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About the cover image: This photograph from the Seattle Negro Repertory Company 1937 production of George Bernard Shaw’s satirical play Androcles and the Lion was selected for the Winter issue of Sound Archivist in recognition of February as African American History Month. Sponsored by the Works Progress Administration’s Federal Theater Project, the Negro Repertory Company was active from 1936 to 1939.

To learn more...
Finding aid for the University of Washington Special Collection’s Federal Theater Project Photograph Collection: http://digital.lib.washington.edu/findingaids/view?docId=FederalTheaterPHColl455.xml
Historylink.org essay on the Federal Theater Project (includes an image of the playbill from this production): http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file_id=3978

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Fall 2013 General Meeting recap

The 2013 Fall meeting of Seattle Area Archivists, held on October 16, was hosted by Seattle Public Library Special Collections. After the SeaAA business meeting led by Chair Elizabeth Knight, Vice Chair Tracy Wolfe introduced four panelists invited to discuss their institutions’ use of social media: Librarian Mahina Oshie of the Seattle Public Library Special Collections; Julie Kerssen, Assistant Archivist at Seattle Municipal Archives; Diane Wells, Archivist and Records Manager for the Episcopal Diocese of Olympia; and Janette Gomes, Assistant Archivist at the King County Archives.

Panelists described the social media platforms their institutions use, including Facebook, Twitter, Pinterest, and Flickr; how they choose site content; metrics (tracking views, retweets, shares, repins, etc.); how interactive each institution tries to be with its users; and institutional social media use policies.

After the panel concluded, meeting attendees were given tours of two areas of Special Collections. Seattle Collection Curator Ann Ferguson introduced the Hugh and Jane Ferguson Seattle Room, its unique history and collection scope, its research value, public access policies and administration. Managing Librarian Jodee Fenton provided a tour of Special Collections’ storage and processing areas and discussed their current project to arrange and describe the library’s institutional records and artifacts using archival principles.

Call for Nominations for Seattle Area Archivists Steering Committee!

Elizabeth Knight will be completing her term as Steering Committee Chair this spring, so the Seattle Area Archivists will be accepting nominations for one position beginning this month to be voted on and announced at the May 2014 meeting.

Once elected to the Board, the steering committee determines collectively who will serve as: Chair, Vice-Chair, Secretary, Treasurer, and Member-at-Large.

If you would like to get involved with the Seattle Area Archivists, or if you know someone who you think would like to serve on the Board, please e-mail nominations to seattle.area.archivists@gmail.com.

Academy of Certified Archivists exam in Seattle in 2014

Seattle Area Archivists is coordinating an effort to have the Academy of Certified Archivists exam be offered in Seattle in 2014. Test takers must apply and be accepted to sit for the certification exam. Note that the application process is extensive, so plan ahead. To take the exam in Seattle, applicants must check the ‘Pick your site’ box on the application and write in “Seattle.” A minimum of five test takers is needed. Visit the ACA website for more information.

If you are interested in this opportunity, please apply by April 1st, 2014, and then email Seattle Area Archivists Please spread the word to colleagues, other cultural heritage organizations, graduate students, etc. Seattle Area Archivists will post updates to our Web site.
Collaboration across the States
SeaAA member input needed for the
Regional Archival Associations Consortium

Seattle Area Archivists is one of 17 local archives organizations participating in the Regional Archival Associations Consortium, along with 26 state-wide and multi-state groups. Formally established in 2013, RAAC provides an official venue for information exchange amongst regional archival organizations and between regional organizations and the Society of American Archivists. RAAC seeks to coordinate communication, resource sharing, and activities among member organizations, thereby reducing costs and increasing services for archivists around the nation. RAAC has identified five major areas of focus:

- Advocacy
- Public Awareness
- Education
- Grant Development
- Disaster Planning and Recovery

We need to learn what issues and activities our members want SeaAA to address as part of RAAC. How might we work with other regional groups? How can we help one another? Which of the five focus areas is might benefit our membership most? Please contact me (carol.shenk@kingcounty.gov) or the SeaAA Steering Committee (seattle.area.archivists@gmail.com) with your ideas and any questions about SeaAA participation in RAAC. Thanks in advance for your input!

