



## **A More Complete Record: The Case for Archival Partnerships** The Radcliffe Workshop on Technology & Archival Processing

**Friday, April 13**  
**Knafel Center, Radcliffe Institute | *Invitational***

### **Transcript**

**1:30-3:30** **Why Partner? | *Interactive Session***

Moderator: **Reginald Chapple**, Chief, Office of Partnerships and Philanthropy, National Parks Service

*Collaboration: Perspectives from Library Directors*

- **Monika Rhue**, Director of Library Services at Johnson C. Smith University; Board Chair, HBCU Library Alliance
- **Brenda Johnson**, Library Director & University Librarian, University of Chicago Library

*A Pilot Collaboration between Spelman College Archives & Schlesinger Library*

- **Amanda Strauss**, Manager for Special Projects & Digital Services, Schlesinger Library, Radcliffe Institute, Harvard University
- **Holly Smith**, College Archivist, Spelman College

*Technology & Collaboration*

- **Cecily Marcus**, Principal Investigator of Umbra Search, Givens Collection of African American Literature Curator, University of Minnesota Libraries
- **Trevor James Bond**, Plateau Peoples' Web Portal, Co-Director of the Center for Digital Scholarship and Curation and the Associate Dean for Digital Initiatives and Special Collections at the Washington State University Libraries

### 3:30-4:00 Wrap-up & Closing Remarks

- **Julieanna Richardson**, Founder and Executive Director of The History Makers

- I just want to introduce myself again first. I am Reggie Chappell. And I am the division chief of the Office of Partnerships and Philanthropic Stewardship for the National Park Service. And so I just want to say thank you to everyone here at the Harvard Library, to Marilyn, the staff, everyone for having a wonderful two-day session with us, workshop with us.

I think we've learned a lot. I could tell by you were talking earlier that a lot of partnerships are being formed. And so now we want to talk about why we should partner, just kind of bringing it on home.

And so we'll do a few things within this workshop. The first is, we'll have a little interactive session where you all can capture some of these ideas amongst your own tables. We'll then have you post them on the wall. We won't have you present. So you don't have to start thinking about how I get out of being the presenter at my table, right? Yeah. And so you just have to worry about if you're tall enough to actually post things on the walls. That's the only thing.

And then we'll go into what I am calling two people pods where we'll talk about individual issues around why partner. And each pod will actually present. They will answer some questions that I've given them and then have a dialogue amongst themselves.

We're going to ask you to actually write down questions that you have as each of them presents so that we can actually capture them at the end, when that long line to the microphone actually happens, and you don't forget what it is that you have on your mind.

So with that said, I'd just like to launch into just a little bit around the National Park Service. And so I'm going to have to call up my phone again, because it's gone off. But the National Park Service, how many of you all in here actually have partnered with the National Park Service in the past?

Oh, we've got to fix that. So that's like five, six people, six people? Six, OK, that's all right. That's great. So thank you all for that. Thank you all who partnered with us. There's an opportunity for the rest of you all to partner with us as well.

And so let me just talk a little bit about the National Park Service and our museum collections. I'm going to read some stuff here. The National Park Service is the steward of the largest network of museums in the United States and is responsible for the welfare of over 43 million museum objects and more than 72,000 linear feet of archives.

NPS has staff in 417 parks. We've got seven centers. And these are called our museum resource centers. And so if you want to be fancy with us, you can call them the MRCEs or the "mercies." So if you're talking to us, we'll feel like you're all in the lingo and in the family.

But they are scattered around the country. And so there's one in Arizona. There's one in Hyattsville, Maryland. And so you can actually tour those as well. And this is where I met Marilyn and Kendry when they came to tour our Hyattsville site. And when you walk in, it was during Women's History Month. And so when they walked in, there was a glass casing that had pictures from the Schlesinger Collection. And so there were Women's History Month pictures. And we found that we were already partnering. And so there was a deeper partnership that we could actually develop.

And so in there are things like the castings of the Korean War Memorial statues. We walk down a corner, and there was a Faith Ringgold quilt that was just laid out that was about to be rolled up again or the Mary McLeod Bethune archival papers. And so we've got lots of different stuff-- or pens that people use to sign presidential proclamations. And so all of that is there.

And our collections document American tribal and ethnic histories, park cultural and natural resources, and other aspects of the human experience. So you can think about us as your larger photo album of the nation, where there is a connection that can be made in the National Park Service. And so we don't have all the collections, but we were always looking to partner with individuals.

OK, so with that said, I get to advance the slide. OK, so let me just practice here. OK, so this is our panel description. And so I'll just kind of read it just a little bit. So partnership's, especially between well-resourced and under-resourced institutions, is a core concept for this workshop. This portion of the workshop brings together representatives from a variety of institutions to discuss the question of why partner. Presenters will offer paired remarks on the themes partnership perspectives from library directors. They will then move over to a pilot collaboration between Spelman Archives and the Schlesinger Library. And then finally we'll have our technology and partnerships.

And Cecily has joined us, awesome.

OK, so it'll be very interactive. And yeah, we'll go from there.

So one of the first things I wanted to do was just to talk about our partnerships at the National Park Service and what gives us this kind of mission to do that. So many of you all may know that we preserve, unimpaired, America's natural and cultural resources. That's kind of our tagline.

And so when you see that, you're only seeing half of the mission. There's a whole separate second sentence that actually talks about how we cooperate with partners. And during our centennial year in 2016, through our Centennial Bill, we actually added in the notion of education and interpretation.

And so if you ever wanted to figure out whether or not we're a place to partner, we are. We have education squarely in our mission, squarely in, by law. And we are eager to actually partner with you all. So that's that.

With that said, we're going to start our interactive session now with you. All and so I think there should be some poster boards that are going to be passed out. So Cat's going to actually work with us to get those passed out. And while she's doing that, we want you to do two things at your table. Number one, we want you to write down the top three reasons of why you should partner with another organization, so top three reasons of why you should partner. And then the second thing is, what are the top three skills or tools that you need to have in your toolkit in order to accomplish these partnerships, all right?

So you're going to write these legibly on the sheets that are going around. And these are the big posterboard sheets. We'll give you 15 minutes to do that. And then you'll go ahead and post them on the side of the walls. And remember, you don't have to report out. We just want to have these as energy that's reinforcing the presentations that will follow.

So go forward and create those six bullet points. You may begin.

Yes, ma'am. So the top three reasons to partner. That's the first one, the top three reasons to partner. And then the second are the skills and tools that you need, the top three skills and tools that you need to accomplish partnerships. So skills and why partner, three for each.

OK, so as folks pull their final thoughts together and post up on the wall, I'll just continue on just a little bit more about the National Park Service and this idea of partnerships, just to fill in a little time.

Right? I'm like, ooh-ee. [CHUCKLES] So partnerships are important to us of the National Park Service. And so we do this exercise a lot where we are thinking about, OK, so what are the skills that we need. What are the resources that we need? Because we don't have all the resources.

We get an appropriation every year. And so that appropriation is \$3 billion, right? And you would think that that's enough. But it's been flat for the past, say, seven years, really. And so with the cost of inflation, that really doesn't help us a whole lot. So we depend on partnerships a great deal.

And so we're always trying to increase our partnership toolkit. And it's something that our superintendents and our heritage areas as well have to continue to actually go through this process of, what else do I need. So fundraising becomes a part of that toolkit. And so it's a skill set that many people didn't believe that they actually have to develop over time. And so that's in there.

And so I'm just curious how many of you all listed money as a key tool in the toolkit that you need? Or was it more of this idea of tools to actually use, like relational tools or something like that?

Those people from Penn State just are troublesome, aren't they? Golly gee, we'll have to talk, Lopez.

But it's another resource that we've actually begun to talk about within the National Park Service. And so I just want to give you an example of when we began talking about it and just thinking about it, what happened.

We have a National Park Foundation board. And so they actually were sitting in the room. And we said we needed to do something with our African-American resources, especially within the National Capital region, which is Washington, DC, where there's a large number of African-American sites.

And so there was a board member who is a big financier. And so we were like, we need-- and we said it literally like this. We need a billionaire to partner with to actually help us to bring these sites up. And so the guy who smokes a cigar, looks up in the ceiling all the time, like he has a beautiful mind and is solving all kinds of problems, comes back to the room and says, I know a guy. Maybe I can go outside and call him to see if he would actually be interested in participating.

And so he went outside, called him. The guy said, yes, I'd love to do that. And so I can't say his name. But the billionaire behind Oprah Winfrey is now funding five of our sites, so Booker T Washington, Martin Luther King in Atlanta, Carter G Woodson, Frederick Douglass, and then Harriet Tubman, the Auburn, New York site. And it's providing \$40 million in stocks and equities. And as they mature, we're able to actually throw off additional cash to actually help these sites.

And so if we hadn't thought out loud with some of these kinds of exercises, we would have never gotten to that point of saying out loud what we need. And as crazy as it sounded, we created a partnership between this financier who has an interest in African-American sites and had been asked about funding everything else but that particular interest. And so it became really neat.

And so you'll see more of that. The first bit of that you're going to see is with the Martin Luther King site, as we acquire some of the properties there and reach back into some of our partners to help us with the Tupperware and all the stuff that is actually in some of those homes that are there. So we're excited about that.

The last thing that I wanted to share was just this idea of the kind of partnership relational tools that you need, trust, being able to be an effective communicator, all of those kinds of skills. Joy Canard, who was our superintendent that was sitting over here from Charles Young Buffalo

Soldiers site in Wilberforce, Ohio, she invited me out to actually visit her. And so there were some interesting people that are from that area.

So I'm sitting there with-- what's the comedian's name? Dave Chappelle, right? No relation to me, my name is Chappell. Dave Chappelle's mother and sister are PhDs, right? And they live not too far from the Wilberforce area. And so she's created this interesting partnership with them, where they actually come, and they just kind of hang out with her, because they were bumping into each other in libraries around the local area. And they just started up a conversation.

And so now they just pop in and just hang out at the park. And so they happened to know, and so did Joy, John Fleming, the museum professional who's worked on a lot of different museums around the country. And so he lives not too far away from the park in Ohio. And so they heard Reggie was coming. And so they all decided to come on down.

