

SOUND ARCHIVIST

Volume 2, Number 1, Winter 2015



INSIDE:

Contributions from the Kubota Garden Archive, the Museum of Flight, the Labor Archives at University of Washington, University of Washington Special Collections, the King County Archives, Tacoma Community College Archives, Puget Sound Maritime Historical Society, and the Regional Archival Associations Consortium

CONTENTS

From the Board 30 years of Seattle Area Archivists **3**

News from area archives

New archive at Kubota Garden **4** | Puget Sound Maritime launches nautical blog **6** |

Images from The Museum of Flight Corporate Collection **8** | New publication from the Tacoma Community College Archives *The Open Door: A History of Tacoma Community College* **11** |

New King County Archives exhibits feature 1930s Assessor's films and records of the Inter-County River Improvement Commission **11** | Ship Shape: the Ed Monk Archival Collection **12**

Capstone project Putting It Back Together: The Howard Clifford Photograph Collection **13**

Upcoming Events UW Capstone event **14** | Historic Seattle's Digging Deeper series **15** |

The Labor Archives' Minimum Wage History Project **16** | Ruth Kirk and Hannah Palin discuss Kirk's new book *Ozette: Excavating a Makah whaling village* and films of the excavation **17**

Video preservation Washington works: 30 years of labor history **18**

RAAC Update from the Regional Archival Associations Consortium **20**

Cover image: Fur Rendezvous Festival in Anchorage, Alaska, circa 1965, Howard Clifford Photograph Collection. Image courtesy UW Special Collections. See more from this collection on page 13.

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from the Board

Celebrating 30 years!

After I proposed the idea of an issue focused on SeaAA's history in honor of its 30th anniversary, I was gently advised that on the organization's 25th, Josh Zimmerman had done a lovely job of the same, detailing SeaAA's history and featuring comments from new and long-time members. Below is one quote from that issue:

SAA meetings were often the only time we had a chance to get together even though most of us worked in the greater Seattle area. Workload or being the only archivist in the organization precluded long periods of time out of the office. SAA encouraged archivists in the Seattle area to collaborate more and consult with each other more frequently. I think it also helped us embrace outreach to the public with more enthusiasm than if we were doing it alone.
(Candace Lein-Hayes NARA Pacific Alaska Region (now the National Archives at Seattle), *Seattle Area Archivists*, Spring 2010)

I chose this quote because it resonated with how I experience Seattle Area Archivists: supporting our learning from one another about *how* we work, and, as important, strengthening our knowledge of the rich holdings of the many archival repositories in the region. The more we know, the better we can help researchers by going beyond locating relevant records within our own collections and helping direct them to valuable resources at other institutions. SeaAA also provides opportunities for collaboration on subjects that multiple collections document, each from a unique institutional perspective. We are all preserving records of the history of this region, and together our collections create a complete picture. SeaAA provides much more to members, including bringing workshops to our region. But what I value most is that it is local and personal. I'm continually learning from SeaAA members' experience and knowledge (and the good sense that comes with both).

So, rather than recreating what already exists, I'll refer you to the Spring, 2010 issue of *Seattle Area Archivists*:

<https://seattleareaarchivists.files.wordpress.com/2010/06/spring2010.pdf>

And I'll use my privilege as editor to share an image of a (deaccessioned) record from the King County Archives that to me really says "1985."

Happy Anniversary,
Seattle Area Archivists!

— Carol Shenk



news from area archives

The Kubota Garden archive

Ernie Dornfeld

The Kubota Garden Foundation is establishing an archive to document the history of Kubota Garden. The garden began when Fujitaro Kubota bought 5 acres of logged-off swampland in the Rainier Beach neighborhood of Seattle and subsequently built gardens showcasing the beauty of the Northwest in a Japanese manner. In time the property grew to 20 acres of nursery and demonstration gardens. The core garden was designated a City of Seattle historic landmark in 1981, and the entire property was purchased by the City in 1987 with strong support from the local community.

The Kubota Garden Foundation is a volunteer organization that was established in 1988 to support, enhance, and perpetuate the Kubota Garden within the spirit of Fujitaro Kubota. The Foundation provides free public tours, organizes volunteers, and handles publicity and capital project resources for the Kubota Garden.

The archive project's central focus for now is on the Foundation's photograph collection. Nearly 1400 photographs

have been cataloged and digitized, along with the processing of organizational records from the Foundation's work.

The increased accessibility of the photograph collection will enable more use by gardening staff for decision-making in garden maintenance, more effective public presentations about the Garden, and added abilities to use images in planning and interpretation of the Garden's development. Digitizing photographs will allow easier access as well as protect the originals from handling.

For many years the Garden was a center for social and cultural

activities for the Japanese community in Seattle. The Foundation plans to collect photographs and other documents from community members illustrating how the Garden has been used, which will supplement the existing records of how the site looked at various times in the past.

This work has been supported by Equipment and Collection Care grants from 4Culture, and by Kubota Garden Foundation volunteers.

Kubota Garden, on the corner of Renton Avenue S. and 55th Avenue S, is open free daily from dawn to dusk.





Opposite: Fujitaro Kubota and George Yano, 1950.

Above left: Fujitaro Kubota pruning a pine, 1965.

Above right: Heart Bridge at Kubota Garden, 1930s.

Center right: Heart Bridge at Kubota Garden, 1960.

Right: Visitors at Kubota Garden, 1930s.



news from area archives

Puget Sound Maritime launches nautical blog

Eleanor Boba

Inside Passage is the new blog of the Puget Sound Maritime Historical Society, launched March 1, 2015. Here you will find original stories related to the artifacts, photos, documents and oral histories in our collection, as well as posts describing our programs. We will occasionally share pertinent posts from other maritime historical organizations.