— Carol Shenk, SeaAA Steering Committee Member-at-Large

Historic Seattle opens the door to the wealth of local and regional heritage resources

It’s Historic Seattle’s 40th Anniversary Year!

Historic Seattle is proud to offer an outstanding 2014 educational program for lovers of buildings and heritage. Our Digging Deeper—Built Heritage Historic Research series invites you to explore primary research materials in archives in Seattle and King County.

Each month we visit a selected archive and receive expert advice as to what is available and how staff can assist with research projects. This program helps you to explore buildings, architecture, and history.

Visit www.historicseattle.org and click on “Events” for descriptions of all events for the year. You can request a copy of the program brochure for yourself and for colleagues and friends at (206) 622-6952, ext 221. Register online. Historic Seattle looks forward to your participation and support in 2014. Thank you for your assistance in helping spread the word about these opportunities to better understand our regional built heritage and the value of preserving it. Historic Seattle is grateful to Civic Partners Fund, Seattle Office of Arts & Culture and 4Culture for ongoing support.

When: Thursday or Saturday, February through September, 10:30 am – 12 pm
8 session series:
- $50 Historic Seattle members
- $65 general public
- $20 students

Individual sessions:
- $8 members
- $10 general public
- $5 students

Saturday, February 8
Patsy McKey Library. Historic Seattle

Saturday, March 8
Special Collections Division, University of Washington.

Thursday, April 3
Sophie Frye Bass Library, MOHAI Resource Center.

Saturday, May 10
National Archives at Seattle

Thursday, June 5
Seattle Municipal Archives

Thursday, June 26
Seattle Room, Seattle Public Library

Thursday, August 7
Puget Sound Regional Archives, Bellevue College

Saturday, September 13
King County Archives

Historic Seattle, founded in 1974, is the only city-wide nonprofit membership organization dedicated to the preservation of Seattle’s architectural legacy. Historic Seattle advocates for and participates in the thoughtful preservation and rehabilitation of historic buildings, landscapes, and architectural artifacts.

Historic Seattle 1117 Minor Ave. Seattle, WA 98101 (206) 622-6952 Fax (206) 622-1197 www.historicseattle.org
Upcoming Seattle Area Archivists meetings

**February**  
Let’s Collaborate! On February 25, SeaAA and the Association of King County Cultural Heritage Organizations will meet jointly at the University of Washington, where Special Collections staff will describe their local history moving image collections and collaboration with other local history institutions. We will meet in the Allen Auditorium, on the Ground Floor of Allen Library North Wing from 9:30-11:00 a.m..

**March**  
The Seattle Theatre Group Historic Theatres Library will be hosting SeaAA on Tuesday, March 18, from 2:30-4:30 p.m. at the Paramount Theatre. Space is limited to 25 members, so if you plan to attend, please send an RSVP to seattle.area.archivists@gmail.com.

The program will include a brief overview of the American Theatre Archive Project and its projects at the UW and elsewhere in the Pacific Northwest. Paramount Theatre historian Marian Thrasher will discuss the development of the library and other STG history initiatives.

More information on the STG Historic Theatres Library is available at: [http://www.stgpresents.org/library](http://www.stgpresents.org/library)  
To learn about the American Theaters Archive Project, see: [http://americantheatrearchiveproject.org](http://americantheatrearchiveproject.org)

**May**  
The SeaAA Spring Meeting will be held at the Living Computer Museum on May 15, 2:30-4:30 p.m. The museum collection presents “meaningful milestones in the evolution of computers and how people use them.”  
[www.livingcomputermuseum.org](http://www.livingcomputermuseum.org)

**June**  
Save the Date! On June 11, the SeaAA Education Committee will be presenting a Solutions Roundtable on digital preservation.  
Location and time to be announced.
A report on the 2013 Association of Moving Image Archivists conference
by Hannah Palin
(Photos by Hannah Palin)

Hannah Palin, Film Archives Specialist, and Sarah Freeman, ICA Moving Image Project Lead Tech, from the University of Washington Libraries, Special Collections, attended the Association of Moving Image Archivists conference in Richmond, Virginia, November 6-9, 2013.