And we were having this conversation. And John Fleming said, the museum that's right across the yard over here has some of the Carter G Woodson artifacts. And I've been waiting for a long time to figure out if I could trust the Park Service. And so I feel like I'm at that point. And I'd like to talk to you, Reggie, about how I actually move those materials from the museum over into the Park Service. And I'm concerned about these notions of provenance and blah, blah, blah.

And so I was like, whatever those issues are that you have, we can actually solve those. And I was amazed at that. And so Joy was amazed as well, because she's been talking to Dr. Fleming for a long time when she was the superintendent of the Carter G Woodson site. It's a system of parks. And she could not get movement on those particular artifacts.

And so this idea of timing, trust, the ability to have a relationship with people, and time it takes to actually build partnerships. But this is why we partner with other institutions, because we don't know what's waiting behind the veil or waiting behind that kind of potential of our ask. So just wanted to start there.

And we will now move into the formal part of our presentation, which is going to talk about-- we'll get past this again. OK, here we go, one more, all right.

We're going to start with our first pod is what I'm calling them. And it's our two-person pod of library directors. And so I'm going to open it up to them to introduce themselves and then to just talk a little bit about, just have some remarks on their behalf.

- I think Reggie's answered the question of why partner already. I am Brenda Johnson. I do not work for the National Park Service.

- Darn it, not yet.

- But after this, I might. I'm actually the university librarian from the University of Chicago. Monika, you want to introduce yourself?

- Sure is this mike on?

- Yes, we can hear you.

- OK, great. So first, before I introduced myself. I need \$3 million. So since he said, just put it out there, I'm just putting it out there.

- You just never know.

- So if anybody in the room wants to be my secret angel donor, that's what I need. But anyway, my name is Monika Rhue. I'm director of the James B Duke Memorial Library at Johnson C Smith University. And it's located in Charlotte, North Carolina. That is an HBCU. And I also represent the HBCU Library Alliance as the Board Chair.

- OK. So Reggie, as you might imagine, gave us some questions. Do you want to read them, or you want me to?

- Oh, go for it, yeah.

- OK. So our first one that we were to address was maybe a trick question. It was, which one of you believes you are well-resourced? And who believes you're under-resourced?

Monika and I said, we could both say, hey, that's me, depending on what day it is, probably. But the obvious answer is probably you expect the University of Chicago to be that well-resourced institution. And in fact, in many, many ways, we are.

But I think it's probably true that all of us are feeling under-resourced in many ways. We're all facing cuts and looking at different ways where we're not getting the same kind of funding that we may have in the past.

But that said, I'm acutely aware of how fortunate we are, all the resources that we've had over the years and we continue to have that have built the wonderful library that we have, the collections, the staff, and so on.

But I also think that because we're all currently in situations, I believe, where our resources are constantly under question, I think it's great that libraries have a long, long history already of collaborating and partnering. We've been able to partner in so many different ways, whether it's producing really effective inter-library loan systems or sharing cataloging resources between ourselves, negotiating consortial licenses from vendors, even creating new shared print repositories so that we don't all have to keep print copies of journals that are being used, exclusively almost, in electronic format. So there are many, many ways that we are already partnering. And I think it makes us all better resourced, whether you're one of the wealthier or not institutions.

We're also part of groups and consortiums that enable us to collectively preserve and present and promote, for example, the history of and culture of Chicago. The Chicago Collections Consortium brings together not only academic libraries, public libraries, museums, even zoos that come together to promote the culture and history of Chicago. So that means we're all, gratefully, very well-resourced in one way or the other. But then I'll let Monika respond to it in her way.

- So I addressed this question a little differently. So I contemplated on how I would answer this question. So of course, the librarian inside of me decided to go to the Oxford Dictionary to define resources. And according to the Oxford English Dictionary, resources is defined as stocks or reserves of money, materials, people, or some other asset which can be drawn on when necessary.

Hmm. The part of the definition that spoke to me is a phrase, some other asset which can be drawn on when necessary. And I would say this is the strength of HBCU libraries and archives, because our asset is the dedicated activists and librarians who, by choice, have said I would work at a HBCU, sometimes knowingly that there is a lack of financial capital and support for the preservation of the institutional records.

When you look at resources from this perspective, HBCUs are well-resourced, because it takes skills and navigation to be creative in preserving the collections at their institutions. By recognizing the milestones that many HBCU archives have achieved this long journey of preserving their institutional history and the black experiences and the personal journeys of activists of color and proving their worth and value in taking their place in a white dominant profession.

Well-resource from this narrative, which I changed, that I have chosen to think differently about, speaks more from the perspective of dedicated activists who make magic happen, processing and digitizing when they can, while waiting for the rest of the world, which I call administrators, and are most financially stable institutions to recognize their value so that the financial capital resources can be invested in helping to process collection more quickly, timely, and accessible broadly.

So that's how I chose to answer that question.

- Excellent. She sounds like the well-resourced one to me. Exactly. All right.

And then we had another question. We are now going to pretend that our co-partner is not in the room. And we're going to tell you something about her and then answer the question, why would you want to partner with her and why. So pretend like Monika is not here. That's going to be hard to do. I don't know.

All right, so you've heard already about where she works and what her title is. But from what I can ascertain from talking to some people and doing some reading, I know that Monika is

someone who is committed to transforming her library into something that is truly customer service technology-driven and programming environment. She's really forged some wonderful partnerships across her campus and in the community, such as the information technology department has created a sandbox for faculty promoting the use and training of technology in the classroom.

She's received an IMLS grant funding project, Giving Back the Soul of Philanthropy, Reframed and Exhibited. And that has brought over 400 visitors to the campus to review the exhibit.

And I'll give you one other partnership. She's partnered with the health and human performance faculty to launch Know Your Plate and Growing Healthy Communities, both of which were grant-funded activities.

She's also inspirational in the service that she has given to her profession and beyond. She served as the first African-American on the North Carolina Exploring Cultural Heritage Advisory Board. She was the first African-American president of the Society of North Carolina Archivists. Most recently, she launched an information literacy buddy program, which assisted other HBCU institutions in transforming their bibliographic instruction classes into an information literacy program. And she just shared that program in South Africa as well.

She's an author. She's written or co-written at least three books, some of which were listed, I believe, in the written material that we received about her.

Let's see, what else? There's a lot of stuff in here. We're not going to go over all this, we'll be here all day. But let me just go to the-- seriously, pages, pages.

Would I want to partner with? You bet. I would love to partner with her. And I've already thought of a couple of ideas about how we might partner. For example, we could do some student internships. We could develop jointly some student internships in which students at Chicago could go JCSU and JCSU students could come to Chicago. Each internship would allow the students to learn about the archival practices at the other institution.

And this could possibly be a Summer Institute as well. And we could perhaps involve BMRC, as you've heard mentioned already, which is based at University of Chicago, since they already have an infrastructure to facilitate this kind of program through their Archie Motley Archival Internship.

We can also do an archival Institute, a joint fellowship program that could be something like a half-year professional development program with some five-day institutes, for example, where we would have selected staff from each institution visit our sites. And they could develop new skills, learn new things from each other. For example, the University of Chicago has a pretty good preservation department. It might be something that the JCSU interns might be interested in learning about.

And I believe that University of Chicago could learn a great deal about acquiring and collecting materials on the African-American community from JCSU. For example, they've developed the James Peeler Portrait Studio. They've done a wonderful job of developing a Smug Mug page and doing some crowdsourced information on that as well.

So those are just a couple of ideas that I would have about how we might be able to partner with Monika. But I don't know her, and she's not in the room. So.

- Wow. I wish I wasn't in the room. You really did your homework.

So Brenda's not in the room. So I did something a little different. And I thought of her saying, dynamic, large, and from a small library, intimidating. Brenda Johnson is the library director and university librarian from the University of Chicago. And their library is responsible for 11.6 million volumes in print and electronic form, 63,800 linear feet of archives and manuscripts, 178 terabytes of digital archives, digitized collections, and research data, a large staff, large student population, and seemingly a lot of moving parts is what I kind of thought about when that question was asked.

And so when I thought about and I read their page, what would a partnership look like, partnering with the University of Chicago? And so one of the things that was quite interesting to me was learning how the Black-- OK, let me get it right, though-- Metropolis Research Consortium was established was very interesting to me.

You have a collaborative partnership among associates of libraries, university, and other archival institutions that documents and makes accessible collections relating to the African-American and African diaspora culture, history, and politics with a specific focus on is related to Chicago.

I see a partnership in learning more of how this was done, particularly when I look at North Carolina, in which you have several HBCUs, you have Bennett, you have Winston-Salem, Fayetteville, Elizabeth State, North Carolina Central, A&T, Livingstone, and St. Augustine and Shaw. And how can we think about forming that type of partnership where we all are sharing resources and begin collectively archiving and preserving our history. And it was just a light bulb. It's like, why didn't we think about that in North Carolina when we have so many HBCUs?

So I definitely would like to learn from Brenda and her team about that project, the pros and cons, and then take it back to my colleagues in North Carolina to see how we can begin some type of North Carolina Consortium among African-American universities to begin to preserve our history.

- Wow, so this is fantastic. You've actually exceeded what I thought you would actually do. This is cool.

- We thought that was a good question at the end of the day. First, we thought it was kind of weird. But now I think we think we learned a lot.

- I could feel that on the phone when we were talking. It was like a five second pause, like, this guy's crazy.

- Yes, yes.

- But this is the kind of thing that we do, right, when we are thinking about a potential partner. Or sometimes we don't do it. We don't do the deeper dive. We may think of Harvard. And we just think of big endowment, lots of money, great place to go for the partnership. And so it may be a great place to go, it may not be the best place to go for us. And if we just do a little deeper dive in there-- I didn't say it wouldn't be a place. I said it could be one of the places that we go. We could do it that way.

And so just making sure that we're looking across the field of what would be possible partnerships, because you never know, if we pull together consortia, what might happen, or if you do a deeper dive with another type of organization, what could be the outcome.

