Community Archives Toolkit

Community Archives Center
at Tacoma Public Library

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Cover image: Audience in a standing ovation at Hilltop Story Fest, May 6, 2023. Photo by Mikayla Heineck.

Title image: Close-up of a photo being scanned at Hilltop Story Fest, May 6, 2023. Photo by Mikayla Heineck.

Table of contents image: A student speaks to the audience at Salishan Story Fest, August 13, 2022. Photo by Mikayla Heineck.

Acknowledgements image: Community members help paint a new Black Lives Matter mural in downtown Tacoma. (Black Lives Matter Mural Project Collection, CAC3002, Community Archives Center at Tacoma Public Library).

Back cover image: Photograph of young people at 1007 Martin Luther King Jr Way, Tacoma in July 1961 from Keith D. Wells. (Hilltop Story Fest Collection, CAC0003, Community Archives Center at Tacoma Public Library).

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GOALS

Understand historical information, benefits of, and examples of different types of models for a community archive

Develop partner engagements, funding, ideas on staffing, and consider issues in designing the archive

Know the various ways to build your community archive collection (i.e., through individuals, organizations, community events, and activities)

Raise public awareness of collections and develop strategies for sustainability

Review more resources to reference for skill building, increase awareness, examples of other libraries and organizations

Introduction

WHY A COMMUNITY ARCHIVE? WHY FOCUS ON INCLUDING HISTORICALLY MARGINALIZED COMMUNITIES?

Stories about a place, personal reflections on a changing environment/neighborhood, or recollections about how a relationship changed the path of someone's life are all examples of potential records that could show up in a community archive in your library. These seemingly commonplace reflections from community members can bring perspectives that have been historically and intentionally blocked or not deemed worthy of inclusion in a community's historical record. In actuality, these commonplace reflections serve to provide a fuller description of the experiences of people in a community that can serve as a foundation for future exchanges and connections as a community evolves.

Community archives can play a critical role in establishing and repairing gaps in the record of a community's past, present, and future. This work can be done by a variety of organizations in the community and public libraries are well-equipped to play a critical role in establishing and sustaining community archives. The Community Archives Toolkit (CAT) is a collection of lessons learned and resources that we have utilized throughout our project in building a community archive. We hope it will be useful to you as you undertake your exploration of a community archive and its role in establishing and promoting missing or marginalized voices in your community.

WHO IS THIS FOR? WHO IS OUR INTENDED AUDIENCE?

This toolkit is for any library staff who are interested in undertaking a community archive project in their community. We have written the toolkit with the assumption that you will not have had previous experience in building a community archive or archival experience at all. We do hope that if you have a background in archival practice that you still find something of value in the toolkit, but its orientation is toward the reader without extensive experience in archival practice and the content is oriented towards someone with only the barest of knowledge in the archives field. If you do have some experience in working in an archive or local history collection as part of your public library, the toolkit also contains sample forms, planning scripts, and templates that we hope will accelerate your ability to build a community archive in your community.

WHERE DO I START?

If you are starting out without archival experience, then we recommend that you start with section 1.1 "Background on Community Archives" and that you then take advantage of some of the other resources we list in Appendix B "Related Toolkits and Resources". It is not possible to fit all of the knowledge that you need in a single toolkit, but we have tried our best to share collections that will help you understand how to approach this undertaking from both theoretical and practical aspects.

[WHERE DO I START? CONTINUED...]
We would then recommend that you turn to section 1.3 "Scoping Your Vision for a Community Archive" to consider which model makes the most sense for your community archive. If you have limited archival experience, we still suggest that you start with Chapter 1 "What is a Community Archive?" so that you understand the differences and unique role that a community archive fulfills in relation to a traditional archive or local history collection.

WHAT DO WE WANT YOU TO KNOW?
While it might feel daunting getting started on your process of establishing or expanding a community archive, remember that many of the skills that you already practice in your library work are useful in building a community archive. Outreach to your community is an established activity at libraries and is obviously a core component of many of the activities related to soliciting and collecting materials for the community archive. Similarly, forming partnerships with other organizations is a standard practice in most libraries. Our project relied upon multiple partnerships for marketing, outreach, and event participation especially for parts of the community where we didn't have an existing or well-established relationship.

Remember: you don't have to do everything listed in this toolkit. We'd recommend that you start small and think about how you can leverage existing assets in the community to help to build out the community archive. Are you working with an organization on another project and realized that they have experiences and stories that would be valuable for a wider audience to know about?

They could serve as a pilot, but definitely spend time discussing and planning these activities carefully to ensure that it is a positive experience for the library and the organization.

As you start the process to develop your community archive, be prepared to adapt your plans based on what you hear from community partners. You may find that your plans or ideas do not work as well or in the way that you might have expected when you started. You may take our advice or utilize a resource in the toolkit and find that it did not translate to your setting. You might also find that this work takes longer than expected and requires tremendous effort in building relationships over time. This is not unexpected and we would assert is a common occurrence when it comes to collaboration with community-based organizations.

Lastly, we would tell you to be prepared for emotional exchanges and moments of unplanned joy. We certainly did not discuss this in our team planning meetings or when developing our grant proposal, but each of us has had moments where we have seen community bonds being formed and transformational experiences shared that have served as points of inspiration for those times when the obstacles loomed large. Appreciate and savor those moments as they are important to sustaining the work.

Who are we?

Our project team was composed of practicing archival and library staff and a group of academics who have archival, library, and research experience.

Tacoma Public Library (TPL) had an existing archive, the Northwest Room, that preserves and provides access to materials related to the history, people, places, and built environment of Tacoma, Washington and the South Sound region.

The Northwest Room at Tacoma Public Library. CC-SA 2015 by Joe Mabel

The Community Archives Center (CAC) at the TPL leverages existing professional and technical resources to address the gaps and silences existing in the local history record through a community-driven, participatory process.

The University of Washington Technology & Social Change Group (TASCHA) center explores the complex relationship between digital technologies and society, with a focus on marginalized groups, and public libraries as centers for individual learning and community development.