AMIA is a professional non-profit organization established to advance the field of moving image archiving. The membership, currently representing more than 750 individuals and organizations, is devoted to preserving, restoring, and making accessible moving image heritage, including, film, television, video, and digital formats. The annual conference brings the diverse AMIA membership together and features plenaries and panel discussions addressing issues critical to the profession, as well as, workshops and screenings.

Annual offerings at the conference include the Reel Thing, an afternoon of presentations on technical innovations in the field of moving image preservation, and Archival Screening Night, an evening showcasing recent acquisitions and preservation efforts. This year, both took place at the historic Byrd Theatre, named after the founder of Richmond, William Byrd II. The theatre opened in 1928 and was the first movie house in the state with a sound system. Some favorite presentations from these two events were a remastering of the 1963 classic It’s a Mad, Mad, Mad, Mad World for the Criterion Collection, surreal advertisements for the German soft drink Afri-Cola, and a samba rendition of If I Had a Hammer performed by Elvis Costello’s father, Ross McManus.

Other highlights of this year’s conference included a plenary on the Future of Filmstock for Archival Preservation, a Hack Day sponsored by AMIA and the Digital Library Foundation, workshops on repairing film and video equipment and on the basics of setting up an AV digitization station, and a tour of the Library of Congress Packard Campus for AudioVisual Conservation in Culpeper, Virginia.

The Center for Home Movies sponsored several satellite events during the conference including Home Movie Digitization Day at the Art Gallery at the University of Richmond Downtown. Members of the CHM, including Skip Elsheimer of AV Geeks, digitized local small gauge films using Tobin Cinema Systems film transfer units. The event also launched the Home Movie Registry, a site that will serve as a portal for home movie collections at repositories around the country. The Registry currently features collections from the Prelinger Archives, the Chicago Film Archives, and the Texas Archive of the Moving Image. The site is still under development, but can be viewed at http://www.centerforhomemovies.org/registry. CHM also hosted a very lively reception for AMIA attendees and home movie devotees at the Ghostprint Gallery in downtown Richmond.

This year’s conference took an innovative approach to programming, offering the Magnetic Media Stream, a series of sessions focused on the digital preservation of magnetic media (video and audio tape).

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The Magnetic Media Stream was curated by Peter Brothers of SPECS BROS, a company offering videotape restoration and disaster recovery services for video tape collections, in conjunction with AMIA's Magnetic Media Crisis Committee. According to a recent AMIA newsletter article, the Magnetic Media Crisis Committee was created to “promote awareness and to develop concrete tools and strategies to cope with the growing crisis faced by videotape collections. Magnetic tape that exhibits decreasing ability to maintain information over time includes both older analog tapes and more recent digital formats. All of these assets are at risk due to both their physical makeup as well as ongoing playback obsolescence.”

The Magnetic Media Stream featured presentations on the A/V Artifact Atlas: Creating a Common Language for Audiovisual Errors, QC Tools: A report on open source tools for the quality control of digitization, The End of Analog Media – The Cost of Inaction and What You Can Do About It, Preservation Action Plan for VHS, and The Monster in the Closet: Grappling with Videotape Collections. The consensus among presenters, including Chris Lacinak of AudioVisual Preservation Solutions, and Mike Casey from the Media Preservation Initiative at Indiana University, was that archivists have ten years, at best, to fully digitize these materials before equipment obsolescence and deterioration make preservation impossible. The coming disaster to videotape and audiotape collections was compared to recent natural events such as Hurricane Katrina and Sandy. The question was asked, "Would you do everything in your power to save the collections in your care?" If the answer was, "Yes" then they urged moving image archivists to take up the cry to "Digitize Now!"