What I was fascinated about was that one took the approach of this idea of the individual of being the person that they described or the thing that they described, and the other the organization. And so I just wanted to do a little follow up with you all. Are you all thinking, when you're partnering, when you're thinking about why partner, are you thinking about the individual at the institution, or are you thinking about the institution and then the individuals who are in leadership?

- Well, I obviously started with the individual, because I do think-- the institution is clearly important. And the kinds of things that Monika mentioned about the University of Chicago, they're not me, it's the institution.

But at the same time, I was so smitten with what I was learning about Monika and truly inspired by all that she's done, not just with her own institution but with the HBCU Alliance, that you just kind of know she's going to be somebody that would be good to partner with too. So I think that's a big part of it for me, yeah.

- Wow. Thank you so much.

I think I took it from both perspectives, the individual, because we had this conversation about relationship. And I think the relationship really starts with the leadership, because at the end of the day, the leadership can really push it forward and make sure that when you enter in these partnerships that everyone is accountable. So I think starting with the leadership is very important.

But I also looked at the institution and what it had to offer. And I looked at it from the lens of what is missing that would add value to Johnson C Smith University but would also add value to the University of Chicago as well. And I think that's very important when you enter in a partnership is make sure at the end of the day, everybody becomes winners, meaning that everybody benefits from it. So the lens in which I looked at it from.

- That's beautiful. That's beautiful. And so now I'll just ask you the last question. I'll just ask you to dialogue about this just a little bit. Why are partnerships important to your libraries?

- You want to go first? OK.

Well, I think libraries are about sharing information, sharing our services, our collections. And as I mentioned at the outset, increasingly, we can't do that on our own. And we're going to do a better job if we work together collaboratively to, whether it's digitize collections or organize them or catalog them or whatever.

We also can work together creatively and services, internships, and things like. We're not going to be able to do it on our own. And we're just going to learn so much from each other.

This is going to sound really hokey, but I wrote it down. Our university has his mission, it's not really, probably, their formal mission. But the translation is loosely, let knowledge grow from more to more and so be human life enriched. What's a better way to learn but from each other in a partnership or a collaboration?

- OK. I took this opportunity to once again, build a different narrative. Especially coming from two hats I wear, and that's my position at Johnson C Smith University as well as my leadership role with the HBCU Library Alliance. So bear with me, because I'm actually going to read what I have to say, because I don't want to miss any detail.

Sometimes, when we think about collaboration, we think in terms of projects only. Collaboration and partnership can simply mean an invitation to listen and learn together. From my experiences, collaboration and partnerships should benefit all parties, that all parties have something to contribute to the overall success of the collaboration and partnership.

And earlier, in the earlier workshop-- my days are all mixed up. When I came here at Harvard, I presented a topic called authentic partnership. And so I define authentic partnership as the opportunity to trust, listen, and share one's unique voice, challenges, and contributions that will promote change within the library profession.

Therefore, I believe partnership is very important to the survival of preserving American history, because sometimes we separate HBCUs and what they have and don't think of the overall picture, that it contributes to American history, and which HBCUs' collection is a part of.

If we do not buy into the concept that I am my brother's keeper-- or are brothers and sisters, then the collection that we would preserve and make accessible in the future will only speak to a small segment of the black experience, the well-knowns and our most successful in African-American history, void of collections that represent the unique experiences and contributions in which HBCUs' collections represent, void of those unknown stories of black people and black communities who were not and are not in the mainstream or nationally known but had and have a powerful impact in their communities.

My final thought. Mankind has always sought to preserve his past. They knew records provide a doorway into history. African-American history for years was treated as a fringe topic. The interest in African-American history has tremendously grown. There are more African-American museums and research centers displaying original documents and memorabilia on the black experiences.

Partnering to help organize records at HBCUs can assist in providing more essential documents about a culture that was thought to be non-essential or unworthy of being studied. It is our responsibility as custodians of preserving history and making history assessable to form a documentary heritage that will adequately represent our society and culture for future generations.

And this was a statement by Andrea Heighton in a paper she called "Inventing a Concept of Documentation" from the Journal of American History. So I end with that.

- Wonderful. Thank you both. We appreciate that.

[APPLAUSE]

So I also asked each pod to actually come up with what they thought would be a toolkit for the audience. And so if you can actually both just give me one item that you would offer in a toolkit to audience members. And then we'll move on past you all.

- I haven't thought about that yet.

- Me neither.

- Can we come back to that?

- You can come back to it, yes, indeed. We'll pause here and allow you to posit it later, OK? And so we'll go ahead. And we're going to move to our second pod. I'm going to pass down the actual clicker. And so I'll allow them to introduce themselves. But I'll just start. This is a pilot collaboration between Spelman Archives and the Schlesinger Library.

- Good afternoon. My name is Holly Smith. I'm the college archivist. I'm sorry. Did I go too far? Just kidding. Oh, OK. Oh, yes. There's my glamor shot that I am sitting underneath here.

Again, I'm the college archivist for Spelman College, which again, as we heard yesterday, proudly part of the Women's Resource and Research Center at Spelman College.

- Which I think is so amazing that you guys have that being so embedded in the mission, the academic mission of Spelman and the Women's Research Center in particular. I'm actually quite jealous.

- As one of our colleagues said, it is black women's heaven. So I'm not going to deny that.

- And three of my colleagues have gotten to come spend extensive time with you. So I think it's my turn next.

- So again, Amanda and I are going to tag team this here, but to talk a little bit about the pilot collaboration between the Spelman College archives and Schlesinger Library. So starting with the first question, I think really, which of us is well-resourced and under-resourced. I certainly don't think of Spelman Archives as being lacking in any resources any way, because we are the archives to document the institution of one of the oldest historically black colleges in the nation, one of two still existing that documents specifically, the experiences of women of the African diaspora.

So when you come and you're researching the history of institution, you are understanding something about the experiences of black women, how we define ourselves as women, our intersectional identities, the stories of Atlanta, the stories of higher education, student activism, community activism, from 1881 to the present. So that is a stellar resource, in my opinion. And I say that humbly as one of the stewards of this said collection, one of the many people who care about its history and legacy.

I did not attend Spelman. But I've been thankfully adopted as a Spelmanite. And I see two of my dear friends who did go to Spelman in the room. So I have their approval with which to say that, three including Dr. Guy-Sheftall.

But I certainly think we are well-resourced in terms of the collections that we have, not only the documents, again, like I said, the history of the institution but surrounding but in Dr. Guy-Sheftall's vision for this to be an archives to document women of the African diaspora involved in writing about black feminist theory, social justice activism, as evidenced by our two most heavily used special collections, the papers of lesbian feminist activist writer author mother warrior poet Audre Lorde and cultural worker, my personal exemplar and filmmaker and brilliant cultural critic Toni Cade Bambara. And those are the two most heavily used, not the only do we have.

So in that regard, I think we are actively collecting. I joke and say we have the good problem of people crowding to get through the doors, whether it's students working on a paper, researchers coming nationally, internationally, from across departments. So we have the resources. We again, have the passion and leadership of the staff. I include myself in that. And I

say with all humility. But who wouldn't be passionate about these remarkable, under-told stories?

So it's myself and my colleague. You'll see us in a minute, Dr. Guy-Sheftall and my colleagues at the Women's Center, and because we don't do this in isolation, we couldn't, but all of you out here in the audience, all of the community activists, all of the members who can't be in this space who I would like to support but not presume to speak for either. So we don't do it in isolation.

Where we do find our challenges is in terms of-- and I know finances always comes up. But everybody, I'm not under the illusion that because this is Harvard University that money is also just pouring from Schlesinger, making it rain with dollars down upon down at command. But I also want to point out in that regard, when I think about under-resourced versus well-resourced, I know Dr. Guy-Sheftall gets me, because she's very humble and doesn't like me to say this sometimes, but the fact that she was able to allocate those resources to the digitization of the audiovisual materials for Toni Cade and Audre Lorde.

And it was a conversation like, hey, let's do that. It wasn't, I had to present a 20 page proposal, a 20 point proposal, I had to cut, I had to sacrifice. It was a conversation had with her. So that's why, when I think about well-resourced versus under-resourced, we could certainly all use more money, more staff. It is a small but mighty team of two of us. We say that too, because we are small but we are mighty in the Spelman Archives. And yes, we are mighty, small but mighty.

And that's with all humility, on the backs-- oh, not on the backs at all. Excuse me, that is the wrong language. Aside the community and the ancestors, not on their backs, certainly. That was a poor word choice.

- You're making a feminist periodical allusion there.

- If we are on the backs of anything, it is on the backs of white supremacy and the heterosexist patriarchy which we will. And I will get to the benediction.

But again, when we're talking about these things-- there's no need to stand on ceremony or have the presumption that you shouldn't be passionate about this history and collaborating. So I think again, with that said, I certainly preached a lot.

But again, the Spelman Archives are a rare, special, and precious jewel. And so I will turn this over to Amanda to talk more about the-- we'll talk more about the collaboration. But I do feel passionately about articulating this in front of so many wonderful colleagues, people that I respect in administrative positions and other colleagues.

We've got some great early career librarians and library science students. So I just want to make sure to emphasize how important that is, especially when we're talking about

communities of historically undocumented communities and just because the stories haven't been appropriately documented and told in the past doesn't mean they don't exist or they're not relevant. So I see the collaborations as part of that shared passion that exists to make sure these stories are told with equity and justice in mind.

- Thanks, Holly. I share a lot of the passion that you talk about that you have for Spelman I also have for Schlesinger. This is a really special place. And every day that I walk in those doors, I feel really a privileged and honored to work here.

I've grown up as a librarian and archivists within these doors. I've had a lot of opportunities. And the collections really speak to me on a variety of different levels. I think about what I knew about being a woman in the US or being a woman in the world before I walked in those doors eight years ago and what I know now. And it's really a transformative experience every day. So I think we ought to hold our passion up for our institutions. And I think that really will help fuel partnerships.