Chapter 1: What is a Community Archive?
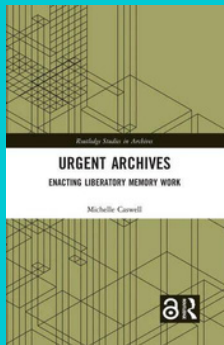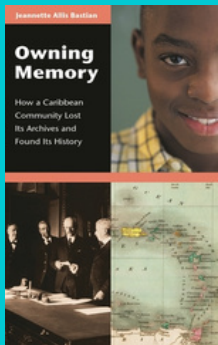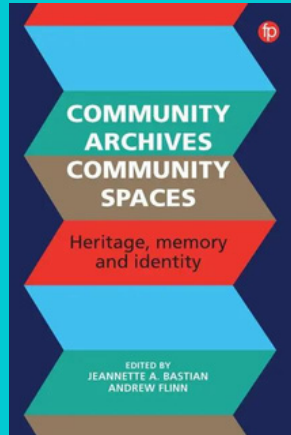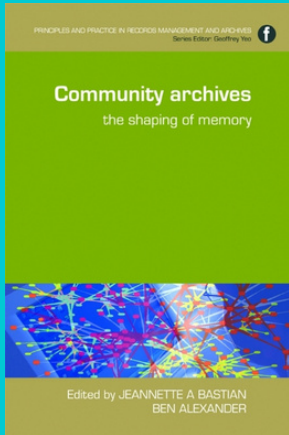
1.1
BACKGROUND ON COMMUNITY ARCHIVES

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1.1 Background on Community Archives

For at least five decades, archival scholars and archivists have illuminated a significant problem with the American historical record: routinely missing from it are the experiences of marginalized and underrepresented communities (Zinn, 1977). Their histories have not just been excluded from the historical record—they have been actively suppressed, elided, and/or misrepresented—a phenomenon called "symbolic annihilation," which occurs when marginalized groups are systematically misrepresented or excluded from archives (Caswell, Cifor, and Ramirez, 2016). In response to this and other concerns about the ways in which archives are imbricated in power and can amplify oppression, since the 1990s there have been increasing calls to reformulate archival scholarship and practice around core values of social justice (Gilliland and Flinn, 2013). Professionals and scholars working in "critical archival studies" (Caswell, Sangwand, and Punzalan, 2017) paradigm have been leading efforts to make archives more inclusive; to expand and rethink archival concepts and training; and to develop community archives as means to work toward transforming archival practice and society more broadly.

Archival scholars Andrew Flinn, Mary Stevens and Elizabeth Shepherd (2009) define community as 'any manner of people who come together and present themselves as such". Following this, they posit that a "community archives" occurs when individuals come together to "document the history of their commonality" (Flinn et al., 2009, 75 in Caswell et al., 2016, 61). Community archiving is an important approach for producing and making accessible a more inclusive and richly diverse heritage. Within the United States and across the globe, community archives and related heritage initiatives come in many different forms (large or small, semi-professional or entirely voluntary, with formal or collective governance models, long-established or very recent, conducted in partnership with heritage organizations and/or professionals or entirely independent). Community archives may form around commonalities such as geography; identity; occupation; interest, faith, belief, or experience; or purpose, event, or mission. If there is a singular defining characteristic of diverse community archives, it is the active participation of the community in documenting, collecting, managing, and making accessible the history of their particular community "on their own terms" (Flinn et al., 2009). Anne J. Gilliland's (2013) "Voice, Identity, Activism (VIA) Framework for Approaching Archives and Recordkeeping" further describes the shared characteristics among archival initiatives that evolve from grassroots, identity-based, and social justice orientations.

Figure 1. Reverend Bob Penton engages with the speaker at Salishan Story Fest, August 13, 2022. Photo by Mikayla Heineck.

Often highly participatory, community archiving considers the role that social identity and power play in shaping our understanding of history and presents accessible tools for enriching historical narratives with absent and underrepresented voices. Community archives are characterized by key principles of broadening participation in archival production; sharing stewardship of archives with community members and organizations; developing alternative archival practices sensitive to community needs; accounting for pluralistic perspectives; and representing and advocating for more socially just societies. Community archives are more likely to collect a vast array of materials—for example, objects, books, and archival records—and to pay little heed to traditional distinctions among museums, libraries, and archives. These organizations are often attuned to the role of archives not only in research, but in education, community building, and for developing coalitions.

Although local historical and antiquarian societies, churches, and regional museums have been collecting community records for more than a century, the veritable boom in community archives did not occur until the 1970s and 1980s. Flinn, Stevens, and Shepherd (2009) and Gilliland and Flinn (2013) suggest that interest in collecting community records was, in significant part, a response to the protest cycles that began in the 1960s, which included antiwar, feminist, civil rights, labor, gay and lesbian liberation, and student activism emerging as expressions of larger postwar anti-establishment movements.

The rise of oral history and public history methodologies born of a desire to create "history from below" that would document the experiences of "so-called ordinary working people" (Perks and Thomson, 2016) and the dearth of academic work for trained historians (English, 1983) in the 1960s and 1970s also contributed to the growth of the community archives movement. Perks and Thomson credit in particular Alex Haley's best-selling, Roots: The Saga of an American Family, with popularizing oral history within and outside of Black communities in the United States, as it encouraged communities not only to record their own "roots" but moreover to invest in local and community documentary heritage as a vital aspect of community building. What Rebecka Sheffield calls "the second wave of community archives" emerged in the late 1990s in response to the rise of anti-capitalist, postindustrial social movements that leveraged participatory and do-it-yourself (DIY) cultural production approaches. Community archives have often emerged from other forms of cultural production, such as community publications, and rely heavily on support from the publisher or a community service organization. The ArQives, for example, grew out of the working files of The Body Politic and was financially supported by the publishing collective for nearly two decades (Sheffield, 2015). Similarly, the Lesbian Herstory Archives was first a personal collection housed in its founder's apartment before growing into a larger collective with a space of its own (Sheffield, 2015). Flinn and Stevens (2009) and Sheffield (2014) position community archives as part of larger movements in which groups whose histories and lives have been symbolically annihilated by mainstream institutions initiate archival projects as means of self-representation, identity construction and empowerment. Diana K. Wakimoto, Christine Bruce, and Helen Partridge's (2013) study of three LGBTQ community archives in California provides further insight into the relationships of community activism and the development of community archives.

