fund the work of Raleigh's Photo History Detective". Below the title, it says "Karl Larson's unique knowledge and skills are vital to photo description work in the State Archives." The project owner is "Kimberly Andersen, Raleigh, United States". The campaign has raised "\$9,084 USD raised by 120 backers" towards a goal of "\$9,000 flexible goal". There is a progress bar showing 101% completion. Below the main image, there are social media sharing icons. The page has tabs for "OVERVIEW", "EDUCATION", and "SELECT A PERK". Under "EDUCATION", there is a video player showing two men looking at a photograph. Under "SELECT A PERK", there is a perk for "\$20 USD E-mail thank you" with a description: "An e-mail thanking you for your contribution will be sent to all donors of any amount."



WORLD WAR I LOST CONNECTIONS

by **Karen Bean** | Digitization Specialist, Museum of Flight

Ali Lane | Digital Asset Coordinator, Museum of Flight

2018 marks the 100th anniversary of the end of World War I. In anticipation of this, the archives team at The Museum of Flight spent the last 18 months processing and [digitizing our WWI archival collections](#), a project generously funded through a Digitizing Hidden Collections grant from the Council on Library and Information Resources (CLIR).

Most of these collections are quite personal in nature and focus on the firsthand accounts of soldiers, pilots, and mechanics, as well as their loved ones on the home front. The Marc A. Lagen Collection, for example, meticulously documents his time as a balloon observer in France and is filled with aerial photographs, personal snapshots, and documents from his military career. Likewise, the collection of Norman “Jim” S. Archibald, author of the World War I memoir *Heaven High, Hell Deep*, contains photographs, correspondence, and journal pages from his time as a 95th Aero Squadron pilot and, later, a prisoner of war. Other collections include similar materials, such as photograph albums, diaries, military records, and ephemera that help illustrate these personal wartime narratives.

For almost all of these archival collections, we have at least some background information regarding their provenance. One notable exception is the Nancy Harkness Collection of World War I Photograph Albums, which consists of three albums and 560 WWI-era photographs. The albums came to us via a donation from a woman named Nancy Harkness.

She herself had received the albums from an unidentified family while volunteering at a children’s hospital and only knew that the albums had belonged to their grandfather. With no further background information, we did our best to piece together what we could from the photos themselves and from the brief, handwritten captions scattered throughout the albums, which occasionally identified locations, aircraft types, squadrons, and partial names or nicknames. We determined that the albums focused on U.S. Army Air Service activities in France and Germany during and just after the war, but we found very few clues regarding the albums’ original creator. Two images are labeled as “Me,” but neither one provides much insight beyond that “Me” was an American pilot; neither image is clear enough to use for additional identification.

After digitizing these three albums, we moved on to another collection, the Wilbur D. Kennedy Collection. This collection was quite large and included dozens of photographs, letters, and military orders, as well as a hefty photo album. While digitizing the album, we started to notice

similarities to the Harkness albums. Many of the candid snapshots in the three albums were eerily similar, with some appearing to have been taken just moments apart and from slightly different angles. The same people, places, and landmarks crop up in both collections, and Wilbur D. Kennedy himself appears in snapshots in the Harkness albums. Based on this, we are reasonably certain that the Harkness album creator served alongside Kennedy and was probably also a pilot with the 12th Aero Squadron.

When we first started this project we were interested to see how connected our collections might be. It was immensely exciting to discover the overlap between these two collections. By comparing similar scenes and captions, we were also able to better identify people and locations in both sets of albums—all thanks to some old-fashioned detective work and sheer serendipity. One hundred years later, and these squadron mates are still looking out for each other!

These two sets of photos to the right illustrate how the photographs in the two collection’s albums correlate.



Two female Red Cross workers in front of a Salmson 2 A2 airplane, circa 1918-1919. The Nancy Harkness Collection of World War I Photograph Albums.



Two unidentified female Red Cross workers in fur-collared coats standing with a Salmson 2 A2 biplane, circa 1918-1919. The Wilbur D. Kennedy Collection.



Bartlett Beaman (left) and Thomas, playing with Heinie the dog, circa 1918-1919. The Wilbur D. Kennedy Collection.



Bobbie, with Heinie the dog, circa 1918-1919. The Nancy Harkness Collection of World War I Photograph Albums.

The Landscape Design Worlds of Florence Yoch and Lucile Council

by Sue Tyson | Project Archivist with Erin Chase, Assistant Curator of Architecture and Photography, The Huntington Library

As a community gardener and archivist, I was thrilled last year when my colleague at the Huntington Library, Assistant Curator of Architecture and Photography Erin Chase, dangled a new collection before me: the papers of landscape architect and garden designer Florence Yoch. As we quickly learned, little was known about her, save for a monograph by her cousin, James Yoch, written two decades ago.

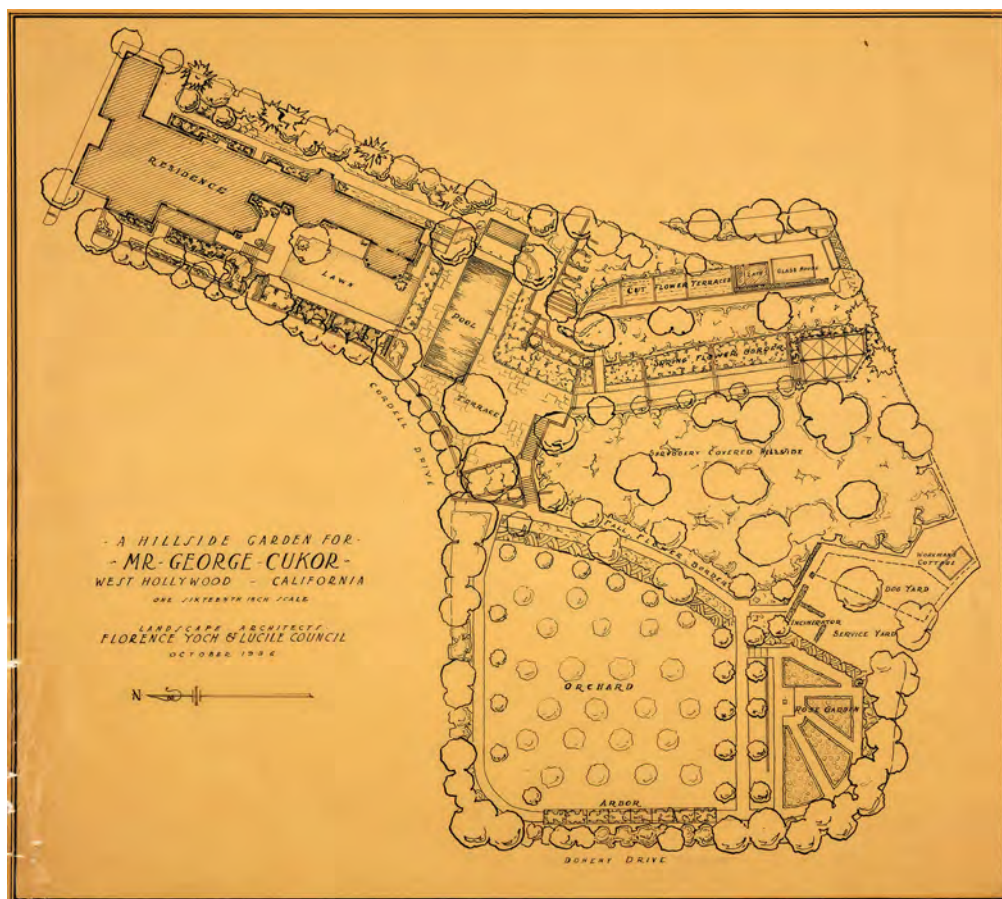


Fig. 1. Design for hillside garden for George Cukor's estate, West Hollywood, 1936.

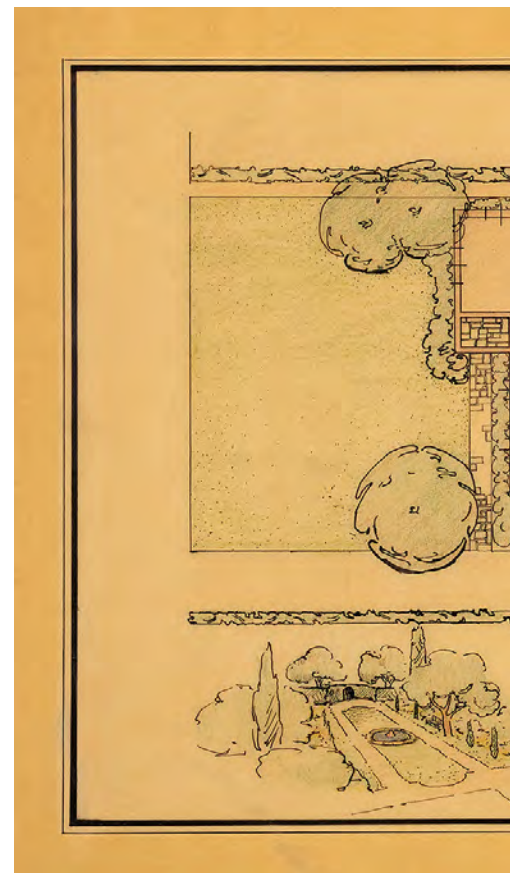


Fig. 2. Florence Yoch, graduation photo, 1915. Photographer unidentified.