And one thing about the Schlesinger Library, one of the many things I love is our mission to document the history of women in the US. I like to say the US, because there's a lot more to America than North America. And that is a really big mission. And it's not something that we can hold within our own walls or something that only we can do.

So Spelman is our sister and collaborator in this mission of documenting the history of women. And actually, all of our repositories are part of that mission, because you know that women's history does not only live in women's history repositories. Women's history is inside of all of our repositories.

And so I think if we are to live up to the missions of our individual institutions, we have to do so with collaboration. And when we think about resources, I think that we are both abundantly wealthy and abundantly poor, all of us in different ways.

We've talked about this a lot, the legacy of Harvard. And that is actually something that I think can be rightly said. We have to overcome. Even personally as a professional within this environment, I often stand on this campus or in the middle of Harvard Yard and think, what am I doing here. I'm just this public school gal from New Mexico. I'm not sure how I'm walking these halls. And I think that that's something that, as professionals, we have to overcome, as people who are staff in a very powerfully faculty-driven arena we have to overcome.

And then there's also just the vast institutional legacies, both of slavery that we heard of yesterday, of gender inequity. It goes on and on.

So I think that that is something, especially at a place like Harvard, which shines its own spotlight so brightly, that we really have to think about it. And I think it's something that makes it a challenge for us here.

- Wonderful. So can you all tell us a little bit about the partnership that you all are engaged in at this point.

- Partnerships, we have so many going.

- We'll let's go. Show us at least one.

- And I wanted to just say that some of these were started with the idea that we would have something concrete to report out at this workshop. But Holly has actually been partnering with us for more than four years now. You came in 2014 to consult with us about our strategic goal of diversifying our collections and as we were thinking about writing the job description that eventually brought us the fantastic Kenby Phillips. You were also a contributor there.

So it's another intermeshed long story. But I'll let you talk about some of our many projects we have going.

- And I'll say that that was one of the things I initially found refreshing, having friends and colleagues to work here and how important. Like you said, I can speak in terms of my pleasure of partnering with my colleagues at Schlesinger, realizing that Harvard is made of many entities and individuals and libraries. So I feel like I can speak best to the relationship with Schlesinger.

But the fact that I was very kindly invited by Marilyn Dunn, which I greatly appreciate. And we engaged, I felt like, in a very transparent, serious dialogue about what does it mean if you want to document women of color, women who are part of the LGBTQ community, who have been ostracized historically by institutions like Harvard. What does that mean?

And I felt like we were able to have very good and serious conversation. And at that time, I think Jehan Sinclair might have had to leave. But she was a student at Simmons College. And she and Micah Broadnax, one of my other sister comrades who were students at Simmons at the time, were also able to speak very openly about their experiences in the program but just feeling marginalized in the program and the city. So what does that mean?

So I appreciated the invitation with other colleagues to speak about that and then to see the advertisement for the curator for race and ethnicity actually come out, because I think we've all been in those areas where we want to have the perfunctory conversation about diversity and inclusion and, as a friend of mine called it, add a person of color and stir, add a woman and stir, but not really making the significant structural analysis and changes to actually effect and change the composition of said institution.

So to see that job ad out and again, to have the immense pleasure to work with my sister colleague Kenby Phillips but as well as Amber Moore, Amanda Strauss-- and I'm going to also mention the wonderful visit we had with Jehan-- excuse me, I'm crossing my names. Jehan, Joann, and Emilin when they came-- I think like, you said, that started a good, what I feel, foundational collaboration and respect.

And I should say again, also Dr. Guy-Sheftall being on the Advisory Board for the Radcliffe Institute, it's refreshing to already have the support of your supervisor and manager in encouraging and facilitating these. So again, we don't even have to justify why the collaboration is important.

So at a subsequent conversation with, I believe it was, Amanda, Kenby, Marilyn, and myself after Beverly came from the last meeting to say, hey, we both have really amazing collections related to women. I know the Schlesinger has the papers of the incomparable Polly Murray, June Jordan, and now Angela Davis. I know, I'm like, woo. And then again, having the papers of Audre Lorde, Tony Cade Mambara, Sculptor Selma Burke, how can we really effectively collaborate in the best, most equitable ways that are beneficial.

And I appreciated the fact there was a conversation of what would be useful, not like again, let me, Harvard, tell you, Spelman, what you need. So some things did come to mind after thinking and consulting with Dr. Guy-Sheftall.

We have needs around, number one, we have a very large photographic collection, 30,000 plus images, that a great portion of those are inaccessible, because there is no system of organization or cataloging where you can link the image to a particular number to get your hands on it. And again, with a small but mighty team of two, that's very much a challenge. So that was one area where we would appreciate the expertise of our colleagues who processed or worked with photographs and audio-visual material.

Second collaboration was to make accessible, again, the foundational SAGE journal that was co-edited by Dr. Guy-Sheftall and Patricia Bell Scott there was in a scholarly journal, and to my knowledge, the first that focused on black feminist inquiries of study. It ran from '84 to '95. You see, I'm looking. When you have the SAGE in the room, I believe it was '84 to '95. And so we have all the issues, so talking about making those--

- And speaking of under-resourced, we do not have all of the issues in our collection.

- And we have double issues, but that doesn't mean we have any to spare.

[LAUGHTER]

But in all seriousness, as we should have more the one copy, we do have those. And finally, the last was around a possible partnership in making some of the photographs and materials that we have available digitally through the Seven Sisters School project in terms of thinking of Spelman again, as an educational institution founded with this specific intent to educate women.

So I just have a few illustrative examples. Again, so there's myself and my colleague Cassandra front of the archives. I wanted to sit you all are actually in the space. So there we are, a small but mighty team of two in one of my favorite dresses.

- That's a really good dress.

- Thank you. I wasn't fishing for a compliment, I promise.

But if you can really see through the double doors, you really don't get a sense of that magnificent quilt hanging up. But that was a donation, Ms. Hilda Vest, who is the mother of one of our colleagues, Aku Kadogo, who's the chair of the Theater Department, and Ms. Vasquez Detroit, Michigan. She made that beautiful quilt. And it is a quilt.

You see Packard hall in the back, one of the oldest buildings on campus. And it says Spelman. And it has a brief timeline. And she didn't create that with the specific intent for Spelman. But she wanted to donate it to Spelman. So she donated it to the Women's Center. And again, Beverly kindly said, why don't we hang it in the archives and how perfect and appropriate. So that's the first thing you see when you come in.

So this is our space. And that's myself and Cassandra. So you can say we're small but mighty. But it is the two of us.

And so this is our photograph room. About 11,000 images were preserved and housed and sleeved is part of a Mellon grant that Spelman was a part of with AUC Woodruff Library, which was worked on when Andrea was there as well. So we were a partner to that.

So about 11,000-plus images were identified, described in some way, and sleeved, which is wonderful. And that includes commencement, reunion, Founders Day, buildings and grounds, a number of images. So that's what the photo room looks like.

And but the challenge is, you see all those photographs. There is again, not a unique number or database system where we can easily access them and provide access. If somebody wanted to see all the pictures of reunion from how ever year, we'd have to go physically pull them. Or sometimes people might identify an image that we used in a publication years ago. And we really might not have a way to put our fingers on it. So we really needed expertise.

So I'm delighted to say that we've had two very productive, very enjoyable visits, first with Joanne Donovan--

- And I just want to give a quick wave.

--and Emilyn Brown initially came last October. And we really did-- you can often say a meeting is a divine time. But we really had a high time of celebration and conversation and collaboration and to really talk through some of the issues about, OK, what should be the first steps. What do we think should be the first steps? Do we need to step back and refocus?

And again, a huge thank you to Marilyn Dunn for allowing this to happen. Sharing to all my colleagues and expertise of staff-- but again, when the director makes it a priority and a

precedent to facilitate these conversations, I think that helps set the tone, really, as well. So a great appreciation.

- I'll just interject and say that Joanne and Emilyn came back with such joy and such a wonderful experience that I think it also gave back to Schlesinger Library and sort of reinvigorated some of our practices. So not only we were able to learn a lot about the photograph collections, which inform a lot of our photograph collections from the Radcliffe College archives. But I think there was just kind of this infusion of collaboration. The intangibles are also so important. And again, I'm waiting for my turn to come down.

- Really. And I hope everyone in this room makes it a point to come down to Spelman Archives.

- It's a fun place.

- And I appreciate you saying that, because we were certainly very appreciative of Emilyn and Joanne taking the time to come in to really work hands-on with us and sharing their expertise. And I was also very appreciative that they were very complimentary and said thank you for sharing this history for this opportunity. And so when Joanne and Emilyn came back the second time in March and when they came in October, they were able to meet with Beverly again and appreciated her input and her knowledge and history.

And when they came down the second time-- because we actually started physically working through some of the things with the photographs-- Jehan Sinclair, who is a visiting scholar in African-American history, is part of the history makers-- oh, there's Jehan in the back. Hey, girl. --who was able to come and lend her expertise in that way. But to have that experience, it was a really rich time.

And again, that's just something, a little bit about what the photos look like. And there's minus Joanne, unfortunately. She was taking the pictures. I was sorry we didn't have one together. But again, we're able to spend their whole week with us and to work on that to, again, get some preliminary steps started for how the organization should go, because again, with 11,000, we weren't going to get through all of those. But that was so important to get started.

And I just wanted to show you. So this is a little bit about the second. This is a copy of the SAGE journal. And I don't know. I guess you all can read that, because I know I'm looking from here, and I'm like, I don't know what it says. But again, a little bit about the journal and why it's so significant. And sharing with some of the researchers we are going to digitize it and move forward. The excitement because of the inaccessibility--

- Yes. And I think with SAGE we're really excited both to have digital access to it for our researchers and to be able to put in our catalog with attribution to Spelman and saying that the originals are housed at Spelman. And we're also talking about making a portal about the history of SAGE and really kind of foregrounding that. So we have a lot of work to do.

- Awesome. Awesome. So the way this was supposed to work was that I was going to ask three questions of them. So what they've done is incorporated the three questions into a total presentation. And I am so grateful, like with Monika, they've taken it and just changed it around, but we've got the same result. And so I'm excited about that.