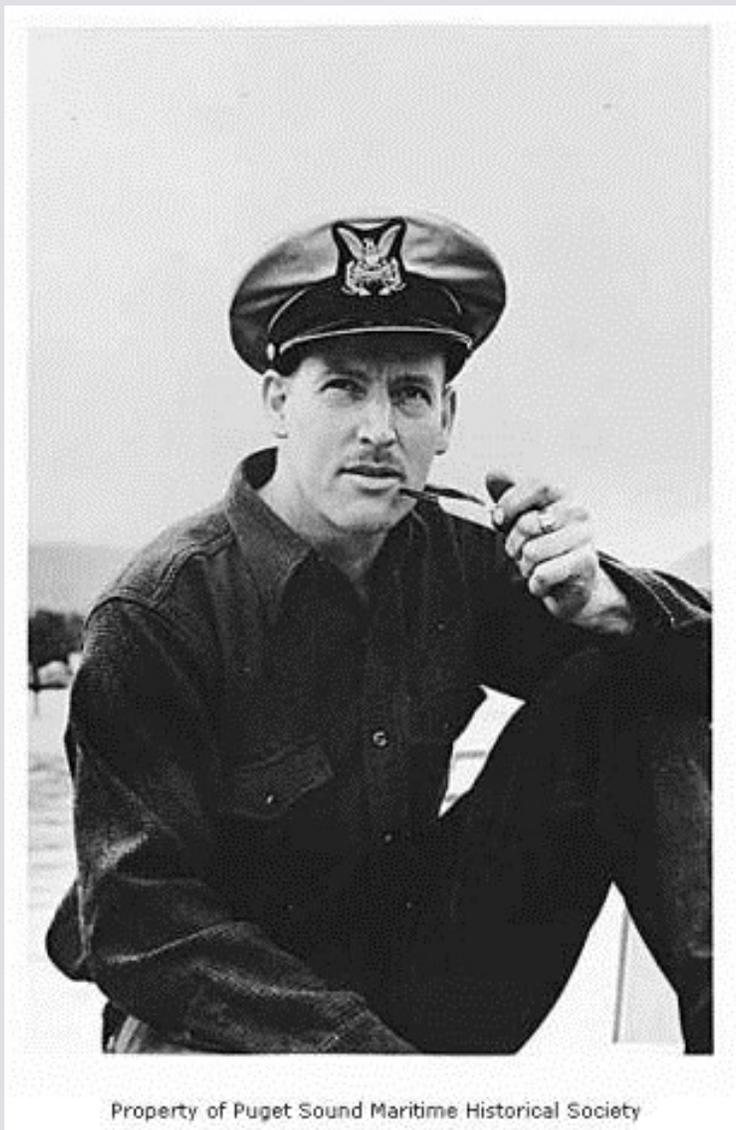
Our opening blog posts include a look back at the acquisition of the Joe Williamson Photography Collection, an overview of a unique collection of customs house records related to the Klondike Gold Rush, and a maritime mystery on Puget Sound.

Perhaps you have a favorite research topic you'd like to share on our blog. We would love to hear about it! Topics may relate to general maritime history, culture, trade, and industry, as well as literature and folklore. Our mission extends to all inland and coastal waters from Astoria and Alaska. While we recognize that water touches and connects us all, posts that fit within this geographic focus are preferred.

To contact us about a possible blog post, email Eleanor Boba at eleanor-boba@comcast.net. For general research inquiries related to our archives, email research@pugetmaritime.org.

Find *Inside Passage* at
<http://PSMHSinsidepassage.blogspot.com/>

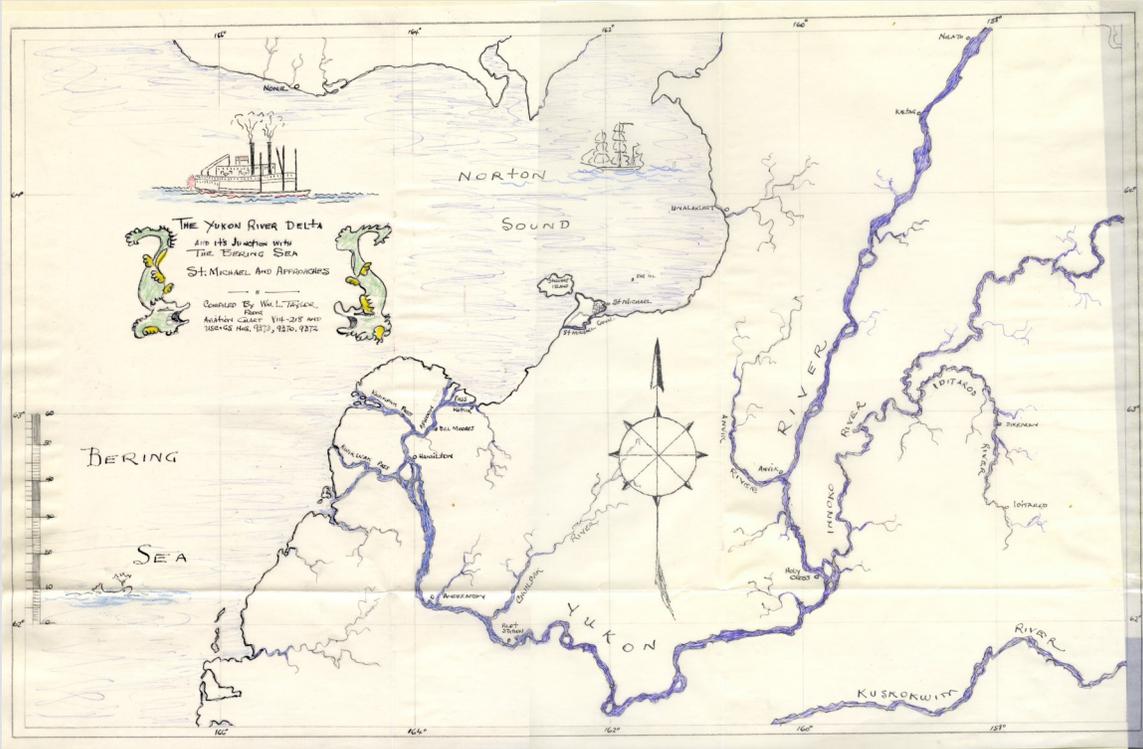
Right: Joe Williamson, sailor and photographer. Date and photographer unknown, but probably taken about 1940. Puget Sound Maritime Historical Society.