All images from the Florence Yoch Papers, The Huntington Library, San Marino, CA, unless otherwise noted.

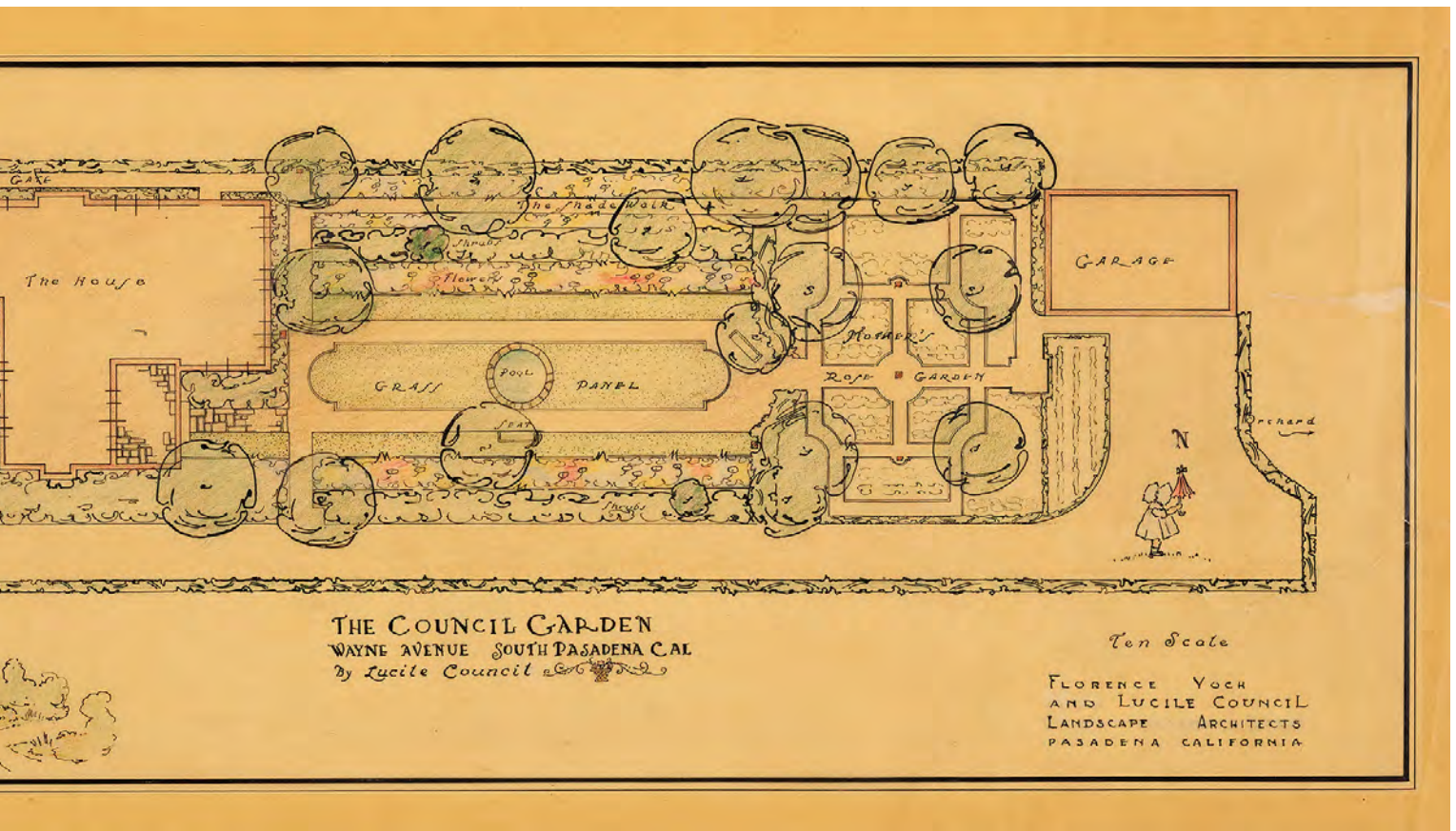


Fig. 3. The Council Garden, designed by Lucile Council, early 1920s.

Florence Yoch, along with her business and life partner Lucile Council, had worked on about 250 projects in her nearly 60-year career, mostly in Southern California. We understood that intact archives for early 20th century landscape architects are rare indeed, and to have one focused on two women working in an almost entirely male-dominated field makes this one very special. As we surveyed the photographs, notebooks, drawings, and office records, we grew excited at the prospect of bringing this rich collection out into the world.

As I combed through the material, I marveled at the depth of their knowledge, the meticulously kept office records, the beauty of the sketches and drawings, and even their handwriting. Immediately notable was the range of Yoch and Council's projects, from the design of movie moguls' opulent estates and lavish film sets, to residences of Pasadena homeowners on a budget; from major operations that included hoisting trees onto rooftop gardens to creat-

ing outdoor furniture. Equally impressive was the fastidiously typed documentation on work for their clients and the copious research notes hastily scrawled on hundreds of scraps of paper.

Born and raised in Southern California, Yoch (1890-1972) developed an early interest in gardening, most likely sparked during visits to the Orange County estate of actress and family friend Helena Modjeska, where Theodore Payne, later known as a specialist in California native plants, was a gardener in the 1890s. Yoch studied at the University of California, Berkeley and at Cornell University's College of Agriculture before earning a B.S. degree in Landscape Gardening from the University of Illinois at Urbana-Champaign in 1915.

Returning to Southern California that year, she designed her first projects and, in 1918, began serving as regional field secretary for the Women's Land Army of America,



[above] Fig. 4.
Council (left) and
Yoch (right) at the
garden of Mrs. C.
Pardee Erdmann, ca.
1940. Photographer
unidentified.

[right] Fig. 5. Mock-
up of garden wall,
Dorothy Arzner's
Hollywood Hills es-
tate, 1932. Photogra-
pher unidentified.



established to employ women in agriculture during wartime. Later that year, she founded her own landscape design firm, and in 1921, Council (1898-1964), who had earned a Master's Degree at the Cambridge (Mass.) School of Domestic and Landscape Architecture, started on as an apprentice.

They formed their business partnership, Yoch and Council (or Yoch & Council), in 1925, initially working in a studio they created from the garage at Council's parents' house, for whom Council designed the garden [Figure 3].

According to James Yoch, his cousin Florence Yoch was the firm's primary designer and theorist, and Council its office manager and planting specialist (Landscaping the American dream: The gardens and film sets of Florence Yoch: 1890-1972, Sagapress, 1989). Yoch blended European and American influences, often juxtaposing formal geometry with asymmetry and informal plantings; among her signature designs are those that disrupt rigid rectangular structure, with trees leaning over walkways and garden paths [Figure 4].



Yoch and Council created gardens that would thrive within limits – of budget, climate, availability of water – a far-sighted perspective that we appreciate very much here in arid Southern California.

Diving into the collection, we were struck by the care they took on behalf of their clients, providing each with garden instructions so that their landscapes could thrive for years to come. Too, these were designers who routinely, and literally, moved earth and men, as we see in their work, for film director Dorothy Arzner, to excavate steep slopes to create a multi-levelled terrace design [Figure 5], a landscape they later planted with oaks, fruit trees, carob, and laurel [Figure 6].

Aware that many of their residential clients had little money to spare, Yoch and Council prided themselves on their ability to design under constraints. As Yoch wrote on the back of this photo of their design for the Misses Davenport [Figure 7]: “This illustrates what may be accomplished on a narrow city lot. The house and garden are on a lot only 60’ wide.”