And so I want to say thank you both for that pods presentation. And we'll move on to the resources that you have. There's some resources that they've got for the toolkit.

- Yeah. So Amanda and I compiled a list focusing on just and equitable collaboration of a number of questions. And thank you, Reggie. I have no sense of time, so I'm just talking.

- We're wrapping it up.

- Thank you.

- So we're happy to email this out. So there is a list of questions and also a bibliography compiled by one of my other sister comrades, Elvia Arroyo Ramirez-- yes, please, give it up-- for a panel on radical empathy, which you might think what does empathy have to do with collaboration, but it has everything, so you can approach your colleagues, yourself, and communities with justice and equity. So there is a bibliography on community archives, radical empathy, and collaborations that will be part of this.

- Great. OK, so we can click through to the next images. That's what the resources look like. Keep going. And to our third pod.

- Wow. This has been such a fabulous more than 24 hours. So it's great to be here and on this panel. Thank you for the invitation.

I'm going to talk, and I think I may also incorporate a bit of the questions that Reggie has posed into what I'm going to talk about--

- OK, first, introduce yourself.

- Sorry. I'm Cecily Marcus, thank you. I'm Cecily Marcus. Oh, wow.

- Don't do that. Go the opposite way. Just got the opposite way.

- I don't think I can do two things at one time. Take a deep breath.

I'm Cecily Marcus. I'm the curator of the Givens Collection of African-American Literature, the Performing Arts Archives, and the Upper Midwest Literary Archives at the University of Minnesota. And for the past several years, I've been directing and serving as the principal investigator for Umbra Search African-American History, which is what I'm going to talk about today. Thank you. Let's see if I can do this. Yes, OK.

So very briefly, and I think a lot of you have heard this or heard about this. So I won't spend too much time. But Umbra Search is an aggregator. It brings together primary source materials documenting different aspects of African-American history from thousands of archives, museums, and libraries all across the country. It has grown to also include a number of different aspects, including digitization and outreach, which I'll talk a little bit about.

But the first question that Reggie asked is why are partnerships important when collecting diverse collections. And I think that Umbra Search is a really good example of why you need to reach out. Umbra, the word umbra is the Latin term for the darkest part of the moon's shadow. And to us, it really was a sort of poignant and significant way to think about not only what is in the shadows and what needs to be revealed and taken out of our archives and the stories that we haven't yet even put into our archives, but also to think of that core, that this is something essential to our understanding of who we are as Americans, going back to what you were saying that you can't understand American history without understanding African-American history.

So to that sense, there are pieces everywhere. And there is no one institution, one place, one repository that can tell a story that probably will never be complete. And so bringing those materials together, to date, we have about 822,000 records. But if you think about it, that seems like a huge amount of material, but it's actually not.

The Digital Public Library of America, which is one of our founding partners and the source of, at this point, a little over 2/3 of our content is bringing together 20 million records. Only about 600,000 of those are coming into Umbra Search. And that's with a search strategy of over 1,000 terms that is trying to capture these materials.

So there's a lot of work to do. And we could not build these collections to tell these stories without partnership.

So the question of who our partners are, there are many different kinds of partners that we've had. We've had founding partners. And this isn't even actually a totally up to date and complete list. We have advisors. We have institutions who are contributing their data for which we have actual legal data sharing agreements that have gone up the whole chain of command from the digital archivist to OGC to the dean to the president, to the provost, whomever.

And we have MOUs with institutions and organizations that may not directly be contributing content. Perhaps they don't have any infrastructure perhaps they have a synergistic mission. Perhaps they are an art organization. But we want to work together to help provide access to these materials and to raise awareness of different aspects of African-American history and culture.

It's a very standard search interface, where the search is really the main point. But it brings the question of who is our audience. Who are we building this for? And as much as we are driven by an academic mission and a faculty-driven institution at the University of Minnesota, we're

also a public institution. And our mission is to serve a public not only locally, but across the country as well. So that's why we have engaged in all different kinds of partnerships.

Really, the point of Umbra Search is to take you off of Umbra Search and to the actual digital collection where these materials reside. But we're also partnering with others.

The digitisation part of it has grown out of a recognition that, as you were saying, Amanda, you're not going to find women's history only in women's collections, that we weren't going to find our own African-American history records at the University of Minnesota in the Givens Collection of African-American Literature. So for the past two years, we've been working with a clear grant to digitize another 300,000, 450,000 records documenting different aspects of African-American history and culture from our Tretter GLBT Studies Collection, from children's literature, from the history of the YMCA, from the history of supercomputing and exhibiting those materials and doing programming around them.

And then there's been a robust aspect of community engagement. Again, that question of audience. We not only wanted to make these materials even more discoverable. They're already, many of them, available in digital collections or through the DPLA. But we wanted to activate them. We wanted to see them used.

And so we've partnered with artists for artist residencies. We've partnered with other partner institutions, many of whom are in this room, when we're in a different city to create programming and events around different aspects of African-American-- documenting under-represented histories, archival silences, what's going on in your town, all different kinds of things. And that has been an exciting way to see how these materials are used.

It's also allowed, in terms of partnership, one of the things that I think is so-- in an internal, institutional context, one of the ways that partnerships are so valuable is that it shows your institution why they need to keep supporting these endeavors, these endeavors that may have been grant-supported to start but grow up in a way that they need to be sustained. And that may not happen through grant funding.

So when you are collecting stakeholders and you're collecting voices and you're collecting people who say, yes, we want to work with you, yes, we want to do this, then you're on the hook. And that's a good thing to be on, especially when the mission is important.

And so just last week, we had an exhibit opening where one of our advisory board members brought to the room where three associate university librarians and the university librarian were sitting there, high school students talking about what it meant to interact with primary source materials around African-American history at that point in their education. I'm so glad I found Umbra Search, things that, if I said it, it would be trite and ineffective. But yet to have the people using the materials talking how they use them, what they use them for, that's something that makes partnerships sustainable, even when grant funds may not be.

- Thank you so much. My name is Trevor James Bond. I'm the co-director for the Center for Digital Scholarship and Curation and an associate dean of libraries at Washington State University. Before I get started, I want to acknowledge the work of the director of our center, Kim Christen, my colleague Alex Merrill, the director of technology. And I'd also like to acknowledge that our university is located on the traditional homelands of the Palouse Band of Indians and ceded territory of the Nez Perce tribe.

This project is quite a bit different than Umbra Search search. Rather than aggregating lots of data, this is a very intensely small, curated collection. And it's a collection, really, that's driven by our native partners. They determine every aspect of this database. They determine the landing page, what collections go into it. And we've developed a method that we call collaborative curation that I'll outline a bit.

The origins of this database go back about 10 years. It came about because Washington State University has a land grant in the area, has government to government relations with 12 regional tribes. And the tribe advisory board members said that we'd like to have a digital presence to narrate our cultural heritage and have WSU host it. And WSU turned to my colleague Kim Christen who had developed a local piece of software called Mukurtu to help aboriginal communities narrate their own culture using their own cultural protocols. And so the Plateau People's Web Portal then is a test of taking that piece of local software and putting it into kind of a portal space available on the web.

So Mukurtu-- and that's how it's pronounced. It took me a couple of years. The R is silent in it, which is tricky. It's a Warumungu term for a safe keeping plays. Literally, it's a dilly bag that an elder might keep special sacred objects inside. And among the traditions of the Warumungu people, that elder should not be stingy with the knowledge in that bag. That knowledge is meant to be shared. But it's up to the elders to determine the protocols for sharing that information.

And that spirit is really imbued in the software, because it allows communities to control the circulation of knowledge. So if there are particular aspects of culture that the community wants to keep within the community, maybe within a kin group, maybe within a gender group, protocols within each piece the digital content will allow that manager to determine who has access to the material. So this option's always present. As we've been working with communities over the last decade, most all of the content that goes into Mukurtu is publicly shared.

So if we think back to the landing page of the Plateau People's Web Portal, each of the tribes had a pathway. And this is the pathway for the Warm Springs Community. It features a color photograph that they selected. And I just wanted to make visible or make the point that these communities are present. They're vibrant communities. They don't exist in black and white. They're not only found in dioramas. They're out there. And they're interested not only in preserving their own culture within their communities but also sharing that knowledge with outsiders but want to have the ability to control and shape their own narrative rather than

having external scholars come in, extract information, go off, publish it, and never show up again. So we're mindful of these dynamics in terms of our partnerships.

Especially important to the Warm Springs community is the language preservation and revitalization. So on this landing page, you'll see greetings for different times of the day. Each of the tribes has a different sort of language component. And the communities that we worked with have said repeatedly that language preservation is one of the key aspects of preserving culture. So we've really, over the last few years, built out new dictionary functionality and language functionality that's built into the software.

So how does collaborative curation play out on the ground? This is just one example, again from the Warm Springs community. This is a root gathering bag, a root basket. It's held at the Museum of Art's and Culture in Spokane, Washington.

As part of an initial phase and continued on with subsequent grants for the Plateau People's Web Portal, we facilitated the travel of Warm Springs elders to interact with this bag in Spokane, which is about a five-hour drive. The content and traditional knowledge I'm going to share with you actually came about over a period of three years. So these are long-term partnerships. They also are wrapped up in trust building.

So the first time the elders came and interacted with the bag, no notes were taken. They viewed the collections, chose which materials they'd like to have included in the portal. The second visit, we took notes as they discussed then curated and shared tribal knowledge around this particular basket. And then in the third year, they filmed the video.

So this is the institutional record that has metadata that looks familiar to many of us. Dublin Core is built in the background. There is a museum description of the root gathering bag.

If we look at the community record, the tribal knowledge that's shared, things have changed a bit. We see cultural narrative with named contributors. This was important to our partners, because not only is the knowledge important, but the name of the elder or the contributor also, we felt, was important to include.

On the right there-- or is it your left? I don't know. I'm kind of out with directions.

You see a label with some arrows. This is a traditional knowledge label. And this is another aspect that's built into the Mukurtu software in recognition that copyright really is a reflection of institutions of power, personal ownership, of individual property. These terms and conditions don't play out as well in tribal communities where knowledge is passed orally. It's shared as a community rather than an individual.