Property of Puget Sound Maritime Historical Society

Facing page, top: Hand-drawn and colored map of the Yukon River Delta for "The Fragmentary Records of the Custom House St. Michael, Alaska, 1894-1917," compiled and drawn by William L. Taylor. Puget Sound Maritime Historical Society.

Facing page, bottom: A "Tugboat Annie" race on Puget Sound, 1940. Joe Williamson, photographer. Puget Sound Maritime Historical Society. Stay tuned for the full story of the filming of Tugboat Annie in an upcoming blog post.



news from
area archives

Images from The Museum of Flight Corporate Collection

Amy Heidrick, Supervisory Archivist



The Museum of Flight is celebrating its 50th anniversary in 2015 and as part of the celebration, the Museum's Archives has initiated a major project to fully process and thoroughly catalog their corporate collection. The corporate collection includes: thousands of images in all formats (prints, negatives, slides, transparencies) documenting museum activities, staff and events; documentation, logbooks and maintenance records for the aircraft in the collection; museum publications and newsletters; facilities reports and construction documents; and the office files of past Presidents and Curators.

The Museum of Flight has coordinated exhibits and marketing campaigns as part of the anniversary celebrations this year and since these require any number of unique and interesting images to illustrate the history of the Museum, the corporate image collection was one of the first components of the collection to receive attention.

One of the first major promotional campaigns for the anniversary involved celebrating 50 years of aircraft acquisitions and the Archives staff was tasked with finding as many images as possible of aircraft accession ceremonies and dedications, arrivals at the museum and installations in the galleries. What the Museum discovered in files of staff photography that have accumulated over the years were hundreds of unique images that give an unusual and interesting perspective on how large museum objects are acquired, moved and installed – a detailed and fascinating process!

The Museum of Flight plans to share more findings about their project to process their corporate collection when the project is completed later this year.



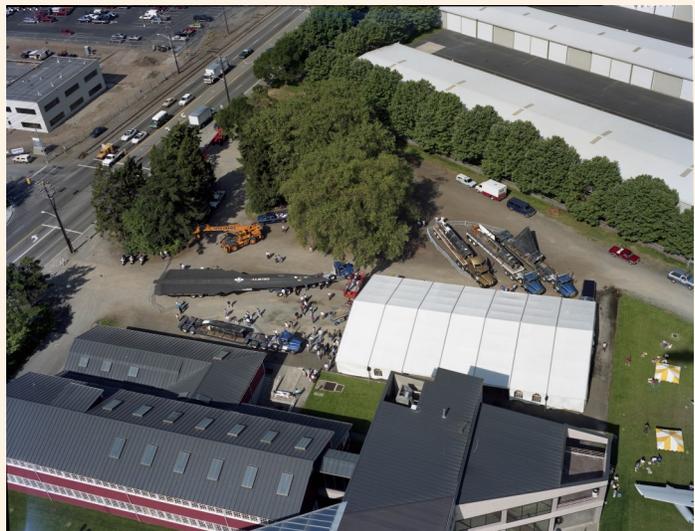
Left: While the Great Gallery was being constructed in 1987, recently acquired aircraft were positioned outside the existing Museum buildings (just the office building in the background and the Boeing Red Barn, not visible) as temporary exhibits.

Facing page: The Museum of Flight's Boeing Model 80A, the world's only original example of this kind of aircraft, is shown here, rolling out of Boeing's Auburn facility where it underwent a full restoration. October 21, 1980.



Right top: The Boeing Company held a ceremonial "rollout" for the Museum's Boeing WB-47E Stratojet on September 30, 1982, after the aircraft was de-militarized, restored and re-painted at Boeing facilities at Boeing Field. A few years later, the aircraft was positioned on the front lawn of the Museum for the opening of the Great Gallery in 1987.

Right bottom: An aerial image of the Museum's massive Lockheed A-12 Blackbird arriving at the Museum in 1990. The aircraft was trucked in pieces on flatbed trucks from Mojave, CA and was reassembled and restored onsite in the large white tent in the right of the image, before being installed in the Great Gallery.



Images from The Museum of Flight Corporate Collection (continued)

Right: The Boeing 747-121 prototype, which served as a test bed for The Boeing Company for many years before its retirement from service, flew into Boeing Field and rolled up to the Museum's front entrance for a unique donation ceremony on March 28, 1990.



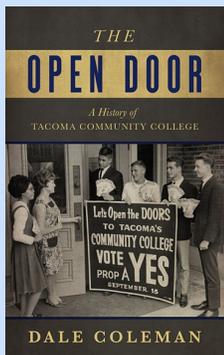
Below: Shortly after the Museum's Great Gallery was constructed in 1987, a Douglas DC-3C is hung from the ceiling in the center of the gallery – no easy feat. More amazing, the aircraft was fully repainted – in place, still hanging from the ceiling – a few years after this image was taken.



New publication from the Tacoma Community College Archive

Elizabeth Russell, MLIS
Visual Materials. Special Collections
University of Washington Libraries

news from
area archives



In January, TCC celebrated the e-book publication of a written history of the College, entitled *The Open Door: A History of Tacoma Community College*.

Authored by a current employee of TCC's library, Dale Coleman, the book follows the story of Tacoma Community College from the grassroots political battle to get a community college in Tacoma through the decades of social and economic change that followed the College's opening day in September 1965.