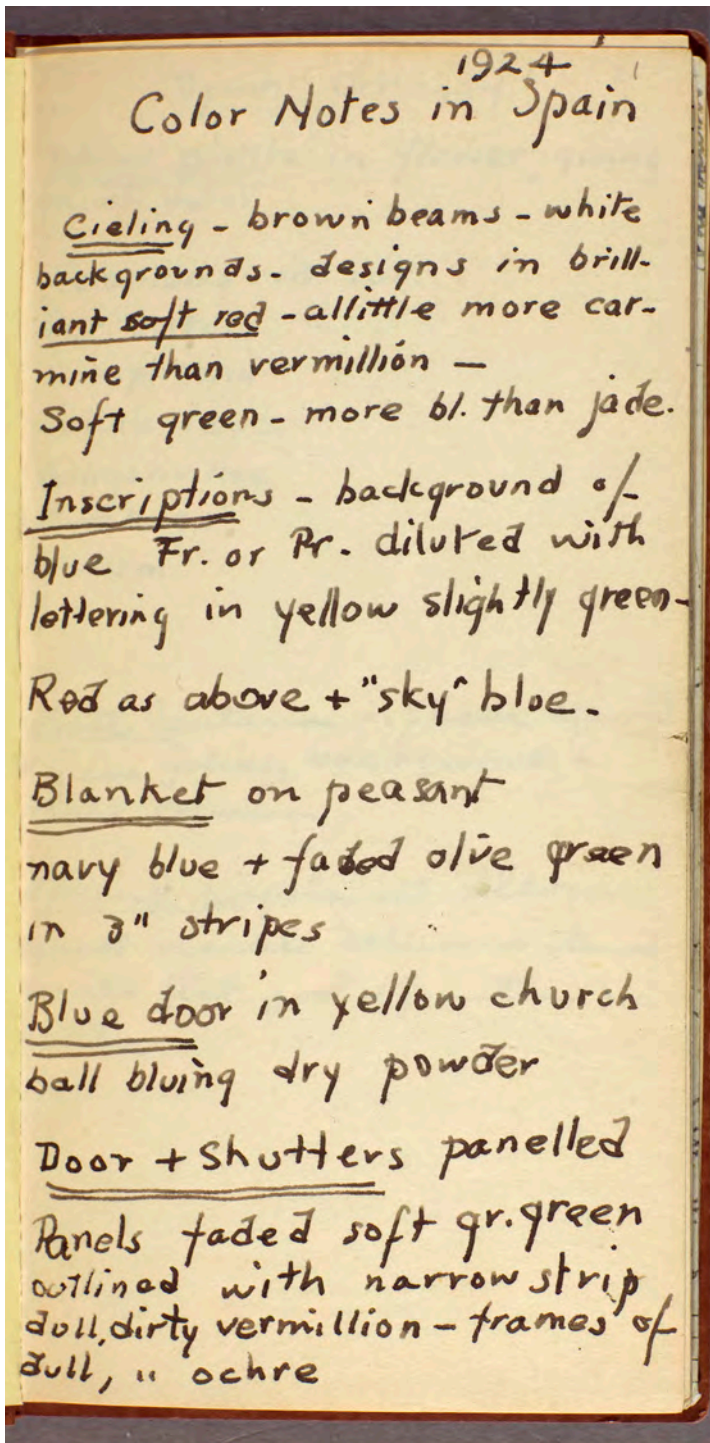
Travel was a key design inspiration for the firm. Along with annual trips to Europe, Yoch and Council also went to Mexico and other locales with similar climates, taking photographs and sketching landscapes and garden features to use in their designs back home. One of the joys of the collection is browsing through Yoch’s travel notebooks, whose annotated design sketches and plant lists show her aesthetic sensibility, deep knowledge of her subject matter, and thinking on matters such



ESTATE OF THE MISSES DAVENPORT--PASADENA CALIFORNIA
FLORENCE YOCH--LANDSCAPE ARCHITECT

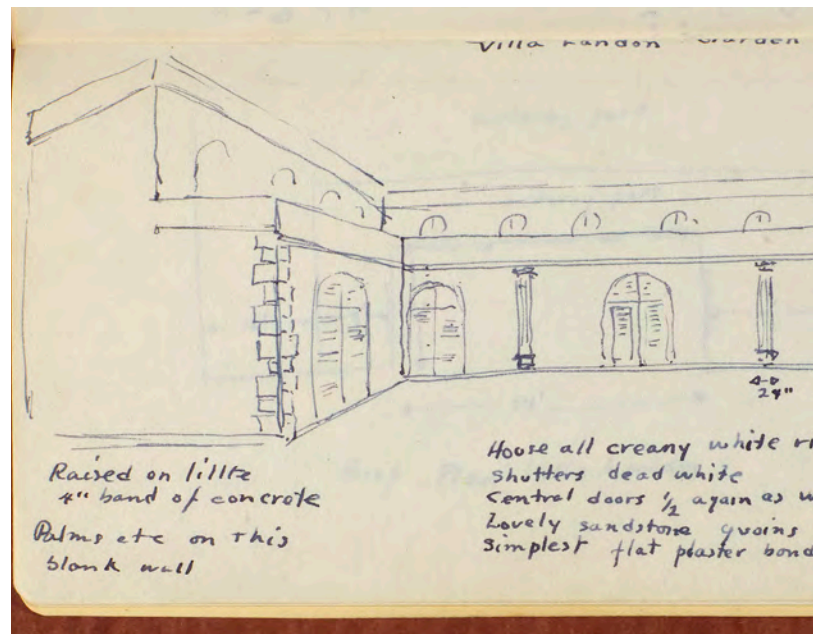
[top] Fig. 6. Arzner estate, stairs leading to pergola, 1932. Photographer unidentified.

[left] Fig. 7. Residence of the Misses Davenport, Pasadena, 1922. Photographer unidentified.



as color, which had to be described based on experience, since color photography was not available in the 1920s and much of the 1930s [Figure 8].

A special treat are Yoch's notes and sketches from a 1935 trip to Algeria, where producer David O. Selznick had commissioned her to gather landscape design ideas for