More recently, there has been a new wave of investment in community documentation that leverages digital technologies to collect records and make them available to communities in a manner that transcends geographic and temporal boundaries. Caswell (2014) describes how the South Asian American Digital Archives (SAADA) founded in 2008 grew out of a desire to preserve archival materials related to South Asian American experiences. The post-custodial digital repository now holds more than 1,500 records, documenting Stories as diverse as Punjabi labor resistance in the 1910s to Muslim punk bands in the 2010s. SAADA has developed a network of scholars and community members invested in supporting the archives both financially and intellectually. The Digital Transgender Archives (DTA), which launched in 2015, serves as both a repository and union catalog by harvesting metadata from various partner organizations to build a database of records created by, for, and about transgender people worldwide (DTA, 2015). Similarly, the Archives of Lesbian Oral Testimony (ALOT) works with community documentarians to collect oral history records documenting lesbian life and makes these accessible through digitization (Chenier 2009; 2015; 2016). As Elise Chenier (2009) explains of ALOT, the use of digital technologies can bring together dispersed collections that were previously rendered inaccessible because they were either recorded in now defunct media formats or housed among personal collections. Bringing together dispersed records online, what Ricardo L Punzalan (2014) calls "virtual reunification,'' can not only present a more holistic understanding of

community history but also strengthen ties among community members. Digital community archives have become increasingly prevalent, but present new complexities as they require significant infrastructural investment to ensure that platforms are developed and supported over time.

Some community archives may resist bureaucratization as a political principle, preferring to remain informal grassroots efforts. Established community archives may decide to integrate collections into a more formal repository (e.g., a public library or a university archives). Other community archives efforts emerge from or develop within larger institutions and their community partners, as is the case of the Community Archives Center for Tacoma. Archivists and librarians give their professional skills, whether as employees, partners, or volunteers, advocates, or activists of all such organizations. Wherever they are situated, community archives frequently foreground issues of community control and autonomy even if they welcome partnerships or emerge with support from more formal heritage bodies or trained professionals. Working with and within large information institutions is an important way for communities to raise public profile and strengthen ties, and can crucially build capacity for access, fundraising, development, and community engagement activities. As Caswell (2014) notes, however, many community archives work carefully to maintain the balance between relying on well-established institutions to provide stability and resources and the desire to remain community-driven.
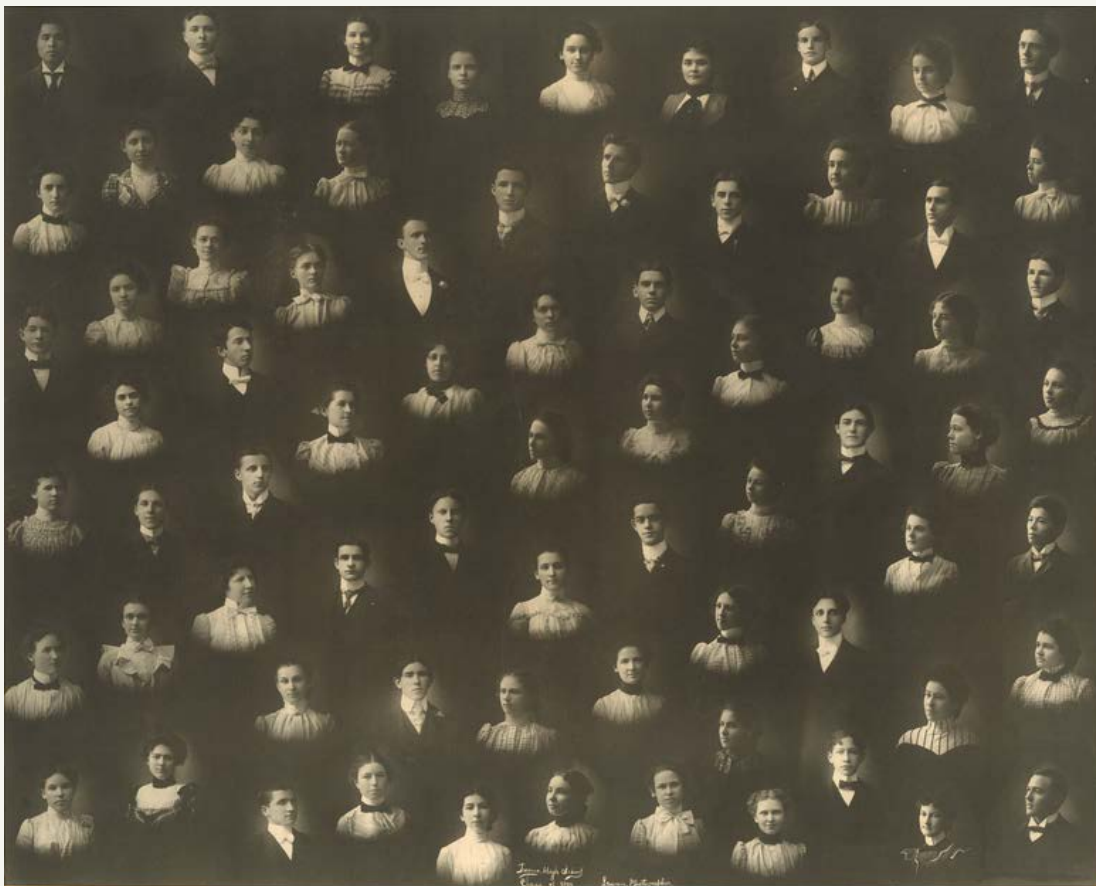

Figure 2. A photo of the Tacoma High School Class of 1900 was digitized at a community event. (Community Event Collection, CAC0003, Community Archives Center at Tacoma Public Library).

1.2 Benefits of Community Archives

Community archives are documenting, shaping, and providing access to histories that might otherwise be lost and stories that might go untold, ultimately reclaiming the power to construct community narratives and determine what has value for the present—and the future. By collecting, preserving and making accessible documents, photographs, oral histories and many other records which document the histories of particular groups and localities, community archives and closely related heritage and memory initiatives make invaluable contributions to developing a more inclusive and diverse local and national heritage (Quoted in Gilliland and Flinn 2013, 7). As Kathy Eales writes, "a key premise of community archiving is to give substance to a community's right to own its own memories" (1998). Community archives have the potential to positively impact individual and collective identities; representation; feelings of empowerment; expand the cultural and political capacities of communities; improve well-being, transform archival practice, serve as vehicles for communication, advocacy or activism; and more. We are particularly focused on memory organizations that document, collect, maintain, and provide access to the histories of minoritized communities, with an emphasis on understanding their myriad social, geographic, political, and cultural impacts. Whether or not community archives identify themselves as cultural or political endeavors, the very act of taking control over the documentation and storytelling about one's own community calls attention to issues of power and politics manifest in more traditional approaches to creating and maintaining archives.

Community archives can counter the symbolic annihilation experienced by historically marginalized communities and individuals by offering the tangible and intangible benefits of 'representational belonging,' which Caswell, Cifor, and Ramirez (2016) define as "the ways in which community archives empower people who have been marginalized by mainstream media outlets and memory institutions to have the autonomy and authority to establish, enact, and reflect on their presence in ways that are complex, meaningful, substantive, and positive to them in a variety of symbolic contexts." These include making decisions about what is of enduring value to them, shaping collective memory of their pasts, and controlling the means through which narratives about them are constructed. Community archives provide important means of self-representation and engender generative spaces for shaping collective memory.