Much of the research for the book occurred in the TCC Archive which was founded in 2012, and the book includes features images and documents from the collections. The book is available on TCC's 50th Anniversary website: <http://tcc50.org/>.

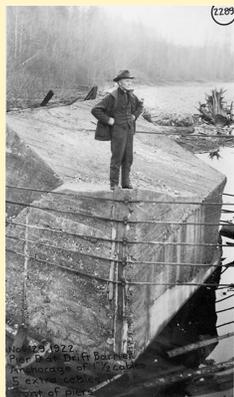
Two new exhibits from the King County Archives

Carol Shenk, County Archivist



Documenting the Land Use Survey Project: 16mm films from the 1930s

(<http://www.kingcounty.gov/operations/archives/exhibits/MisenerFilms>) This exhibit presents silent films donated to the Archives in 2014 by the grandson of King County Assessor Roy B. Misener. The films document the WPA Land Use Survey project that produced Assessor's property cards, now at the Puget Sound Regional Archives, that remain the best source for local historic house photos. The exhibit provides context for these films using textual and photographic records from the Archives collection.



The Inter-County River Improvement Commission and the White River: 1913-1948

(<http://www.kingcounty.gov/operations/archives/exhibits/ICRIC>) Photos, maps, reports, and other records tell the story of the joint King-Pierce County commission that was formed to manage flooding along the counties' shared border. The commission faced political and technical challenges throughout its existence, and its work altered the landscape for the next century. The exhibit is the final outcome of a processing project completed by Western Washington University student intern Jacqueline McCauley, who researched and drafted the text, scanned images and documents, and designed the exhibit. iSchool volunteer Jesse Stanley and Western Washington University student intern Mason Thaut also provided much appreciated assistance in preparing the online exhibit.

A PERSONAL LETTER FROM
YOUR ASSESSOR



ROY B. MISENER

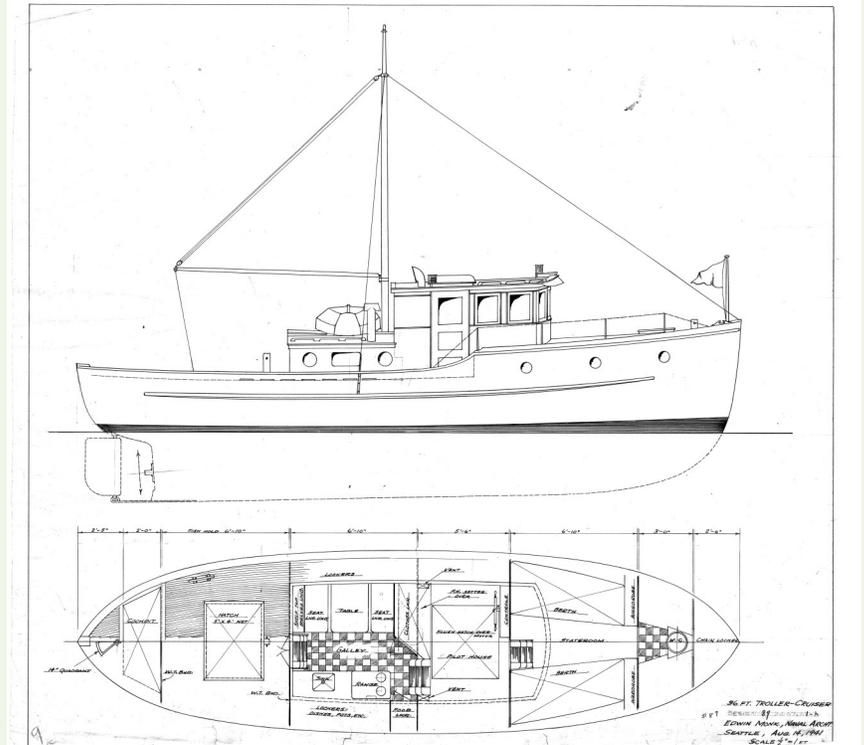
Mr. and Mrs. Taxpayer:
When seeking office I promised to equalize
the values of King County property for taxa-

(Top: Misener film stills, Series 1888. Right: Excerpt from "Mr. and Mrs. Taxpayer of King County: Tax Equalization / A pledge fulfilled," Document ID 3506. Bottom left: Muckleshoot section, 1923 annual report, Series 1735, Inter-County River Improvement Commission, Box 5, Folder 1.)

news from
area archives

Ship Shape: the Ed Monk Archival Collection

John Kelly and Eleanor Boba
Puget Sound Maritime His-
torical Society



The Puget Sound Maritime Historical Society has officially accepted a large collection of drawings, documents, photos, and artifacts related to the work of renowned naval architect Edwin Monk (1894-1973). Monk was a designer and builder of boats large and small, pleasure and commercial. His vessels are familiar to mariners all along the Pacific Coast.

Edwin Monk began his career as a shipbuilding apprentice in 1914, working with his father who was a shipwright in the Puget Sound area. He built the first boat of his own design in the backyard of his Seattle home. While working at the Blanchard Boatyard on Lake Union, Monk had the opportunity to meet the legendary naval architect Ted Geary. In 1926 Geary hired Monk as a draftsman. When Geary decided to move closer to lucrative prospects in California, Monk joined him there, taking his young family to Long Beach for two years. Around 1934 Monk returned to the Pacific Northwest and designed and built the 50-foot live-aboard cruiser *Nan*. Moored at the Seattle Yacht Club, the boat became both his office and home for his family for six years. A few years later he moved his workspace into a small corner of the Grandy Boat Company and later to an office at on Westlake Avenue.

In 1947 Monk was joined by fellow naval architect Lorne Garden and moved to the National Building near Colman Dock. From here he commuted to his home at Hidden Cove on Bainbridge Island. After an illustrious career, Monk died in 1973 at the age of 79.