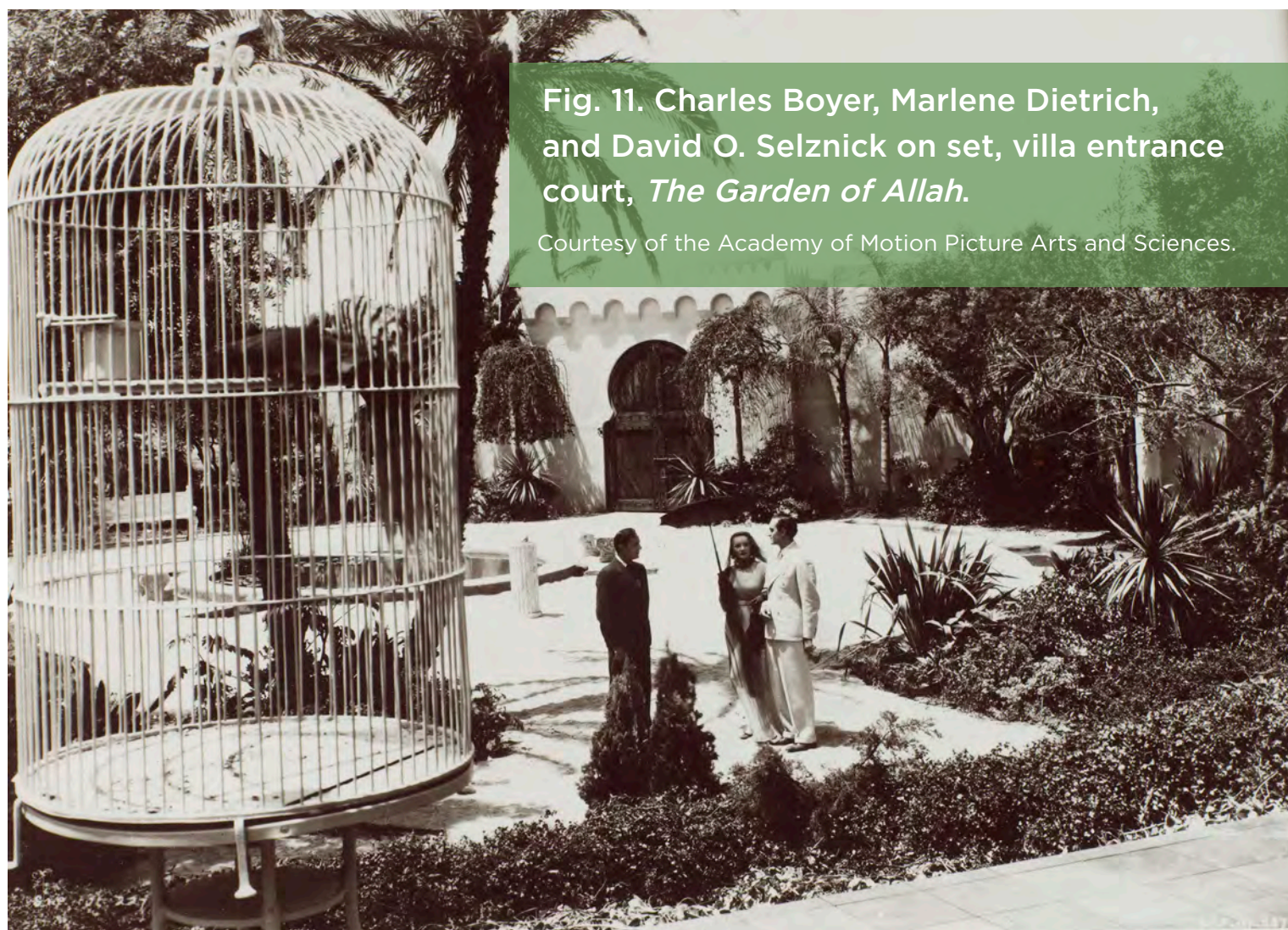
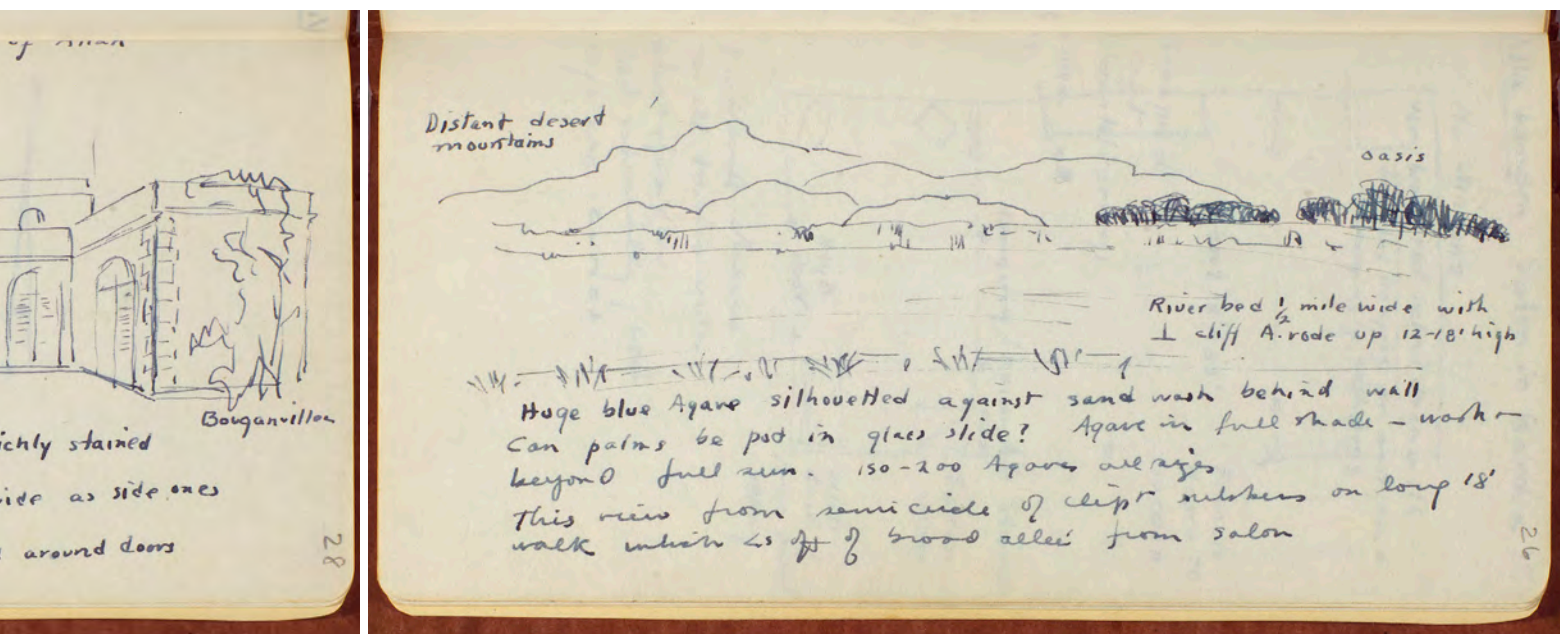
[left] Fig. 8. Color Notes in Spain 1924, from travel notebook.


[above center] Fig. 9. Villa Landon, sketch for *The Garden of Allah*.

[above right] Fig. 10. Desert view, sketch for *The Garden of Allah*.

The Garden of Allah (1936), her first movie set. Selznick saw Yoch's design as crucial, noting that, though her services would be expensive, "the landscaping must be simply magnificent, as so much of the story depends on the beauty of this garden." To meet this challenge, Yoch took copious notes, created plant lists, sketched desert scenes, and recorded design features of the Villa Landon [Figures 9-11].

For us, one outstanding feature of their work has been its sweep, bringing as they did design ideas from ancient cultures to the modern day, all while anticipating the future. Business procedures and costs; plant lists from early-20th-century Los Angeles and North Africa; directions for composting; even recipes for mixing concrete – all are valuable as primary source material and as avenues to re-discover lost knowledge. And, to researchers interested in the workings of a landscape architecture and garden design firm; women-owned businesses; garden design for scarcity or opulence; 20th-century landscape design sensibilities and cross-cultural influences in landscape architecture; botany and care for plants; LGBTQ history; and more, this collection promises great discoveries.





The objection of having the ceremony being filmed from the people is shown with the man getting in front of the camera.

AAMHC

Introduction

In the first part of this article [see *Views*, Fall/Winter 2017], positivist conceptions of archives were paralleled with the foundational aspirations of 19th-century photography in order to illustrate how the photographic medium was readily employed in the pursuit of unmediated documentary evidence. Citing the early use of photography in police records and use of the camera to delineate the “other” through colonial expeditions to document non-white populations, photography was highlighted as a seminal contributor to the legitimization of pseudo-scientific beliefs of anthropometry and the development of human typologies to support scientific racism. The second half of this article will highlight an initiative that focuses on redescribing collections documenting Indigenous communities, as well as call attention to the presence of historically inaccurate and culturally insensitive language in photographic archives documenting the incarceration of Japanese Americans during World War II. Drawing on Wendy Duff and Verne Harris’ notion of a liberatory descriptive standard, this article will propose a set of tangible steps archivists can take to employ community-centered frameworks in both the description and redescription of photographic archives documenting marginalized communities.

Retelling as Resistance:

Towards the Implementation of Community-Centered Frameworks in the Redescription of Photographic Archives Documenting Marginalized Communities

By Jessica Tai

Grounding Archival Practice within a Postmodern Framework

The late 20th century saw an emergence of photographers working in postmodern frameworks, with artists such as Cindy Sherman and Jeff Wall creating elaborately constructed images that highlighted the subjective hand of the photographer. Both Sherman and Wall drew attention to the way in which despite the ease in which photographs can be fabricated, they are often perceived as unaltered given the assumptions of objectivity built into the photographic medium. Within the same time period, archivists also began to employ postmodern frameworks in order to question positivist conceptions of archives, which proposed that an objective archival record is possible, and it was through the empirical methods of the archivist that a neutral version of history was attainable. Up until such theories came to light, archivists were seen as, “...impartial, an honest broker between creator and researcher, working...without prejudice or afterthought.” This ideology, proposing that archivists must strive to produce an objective record of history, was embedded into the foundation of the archival profession, and has remained so steadfast, that some

still advocate for the “neutrality” of the archivist today, holding firm in the belief that such a thing is possible. The repercussions of archivists in the present day operating in these antiquated frameworks are both incredibly harmful and irresponsible, especially when it comes to describing materials documenting marginalized communities.

It wasn’t until relatively recently that archivists have begun to call these foundational beliefs into question, dissecting and disproving the notion that archivists are able to remain neutral agents in the preservation and access of records. Joan Schwartz and Terry Cook [state](#), “...no longer does the claim that “archives” is a “science” preclude its being a social construct, since even the “scientific” (read objective, neutral, positivist) nature of pure science has itself been demythologized.” At the core of this postmodern approach to archives is the belief that archivists are unable to escape their own biases as they pertain to the making and retention of records. Schwartz and Cook state, “Postmodern archival thinking requires the profession to accept that it cannot escape the subjectivity of performance by claiming the objectivity of systems and standards.” Following

this ideology, archivists can no longer hide behind the supposedly neutral “science” within archival science.

In discussions of integrating postmodern theory into archival practice, it is essential to forefront considerations of how archival institutions have been built to uphold and protect, what George Lipsitz [terms](#), “the possessive investment in whiteness.” This investment infiltrates all aspects of archival practice, but is especially evident in the way that photographs are framed through description.