Knowing that there is a ten-year window to care for these materials and that we can no longer ignore digital solutions to the problem poses a myriad of challenges, including institutional expertise, acquiring analog equipment and sufficient digital storage, to name just a few. The good news is that the information gathered at the 2013 AMIA conference has sparked an intense discussion among local archivists about the best approach to preserve collections of magnetic media in the Pacific Northwest.
Reflections on the importance of archives
By Leslie Schuyler, Archivist at Lakeside School

For the last several years I’ve been working as the only archivist for an independent school. And for four of those years, I’ve been creating virtual exhibits about the school’s past. I’ve tried to steer clear of controversial topics, that is, until last fall when I felt I needed to draw attention to a monument on campus that some felt needed to be removed. I had avoided stirring the pot—after all, my position falls under the umbrella of the fundraising arm of the organization—for so long because it made me nervous. How was I going to remain true to the history without upsetting some portion of the community? The answer was that I wasn’t. Even so, I moved ahead. I did extensive research and crafted my exhibit. I learned from the process of creation, which I expected. What I didn’t expect was that my efforts would help me articulate an answer to the lunch table inquiries about my job that I’d always sensed were kinder versions of the more direct question: “Why does Lakeside need an archives?”

Grad school and career experience have taught me the need for professional objectivity (not neutrality; I’m distinguishing the two as Rand Jimerson and others have done in recent literature). I acknowledge my opinions and biases, and then I do what I can to be fair and honest in my approach to collecting, preserving, and making available archival material. I conduct oral histories with those traditionally left out of the archives, try to capture the electronic publications and announcements put out by underground student clubs and off-the-radar staff groups, and carefully document as completely as I can, the good, bad, and ugly of the institution’s work. This I can do with relative ease, but things get tricky when it comes to presenting parts of the school’s past that conflict with what it stands for today.

The impetus for my exhibit, as I touched on above, was what I perceived as a threat to one of the school’s historical monuments: the tombstone. The tombstone was a gift to the school from the class of 1971, the last all-male class to graduate. It’s just what it sounds like: a headstone, purchased from a monument yard, and placed in the ground on a small patch of lawn in between campus buildings. The English inscription, “in memory of the passing of the last all male Lakeside senior class” is followed by a Latin phrase which was chosen to give the stone “a sense of history”: Vivat Virgor Virilis, which, if it hadn’t been misspelled (there’s an extra “r” in “Vigor”) was meant to translate to “Long Live Virility.” The spring of 1971 marked the last year that Lakeside would call itself a “boys’ school.” That fall it merged with St. Nicholas School, an all-girls school then located in the Capitol Hill neighborhood of Seattle.

Since I’ve spent the last six years getting to know the history of the school and forming relationships with current and former faculty and students, I felt I understood the meaning of the stone in a way that others who were new to the school, didn’t. A teacher had voiced concern over the message the grave-stone sent. She (and others) worried that it was unwelcoming to female students. She compared it to a marker that might read “in memory of the passing of the last all white senior class.” Would that kind of historical marker be allowed to remain on campus, she asked. If not, why was the tombstone allowed to remain. “We can preserve our history in the archives; girls don’t need a daily reminder that there were ‘good old days’ before they were allowed in classes,” she said.

The tombstone created by the last all male Lakeside senior class, 1971. (Photo courtesy the archives at Lakeside School and Bruce R. Burgess.)
The societal changes brought in by the tombstone appeared. Taking on roles of authority in a traditionally all-male setting long before the tombstone appeared.

Knowing the history of private schooling in the northwest helps put the tombstone’s message in context. Lakeside began as an all-boys school at a time when private education in the northwest and elsewhere was largely single sex. The six schools that founded the Pacific Northwest Association of Independent Schools (PNAIS) in 1946, for example, were all single sex. (Five of these were all-girls schools, actually.) Over the years, Lakeside remained an all-boys school. It welcomed its first female faculty member since the 1920s, the school librarian, in 1952. In 1970, it welcomed its first three female teaching faculty. The next year, it hired its first male teacher. St. Nicholas School hired its first male teacher in 1968. Bush School, formerly all-girls, went coed in 1971.