It is at the intersection of ontological, epistemological and social impact that community archives display their greatest value. Research demonstrates that the impact of community archives may fundamentally differ from prevailing conceptions of the impact of mainstream memory institutions. Given the ways in which community archives are formed in opposition to symbolic annihilation, Caswell, Cifor, and Ramirez (2016) argue that they necessitate their own model of impact that centers the needs of marginalized communities. This is not to argue that mainstream archival institutions cannot have an impact on marginalized communities, but rather that the needs and effects of the communities themselves should be centered in any framework for discussing impact. Further, we cannot assess the impact of community archives without first acknowledging the damaging and pervasive consequences of systems of oppression and the extent to which such organizations are formed to push back against such systems. It is here, in this 'pushing back' to dominant forms of representation and exclusion that symbolically annihilate marginalized groups, that community archives showcase their tremendous significance.

While acknowledging the important progress made over the last few decades, the urgent need persists for archives to collect the histories of minoritized communities that are still absent or marginalized, to co-design archives to share these stories, and thereby to reshape the historical record. This work is made no easier by a social climate characterized by partisanship and racial conflict, nor by the financial conditions that have eroded support for public libraries and archives (Cifor and Lee, 2017). There is still a pressing need to expand participation and inclusion through local cultural heritage collections, this toolkit is an applied resource covering best practices for participatory workshop design and implementation, community data collection, creation of community archives, program evaluation, sustainability, and programming aimed at enabling other public libraries to create, support, and/or contribute to building community archives that focus on historically marginalized people and groups in their communities.

Figure 3. A frame from "Salishan: Past, Present, and Future," a film by teacher Bryan Johnson and Lister Elementary School 5th grade students (Community Event Collection, CAC0003, Community Archives Center at Tacoma Public Library).

1.3 Scope Your Vision for a Community Archive

This section will review 5 (five) known different levels and models of community archives and community archiving practices. We will define each level, requirements to achieve the model, and provide examples of existing community archives. While these models have shown some successes and challenges, there are always opportunities to create new formats and models that serve and support your specific community, particularly since each community has their own histories, relationships, resources, needs, and interests. The archives listed below are not endorsements, but referenced as examples to review and included due to the availability of literature around their work and collections. See Appendix G for a non-comprehensive list of examples for further exploration.

ARCHIVE TYPE	DESCRIPTION	EXAMPLES
Post-custodial with no collection of physical materials	Creators retain records with support from archival institution	DENSHŌ — SAADA South Asian American Digital Archive
Hybrid post-custodial & traditional collecting	Mixture of post-custodial & traditional collecting	Community Archives Center at Tacoma Public Library
Independent grassroots	volunteer-run organization collecting materials primarily from members of a given community	INTERFERENCE ARCHIVE 314 7th Street Brooklyn, NY — LESBIAN HERSTORY ARCHIVES
Community-Institutional partnership	Community organization & a larger institution collaboration	ONE Archives at the USC Libraries — Mazer Lesbian Archives
Institutional housed & built community archives	Cross-institution collaboration while community members initiate priorities	OC&SEAA Orange County & Southeast Asian Archive Center — WITNESS SEE IT FILM IT CHANGE IT

1.3.1 POST-CUSTODIAL WITH NO COLLECTION OF PHYSICAL MATERIALS

DEFINITION
A post-custodial community archive practices that "records are retained by their creator with archives providing oversight and support functions" (Ham, 1981).
- Stakeholders: creator from community, archives
- This approach "uses digital technology in pursuit of a more collaborative approach to multinational archival work. The model originated as a response to the rapid increase of born-digital materials produced by institutions, a way of saying "archive your own emails." But it was quickly taken up by archivists interested in human rights and social justice as a way to shift the balance of power in archival preservation." (Smith, 2018).
- "creators retain custody of their records, consequently shifting ownership and access to the communities represented, rather than being handed over to larger and wealthier institutions" (Suárez, 2021)

REQUIREMENTS
1. Creators take on record manager roles
2. Decentralization of material/physical holdings
3. Make use of modern technology to systematize centralize access. "To do this work equitably, we must think critically about the hardware and software choices that we're making, and their impact on our digital interfaces." (Smith, 2018)
4. Establish coherent and comprehensive acquisition program
5. "Rebalance power between colonizer/colonized, global South/global North, and repository/creator" (Carbajal, 2018).—"prioritize and fund relationships first" through the "maintenance of long-term relationships" building "equitable partnerships, especially given a national history of betrayal and exploitation, depend on trust built through long-term, personal relationships." (Smith, 2018)
6. Relocate archival enterprise responsibilities, practices, and expectations—"(re)locates the work of the archivist to be neither only the institutional repository nor the site of records creation, but rather a third space that crosses borders between the two and can function in both but belongs wholly to neither." (Kelleher, 2017)
7. Diversity and democratize historical records—"shift curatorial authority and access to the communities represented. In this model, archivists work side-by-side with community members to actively rectify gaps in historical coverage and proactively document the present day." (Becerra-Licha, 2017)

EXAMPLES
- **The South Asian American Digital Archive (SAADA)** is an independent, nonprofit, community-based organization and a website that includes the digital archive, a book, a magazine, a walking tour, fellowships for community members, events, and various projects and initiatives.
    - Aims: "SAADA creates a more inclusive society by giving voice to South Asian Americans through documenting, preserving, and sharing stories that represent their unique and diverse experiences."

- Materials:
  - 5,047 publicly accessible digital items
  - 160 original essays about South Asian America in an online magazine
  - Types: advertisements, audio, cards, correspondence, event program, flier, invitation, in memoriam, literature, map, moving image, newsletter, newspaper clipping, oral history, photograph, podcast, poster, press release, website, etc.
- <u>Densho</u> is a Japanese terms that translates "'to pass on to the next generation,' or to leave a legacy", and it is a nonprofit organization that strives to "educate, preserve, collaborate and inspire action for equity" rooted in the initial mission of "documenting oral histories from Japanese Americans who were incarcerated during World War II".
  - Aims: "Densho documents the testimonies of Japanese Americans who were unjustly incarcerated during World War II before their memories are extinguished."
  - Materials:
    - 930 oral history interviews in video and/or audio format
    - 650 articles in an encyclopedia about "key concepts, people, events, and organizations that played a role in the forced removal and incarceration of Japanese Americans during World War II".
    - A searchable version of the WRA Form 26 register and Final Accountability Rosters (FAR), containing names and other identifiable information about the individuals held in the ten WRA camps
    - An interactive map of the "complex network of detention sites throughout the U.S." that held incarcerated Japanese and Latin Americans
    - Types: document, still image, audio/visual, datasets, interviews, periodicals, correspondence, newspaper clippings, albums, portraits, certificates, contracts, money, program booklets, etc.