Exploring Notions of a Liberatory Descriptive Standard

A number of archival scholars have focused specifically on the harmful repercussions of archival description existing under the veil of neutrality. Wendy Duff and Verne Harris have introduced the concept of a [liberatory descriptive standard](#), which at its core advocates for transparency, and the acknowledgement that description cannot escape the inherent biases of its author. In developing a liberatory descriptive standard, there must be an emphasis on self-reflection, and in surfacing the power that archivists hold through description. Duff and Harris [state](#), “The power to describe is the power to make and

remake records and to determine how they will be used and remade in the future. Each story we tell about our records, each description we compile, changes the meaning of the records and re-creates them.” A liberatory descriptive standard not only requires transparency and self-awareness through the acknowledgement of the archivist’s power and positionality, but it also recognizes the critical need for other voices in archival description. These other voices will not come without a conscious revision of traditional archival practices, including rethinking who maintains the authority in creating description. Duff and Harris [state](#), “making space for the voice of the other means that we must relinquish some of our power to the other.” Implementing liberatory descriptive practices in the description of photographic archives could mean bringing in other voices to contribute to description through community partnerships, consultation and collaboration.

Community-Centered Description in Practice

So how can a liberatory archival standard be practically integrated into archival description? How can we adopt practices that dismantle white supremacist ideologies that continue to be perpetuated by leaving historical narratives in place of contemporary and collaborative description? The following section will outline a project that focuses on redescribing collections documenting Indigenous communities, as well as drawing attention to the need for the redescription of photographic archives documenting the incarceration of Japanese Americans during World War II.

In an attempt to connect Indigenous communities with LAM professionals, the A:shiwi A:wan Museum, a Zuni-based museum established by Zuni tribal members, created a Collaborative Collection System in which the voice of the Zuni could be integrated into description across a range of institutions. The collection system, named Amidolanne, inputs information about Zuni objects across institutions into a shared database, where tribal members can add their own comments or corrections. In a survey the museum implemented, their findings revealed that in Zuni holdings across a number of institutions, [82% of the descriptions were incorrect](#). Seeing a drastic need for revising the way in which Zuni objects are represented in traditional institutions, Zuni tribal members have taken on redescribing collections. For example, at the American Museum of Natural History, tribal members surveyed the 1923 silent film *The Shalako Ceremony* at Zuni, New Mexico, in which many of the film’s original subtitles were identified as incorrect. Instead of eliminating the historical text altogether, tribal members decided to write new intertitles to digitally interlay on top of the film, alongside the original text. This served as a way [to let the historical inaccuracies remain as evidence](#). This project is particularly illustrative of the steps mainstream institutions need to take in order to let other voices into their collections, as well as a model for making archival interventions visible in order to facilitate an awareness of the history of marginalization within archival institutions.

As illustrated by this initiative, redescription projects are particularly

necessary for collections that contain materials documenting Indigenous communities. In describing the ways in which the cultural histories of Indigenous people continue to remain marginalized, Barbara Mathé references the history of nineteenth century European travelers who embarked on photographic expeditions to document non-white populations around the globe. Mathé draws attention to the extractive methods of these photographers, who, after taking their images, would almost always take these photographs away from the communities in which they were created. Mathé [states](#), “Images taken of native populations and their lands rarely remained with the source community. Gathered in archives far from where they were taken—often with mistaken captions—these images remain, as the historical record, supported by the authority of the institutions in which they are kept.” With the prevalence of publicly accessible online archives, misinformation is even quicker to spread, with inaccurate and culturally inappropriate terminology still being used to describe photographs. Mathé notes multiple instances of Zuni tribal members identifying incorrect information online, but because it is found on a supposedly reliable resource, it is often taken as truth. Mathé’s research demonstrates the urgency that readily accessible information online brings to the need for redescription of materials documenting Indigenous communities.

Instances of misinformation is not the only issue to plague collections documenting marginalized communities. Across mainstream archival institutions, terminology used to describe



Mess line, noon, Manzanar Relocation Center, California, [1943]. Ansel Adams, photographer. Library of Congress Prints and Photographs Division (LC-A35-6-M-22).

communities has often been publicly denounced as culturally insensitive or euphemistic. Such instances are evident in the ubiquitous use of the expression “internment” to describe collections documenting the forced incarceration of more than 110,000 Japanese Americans as a result of Executive Order 9066 during World War II. A current combined search on both the Library of Congress Prints and Photographs online catalog, and the National Archives and Records Administration image catalog yields 88 images for the search term “Japanese evacuation,” 71 images for the search term “Japanese internment,” and zero results for the search term, “Japanese incarceration.” The Japanese American community has widely reached a consensus that “[incarceration](#)” is the preferred term to describe the experiences of the Nikkei (persons

of Japanese ancestry outside Japan) during World War II. In 2013, the Japanese American Citizens League (JACL) issued the “[Power of Words Handbook: A Guide to Language about Japanese Americans in World War II](#).” The guide aims to highlight the “euphemistic and misleading” vocabulary often used in historical narratives of the incarceration, and offers a suggested vocabulary that aims to, “facilitate a more accurate understanding of events and actions experienced by the Nikkei during this tragic time.” Terms such as “relocation” “evacuation” and “assembly centers” were frequently used during World War II in press coverage and by government agencies, and as evidenced through a current search on LoC and NARA, it is these euphemistic terms that continue to exist within descriptive titles and metadata for

archival photographs. By continuing to use these terms that have been repeatedly denounced by the Japanese American community, archival institutions not only continue to perpetuate a shrouded history of the Nikkei’s experience, but also denies the full breadth of the trauma and decimation of these communities.

In their guidebook, JACL quotes Ralph Waldo Emerson, stating, “language is the archive of history.” When thinking about the way in which the description of photographic archives shapes history, it is vital that archivists take it upon themselves to listen to how communities state they wish to be described. Also of equal priority is that archivists enact the integration of these preferred terms into finding aids, research guides, metadata, access points and collection titles.

The harm from refraining to institute these changes is too great to continue ignoring the need for revisions in our archival description.

Recommendations

Moving forward, a community-centered framework is critical for archivists to produce description of photographic archives that is transparent, self-aware, and cognizant of preferred terminology for different communities. Below are six recommendations that can be readily adapted into archival practice:

- Develop descriptive practices in consultation with communities. This could entail partnering with organizations to integrate their established preferred terminology into the description of photographic archives. Archival institutions and community organizations could also work collaboratively to create controlled vocabularies and reference books that can be shared across repositories and instituted into existing archival processing manuals.
- Conduct collection surveys within institutions to identify and set priorities for reprocessing collections. Many institutions are already conducting surveys to establish greater intellectual control over their collections. Adding an additional component of surveying for culturally appropriate terminology would be a logical and fruitful addition to such surveys.
- Prioritize the redescription of collections that are identified as using outdated, problematic or harmful language. This is particularly critical for online image archives.
- Institute a community peer review process for finding aids. Enlist the work of community representatives to participate in this process and compensate them for their time and labor.
- Promote transparency in archival choices, interventions and revisions. This could entail including a biographical note for archival processors within the front matter of finding aids.
- Hire more people of color to describe collections documenting marginalized communities. Listen to, value, nourish and center the voices of archivists of color. It is worth noting that there are many barriers and roadblocks that people of color face in even occupying an archival position in the first place. Much work is left to do to break down these barriers if we can ever hope to add and retain more people of color in the archival profession.

Conclusion

Although instituting a liberatory framework into archival description will undoubtedly require both additional financial resources and considerable amounts of staff time and

dedication, the benefits of doing so far outweigh the costs. The words used to describe archival material, particularly photographic archives, holds real world influences and repercussions, with description often regarded as a reputable source of knowledge and accurate representation of history. Although there are challenges to consider, such as the difficulty of managing community contributed metadata, the allocation of staff time and budgetary constraints, archival institutions hold a responsibility to the communities whose materials they hold, especially if the way in which those communities are being represented further marginalizes them. In addition, acknowledging and subsequently deconstructing the myth of photographic objectivity within photographic archives will further give voice to those who have long been spoken for within mainstream archival institutions. Archivists hold a responsibility to center community engagement, consultation and collaboration within their archival practice. As Duff and Harris [state](#), “Description is always story telling – intertwining facts with narratives, observation with interpretation... archivists, then, should come to terms with the reality of story telling in their descriptive work.” For archivists, coming to terms with the reality that description is story telling means recognizing that not all stories are solely yours to tell.

Additional Sources

Terry Cook, “Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms”, *Archival Science*, Vol. 13, Issue 2 (2013).

Joan M. Schwartz and Terry Cook, “Archives, Records, and Power: From (Postmodern) Theory to (Archival) Performance.” *Archival Science* 2 (2002).

PHOTOGRAPHY

ANTHOLOGY

Firecrackers: Female Photographers Now

By Fiona Rogers, Max Houghton

“Established in 2011, Firecracker (fire-cracker.org) is an online platform dedicated to supporting female photographers worldwide by showcasing their work in a series of monthly, online gallery features; by organizing events; and by awarding an annual grant to enable a female photographer to fund a project.