I think it’s safe to say that being for something doesn’t automatically mean that you’re against its opposite (I’m for coeducational schools, but I am not against single sex education, for example). The question was what the creators of the monument had meant to convey. They wanted male virility to live on. They chose a symbol of death and mourning to mark the end of the all-male era, it meant they were opposed to female students at Lakeside. Was this true?

Does being pro-male equate to being anti-female? And the third and final leap was that girls (and boys, for that matter) don’t need a daily reminder that at some point, only boys attended. Do we need reminders of the past? What is the place of this kind of history in an academic setting?

What I heard over and over again was that the opposition (where it existed) had much more to do with what students imagined would be a change in the culture of their school—they sensed that Lakeside would lose the deep sense of camaraderie they had experienced with their fellow students and teachers. “It’s hard to describe the connection we all felt about attending an all-boys school, but I felt like it brought us together as ‘men’ in a way that was bonding in a time when the trend was in the opposite direction. This is not a chauvinistic point of view. ... I experienced a unique opportunity of spending my time at Lakeside with ... male teachers in an environment that modeled the value of dignity, intellect, and common decency. ... I think every alumnus knows that it was never exclusive or discriminatory in a misogynistic way.”

As to the impetus behind the tombstone, the person whose idea it was remembers that he “needed to do something appropriate to signify the end of an era” because he was the last of four boys in his family to graduate from Lakeside. Later he explained his feelings about the merger of the two schools: “I think that the student body was generally supportive of the idea. We didn’t have any regrets except that boxer short sun bathing in the high jump pit would probably be a thing of the past and the colorful language would probably get cleaned up.”

Others remembered that the opposition was due to what some felt was a difference in the caliber of the schools and not due to the gender of the students. Some Lakesiders felt that introducing students from a less academically rigorous background (St. Nicholas students were outcompeted by Lakesiders at that point) would drag down the school. If anything, this second point holds the potential for more controversy, but of a different kind. Either way, what I gathered from alumni was that they felt the stone—and the school, for that matter—was free of chauvinistic intent.

The first alumnus knows that it was never exclusive or discriminatory in a misogynistic way.”

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long way, discomfort sparks conversation and engages long way, communities. Effacing history in order to encourage the “collective forgetting” of a community, as Kenneth Foote described in his 1990 article *To Remember and Forget: Archives, Memory, and Culture*, is unethical.

But I began to wonder about the tombstone and its place on a high school campus where students are forming identities, fostering a sense of belonging, and discovering their place in the larger world. Today the stone sits as it did in 1971, free of explanation. It’s a strange marker on the lawn of an institution that is continually striving toward diversity and inclusiveness. Do girls read the inscription and feel a little less comfortable on campus? Do boys read it and feel a little more comfortable? It’s hard to say. Is this where this piece of campus history belongs? Will it engage students and spark conversation, or will it do the opposite? Would removing it count as historical effacement? Unfortunately, I don’t have the answers.

I do know, however, that if the stone is to stay, it needs context. Without that, students and faculty are more likely to misinterpret its meaning. If the archives hadn’t been here to provide background, the powers that be may well have removed the stone, ensuring the survival of one particular interpretation, accurate or not. In the end the issue is not whether the stone should remain outside in the open, it’s that the stone, in order to remain meaningful, needs historical context. And the archives’ role on this campus and in this community is to provide that context.

History is never black and white, but without archives, the nuance disappears. And once the nuance disappears, we’re in trouble.