1.3.2 HYBRID POST-CUSTODIAL AND TRADITIONAL COLLECTING

DEFINITION
A hybrid post-custodial and traditional collecting community archive practices a mixture of both intaking, preserving, and maintaining material and digital objects from records creators, wherein ownership of records are transferred over to the archival organization (i.e. traditional collecting), alongside post-custodial collecting, wherein the records creator retains ownership and management and the archival organization provides records management support.
- Stakeholders: creator from community, archives

REQUIREMENTS
1. Technical and social infrastructures for collecting, preserving, maintaining, and accessing different record types for different participant relationships
2. Release forms and administrative capacity for records of vastly differing management terms
3. Records include both physical and digital objects that can either be obtained by the archives or digitized then retained by the creator/contributor

- <u>**Community Archives Center for Tacoma (CAC)**</u> for Tacoma Public Library is a community archives initiative that includes 19 digital collections housed in the Library's digital repository, Northwest ORCA, community engagement events, and classroom instructions to promote the investigation of primary resources.
    - Aims: CAC partners "with the community to preserve and provide access to stories that are missing from Tacoma's local history narrative" by (1) acknowledging, identifying, and mitigating significant representational gaps; (2) "uncover, preserve, and share materials that begin to reveal Tacoma missing stories"; and (3) "develop partnerships with communities whose contributions to Tacoma have been under-represented or under-investigated".
    - Materials:
        - Types: oral history interviews, photographs, documents, family and personal papers, written reflections, journals, zines, scrapbooks, audio/video recordings, organizational records, etc.

1.3.3 INDEPENDENT GRASSROOTS

DEFINITION

An independent grassroots community archive is a volunteer-run organization with "collections of material gathered primarily by members of a given community and over whose use community members exercise some level of control" (<u>Flinn, Stevens, and Shepard, 2009</u>). It is common for these archives to be interpreted as non-professional archival initiatives and as "projects and endeavors which are actively engaged in radical or counter-hegemonic public history-making activities" (<u>Flinn, 2011</u>).
- Stakeholders: archives, volunteers/activists as archivists and creators

REQUIREMENT
1. Often "allied to a progressive, democratizing, and anti-discrimination political agenda" (Flinn, 2021).
2. Collaborations to form equitable partnerships with social movements (Flinn, 2021).
3. Primarily volunteer-run
4. Strives for community empowerment, social change, or what is known as archival activism (Flinn, Stevens, and Shepard, 2009).
5. "Offer an important and empowering assertion of community resistance to otherwise exclusionary and (often) marginalising dominant narratives" (Flinn, Stevens, and Shepard, 2009).

EXAMPLES
- <u>**Interference Archives**</u> **(IA)** is an all-volunteer organization, "a social space, exhibition venue, an open stacks archive of movement culture", podcast, and publisher of comics, booklets, posters, and other printed materials.

- Aims: Through "open stacks archival collection, publications, a study center, and public programs including exhibitions, workshops, talks, and screenings", they "explore the relationship between cultural production and social movements[...] encourag[ing] critical and creative engagement with the rich history of social movements."
- Materials: All records are physical and require in-person access
  - Types: posters, flyers, publications, zines, books, T-shirts and buttons, moving images, audio recordings, subject files, etc.
- <u>Lesbian Herstory Archives</u> (LHA) "is an all-volunteer organization, collectively run, with the coordinators making policy decisions by consensus". It is "funded by individual Lesbians, LGBT and feminist organizations, allies and nongovernmental funding sources" and claims to "remain an independent entity housed in its own building in the community, not on an academic campus." All records are "by and about all Lesbians, acknowledging changing concepts of Lesbian identities." The LHA space "welcomes all to come visit, explore the collections and do research" at no charge. Alongside the Archives, the organization offers traveling exhibitions, monthly events about sharing stories, collection highlights, courses about Lesbian lives, volunteer workdays, book sales, and arts workshops.
  - Aims: "to gather, preserve and provide access to records of Lesbian lives and activities" and is "committed to the political struggles of all Lesbians and their communities".
    - "to uncover and document our herstory previously denied[...] by patriarchal historians in the interests of the culture that they served"
    - "enable current and future generations to analyze and reevaluate the Lesbian experience" by "building intergenerational bridges among Lesbian communities to deepen the understanding of what Lesbian experiences mean in different contexts and in different historical periods".
  - Materials
    - Types: books, magazines, journals, news clippings (from established Feminist and Lesbian media), bibliographies, photos, herstorical information, T-shirts, tapes, films, diaries, oral herstories, poetry and prose, biographies, autobiographies, notices of events, posters, graphics, zines, unpublished papers, organizational records, memorabilia and references to our lives

1.3.4 COMMUNITY-INSTITUTIONAL PARTNERSHIP

DEFINITION
A community-institutional partnership community archive is a collaboration between a community organization and a larger institution whose mission is to preserve records for long term access. Each organization holds individual missions and entities, but the institution becomes a support in processing, preserving, and maintaining the collection of records. The community organization is an established organization with the pre-existing mission to preserve community members while the institution exists to support those existing efforts.
- Stakeholders: community organization, community members as creators/contributors, institutional organization

REQUIREMENT

1. Collaborative outreach between community archives organization and archives institution
2. It is important for "archivists to build trust and show a true commitment to the community; when asked what this commitment looks like, respondents said that the archivists respond to their specific needs, and forge an ongoing relationship with the archivist in order to demonstrate that their collection was being documented in the most honest, sincere, and thorough way (Quoted DiVeglia, 2010, p. 92 in <u>Krensky, 2011</u>).
3. Mutually beneficial partnership
4. Allot for time and space for detail-oriented negotiation around ownership, access, and consider "the fact that grassroots people and academic people don't always speak the same language" (Krenksy, 2011:33).
5. Institutional organization will provide resources and stability that the community organization does not have access to and the community organization will provide intimate, grassroots collections that the institution "never would have received otherwise" (Krensky, 2011: 35)