So traditional knowledges are a way for tribal communities to curate collections and to provide advisory information on how they would like to see the collections used and circulated. So this particular TK label, traditional knowledge label, if you mouse over it, it has a statement that was

crafted by the Warm Springs Community that they would like to see the basket attributes correctly. Other TK labels indicate that the community would prefer noncommercial use of it. We developed a TK label for the Pokagon Band of Potawatomi in Michigan that a particular song should not be listened to until after the first snow. And there's about 15 of these different TK labels. And we hold workshops so that tribes can craft these guidelines to fit their individual needs.

So there's textual stories that are provided around the narration of this bag. And if you scroll down a little bit more, there is an embedded video. And if you wouldn't mind playing the video, I think this will outline what collaborative curation really means on the ground.

- Yeah. To me this looks like a-- Yeah to me--

- All right. We're solving for it. So you all just wait it, just the anticipation. You all have done this before.

- It's really worth waiting for. It's short.

- Because I am absolutely loving this, the idea of respect for the tribe, how it gets transferred into the actual technology tool and actually working with the community to actually have it represented in the way that they would actually see it and receive it so that other people who use it will understand its meaning. That's fantastic, absolutely.

- This looks like a legend on this bag. You look at it and see that this is [NON-ENGLISH SPEECH] for legendary. Then the [NON-ENGLISH SPEECH], the ducks. Back in those days, the people themselves argued over how the duck made its sound. And it goes like this. And another one says, child, no, it goes like this. [GUTTURAL SOUNDS]

And coyote was listening to them. Pretty soon, they separated. And it got the people divided up, because the ones that agreed this is the way the duck makes its sound, and the others said, no, it's this way. So they divided up and left and lived somewhere else.

- My grandpa used to say that one of these days, I know I'm going to go north. And I'm going to hear Wasco people talking. And it'll be our long-lost relatives.

[LAUGHTER]

- See, here they are talking.

- Yeah.

- They are talking.

- You need to take a picture of that and tell a story like that.

[LAUGHTER]

- So I see this video a lot. It still tears me up. I think it really gets at the heart of what can happen to collections with a model of collaborative curation. You move from a root basket with a technical description to a layered cultural narrative. And I think this is really a powerful form of partnership and one that we're really working on developing.

It's a long process. We created this slide in our recent grant proposal to outline what collaborative curation is. It's involves quite a bit of consultation. It starts with research. It involves consultation. It's a real investment, I think, in terms of engaging community members with the project.

And so when we work on projects like the Plateau People's Web Portal, we really try to avoid saying we're going to have X number of digital objects. We really aim for this robust, interpretive, layered sort of collection. It's really the exact opposite of more product, less process, which really, I think, took our profession by storm.

It's also in terms of collaboration. When I started in libraries, collaboration really looked like, we'd love to collaborate with you. You need to use our tool. You need to use Dublin Core. And we'd like it in a very tidy Excel spreadsheet. And then we'll partner.

This really, I think, kind of upends that model and re-centers the power of description back into communities. And I think after such a long legacy of that imbalance of being able to tell stories, this is an important step in making a richer cultural record of native history.

Certainly, it's not the only project we have going on. There's Mukurtu mobile app. There's a Tribal Stewardship Cohort Program. We're working now with the Department of Education-- or the College of Education, not the Department of Education, sorry, on our campus to develop curriculum for K-12 students. Native American history is now a mandated part of Washington State history. And there is a great desire to teach, to train--

[APPLAUSE]

I don't know why I'm getting all weepy. There's a desire, I think, certainly in our center and a real interest on campus in training this next generation of teachers to teach with primary sources, but teach with primary sources that are vetted and are curated by our native partners. So I'll stop there.

- Awesome.

- OK.

- Yes, sir. So thank you both. That's fantastic. I think, if we click to the next slide or click through. Keep going.

- This is the back end, if anybody's curious.

- Yep. So stop there. And the toolkit is the sites themselves for this particular group. And so we'll leave it there.

And I just want to say thanks to everyone here. We're going to come back around to our first pod and see if they have something they want to add to the toolkit, at least one thing.

- OK. Of course, we did everything except the toolkit. But--

- We embedded it.

- Exactly.

- Yes, yes, yes. So yeah, I thought I would share. Part of the toolkit is a survey that I did with the HBCUs when we talked about-- the question that was asked was, share with us future collaborations you would like to see among HBCUs and majority institutions. So I'm just going to highlight some of the things that were said. And that may be something that we all can follow up on as a majority institution as well as an HBCU, because I think the partnership goes both ways when you think about reaching out.

So the response was, share with us future-- oh, that's the question. Skill set sharing as time permits, especially with institutions with limited budgets. I would like to see partnership as far as staff training and digitisation workshops, continuation of efforts and collaboration which helps HBCUs and majority institutions keep pace with technological change and developments, impact higher education and the clientele we all serve.

Another ongoing area of mutual interest would involve mentorship, professional development librarians, whether by recruitment to the profession or enhancing skills and knowledge during different career phases, collaboration grant funding and staff mentoring programs, collaborations that broaden the reach of HBCU collections, more effort in funding directed to raising the profiles of unique archive collections and HBCUs, staff training on archival practices in HBCUs, and planning a Black History Month event around collections were some of the outcomes.

- That's just fantastic. I think there's just resources everywhere in terms of being able to pull from our toolkits. And even if it's not specific to our communities, there's things that we can glean from other communities as well as best practices. And so I know I've learned a lot.

And then that's just getting to know Trevor. You can imagine. So the Department of Interior, where the National Park Service is situated, actually does a lot with Indian lands and with Indian populations and native populations. And so I immediately got excited, because I could see possibilities of partnership. And we're going to follow up pretty soon on being able to just talk

about what's some of our next steps that we could do together. And I'm sure the same thing has happened in this room over time.

What I'd like to be able to do now is to turn ourselves outward and to take questions from the audience. Are you all ready, yeah?

- Yes.

- OK, awesome. All right. So if you all have questions, because I saw a lot of people writing a lot of stuff down. And I can see you all running to the microphone, because you have some other questions or comments to actually share with us. But if not, you know I can talk a lot. And so I've got a couple of things written down that I'd like to come back to that, just in conversations with some of you all here, that we've talked about just a little bit.

And so I'll start off with the National Park Service again. We've got this maintenance backlog that's like \$11 billion. And so folks are tired of us talking about it. And so as you can imagine, this new administration is like, so you've talked about it for eight years. What are you going to do about it now?

And so the idea is being able to understand it. And so when we actually took a look at it in more detail, we have 417 parks. What we found was that the maintenance backlog of \$11 billion is concentrated in 30 parks. It's concentrated in 30 of the 417. And 70% of that is roads and bridges. So that told us something totally different. And we had another way of actually solving the problem.

So if we came together as an archival collections community and talked about, collectively, what it is that we needed in terms of resources and we were able to identify it, just imagine the kinds of ways that we would begin to solve what we think are insurmountable problems. And so for me, that's a reason of why we partner.

Lopez, I saw you moving around. Did you have a question?

- I did have a comment. But it left my mind as I was listening to you speak. So I sat down to kind of bring it back. But I was just going to say that, just sitting here and listening to what all of you are saying is just kind of really exciting, in that it shows the possibilities of what can happen and the importance of everything that we're doing, like Trevor what you guys are doing, try to highlight the history and voices of First Nation, tribal groups is extremely impressive.

And I have to say, I was blown away by that. I had no idea that that was even happening at your institution. And that's why things like Umbra and these kind of site aggregators are important and partnerships and highlighting the collections at these school. Like Monika said, highlighting what the collections are, because you don't really know everything that's out there.

I know we attempted to do that at Howard. We built a Portal to the Black Experience as kind of a black biography slash connection to these people's collections. So you go there, you go to someone's name, and you find, oh, here all the archival collections related to that person. Now, the site is not being promoted, but the site is up. But I just think that things like Umbra, the Plateau, and these connections with Schlesinger and Spelman are great, in that I really encourage everybody to keep doing this, because this is a pretty amazing.

- Fantastic. OK, we've got a couple more minutes. All right, here we go.

- Hi. I'm Eric Pomeroy and I'm with Bryn Mawr College. And since we're talking about toolkits and things that we might use for collaborative projects, I wanted to mention a project that we've been involved with six other women's colleges in the Northeast, the Seven Sisters schools. And we are about to relaunch the Collegewomen.org Project, which is an effort to digitize letters and diaries and scrapbooks and photographs of students at the Seven Sisters colleges and bring them together into a portal that is then searchable.

So even though the original images are back out with our individual institutions, for the first time, it really brings all of our collections together so that women's experiences in education can be researched in a much more complete way. And our next step is to talk about how we expand it beyond these seven schools, including a much broader range of women's colleges. We've talked to Holly. But there are also a lot of Catholic women's colleges and regional women's colleges that we also want to talk with.

But the other point that I want to make is that in developing this site, this portal, it's an open source portal. And we spend a lot of time on the development. And it doesn't have to be just used for our kind of material. It can be used for any other project where you're trying to bring together related collections from lots of different institutions. You can grab our portal basic structure of the Barnard GitHub. And we've got some sites. And then build out from there.

So it's a way of building kind of subject-specific collaborative projects without necessarily spending a whole lot of money to do it.

- That's awesome, absolutely awesome. Thank you.

- I'd just like to make a comment along the lines of what Eric said. The Mukurtu project that I showed the Plateau People's Web Portal, that is hosted at my university, because that was the wish of the Native Advisory Board to the president. But the software is open source, available on Github. It's been downloaded by communities across the world. There is implementations in Canada and Australia, throughout the states. So I just wanted to highlight that.

Working with the software doesn't necessarily have to involve WSU at all. But really, it is an open toolkit. But there is certainly help, technical support, and other things that are provided for free by our university as well.

- Awesome. Thank you. Yes, ma'am?

- Hi. I'm Kelsey Shepherd. I'm from the Digital Public Library of America. I guess my question is mostly for Cecily. But I think there might be-- surprise. I do want to try to open it up a little bit more though too.