Building on Firecracker’s foundations, this book brings together the work of more than thirty of the most talented contemporary female photographers from around the world. Each profile explores the photographer’s creative practice, illustrated by photographs that showcase a key project in her career, and a selection that offers a wider view of her work. The images encompass an eclectic variety of styles, techniques, and locations. With more than 300 black-and-white and color photographs, *Firecrackers* is a celebration of some of the most inquisitive, stylish, and daring photography being made today.”

Hardcover, 240 pages - Thames & Hudson - September 2017 - \$45. Available from thamesandhudsonusa.com.



CULTURE AND THEORY

Girl on Girl: Art and Photography in the Age of the Female Gaze

By Charlotte Jansen

“A new generation of female artists is emerging who have grown up in a culture saturated with social media and selfies. *Girl on Girl* looks at how young women are using photography and the internet to explore issues of self-image and female identity, and the impact this is having on contemporary art.

Forty artists are featured, all of whose principal subject matter is either themselves or other women. Each is accompanied by a short profile based on personal interviews with the author, giving a fascinating insight into this exciting shift in female creativity.”

Hardcover, 192 pages - Laurence King Publishing - April 2017 - \$29.99. Available from laurenceking.com.



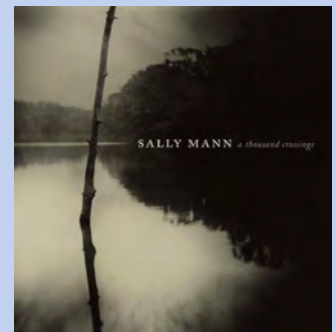
EXHIBITION

Sally Mann: A Thousand Crossings

By Sarah Greenough and Sarah Kennel

“For more than 40 years, Sally Mann (b. 1951) has made experimental, elegiac, and hauntingly beautiful photographs that explore the overarching themes of existence: memory, desire, death, the bonds of family, and nature’s magisterial indifference to human endeavor. What unites this broad body of work—portraits, still lifes, landscapes, and other studies—is that it is all “bred of a place,” the American South. Mann, who is a native of Lexington, Virginia, uses her deep love of her homeland and her knowledge of its historically fraught heritage to ask powerful, provocative questions—about history, identity, race, and religion—that reverberate across geographic and national boundaries. Organized into five sections—Family, The Land, Last Measure, Abide with Me, and What Remains—and including many works not previously exhibited or published, *Sally Mann: A Thousand Crossings* is a sweeping overview of Mann’s artistic achievements.”

Hardcover, 320 pages - Harry N. Abrams - March 2018 - \$45. Available at shop.nga.gov.



new in print - women

Highlighted works about or by women in the visual arts

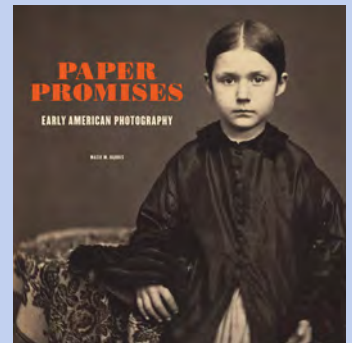
PHOTOGRAPHY

EXHIBITION

Paper Promises: Early American Photography

By Mazie M. Harris

“Scholarship on photography’s earliest years has tended to focus on daguerreotypes on metal or on the European development of paper photographs made from glass or paper negatives. But Americans also experimented with negative-positive processes to produce photographic images on a variety of paper formats in the early decades of the medium. The well-researched and richly detailed texts in this book delve into the complexities of early paper photography in the United States from the 1840s to 1860s, bringing to light a little-known era of American photographic appropriation and adaptation. Exploring the economic, political, intellectual, and social factors that impacted its unique evolution, both the essays and the carefully selected images illustrate the importance of photographic reproduction in shaping and circulating perceptions of America and its people during a critical period of political tension and territorial expansion.”



Hardcover, 224 pages - J. Paul Getty Museum - March 2018 - \$49.95. Available from shop.getty.edu

EXHIBITION

Magnum Contact Sheets By Kristen Lubben

“This groundbreaking book presents a remarkable selection of contact sheets and ancillary material, revealing how the most celebrated Magnum photographers capture and edit the very best shots. Addressing key questions of photographic practice, the book illuminates the creative methods, strategies, and editing processes behind some of the world’s most iconic images. Further insight into each contact sheet is provided by texts written by the photographers themselves or by experts chosen by the members’ estates. The contact sheets cover over seventy years of history, from Robert Capa’s Normandy landings and the Paris riots of 1968 via Bruno Barbey, to images of Che Guevara by René Burri, Malcolm X by Eve Arnold, and portraits of classic New Yorkers by Bruce Gilden.”



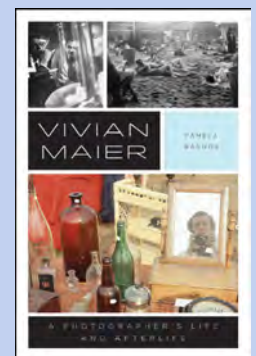
Paperback, 524 pages - Thames & Hudson - October 2017 - \$45. Available from thamesandhudsonusa.com

BIOGRAPHY

Vivian Maier: A Photographer's Life and Afterlife

By Pamela Bannos

“Many people know her as the reclusive Chicago nanny who wandered the city for decades, constantly snapping photographs, which were unseen until they were discovered in a seemingly abandoned storage locker. But, as Pamela Bannos reveals in this meticulous and passionate biography, this story of the nanny savant has blinded us to Maier’s true achievements, as well as her intentions. Bannos contrasts Maier’s life with the mythology that strangers—mostly the men who have profited from her work—have created around her absence. Bannos shows that Maier was extremely conscientious about how her work was developed, printed, and cropped, even though she also made a clear choice never to display it. She places Maier’s fierce passion for privacy alongside the recent spread of her work around the world, and she explains Maier’s careful adjustments of photographic technique, while explaining how the photographs have been misconstrued or misidentified.”



Hardcover, 352 pages - University of Chicago Press - October 2017 - \$35. Available from press.uchicago.edu

PHOTOGRAPHY

HISTORY

The Making of Visual News: A History of Photography in the Press

By Thierry Gervais, Gaëlle Morel

“Drawing on a wide selection of images, the authors analyze news photographs in the context of their original presentation in print. Highly illustrated, the book contains 85 full color magazine layouts and spreads, offering the reader a view of how photographs were and are used in print publications, including Life, Picture Post, the Berliner Illustrierte Zeitung and VU. It examines how photographs were employed to attract new readers throughout the twentieth century, arguing that photography was the main tool by which news editors sought to communicate the news and attract a broader readership. Looking beyond the roles of photographer and journalist, this study also highlights the contributions of picture editors and artistic directors.”

Hardcover, 248 pages - Bloomsbury Academic - October 2017 - £58.50. Available from bloomsbury.com.

FILM & VIDEO

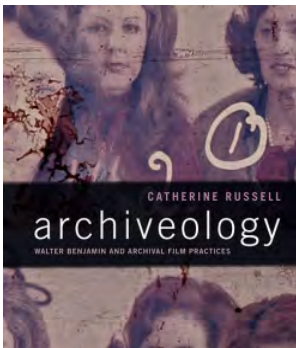
THEORY & CRITICISM

Archiveology: Walter Benjamin and Archival Film Practices

By Catherine Russell

“In Archiveology Catherine Russell uses the work of Walter Benjamin to explore how the practice of archiveology—the reuse, recycling, appropriation, and borrowing of archival sounds and images by filmmakers—provides ways to imagine the past and the future. Noting how the film archive does not function simply as a place where moving images are preserved, Russell examines a range of films alongside Benjamin’s conceptions of memory, document, excavation, and historiography...Russell also discusses practices of collecting in

archiveological film and rereads films by Joseph Cornell and Rania Stephan to explore an archival practice that dislocates and relocates the female image in film.”

Hardcover, 280 pages - Duke University Press Books - March 2018 - \$25.95. Available at dukeupress.edu.

FINE ARTS, PRINTS, & GRAPHIC ARTS

HISTORY

Ink & Paint: The Women of Walt Disney's Animation

By Mindy Johnson

“From the earliest origins of animated imagery, the colorful link between paper and screen was created by legions of female artists working on the slick surface of celluloid sheets. With calligraphic precision and Rembrandtesque mastery, these women painstakingly brought pencil drawings to vibrant, dimensional life. Yet perhaps as a reflection of the transparent canvas they created on, the contributions and history of these animation artists have remained virtually invisible and largely undocumented, until now...Extensively researched with the full support of the entire Walt Disney Studios archival resources, plus a multitude of private collections, firsthand accounts, newly discovered materials, and production documentation, as well as never-before-seen photography and artwork, this essential volume redefines the collective history of animation.”