EXAMPLES

- <u>ONE National Gay and Lesbian Archives at USC</u> is "the largest repository of Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ) materials in the world". Housed at the University of Southern California Libraries since 2010 when the ONE Archives Foundation, an independent community partner, "deposited its vast collection of LGBTQ historical materials with the USC Libraries".
  - Aims: "To collect, preserve, and make accessible LGBTQ historical materials while promoting new scholarship on and public awareness of queer histories."
  - Materials:
    - Over 4,000 paintings, drawings, works on paper, photographs, and sculptural objects
    - 3,500 posters; textiles, such as t-shirts, banners, and flags; and memorabilia such as buttons, matchbooks, dolls, and other three-dimensional objects
    - 4,000 films, 21,000 videos (such as recorded lectures), and 6,900 audio recordings
    - 10,000 distinct files (i.e., newspaper clippings, journal and magazine articles, brochures, and other printed materials)
    - 13,000 titles of periodicals, such as magazines, newspapers and newsletters
    - 30,000 volumes of books and monographs
    - Types: periodicals, books, films, videos, audio recordings, photographs, artworks, organizational records, and personal papers, etc.
- <u>June L. Mazer Lesbian Archives and UCLA</u> is a volunteer-run organization, in partnership with the University of California, Los Angeles (UCLA). It is a community 501(c)(3) nonprofit collaboration with a large state university institution. Alongside the UCLA Center for the Study of Women and the UCLA Library, the Mazer Lesbian Archives had 80 collections processed by UCLA and they developed a "guide entitled, 'Making Invisible Histories Visible' which describes the scope of the work, the people involved and the lesbian and feminist women's collections that were processed."

The guide is the culmination of a "a three year project to arrange, describe, digitize, and make physically and electronically accessible two major clusters of Mazer collections related to West Coast lesbian/feminist activism and writing since the 1930s."

- Aims: "To collect, preserve, and make accessible lesbian, feminist, and women's history as a means of providing a link between multi-generational lesbians" by way of creating "social activities based on Lesbian/Feminist history and future possibilities", developing educational programming, and "providing research and resource facilities to the community".
- Materials:
  - More than 2300 titles consisting of Fiction and non fiction materials
  - 80 collections, including finding aids
  - A resource guide on the process of the partnership
  - Types: personal letters and scrapbooks, artwork, manuscripts, books, records, newspapers, magazines, photographs, videotapes, flyers, papers of lesbian organizations, private papers, and even clothing, such as softball uniforms

1.3.5 INSTITUTIONAL HOUSED AND BUILT COMMUNITY ARCHIVES

DEFINITION
An institutional housed and built community archives includes collaborations between large organizations with the mission for long term preservation initiatives, such as university libraries and community and/or nonprofit organizations alongside individual community members or community groupings. The institution will own, retain, preserve, manage, and steward access of records created by community members, while community members will initiate the priorities in the records collection management policies.

REQUIREMENTS
1. A large stable institution, such as a university library, in close collaboration with community members submitting records to the university holdings.
2. Provide sustainable systems for the community archival efforts.
3. While it is common for the institution to hold ownership of the records, it is common for institutions to offer varying terms of agreement with records creators to obtain co-ownership of the records they contribute to the archives.
4. Institution provides support in community access to funding, whether that is through direct support, co-sponsorship, or indirect administrative support.

EXAMPLES
- Under the University of California, Irvine Libraries, the **UCI Southeast Asian Archives** is housed under the Special Collections & Archives and in the Orange County & Southeast Asian Archive Center "broad and interdisciplinary" documentation of "the social, cultural, religious, political, and economic life of members of the Cambodian, Hmong, Laotian, and Vietnamese diaspora. Collection strengths include Southeast Asian American experiences of resettlement and community formations since the Vietnam War, Cambodian Genocide, and geopolitical turmoil in the former French-occupied "Indochina" in the latter half of the 20th century." The archives also includes various in-person only and online exhibits.

- Aims: To "surface the historical records and cultural heritage of the Southeast Asian diaspora for research, even materials not held by the UCI Libraries." The archivists "are actively engaged in and seeking ongoing non-custodial, equitable partnerships to ensure sustained preservation and access to these histories, especially related to social justice and communities under-documented in the historical record."
  - Materials:
    - Over 1,500 images and 4,000 textual documents
    - Thousands of audio/video oral histories with transcripts in English & Vietnamese
    - Types: oral histories, digitized images, photographs, paintings, posters, texts, books, articles, clothing, household objects, diaries, state files, meeting minutes, general and executive board meeting agendas, correspondence, memoranda, newsletters, reports, clippings, pamphlets, grant applications, research data, and program materials, etc.
- **WITNESS** is less of an archival organization and more of an "advocate of human rights technology" who collaborates with "developers, social media platforms and technology companies" to "help eyewitnesses document abuses more safely before they share their stories". In short, they supply resources and a platform for citizens, activists, and all peoples to "harness the power of video" and "use video and technology to defend human rights. Anyone can be a witness."
  - Aims: "WITNESS trains activists to archive and preserve their video so that human rights abuses cannot be denied or forgotten over time." By developing digital tools, advocating for just technological practices" as well as curating and raising "awareness to citizen footage, WITNESS identifies critical situations and teaches those affected by them the basics of video production, safe and ethical filming techniques, and advocacy strategies."
  - Materials: Instructional and good practice audio/video clips and guide packets for all people to become activists, archives, and advocates for human rights.

Chapter 2: Plan & Launch a Community Archive Project

2.1
TIPS AND TRICKS: THIS IS A MARATHON, NOT A SPRINT

2.2
FIND INITIAL PARTNERS

2.3
ESTABLISH FUNDING AND SUPPORT

2.4
BUILD AND SUSTAIN COMMUNITY AND PARTNER ENGAGEMENT

2.5
BUILD TEAM CAPACITY

2.6
DESIGN THE ARCHIVE

2.7
ETHICS, PERMISSIONS, AND COPYRIGHTS

In this chapter, we describe some of the earliest steps necessary to plan and launch your own community archive. First and foremost, we include some tips, tricks, and lessons we learned and carried in our practices throughout this extended planning process (i.e. breathe and drink water!).