The Monk Collection includes over 2,000 individual vessel designs. In addition we have been given several of Ed Monk's half-hull ship models, his drafting curves, and his shop sign. His photograph collection, which chronicles the construction of his ships, is currently being cataloged for accession. A series of oral history interviews with family members is underway.

The collection should prove an invaluable resource to the many mariners in possession of a Monk-designed boat, as well as to all interested in the history of boat design. We would like to thank Ed Monk, Jr., son of the shipbuilder, for arranging the donation of this collection to PSMSH. Research inquiries may be made via the society's website:

WWW.PugetMaritime.org/Research.htm.

(Above: Ed Monk-drawn plans for a 36 foot troller-cruiser.)

Putting It Back Together: The Howard Clifford Photograph Collection

UW iSchool Capstone Project by Jessica Jones

capstone
project

The Howard Clifford Photograph Collection was donated to University of Washington Special Collections by the photographer himself. Clifford was a 1935 graduate of the College of Puget Sound (now the University of Puget Sound) and five years later became famous for being one of the last men off of the original Tacoma Narrows Bridge as it collapsed in 1940.

The bulk of the collection includes prints and negatives from Clifford's time as a company photographer for Pacific Northern Airlines in the 1960s and 1970s, which were donated in 2001. Also included is material donated in the 1970s that was produced while Clifford worked as a reporter and photographer for the *Tacoma News Tribune* in the 1930s and 1940s. The subject matter is wide-ranging and captures both light-hearted moments such as the Miss Fur Rendezvous Pageant in Anchorage, Alaska, and more serious events such as the incarceration of Japanese Americans during World War II.

I decided to pursue this as a capstone project since it pre-

sents a unique opportunity to do something beyond typical processing. Like many collections that came into UW Special Collections in the 1970s and earlier, it was initially dismantled, with some materials

detective work to be done to locate the missing pieces and put things back together in an effort to reestablish the collection's integrity. Conducting the fundamentals of arrangement and description won't



(Above; Detention center barracks at Camp Harmony in Puyallup, Washington, circa 1942. Next page; Howard Clifford photograph, subject not yet identified. Images used with permission of uw Special Collections.)

being dispersed into subject files. This has created uncertainty about what exactly should be in the collection. Although some kind soul has done a preliminary inventory and removed piles of duplicate prints, there is still much

be possible until it is once again in its original form, and only then will I be able to facilitate access by creating an encoded finding aid and digitizing materials so future generations can view Howard Clifford's work.

**upcoming
events****University of Washington
iSchool Capstone event
June 4, 6-9pm
University of Washington HUB Ballroom**

From <https://ischool.uw.edu/events/ischool-capstone>:

Thursday, June 4, 2015 6 - 9 p.m. Husky Union Building (HUB) Ballroom

Capstone showcases the breadth of skills and expertise students develop in the Informatics, MLIS and MSIM programs and allows them to demonstrate how they have been using information as a tool for transformation in their personal, academic and professional lives.

The Capstone event will feature poster presentations by students and networking opportunities. The highlight of the evening is an award ceremony showcasing presentations of premiere projects that were determined by judges and guests. Capstone project collaborators include organizations from the public, private, and non-profit sectors.

All are welcome to attend: industry professionals and employers; UW and iSchool alumni, students, faculty, and prospective students; and family and friends of the presenting students.



Historic Seattle's Digging Deeper series continues in 2015!

Saturday, April 4 – The **University of Washington Built Environments (BE) Library** staff provides us with an in-depth review of its materials and resources including the Slide Library. The BE Library offers assistance to students, faculty and the public in architecture, construction management, landscape architecture and urban design and planning. It maintains a collection of over 50,000 books and journals, in print, microfilm and digital formats, for research and study. Most of the collection circulates to students and faculty, although some items are either too fragile or rare for lending.

Saturday, May 9 – We visit the **Fiske Genealogical Library** which is administered by the Fiske Genealogical Foundation, successor to the Fiske Genealogical Center, founded in 1971 by Arthur D. Fiske, a professional genealogist. The Foundation's two major goals are to provide on-going education in genealogical research techniques and to build a library of genealogical materials not readily available, especially for those townships east of the Mississippi River.

Thursday, June 4 or Saturday, June 6 (special – one of two dates) – We visit the **Washington State Historical Society (WSHS) History Research Center**, which provides public access to archives, special collections, digital collections, and a research library, while also serving as principal repository for WSHS collections. The special collection includes photographs, archives and manuscripts, posters, maps, printed ephemera, books, and finding aids relating to state and regional history. The museum collection numbers over 90,000 items, including artworks, clothing, archaeological artifacts, ethnographic materials, tools, equipment, and furniture. The digital collection includes electronic records, documents, and digital audio, video and image files.

Saturday, June 6 – We visit the **Tacoma Public Library's Northwest Room** in the downtown Main Library's original 1903 Carnegie Library. The Northwest Room is home to the Library's collection of materials on Tacoma and the Pacific Northwest, genealogy, photography, newspapers and rare books. The Northwest Room is a selective repository for the archives of the City of Tacoma, and provides public access to many local and regional planning documents and environmental impact statements.

Saturday, August 8 – We visit the **Eastside Heritage Center (EHC)** in Bellevue. The EHC maintains a collection of over 30,000 items, including cultural and household artifacts from pioneer settlement through today, including farm implements, furniture, textiles, clothing and musical instruments; and archival materials, including photographs, audio-visual records and oral histories, from individuals, businesses, families and institutions across the region. The EHC's public research center is located in the Winters House, a 1929 Mission Revival style building that is listed in the National Register of Historic Places.