*Lakeside students pose with the tombstone, 1971. (Photo courtesy the archives at Lakeside School and Bruce R. Burgess.)*
Seattle Municipal Archives interacts with researchers and reaches new users
By Julie Kerssen, Assistant Archivist

For the Seattle Municipal Archives, Flickr has been a great avenue for engagement with our users. Since launching our site in 2008, we have added over 2200 photos that collectively have over four million views. The view counts demonstrate to our administrators that we are reaching a wide audience through the site, but perhaps the greatest value to us has been the direct interaction with our commenters.

The information users have supplied for our images has been a real benefit to SMA – whether correcting a date or a location, supplying a name for an unidentified person, or figuring out an address or time frame for an image that may have been misidentified in our records. For instance, we posted a photo of a snowplow clearing a street after a snowstorm. The photographer was most likely documenting the equipment at work and did not note the location, but commenters recognized a building in the background and determined that the photo was taken on Highland Drive in Queen Anne.

Another example was a photo that was associated with a clerk file requesting rezoning of a piece of land near 49th Street and Stone Way. We assumed that the photo, showing an A&W restaurant, was taken at that location and cataloged it as such. Eagle-eyed commenters looked at other photos associated with the file, studied the angle of the street in the photo, and determined that the A&W in the photo was not in Wallingford after all but actually on what is now Martin Luther King Jr. Way.

We have also started using Pinterest and YouTube, but so far Flickr has been our most successful foray into the world of social media. We have had requests via the site to use our photos for textbooks, websites, films, t-shirts, and even a board game. Flickr has allowed us to reach a user base that almost certainly would not have made their way to our own website and databases, and has increased our visibility in the local community.

See the Seattle Municipal Archives on Flickr:
http://www.flickr.com/photos/seattlemunicipalarchives/sets
The Labor Archives of Washington at the University of Washington Libraries Special Collections (LAW) recently celebrated its third anniversary of operation and launched a new section of its digital collections portal to highlight cannery workers collections documenting labor history, civil rights, and social justice.

**Outreach Activities**

In October, Labor Archives collaborated with the Pacific Northwest Historians Guild, the Museum of History and Industry, the Harry Bridges Center for Labor Studies, the Seattle Channel, and the Inlandboatmen's Union of the Pacific to organize film screening and discussion on the history of cannery unions and the murder of Domingo and Viernes. Shannon Gee, who wrote, directed, photographed and edited the documentary, co-Producer Ron Chew, and chief researcher Ed Echtel spoke about the film, *One Generation's Time: The Legacy of Silme Domingo and Gene Viernes.* Chew also spoke about his companion book *Remembering the Struggle: Silme Domingo and Gene Viernes: The Legacy of Filipino American Labor Activism.* (continued on next page)
Labor Archivist Conor Casey spoke about cannery workers’ collections new and old in the Labor Archives of Washington, the tools and resources available to help researchers use them, and announced the launch of a new cannery workers’ section of the Labor Archives’ digital portal. Casey explained that many of the collections in the Labor Archives were used in the film and that LAW’s collections represent a significant resource not only to labor history but also to Filipino American, legal, and civil rights history.

Digitization Activities and Topical Portal
The new topical section to the LAW’s Digital Resources Guide to the Labor Archives of Washington highlights the depth and quality of collections relating to cannery unions and the Filipino American community. The collections document the intersections between labor rights, civil rights, and social justice. Since 2010, LAW has been digitizing a variety of formats including correspondence, flyers, brochures, pamphlets, meeting minutes, resolutions, annual reports, photographs, and oral histories. Collections digitized include: the Cannery Workers & Farm Laborers Union Local 7 Records; the Cannery Workers and Farm Laborers Union, Local 7 Photographs; the Chris Mensalvas and Silme Domingo Family Photograph Collection; the Apolonia K. Buyagawan Interviews; the Potenciano Parin Columna Papers; Caballeros de Dimas-Alang Photographs; and the Tyree Scott Photograph Collection.

Using Live Crowdsourcing to Enhance Digital Description
A Labor Archives event held in honor of Filipino American History Month and Archives Month invited cannery worker community members into UW Special Collections to help improve description of the Cannery Workers and Farm Laborers Union, Local 7 Photographs and several related collections; improving both the online finding aid and the metadata for the digital collection. The event resulted in key corrections to a dozen names, added new identification to people in the photographs, and added corrections to the descriptions of work processes and refinements in the dates and locations pictured.