Hardcover, 384 pages - Disney Editions - September 2017 - \$43-\$60. Available from books.disney.com.

Photographic Process Identification Workshop at The Center for Creative Photography

by **Nicole Davis** | Supervisory Archivist, Museum of Flight

During three full days in mid-March of 2018 a group of twenty professionals, including me, converged at the Center for Creative Photography (CCP) at the University of Arizona in Tucson to attend a workshop on photographic process identification. The workshop was taught by Alice Carver-Kubric and Jae Gutierrez, both from the Image Permanence Institute (IPI), a non-profit university-based laboratory in Rochester, New York devoted to researching the preservation of images. Carver-Kubric has spent the last few years developing an online tool for photographic identification, the [Graphics Atlas](#). Thanks to a grant from the National Endowment for the Humanities, she has been able to host a series of [webinars](#) and

in-person workshops, including this one, to teach people how to use the Graphics Atlas. Attendees at the Tucson workshop were a good mix of visual materials archivists, art history graduate students, and museum technicians, including both new and veteran professionals.

On the first day of the workshop, we spent the morning learning about ways to look at photographs to determine processes. We talked about simply looking at the object itself to gather context clues. Then we learned to go through a checklist of specific details. We looked at image tone and saw how different light sources can alter our perception of color. Then we looked for evidence of image deterioration, used flashlights to measure

surface sheen, and employed our pocket microscopes to determine image structure and layer structure. Using this checklist methodology along with the search tool on Graphics Atlas, we could narrow down the possible processes of a given image and then compare real-life photographs to the samples on the site.

Later that day, we dove into learning about 19th century processes. We compared cased images like daguerreotypes, ambrotypes and tintypes. Then we looked at a variety of types of prints including salted paper, albumen, and collodion. It was interesting to learn how toning prints could both shift the color and make the image more stable. We also looked at non-silver processes such as carbon prints, cyanotypes, and platinum prints.

On the second day we spent the morning focusing on 20th century processes, such as silver gelatin, and various color processes. We also discussed photomechanical prints before continuing on to digital processes common in the 21st century. In addition to discussing the underlying chemistry and mechanics of various processes, we also learned about deterioration and how it can occur because of the nature of the materials, poor craftsmanship, and bad storage conditions.

On the third and final day of the workshop, we put our new knowledge



In the Laura Volkerding Study Center at the Center for Creative Photography, we looked at photographs from the IPI's study collection.



[top left] After having studied the processes using the IPI's teaching sets of photos, participants look at a selection of the CCP's fine art prints in a variety of photographic processes.

[bottom left, right] Some samples of 19th century processes and tools for studying the photos including a pocket microscope, flashlight, reference guides and methodology checklist.

to the test. The instructors passed out “mystery sets” of various types of prints. Using Graphics Atlas on our laptops and the checklist methodology, we were able to determine what processes we had in our “mystery sets.” In the afternoon we spent time looking at a selection of fine art prints from the CCP's own collections and together we discussed how artists use different processes to affect the look of their artworks, which I thought was a nice way to wind down the workshop.

One of the main take-aways I learned from the course, besides the identification skills, was that photographic processes greatly influence the look of finished photographs. The history of photography often focuses on the social and cultural history, but it shouldn't be divorced from its technical history. On the workshop's first day, Carver-Kubrick said to the group: “If we're not also talking about the technical history, we're missing something.” The look of an image affected how a photograph was

perceived when it was new, and the deterioration of a photograph affects how we can appreciate it today. Therefore, in our professional lives, whether we work with artists' photographs, photojournalism, or local vernacular collections, understanding the underlying materials is important to informing a variety of duties we have as caretakers of our collections, from how we catalog and store photographs to how we display them and help our researchers interpret them.

Experiencing the Post-Emancipation Photographic Archive - Rediscovering an American Community of Color: The Photographs of William Bullard, 1897-1917

by **Renée Elizabeth Neely** | Head of Diversity Initiative, University of Rhode Island Libraries

On a Sunday afternoon in October 2017, a friend and I drove to the Worcester Art Museum (WAM) to browse and have lunch. What started as a leisurely pursuit turned into one of the best photographic collection experiences I have ever seen. The exhibit, Rediscovering an American Community of Color: The Photographs of William Bullard, 1897-1917, welcomes spectators into the lives of African and Native American descendant families from the Beaver Brook neighborhood of Worcester, Massachusetts. William Bullard, a photographer and white resident of Beaver Brook, left behind a collection of 5,400 glass plate negatives which remained untouched for over 100 years.

Within this prolific collection were 236 photographs of his diverse neighbors. The exhibit displays 80 beautifully reproduced glass plate negatives from this archive. As spectators, we are transported into the intimate lives of a community, which at that historical moment, was redefining its identity through education, family bonds, and labor. As the twentieth century dawned, those who survived American slavery and witnessed the brief aftermath of Reconstruction faced the institution of segregation and policies that remain with us today.

Bullard, a traveling photographer, did not have a studio. Instead, he photographed people in their homes,

yards, workplaces, and at leisure. Bullard's casual style created a more relaxed and natural setting for his subjects, which spared them the rigidity and stiffness that was common in nineteenth and early twentieth century photography. As a result, the viewer, looking at the photographs, immediately feels a sense of familiarity and engagement.

William Bullard also kept a logbook in which he meticulously logged the names of his subjects. His log tremendously helped in identifying eighty percent of those featured in WAM's exhibit. This identification is especially rare when researching 19th century images for people of color.

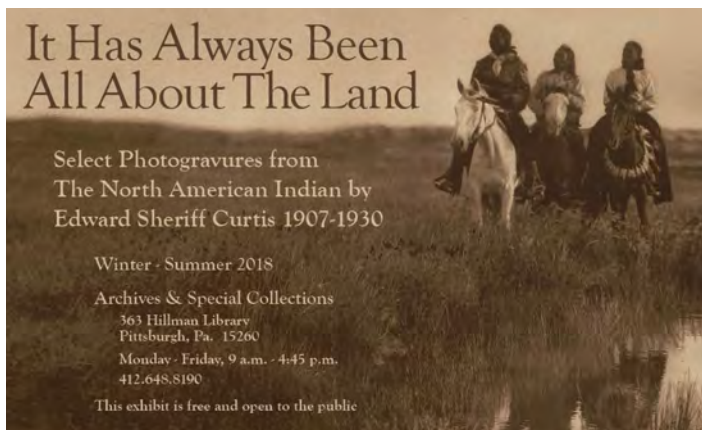


For example, the Library of Congress has several visually rich collections from this period as well, but sitters are unfortunately seldom identified. Using Bullard's logbook, present-day descendants of people seen in the photographs were contacted to collaborate with WAM and Clark University students in order to document historical gaps in the collection and share their family histories. The project took over four years to develop.

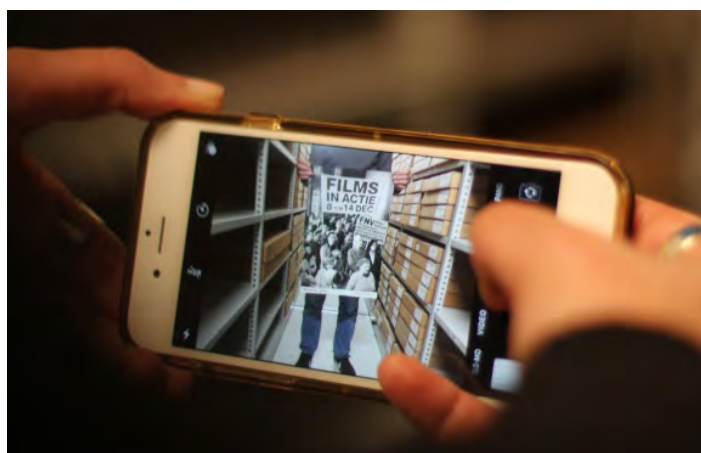
Although the exhibit is no longer on view at the museum, it is currently preserved [online](#), with detailed information about each photograph; photographer William Bullard; essays and maps; and educational curriculum that places this collection within its broader historical context. The exhibit is unique on several levels for those interested in early photography as an educational tool and historical record. Although William Bullard died at age 41, his artistic legacy allows us to spend a brief moment in the daily lives of Beaver Brook residents, as only photography can do!



University of Pittsburgh exhibit, thru Summer 2018



Pack your bags!



Activating the Archive: Audio-Visual Collections and Civic Engagement, Political Dissent and Societal Change

International views on how audio-visual collections can be mobilized for the common good is the focus of this year's EYE International Conference, Amsterdam, Netherlands, May 26-29, 2018.