Saturday, September 3 – We visit the archives and historic chapel of **Providence Mount St. Vincent** in West Seattle. The Providence Archives collection includes records of enduring and historical value relating to the Sisters of Providence religious community in the west, and Providence Health & Services. Institutional and corporate records, manuscripts, photographs, audiovisual materials, and artifacts document ministries in education, health care, and social services. Collections date from 1856 to the present and encompass Alaska, Washington, Idaho, Montana, Oregon, California, as well as El Salvador. The Archives is located in West Seattle at St. Joseph Residence, a building in the Providence Mount St. Vincent complex.

Register at www.historicseattle.org or contact Historic Seattle at (206) 622-6952, info@historicseattle.org.



upcoming events

Preserving Solidarity Forever:
The Minimum Wage History Project
April 11, 1-4pm
University of Washington, Kane Hall



From <http://engage.washington.edu/site/Calendar?view=Detail&id=123462>:

Kane Hall, Walker-Ames Room (225), UW Seattle. Free. **RSVP required.**

Join the Labor Archives of Washington as we kick off the **SeaTac-Seattle Minimum Wage History Project!**

The Minimum Wage History Project documents the historic and nationally recognized campaigns that in 2013-14 succeeded in mandating a \$15 minimum wage in SeaTac and Seattle. The project will culminate in an on-line resource for students, faculty, and the general public who seek to understand how the campaigns achieved victory.

Speakers to include:

- KSHAMA SAWANT, Seattle City Council
- JAMES GREGORY, Professor of History, University of Washington
- SARAH CHERIN, Political Director, UFCW 21
- HEATHER WEINER, YES! for Sea-Tac Campaign

**Ruth Kirk discusses her book
 “Ozette: excavating a Makah whaling village”
 April 19, 2:00-3:30pm
 Seattle Public Library Central, Microsoft Auditorium**

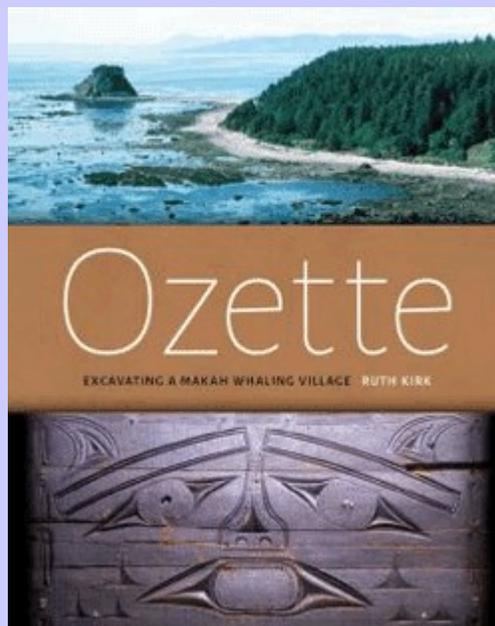
UW Special Collections Film Archivist Hannah Palin will talk about the films Kirk produced with her husband, Louis, documenting the dig for over a decade.

From [http://events.spl.org/113747079/RuthKirkdiscussesOzetteExcavatingaMakahWhalingVillage:](http://events.spl.org/113747079/RuthKirkdiscussesOzetteExcavatingaMakahWhalingVillage)

Makah families left the coastal village of Ozette in the 1920s to comply with the federal government's requirement that they send their children to school. By doing so they ended nearly two thousand years of occupation at this strategic whale- and seal-hunting site.

Archaeologist Richard Daugherty took note of the site in 1947 and later returned at the request of the Makah tribal chairman. Full-scale excavations from 1966 to 1981 revealed houses and their contents. Led by Daugherty, with a team of graduate and undergraduate students and Makah tribal members, the work culminated in the creation of the Makah Museum in Neah Bay, where more than 55,000 Ozette artifacts are curated and displayed.

Ruth Kirk was present, documenting the archaeological work from its beginning, and her firsthand knowledge of the people and efforts involved enrich her compelling story of discovery, fieldwork, and deepen our understanding of Makah cultural heritage. Kirk, writer and photographer, is the author or coauthor of numerous books, including “Sunrise to Paradise: The Story of Mount Rainier National Park.”



video preservation

Washington Works: 30 Years of Labor History

Hannah Palin

In February 2014, Conor Casey, Labor Archivist for the Labor Archives of Washington State at the University of Washington Libraries Special Collections, teamed up with Hannah Palin, Special Collections' Film Archives Specialist, to work on the Washington State Labor Council Photograph and Videotape Collection. Created by the Washington State Labor Council (WSLC), this collection of 191 videotapes, from 1981 to 1999, contains, among other things, the masters for "Washington Works," a public access television show exploring local and national labor issues from the early 1980s through the 1990s.

The tapes hadn't been worked on since they were brought into the archives in the mid-1990s, but recent advancements in the moving image program at the UW Libraries Special collections made their preservation and ac-



cess possible. Casey and Palin decided to use the WSLC collection as a pilot project to test systems for videotape digitization, workflows for processing moving image collections, and a way to

push the boundaries of the digital infrastructure at the UW Libraries.



The bulk of the collection is comprised of "Washington Works," a program hosted by Karen Keiser, then the WSLC Communications Director. The shows feature interviews with political candidates, panel discussions on topics such as raising the minimum wage and women's equality in the workplace, as well as, musical performances of labor songs and skits addressing labor issues. There is footage of labor rallies, nationally recognized speakers, including Senator Patty Murray and former Labor Secretary Robert Reich. One notable program features an interview with Jack Miller, a survivor of the Everett Massacre, an event that took place on November 5, 1916, when local authorities clashed with members of the Industrial Workers of the World, killing two and wounding dozens of others. Despite outdated hairstyles and musical styles, the WSLC is particularly important to some of our current political debates, most notably raising the minimum wage to \$15 per hour.