Then we will discuss the first action that will also continue as a thread throughout the entire toolkit—building community partnerships. Take opportunities early and often to build relationships that support the creation, use, and sustainability of your archive. In section 2.2 "Find Initial Partners", we describe why community partnerships are so important when creating a community archive. Section 2.3 "Establish Funding and Support" shifts to another important topic—finding the resources you need in order to create your archive. Specifically, we discuss strategies for winning grants to support your archive, as well as non-grant opportunities that you might use to support your project. Section 2.4 "Build and Sustain Community and Partner Engagement" then returns to the topic of community partnerships, and describes some of the steps that we took to build additional partnerships after we obtained funding for our project. Section 2.5 "Build Team Capacity" moves on to discuss how we built our own team capacity to carry out the project. Section 2.6 "Design the Archive" describes some of the considerations that went into designing the vision for our archive, and section 2.7 "Ethics, Permissions, and Copyrights" describes some of the policies and forms that we developed to support the collection of materials for our archive. By the end of this chapter, we hope that these sections will provide you with everything you need to successfully plan for the creation of your own community archive!
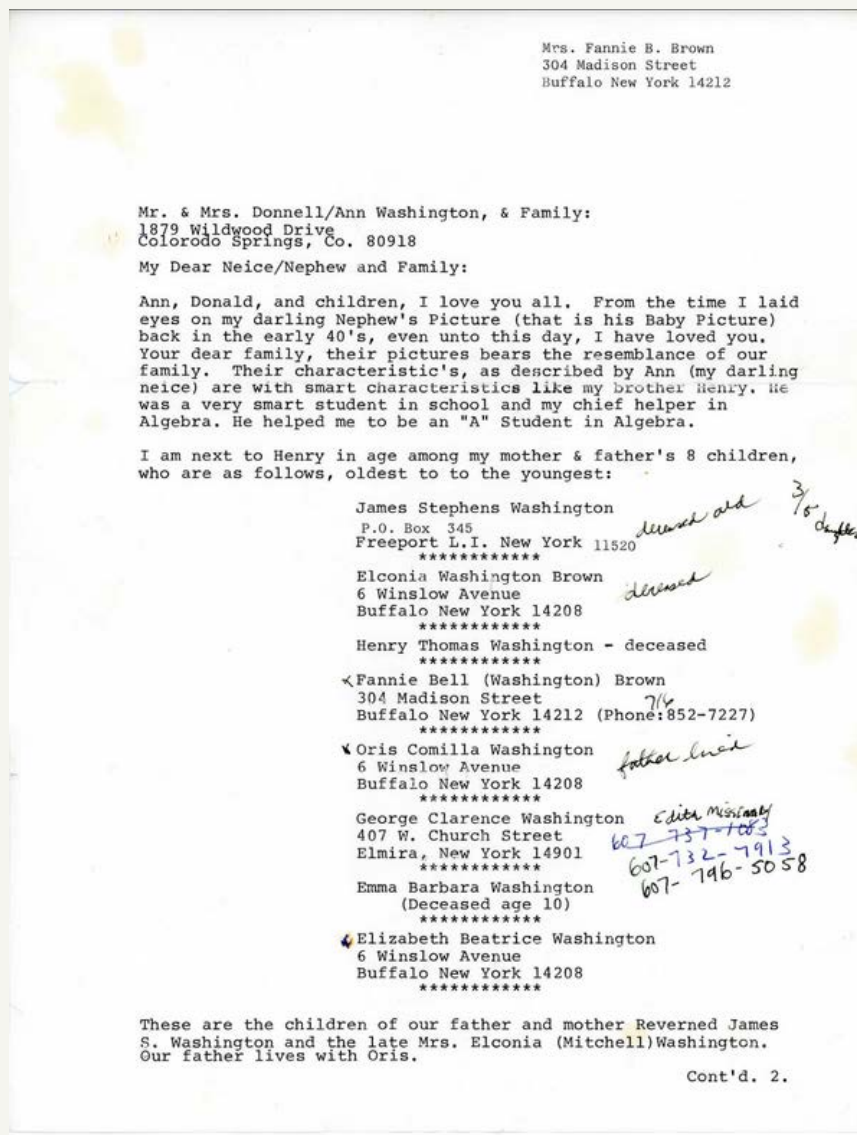

Figure 4. The first page of a family history letter digitized at an African American Family History Event in Tacoma, February 2023. (Community Event Collection, CAC0003, Community Archives Center at Tacoma Public Library).

2.1 Tips and tricks: A marathon, not a sprint

We learned a lot of lessons about how to plan for and launch a community archive. As our project continued, so did the learning for the team. This was especially true in realizing that flexibility continued to be critical even after some initially successful efforts. Hopefully some of these lessons will help you to avoid some of the missteps that we made along the way!

Figure 5. Virtual interactive story map at Salishan Story Fest, August 13, 2022. Photo by Mikayla Heineck.

2.1.1
Take your time in building relationships

We learned many lessons about engaging partners within community archives projects. Perhaps most importantly, we saw the importance of setting aside plenty of time in the planning stage to build strong relationships with potential partner organizations. It was important for us to take the time to understand how they have engaged their community in similar activities, what existing collections they have, and also what resources they are willing to provide to the project. These resources may include space, introductions, facilitators or organizers of meetings, or volunteer time to review materials, document materials, or provide technical expertise.

Initial conversations with partners might not lead to immediate engagement due to timing and capacity to take on additional work. If you see potential for synergy, discuss with the partner some low-effort ways that they can stay engaged with the project, such as signing up for project updates or attending an event as an observer. At a later point, the capacity or topical focus of the activities might generate interest and your engagement might move into further discussions and a level of effort in regard to engagement. This might take the form of additional discussions on planning events, feedback on existing records, or presenting to the partner organization's members. It is important to be flexible in presenting options for engagement to potential partner organizations and discussing specific actions they can take to be engaged that fit with their current capacity and interest. We provide some examples of what we saw in regard to our partners and their engagement at different points in the project as examples in Appendix A Partnership Engagement Priority List.

2.1.2
Make clear asks

We learned the importance of clearly articulating what we were looking for from partners, and being able to make a clear 'ask'. Our mission was relatively direct—we wanted access to materials that would allow us to uncover silences and gaps in existing archives. However, organizations were often still uncertain about the details of what we wanted from a 'transaction' with them. What exactly is the cost to them, and what is the tangible benefit? It is useful to create a two-pager that shows intended outcomes of the community archive (e.g., provide access to digital content) and a path for getting involved in that particular stream of activity (e.g., provide content, support digitization efforts, etc.). This two-page handout clarifies the ask and aligns it with the partner organization's resources. Another way to better leverage partners is to create an advisory board. An advisory board can help engage partners throughout the project, even when potential roles and activities shift at different stages. Offer members from partner organizations a small stipend to meet quarterly or twice a year, to answer questions or provide guidance related to the project. The board can provide input in identifying new community stakeholders or to answer questions about classification and labels. An advisory board is even more valuable for libraries that cannot afford a staff person to push the project forward.