Confused about how to care for scrapbooks?

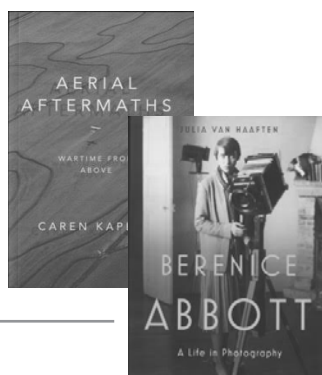
Join the club! Learn about best preservation practices for these complex carriers in a 2-hour live [webinar](#) hosted by the Northeast Document Conservation Center, August 21, 2018.

REFLECT ON THE SUBTLE BEAUTY

of salted paper prints while learning about the evolution of this pioneering photographic process through the Yale Center for British Art's exhibit [Salt and Silver: Early Photography, 1840-1860](#), September 9, 2018. Features original works by William Fox Talbot, David Octavius Hill, Roger Fenton, and Robert Adamson, among others.

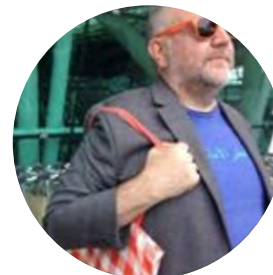
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Picture This: The Library of Congress [Prints & Photos blog](#)

get on the map

Help commemorate the centenary of the First World War by contributing content to this massive [HistoryPin collection](#).



Chelsea Stone has recently relocated to Denver, Colorado, but before that, she was Digital Resources and Projects Management Librarian at Sacred Heart University in Fairfield, Connecticut for two and half years. We interviewed her about her experiences and initiatives at SHU.

What drew you to become an archivist?

I've always had an interest in history and in learning about or experiencing the past. I don't have a concentration in archives - in graduate school at Southern Connecticut State University, I focused on digital libraries, specialty libraries, and documentation centers. This lead me to working with digitization projects and archival materials. In grad school I digitized sample covers of a nurse romance novel collection, as well as early Puritan New England sermons. I was always interested in sharing materials, such as archival and special collections. Immediately after graduating, I began volunteering at the Young Men's Institute Library in New Haven, CT. Here I was able to work with their archival materials - working on organization,

by Sharon Mizota

Visual Materials Cataloging & Access Section Chair

transcription, grant writing and education. Before coming to SHU I went on a "nerdcation" and volunteered in the archives at Pacifica University for a week - this was my first experience with archival processing. Arriving at SHU, there was no current archivist and I took these responsibilities on due to my interest in developing my archival skills and the needs of the library.

What kinds of collections does Sacred Heart University have or seek to acquire? Do you have a favorite item or group of items from the collections?

The SHU library is currently finalizing their policies for archival and special collection development. The goals are to serve teaching and learning through acquiring materials that fit with the mission and curriculum of the institution.

We have a few items that I have very little information regarding, but that I find quite fascinating. One is a metal statue that stands about a foot tall of Saint Jerome. He is an appropriate champion to watch over my work, being the patron saint of libraries, librarians and also archivists. We also have a map titled, "Nova Virginiae Tabula," which my research suggests is an important, hand-painted map of Virginia in the 17th century by the mapmaker Blaeu. It depicts the Chesapeake Bay region and records Native American villages and tribes. I also found a compilation video of the building of the university - this is a great piece of history for the university.

What kinds of visual materials do you work with?

Recently we have digitized a number of slides - I'm editing the images to be added to our online digital collections. I have also been working with born digital images of the university's art collection and exhibits from the past decade or so. Other analog visual materials include photographs, paintings and various audiovisual formats.

What digital projects are you currently working on? Are you involved in doing digital humanities?

Currently, I'm working on a collection of images that chronicle the history of the mosaic that hangs in the library. The description from Digital Commons reads, "The Reverend Richard F. Moore was the fourth pastor of Sacred Heart Church in Bridgeport, Connecticut where he oversaw the renovation of the exterior and interior of the Gothic style 1886 church. The church was re-dedicated in 1920 with the newly commissioned 'Christ in Blessing' mosaic inlaid in the main altar reredos. Sacred Heart Church was ultimately razed in December 1965 to make room for the newly designed Route 25. The mosaic was dismantled and sent to Sacred Heart University, where it was moved often and badly damaged. A tedious and meticulous salvage and restoration project was begun and in 1981 'Christ in Blessing' was installed in the Sacred Heart University Library where it resides today." The [image](#) and a [pamphlet](#) about the mosaic can be downloaded from Digital Commons.

I have been interested in finding a way to include digital humanities in my work. I'm interested in teaching with primary sources from archives and special collections, as well as looking at ways that I can utilize crowdsourcing or collaboration. I don't have the institutional memory that many here at SHU have, but I work with a lot of images of people who attended or worked at the institution. My idea

has been to ask for alumni assistance to generate information and metadata for online collections.

It sounds like your job is a mix of archival and library responsibilities. How do you integrate the two? Or do you see them as separate?

Since we are a small library, I think that the overlap and integration of areas such as archives, digital repositories, and special collections are natural. For the librarians here, those responsibilities overlap and there is a lot of collaboration. We use Digital Commons for our textual documents and ARTSTOR/JSTOR Forum for our visual materials. Deciding what our digitization priorities are is a collaborative effort. The goals are discovery and use, from the books in the stacks to the visual materials online.

What projects are you particularly proud of?

I'm proud of the work that I've done with JSTOR Forum. Although it's not a large number, implementing it and publishing our first collections was exciting. The collections I'm working with initially require a lot of research and investigation to figure out the artist and information regarding the artwork. This has been a fun challenge and learning experience.

I've also made significant progress with processing collections. I have two student workers, who have been wonderful. They're processing a large number of analog items from the university. One student is working with



analog files and the other is processing all of the visual materials.

I have a few different projects in the works, including policy development and preparing audiovisual materials for external vendor digitization. However, the project that I'm most excited about is with our Gloria Naylor collection. A visiting scholar that I was working with recently rediscovered a chapter for an often alluded to but never seen unpublished novel. We are working on digitizing the chapter and transcribing it so we can look for funding options and try to get not only the chapter but the entire collection more visibility.

Lastly, I recently completed "OER 101: A Crash Course in Open Educational Resources," a video that will be available through Digital Commons and on SHU's OER initiative webpage. This is a two-part instructional video that is meant to help faculty learn about OER in a self-directed manner on their own time.

Can you tell us more about your OER (open educational resources) project? It sounds like a big collaboration with lots of stakeholders. What have some of the challenges and highlights been?

The OER initiative began almost three years ago, in collaboration with the Provost's Office, the Office of Digital Learning, Librarians and Faculty. Our main focus has been on open textbooks, but we encourage the use of any free or low cost materials that help enhance pedagogical practices in the classroom. We have a pilot program, that includes evaluating

open textbooks, introducing them in the classroom, and then scaling up their use for maximum impact. We work closely with our departments and faculty to decide if OER is right for any given discipline or course. We offer information sessions on-ground and online about OER, copyright, licensing and other topics closely related to adopting open resources. This initiative is definitely grounded in collaboration and does not work without faculty buy-in and institutional support. The biggest challenge has been building awareness and time management, both for the taskforce and for the faculty. The biggest highlight has been the successful adoption of Openstax textbooks into all of SHU's College Algebra and Calculus courses.

What has your experience been with training and instruction?

The majority of my instruction experience has been with the OER initiative – offering on-ground sessions and webinars. These are typically about an hour in length and include Q&A sessions. I've done a lot of work with faculty on copyright and licensing, including fair use. Through my liaison responsibilities, I do occasionally go into the classroom to teach information literacy.

How do you advocate with faculty and university administrators to recruit for participation in digitization, data management, and collection development?

I like to think that we have a good relationship with our administrators and they are receptive and friends

of the library. Certainly, working on projects like OER has allowed me to advocate through our collaborative efforts. I always try to illustrate the value of the collection and resources that I'm working with and the potential for them within the university and with a larger audience when it comes to larger projects and goals.

Are you involved in fundraising? Where does funding for the archives come from?

I have done some preparation work for grants and hope to see some of these proposals come to completion soon – like with the Gloria Naylor collection. The archives do not have their own funding, but rather are part of the larger library budget. I get approval for archival spending based on the need and importance of a project.

What kinds of researchers use your collections, and have you been making efforts to broaden your user base?

The researchers that I have worked with in the archives are mainly literature and history scholars. I have also worked with alumni relations to share photographs and other materials from the university. I'm always looking for more ways to collaborate and share our collections. By putting more of our collections online and working with outside institutions, I think we have a lot of potential moving forward.