Cannery community members Emily van Bronghorst and Richard Gurtiza help improve the description of photos before they were posted online.
(Photo credit: Joyce Agee)
King County Archives uses social media and experiments with streaming video
By Carol Shenk, County Archivist

The King County Archives (KCA) began posting scanned images to Flickr and Pinterest in July, 2012, and to date has shared 409 items on a variety of themes: animals, maps, portraits, waterways, interesting and significant documents (“For the Record”), and aerial photography, to name just a few. Most popular are Kingdome and Seattle-King County Public Health Department photographs. Although KCA does not have its own Facebook presence, the county’s social media specialist reposts some Archives images to King County’s Facebook site as part of a regular “Throwback Thursday” feature.

In 2013, KCA ventured into streaming video in conjunction with reprocessing several series relating to the King County Art Commission’s 1979 project, *Earthworks: Land Reclamation as Sculpture*. *Earthworks* had explored the potential for rehabilitation of “blasted landscapes”—such as gravel pits, surface mines, and landfill sites—through commissioned land art, and it received significant national and international attention, along with local commendation and controversy. The symposium and the one earthwork constructed as part of the project continue to be subjects of academic research today, with inquiries from across the U.S. and from other nations, most notably Japan. The visual nature of much of the *Earthworks* documentation, along with its potential for use by geographically dispersed researchers, made an online exhibit an ideal medium for providing increased access to these records.

The collection includes 25 one-inch-format video recordings that had been created with the intent of producing a public television documentary on the *Earthworks* project. KCA had four of the tapes converted to digital format and posted to the County’s Vimeo site the symposium keynote address and segments of interviews with artists discussing their earthwork proposals.

The video segments are long, in Internet terms, running up to 24 minutes. And, being raw footage, even the shorter ones can require patience to sit through. To provide a general sense of the video content and to draw people into the longer videos and to the online exhibit, KCA created two-minute montages of clips from the artist interviews and posted them to Flickr and Pinterest. The brief and longer digital video segments all were embedded into the online *Earthworks* exhibit.

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The Earthworks exhibit was designed to serve as a standalone resource for researchers, and so it presents a detailed history of the project and scanned drawings, photos, and documents, along with the digitized videos. Similar to the approach of creating briefer versions of the videos to reach a broader audience, KCA created a second, introductory exhibit that summarizes the full exhibit’s content but is less demanding for casual readers.

Feedback on the Earthworks exhibit has been positive, with particular appreciation from the University of Washington Landscape Architecture program. Yet to be digitized and made available through the Earthworks exhibit are the 21 remaining videos, along with audio cassette recordings of the symposium, an Issaquah town hall meeting on one earthwork proposal, and a citizen protest.

The King County Archives looks forward to making more of its collection available online through new exhibits and continued posting to Flickr, Pinterest, and Vimeo. KCA has not yet approached crowdsourcing and more direct interaction via social media. For now, social media provides a new way to connect to users and to lead them to KCA’s main Web page, it provides a mechanism for streaming multimedia content, and it gives the public immediate access to and the ability to share digitized records.

Most active is KCA’s Pinterest board, which has over 390 followers and lots of re-pins. Perhaps not surprisingly, the image with the greatest number of re-pins is a photo of a 1978 Seahawks tailgate party.

King County Archives on Pinterest:
http://www.pinterest.com/kingcountywa

Full Earthworks exhibit:
http://www.kingcounty.gov/operations/archives/exhibits/
Earthworks

Earthworks introductory exhibit:
http://www.kingcounty.gov/operations/archives/exhibits/
Earthworks_Brief

Seattle Seahawks tailgate party, Kingdome, circa 1978. Series 1608, Department of Stadium Administration, Tenant Services Division, Promotions/Media Relations, King County Archives.
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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