So you had mentioned you get a lot of your content from the DPLA. And we do, through our hubs like Digital Library of Georgia, the North Carolina Digital Heritage Center, and others we are getting content from that HBCUs have digitized and other things. But clearly, you're not able to get it all. I think you're right. I think that there has to be more in our 20 million records beyond the 600,000 that you've been able to find. So I was wondering if you could talk a little bit about what you think the limitations are and, for aggregators like us, are there ways that you or anyone else on the panel think that we could work together to improve that access, that aggregation has this promise of increased access. Where should we be pushing that next beyond just the pure aggregation?

- So thank you, Kelsey. I think that there are limitations. Something like Umbra Search can only bring together what has been collected, what has been processed, described to some extent, and what has been digitized. And that's not very much.

One of the limitations is infrastructure, that there are lots of organizations that, when we started in 2014, either weren't yet or didn't plan on working with DPLA. Much of that has changed, but not all of it. And so one of the things that we've been doing, which does introduce some sustainability issues, is we used a Google spreadsheet. We went to sites that had important content, that had description, but that had no application programming interface. It had no automated way for us to stick a straw between our two servers, basically.

And so we had students creating records in a Google spreadsheet, downloading these low resolution images that we would have been using anyway and including them in Umbra Search. So the Google spreadsheet was basically an API. Now, if those sites changed, then we might be linking to some bad links. And we want to minimize that.

But I think that the comment that I made at the morning session about not having to produce your own digital collection in order to get your content out there, I think that's the next frontier, so that something like DPLA and Umbra Search aren't so institutionally bound, because right now, for the most part, our other 20 APIs are with Yale. They were with UMass Amherst before the Digital Commonwealth was part of DPLA, et cetera. So getting beyond that institutional context, I think, is what, I think, we all need to be thinking about.

- And one aspect about DPLA too, I come from the inland Northwest. And the University of Washington set up their own hub. They're our major university in the area. But it took myself and colleagues several years of lobbying our consortium of 39 libraries to have the Orbis Cascade Alliance open up a hub. So we're just now getting to the point of being able to go in there.

So I think one of the challenges of DPLA is just the unevenness of hub entry around and also too kind of the changing collections, like, do you guys still not want newspapers, or do you want newspapers now. I just wanted to say, we've got this huge Works Progress Administration clippings collection with all these obits and all this great stuff. And we'd love to put it in there. But is that forbidden still? OK.

- [INAUDIBLE].

- OK

- It's more about [INAUDIBLE].

- Uh-huh.

- [INAUDIBLE].

- So we've got article item-level descriptions, OK. We're OK? OK.

- Awesome, thanks. OK, thanks there. And we're going to take our last question.

- Hi. I'm Corrie Smith again. I wanted to go back to one of the things at our table during the exercise earlier, one of the ideas we brought up was the idea of making sure you have MOUs in the toolkits and also the skills of being able to understand how to create a memorandum of understanding and partnerships.

And I bring that up, because I feel that one thing that I feel very passionate about is attribution. And so in the project you've been talking about, and some of it we've seen really nicely, and some of it, it's kind of like, where are these things coming from and who has been involved with them. And I wanted to ask it as a question as well as a comment. Especially when something's used by someone-- so someone sees the product you've created, and then they use it again, making sure that the attribution really goes back to all the partners and not just the most visible partner-- and so how do we sort of talk about that when I as a pass-along also talk about the thing that happened at blah institution, making sure that it always includes both institutions or all the collections, not just the one prominent collection?

And I'm just curious about, in the collaborations and in the partnerships that you have created, how have you dealt with that already? Or do you have models or good examples of just trying to make sure that, again, it's not always the predominant organization that gets the follow-on, knock-on attribution over time?

- Someone want to address that at all? Have a good example at all?

- Well, I feel like that's a good point, Corrie. Our collaboration is still, I say, in the early stages. But we don't have anything in terms of a digital presence to direct people to yet. But I think

that was one of the things in these preliminary conversations that we had at Spelman and at Schlesinger. And again, appreciate the transparency of Marilyn and my colleagues and our end, that it's a collaboration through whatever type of web presence or whatever mission statement that we want to collectively draft. But it'll be clear, this is the Spelman material, and this is the Schlesinger material, in a way that you can maintain the distinctiveness and uniqueness but see how conversation-- how, excuse me, collections are in conversation with each other as well, if that makes sense.

So I will say thank you for that. And we are not at that point in these collections. But we have discussed it and, again, appreciate that transparency and clarity.

- And I would just add, that's some of the conversation that you could have early on. Don't wait until the project is over to have that conversation. But as part of the planning period and actually entering the partnership, those are some of the things that you want to discuss so that it won't be a surprise at the end.

- For the National Park Service, everything is governed by an agreement. And in that agreement, intellectual property is discussed upfront and shared IP and how you're going to talk about the project. It's not the United Way model where I have to hang in my store front window Spelman university, and you have to hang in your window NPS. But there is an understanding of how this is going to go forward.

And you may have seen Joy Canard and I in the back back there going at it back and forth. And we were actually talking about Omega Psi Phi Fraternity Incorporated, as they're going to sign an agreement with us to actually be the philanthropic partner for two of our park sites, because when you join their fraternity, two of the folks that you have to learn about first are Colonel Charles Young and then Carter G Woodson as their two most famous members. And so we actually have those two sites in the National Park Service.

So we were talking about, that's going to be an issue for them is this kind of intellectual property, this naming of assets, resources that they've given us this home. How do we talk about that? They given us this collection. How do we talk about that? And so upfront in the agreement, get your lawyers together almost even with that lawyer mind and thinking about what does this look like from a legal perspective as well.

All right. So we are four minutes over our time. I want to say thank you to the panelists and the way in which you prepared and what you've actually presented. Fantastic. And thank you as an audience for all the work that you've done to actually anchor us with the energy that's coming off of those walls. So thank you so very much.

- Thank you.

Can I ask though, of Holly and Amanda? I have a question. As part of my ending, I have a question for the two of you. So Cleo is going to actually end the program with us.

But we've had just really an amazing time, as everybody has said. And we have a lot to really think of the Schlesinger Library for what has happened here today. And now, the task in front of us is to do what this two days of brainstorming has been about. And that is to create a more complete record. And I would like to even add the Harvard Business case studies for successful archival partnerships.

I think it's really, really important, because think about this. I said yesterday that we have a crisis. Even though I heard a lot today about plenty and well-resourced, we wouldn't be here if there were not endangered collections that will end up--

What happened? Holly just left. OK.

--that would end up benefiting us as a society. So if we operate under that premise, then we really need to start rolling up our sleeves to really make something happen, because think about how it would be tragic if we were all excited about this. We've convened. We've discussed some great ideas, and nothing happens or very little happens. And so a year later, two years later, three years later, we're not seeing anything really significant that that would occur.

Really, did the Spelman Schlesinger group just disappear on me? A bathroom break? Amanda, can you come over? OK.

I have a question for you, because I was left with a lot of questions about what actually you are doing. What did those two visits come to manifest in? Is there a timeline? Is there a discussion of what you actually are going to do together? And how long will that take?

- Sure. So in regards to this photograph collection, Joanne and Emily brainstormed with Holly about a numbering system and about some metadata that they're going to generate. And in the meantime, Joanne and Emily brought back their raw metadata spreadsheets to the Schlesinger Library. And our digital services team has been looking at them and thinking about them and having further conversations.

And we're about to regroup with Holly to talk about what is the best way to provide access to those. Is it by building a database? Is it by helping prepare metadata to go into something else, like-- what is it called now? JSTOR Forum is what Share Shelf used to be. So that's what we're doing.

So we don't we have a set deadline, like in another two weeks, we'll have this. But it is definitely a top priority in our team. And we're moving it forward.

- OK. I would just encourage-- we're all project-driven here. But I would encourage that there be something where there is a timeline and an anticipated delivery and even a timeline to have additional discussions, so we can model a successful partnership and what will happen and work through the issues that will help other entities work through the issues that are going to

be part of that. Who owns it? Where things are located? Who gets the attribution? All of that. I didn't mean to put you on the spot.

In terms of PWIs that were here, I went through the list. We have Princeton, UVA, Washington State, Mount Holyoke, Emory, MIT, Case Western Reserve, Iowa State, Columbia, Cornell, University of Chicago, University of Minnesota, Purdue, Bryn Mawr, University of Pittsburgh. And I want to ask of the people who are still here that represent PWIs by a show of hands, do you have yourself ideas coming out of this symposium about what you are going to do in terms of collaborations.

Wow, OK. I need to take a picture. No, no, no, seriously. I want the hands up, because I am holding you to this, seriously. If we had more time, I would--

There are cards in your packages. I didn't have them. But there are cards in your packages. OK. OK. So I'm just asking that everyone fill them out. And then we will collect them. And we'll synthesize that in terms of things that are possible.

But that was very encouraging. I'd like to really know what people were thinking, I won't call you out, but I wish I could.

The other thing, in terms of minority organizations, there's a Schomburg, Spelman, Avery, Oregon State, Howard, Johnson C Smith, AU Center, Amistad, Bennett, and the HBCU Alliance. And we'd love to partner too. Oh, Fisk. Fisk, I'm sorry. And Fisk-- so sorry about that.

So I would like equally, the organizations with the show of hands, do you have ideas? One, two, three, four. OK.

Can I also ask what happened with the Penn State? What did that get finished? You were what? You were talking during my presentation? No, did it get processed? Here, why don't you come here? Because I didn't hear enough details out of there about really--

- I know there is a green exit. So yeah, it's finished.

- So it's finished meaning?

- The collection was already processed.

- Huh?

- The collection was already processed. We just digitized the collection and then made it available on the digital Howard site. And Penn State also links to it from Anna Julia Cooper Society's site. And so we met last fall and discussed their desire to make sure that the collection was digitized and accessible.

So we talked about what we wanted to do, what the finished product would look like, what type of attribution they would receive for supporting the digitization of the collection, and how we would move forward. And then we went on and did it over the summer.

- OK. So they digitized it?