A confluence of events in the late 1960s and early 1970s made programs like "Washington Works" possible. The Sony Portapak videotape system, introduced in 1967, made the creation of content easier, because it did not require extensive training, was more affordable than earlier camera systems, and, most importantly, was portable. For the first time, the video camera could leave the studio and hit the streets. In addition, the advantage to videotape was that it could be viewed and edited immediately and didn't need the intermediary of a film lab or production facility to create a master or strike a print. This technological development coincided



with the rise of cable television and public access channels in the larger markets throughout the country.

The creation of public access television was driven by the efforts of a handful of activists interested in exploring new forms of expression. They advocated for the non-commercial use of cable television as an outlet where the general public could

generate and broadcast their own content, not that decided by the networks or commercial entities. In the early 1970s, the FCC issued a report that required cable operators to offer



three access channels for educational, governmental and public use, in the top television markets across the U.S. For the first time, cable companies were legally required to open their facilities and their airwaves to anyone who applied, on a first-come, first-served basis without control over their programming or content.

Throughout the 1970s and 1980s, public access television thrived, producing a wide variety of programming covering topics such as women's and civil rights, labor issues, and religion. Programs also featured local music and theatrical performances, giving artists of all kinds a venue to promote their work. The early proliferation of these programs opened public access to content created by a variety of non-profit groups with an astonishing range of political agendas. Controversial content drew criticism around sexually explicit content, obscenity, and extreme political views from groups like the Aryan Nation and the Ku Klux Klan. National groups began producing shows to be distributed through local

public access stations, raising the question of appropriate use. National programming is mixed into the WSLC collection, with locally produced segments and national AFL-CIO pieces running side-by-side in "Washington Works" shows. By 1984, challenges to the FCC resulted in a series of rulings in favor of the cable companies, effectively closing the window for unregulated content on local airwaves.

The WSLC existed for a relatively short period of time and is a very important record of the labor movement in the Pacific Northwest. Casey and Palin feel strongly that WSLC materials should be made available to the public. The first step towards making that a reality was to process the collection. Casey enlist-



ed service learning students enrolled in a history of labor course at the Carlson Center to create a basic inventory of the 20 boxes and Palin recruited MLIS graduate students to continue the more specialized work of digitizing the collection and creating access.

When work began, it was apparent that there was no organization to the videotapes in their original boxes. A Umatic master tape of Jack Miller's interview might be in one box, two duplicates might be in another box

and another duplicate might be found in a third box. The first task was to bring all of these items together and determine if some tapes could be weeded from the collection because they were duplicates or were available in national labor repositories. As a result of this process, the collection was cut almost in half from 318 to a final count of 191 videotapes.

Using equipment and facilities from Moving Image Preservation of Puget Sound, Casey and Palin identified almost 50 tapes for digitization, half of which, at this writing, have been completed. Those Umatic, BetaSP and VHS tapes have been digitized to create preservation master files, DVD viewing copies, and streaming video clips posted on the UW Libraries Digital Collections Moving Image Collections site (<http://content.lib.washington.edu/filmarchweb/>).

An EAD finding aid is also in progress to provide greater access to the collection by the public. With the Association of Moving Image Archivists recommendations to address the preservation challenges presented by audio and videotape within the next ten years, this work has become crucial to saving regional cultural heritage currently contained on magnetic media. The WSLC proved to be the perfect candidate to identify problems related to digitization and to establish workflows that can be applied to other moving image collections.

(Images in this article are stills from the collection.)



news from
RAAC

Update from the Regional Archival Associations Consortium

Daniel Alonzo
Public Awareness Committee
Regional Archival Associations Consortiu

Did you know that there are over 50 regional archives groups (Regionals) in the United States? Some, such as the Society of Southwest Archivists, represent multiple states over a large geographic area, while others are more narrow in geographic scope, such as the Cleveland Archival Roundtable, which represents a single city.

Many of these Regionals overlap geographically. For example, if you work in Cleveland you could belong to up to three Regionals.

By virtue of membership overlap, there probably is coordination between groups that share a geographic area. Can the same be said for Regionals of similar size or type across the country?

The Regional Archival Associations Consortium (RAAC) fosters communication and collaboration among all Regionals. In 2013, RAAC was formed by inviting each Regional to join, with one representative per association. Representatives from each type of Regional—local, state and multi-state—serve together on one of six subcommittees and have been working together on [a few stated goals](#).

Making Progress

The Grant Development Subcommittee has compiled grant opportunities by region for a new online resource.

The Education Subcommittee has created a [Governance Document Repository](#) compiled from the working documents of Regionals. The Repository provides examples of governing documents such as mis-

sion statements, constitutions & bylaws, and guidelines for advocacy & outreach, event planning, and newsletters & journals.

The [Disaster Planning & Recovery Subcommittee](#) has created an online resource that provides information on regional, national, and international disaster planning and recovery resources.

The [Directory Subcommittee](#) created a comprehensive list of archives groups in the United States and Canada. The directory makes it easy to see the breadth and scope of the Regional community. The directory includes contact information and a brief snapshot of each Regional's activities.

The Public Awareness Subcommittee maintains a [Facebook page](#) to profile a Regional's event each month. Beyond simply promoting these events, we hope that archivists will use the page as a catalog of events and programs to borrow from. Public Awareness also facilitates information sharing among Regionals and publicizes the work of the Committee. ()

With the help of SAA's Issues and Advocacy Roundtable, the RAAC Advocacy Subcommittee is currently investigating how to best establish formal communication lines through which regionals can report local advocacy issues to SAA and ask for advocacy assistance.

In addition to the work of the subcommittees, co-chair Amanda Focke represents RAAC in the Coalition to Advance Learning in Archives, Librar-

ies and Museums. RAAC joins other archival organizations such as SAA and CoSA to represent the archival field on the Coalition, whose purpose is to work in deliberate coordination across organizational boundaries to devise and strengthen sustainable Continuing Education and Professional Development (CE/PD) programs that will transform the library, archives, and museum workforce in ways that lead to measurable impact on our nation's communities.