- No.

- What did they--

- They hired a Howard student who came over and worked in our digital production center to digitize the collection. And then she, McKeeny Johnson, she worked with it and digitized the collection, did everything that needed to happen so that it could be then put up on our digital Howard site.

- OK. So is there a chance that there would be future projects coming out of your joint collaboration, since you have a positive experience?

- Oh, we would be willing to.

- Well, Dr. Rudy Turner, I don't want to speak for her. But she and I have are in preliminary conversations about what she's calling phase two. And she's shaping that right now. So this part is called phase one. It's finished.

Phase two is something she's working on right now. And she's building a case for what she'd like to do. I want her to be the driver. I don't want to tell her what she should be doing with her project. But I want to be able to give her resource support, any kind of collaborative support between the two libraries. And then she's just coming back.

And I basically said, and I'm saying this on the record now, I have an endowment. I have money. It's in my name chair. And I'm willing to offer any kind of support, as much as I can, to her. And her project it's really important to us. I was very excited that we were able to contribute at the tail end of phase one so that we can push phase two.

She's very interested in partnering with building connections between our project and other analogous projects that are taking place across the country. And whatever kinds of connections I may-- and by that, I mean a network of colleagues that I engage with have-- and we're willing to just talk about those things.

So we're sort of at this level of where we want to one up and get some more projects out of this. I think the learning moment, or I think what you're getting at is holding each other accountable and talking about this not being a boutique thing that people can just rest their head on and say I did it. And I told Dr. Rudy Turner I don't want us to do that.

If we're going to support it from the beginning, I want to see it flourish and sustain. So that's a thing that we're supporting from our end.

- OK. Thank you. Thank you. I think what I'm just say asking about is this. Words are one thing, but actions speak something completely else. And I'm telling you, that as I stand here, there are still a lot of issues that need to be worked out.

Collaborations are like marriages. They can be messy. You can be upset with people, come back. It's all those things. But at the end of the day, if both of you are at the end of the day standing so proud of what you've accomplished together, that means a lot.

Oh, good. I was going to call you up next. OK, so go on. So Bruce.

- So you heard too much for me already. But I heard a use case for the Archive It tool, which is the Internet Archive's subscription web archiving tool within the archival collections, which is I guess taking the subjects of the people or an institution that you may be digitizing or bringing online or accessioning into your collections. If there are online resources, at least here at Harvard, they turn to this tool, Archive It, to go and get current day fanzine sites or real sites that are around that particular area.

So I asked the head of the Web Archiving Project at the Internet Archive, Jefferson Bailey, hey, can I make an offer. And he said, yeah. A multi-institutional effort would be great at low slash no cost to. Find two. So that's an offer.

So if you have archival collections that you're trying to do and you'd like to try to fill in some of the web collections around it, the Internet Archive has a service called Archivelt.org and would be happy to make that freely available for free, for low cost, or free until you get funding. And then awesome, cut us in too, because that's how we support ourselves. But let's get going on some kind of, I guess, call it a pilot.

- Marilyn, move over and explain. Marilyn, go up to the mike and explain. So Marilyn's going to explain how they're using it here at the Schlesinger.

- Well, we're using as part of Harvard Library. And Harvard Library is doing its web archiving now through Archive It. But of course, we're paying.

- Thank you, thank you.

- Harvard pays its subscription. But that's how we do it. And it's a magnificent offer. I just would like to encourage people to take it up, because building a web crawler and doing that independently was very difficult for Harvard. We did it. And we maintained it. And it was custom built. And it was great. But then it needs to be done again and again and again.

And Harvard was not willing to do that investment and found that Archive It was really the answer that we needed to do our web crawling. So all of the women whose collections we own, we harvest their web sites through Archive It and other web presences.

- And it's not that hard. There's little webinar kinds of things to go and train people on how to do it. We work with 500 institutions already, 1,000 librarians. Help build these subject-based collections to make sure that they're really done well.

Also, if you have other supporting materials that are, like, bound materials, we have regional scanning centers all over the place. So if you send yours or just collaborate with us, and I don't know, say up to 100 books, we'll just do. And I give this offer a lot. And it very rarely happens, because it's actually quite valuable. It takes a lot of time and effort.

But please do. Let us try fleshing out some of these collections and how the Internet Archive can help even for free. And then of course, if you get funding from Harvard University or something like that, then cut us in, or Mellon Foundation or whatever. But let's get going at some of these things. We'd really appreciate the opportunity.

- So you're saying, for free, you'll digitize 100 books for any institution?

- Yeah. And if you also have websites and things like that or you'd like to go through the process of understanding how to find the websites that are about the subject areas that you're concentrating in, I guarantee you there are websites or Twitter feeds or things that are around each of the people that you're talking about. There's some sort of online presence that makes sense to make part of the archival experience for future generations.

- Thank you. Do you want to say something? While she is coming up there, who has the cards written? Seriously, I can stand over here and grab them.

- So I just have a comment. And he's getting ready to leave. Don't leave.

But the Internet Archives, I think the HBCU Alliance may be interested in learning a little bit more about it. The process is a little foggy for me. But that just might be my own knowledge of it. But I think a conversation maybe warranted to have a discussion about what your organization offers. And also I open up that door and the opportunity for other majority institutions as well, that we can begin to sit down and have a conversation, whether it's a webinar or whatever, among HBCUs to get even a better understanding of the needs and see if there is an opportunity to partner with a majority institution who attended this particular institution. So we'd be willing to have that conversation as well.

- OK. That's great. OK, I just pulled this out randomly. But Aaron Rubenstein at U of Mass Amherst, they have a rich overlay with many HBCUs and the Horace Mann Bond or W.E.B. Dubois papers. They would like to have collaboration and share discovery and connect it. And

they talk about also being a land grant institution. And they'd like to basically have strong collaborations.

This is what I'm talking about. That's one instance. What I am hoping is that we can put some meat on the bones with some frames, because everyone gets busy. If you don't have an end goal, like a year, two years, you can't really get there.

If some of this can be done without grants, that's great. If it's a grant opportunity and people come together, then that's good also. The question is, if we convene in a year or two years, what will we have to show for our time together. It's really, really important.

Remember, the focus is a more complete record. This is necessary for a healthy and productive society. With that, I turn over to my colleague who'll take us out.

- Thank you, Juliana. So I asked, respectfully, Juliana, if I could or should make these remarks at the mike during the last session or join her on stage. And so she extended a little bit of her time.

So let me let me just start off by saying, I imagine a billion dollar endowment. Imagine an annual budget of \$300 million. Imagine 2,000 employees and truly some of the world's most important collections, not the United States, not in North America, the world's. That is the story not of a college or university that has a special collection representative of the kinds of budgets that many of you have. That is an entire library system outside of the Library of Congress known as the New York Public Library.

And it is within that universe that the Schomburg Center has operated for over 90 years. And it is within that universe that it is fair to say just about every idea of collaboration, perhaps not with the latest and greatest technology in mind, but certainly in the messiness of human relationships, the questions about funding priorities, the questions about which histories really matter have all been worked out over and over and over again, within that context.

And so I offer this reflection about so much of what I've heard over the last two days that expresses both what I've learned in that messy space and what I think is possible for the future.

We live in a world where commerce matters more than art and where science counts for more than the humanities. Within this framework, archives and special collections reflect the funding priorities or lack of priority of many special collections that lack funding for all they want to do. We all share this in common.

So I've been thinking a lot about yesterday's conversation with Craig and Dr. Beverly Guy-Sheftall in light of today's panels. It seems to me that PWIs are all beneficiaries of the accumulated wealth built off the stolen land and labor of brown and black people. And certainly Trevor opened his entire presentation about where the University of Washington State sits. And all groups agreed this afternoon that financial resources are one of three top priorities. They

also agreed, as I looked around, that sharing expertise is incredibly important. Community engagement is also a special request. And credible messengers for PWIs in terms of community engagement, I suspect, are a high priority.

So how might this work? So let's imagine regional consortia could be formed where member organizations pool their resources. PWIs pledge money and technical capacity. HBCUs pledge content expertise as well as outreach and interpretive expertise, which is also bi-directional in the way, for example, of what Doctor Guy-Sheftall talked about with more visible LGBTQ collections at PWIs eyes. And I will add, Schomburg has been a leader in this area. Will help with places like Spelman and some of the HBCUs--

Within this consortia-- consortium might be one. But there might be several based on a regional model. You'd have a rotating selection committee that would be formed to receive applications among those member organizations to spend annual allocations of resources within the consortium. And those resources would not simply be money allocations but also allocations of staff resources, of expertise, of that kind of capital moving bi-directionally.

The case I am making also assumes that without creating a market for shared resources, single PWIs, some of today are models in this way, are not only less likely to participate, but even if they do, may only do so for short-term reputational gain. So the pitch is that this consortia becomes part of your commitment, our collective commitment to an anti-racist future based on a commitment to a more complete record of our racist past.

Part of this work is a form of reparations. Part of it is restorative, by recovering the shared histories that actually explain the country we live in and the agency of black and brown, immigrant and poor, trans, gay, and cis women for whom democracy itself has expanded based on their visions and their sacrifices. And part of this work is also transactional, where HBCU expertise is called upon to educate, to inspire, and to build new communities of trust at PWIs and all of higher education where the practice of democratic citizenship is passed on one generation to the next.

I can imagine a virtual cycle where Athena's work gains more value as well as Kenvi's and Trevor's and Monika's. If colleges and universities can't get this right, how can we expect our public schools and our politicians to? This to me is a concrete response to the challenges we face together. And I hope you receive it in the spirit of ubuntu. Thank you.

[APPLAUSE]

- I think that was a good executive decision to have him end. There's some really good ideas here. I'm excited about the possibilities.

- So I think the thing that's missing from our collective toolkit is refreshment now. We have a reception over in the Schlesinger Library. Come downstairs, turn right. It's the second building to your right.

There's a wonderful exhibit showing some of the treasures of our 75 years, some of which we've talked about today. I hope people have time to join us and decompress and continue the conversation. Thank you on behalf of all of my colleagues.