Future Steps

This is my first and only career; I hope never to leave it. I come from a family of public servants. I've heard my whole life the cliché "I didn't get into this for the money." While it is laudable to have all-volunteer organizations, constant turnover in leadership can, without solid recruiting, jeopardize the vitality of a Regional.

RAAC seeks to ease the burden of new leadership by providing practical guidance. For the coming year we will focus on education, outreach, grants, disaster planning, and advocacy.

For more information or if you'd like make a suggestion please visit us at, <http://www2.archivists.org/groups/regional-archival-associations-consortium-raac>

Please consider attending our meeting at SAA on Wednesday, August 19. Time: TBD.

(Right: Consortium member organizations, from interactive map on https://www.google.com/maps/d/viewer?mid=zZsi1rD8X-_0.kY5z23RTgXIM.)

RAAC Member Organizations

Multi-state

-  Society of Southwest Archivists (SSA)
-  Northwest Archivists, Inc.
-  Midwest Archives Conference
-  Mid-Atlantic Regional Archives Conference
-  New England Archivists
-  Society of Rocky Mountain Archivists
-  Northwest Archivists, Inc. - Alaska
-  Conference of Inter-Mountain Archivists (CIMA)

Local and Regional

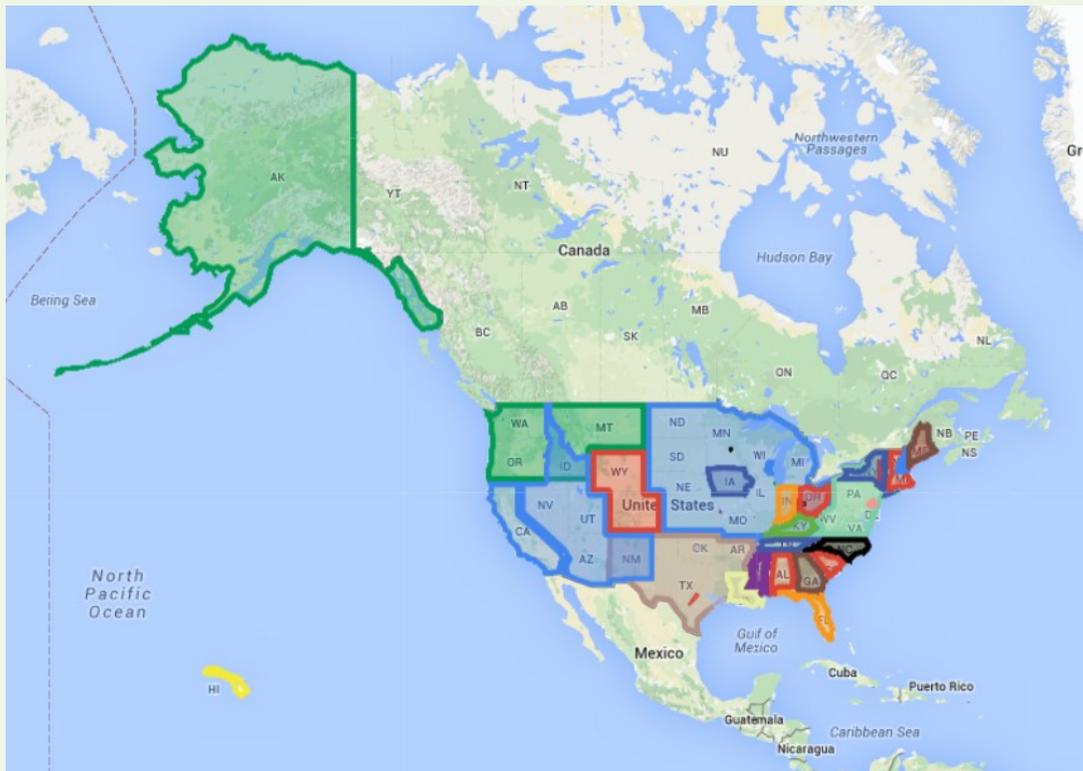
-  Capital Area Archivists of New York (CAA)
-  Archivists of Central Texas (ACT)
-  Archivists of the Houston Area (AHA)
-  Delaware Valley Archivists (DVAG)
-  Metro Detroit Archivists League

-  Miami Valley Archives Roundtable
-  Seattle Area Archivists
-  Southeastern Wisconsin Archives Group
-  Twin Cities Archives Round Table
-  Archivists Round Table of Metropolitan New York, Inc.
-  Association of St. Louis Area Archivists (ASLAA)
-  Central Oklahoma Archivists League (COAL)
-  Charleston Archives, Libraries and Museum Council (CALM)
-  Chicago Area Archivists (CAA)
-  Cleveland Archival Roundtable
-  Greater New Orleans Archivists
-  Kansas City Area Archivists

State

-  New Hampshire Archives Group

-  Society of Ohio Archivists
-  Society of Tennessee Archivists
-  New York Archives Conference
-  Society of California Archivists
-  Society of Florida Archivists
-  Society of Georgia Archivists
-  Society of Indiana Archivists
-  Society of Mississippi Archivists
-  South Carolina Archival Association
-  Society of North Carolina Archivists
-  Society of Alabama Archivists
-  Association of Hawaii Archivists
-  Consortium of Iowa Archivists
-  Kentucky Council on Archives
-  Louisiana Archives and Manuscripts Association (LAMA)
-  Maine Archives and Museums



Sound Archivist is a publication of Seattle Area Archivists (SeaAA) a nonprofit organization serving the archival and records management community in the Seattle area and beyond.

SeaAA provides opportunities for the informal exchange of information among its members and promotes the preservation and use of archival, manuscript, and other specialized research materials.

<http://seattleareaarchivists.org>

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