2.1.3
Be flexible

The most important lesson that we learned throughout this process was the importance of flexibility. Community work is often incremental and organic, meaning that it is impossible to fully plan things ahead of time. Partnerships, and not necessarily project needs, will drive engagement with the community and therefore project success. We were constantly adding new partners; we changed the format and approach of workshops; we added new data collection approaches; etc. Keep project goals in mind at all times, and be ready to pivot approaches to achieving those goals based on work with communities.

2.1.4
You are doing more than creating an archive

Community archive projects have the potential to do much more than to create an archive. They involve your library in activities that help you to repair past harms and build new respectful relationships. These activities may also help patrons forge new relationships to the histories of the communities in which they live. As one of our collaborators argued, "We focus too much on collections and not enough on people. Because, like, what's the point of having a collection if people are not connecting to it?" Keep this goal in mind as you make decisions related to your project, since this perspective may lead you to make decisions that you wouldn't make when creating a more traditional archive. This perspective, for example, led us to be open minded about what counts as an archival record, what time period those records can come from, and the degree to which records can be shared.

Our collaborators appreciated the idea of a personal archive that isn't just about documenting highly visible historical events. Our collaborators cautioned us that these highly personal stories may not always be shareable. One of them said, "[W]e have to recognize that sometimes these stories are just highly personal, and they're just not going to end up in the public library or community archive, at least not right away." Nevertheless, these private stories still play an important role in achieving the community archive's goal. The participant continued, "[T]hat doesn't mean we shouldn't be coming [to community]... maybe one of the accomplishments of the archives is just getting more stories conveyed from one family member to another through generations, keeping them alive in that family, and recognize that as a success. That not every effort results in an open document that researchers or anybody else can get to. And I think that's okay, I think that's highly okay. It's important." Again, these thoughts highlight the role of community archives not only in producing and highlighting hidden stories, but in bringing together and empowering the communities for whom those stories are important.

2.1.5 Emphasize partner engagements

Our project highlighted the importance of actively engaged organizational partners. We attempted several different models for attracting participants to project workshops. The most successful model was to co-host a workshop with a partner who was willing to personally put a lot of work into getting their organization's members to show up to the workshop. The least successful model was to co-host a workshop with a partner who only passively shared information about the workshop with their organization's members. Hosting a public event through the library fell in between these two other models.

2.1.6 Models of Community Engagement

Phase I highlighted the many different possible models for engaging communities within an archival project. For instance, one can either choose to take a direct approach where the library is the primary organization engaging directly with the community, or an intermediary approach where the library is working with other organizations (who are directly engaging community members). When choosing the latter approach, each organization is likely working only with a specific segment of the community. We took a hybrid approach, where at different points TPL was leading and at other points partners were leading. We recommend that libraries think about when those shifts should happen (i.e., for which activities), and which segments of the community might be best reached through an intermediary. It is particularly important to find intermediaries who can bring the library into contact with populations whose stories have been ignored or overlooked over time. When relying on partner organizations, the library must also determine what payment or sustainability models they would like to set up. The library may choose to ask organizations to volunteer time, or they may choose to pay partners and/or staff for work.

2.1.7 Networking is important

At the start of the project, CAC staff established a dedicated email address, contact form, phone number, and voicemail for the Community Archives Center. This contact information was distributed to community members at outreach events and through other channels, but has been underutilized. Even when individuals chose to sign up and provide their contact information to indicate their interest in participating in the oral history program, there was a low response rate when CAC staff followed up. Cold calls or emails to organizations have typically been unsuccessful. By far, the most effective way to build community participation has been through networking and word of mouth. Individuals who have participated in the oral history program have connected others to CAC staff. When presentations have been delivered to organizations, members of those groups have become involved with the project. Outreach to organizations has been much more effective when there is a relationship developed with a direct contact or when the organization learns about the project through a member or related group. This is similar to what the project team saw in Phase I, outreach and engagement was more successful when there was an internal champion within a partner organization.

2.1.8 Workshop Design

In Phase I we primarily relied on community workshops to collect story and co-design data. As described above, we chose to collapse the participatory mapping and co-design workshops together, into a single 60-minute session. After the first workshop, we agreed that the 60-minute format was not ideal—conversations often felt rushed, and we were unable to ask all of the co-design questions that we wished to ask. Nevertheless, we did not feel that we should make the workshops longer, since we were already facing difficulties in getting participants to register for and attend them. Instead, we chose to add additional methods to the project. For instance, we set our mapping platform up so that it was able to collect new data outside of the workshops, and we set up a survey to collect co-design information. Some workshop participants shared the mapping platforms with other community members who were unable to attend. We have also brainstormed other possible approaches to data collection, such as creating a paper map display in a TPL lobby to which people can physically add stories.

Many of the core lessons learned during Phase II were similar to those discovered in Phase I and the Project Team noted how these lessons were realized across different types of project activities. These lessons were captured continuously throughout the project in the form of team reflections recorded during bi-weekly team meetings. These lessons will be particularly useful for the project toolkit, since they provide important guidance for other libraries wanting to create a community archive. Lessons learned include: the importance of networking, broad versus focused community participation, building trust with the community, and developing sustainable, equitable, and actionable partnerships.

2.1.9 Build trust with the community

Partnerships take a long time to develop and building each relationship requires creating trust over time, especially in underserved communities. In developing these relationships, community members wanted to vet the project by inquiring about intentions and goals to determine whether involvement would be positive for the particular community or organization. In planning Salishan Story Fest, local Pastor Tony Martin scheduled a meeting with CAC staff to learn more about the purpose of the event and the library's commitment to the Eastside community. The questions that he had included: Will the CAC be a consistent part of the community? Will this event be repeated in the neighborhood next year? What will be given to folks who attend and what will be taken from them? How will this event impact participants from the neighborhood? How will sharing their stories through our online database support participant's voices and preserve their histories? CAC staff learned the importance of responding to potential community concerns, the desire for sustained involvement, and the value of clearly communicating the goals and impact of the project and how they align with the community. Particularly in areas currently underserved by the library, there is a need to restore trust and services in an active and ongoing way.

2.1.10
Broad versus focused community participation

Over the course of Phase I and Phase II, the Project Team had many conversations around how to encourage broad community participation while also specifically focusing on communities within Tacoma who have been historically underrepresented in local history collections. Based on community feedback in Phase I and investigation of current collection gaps, the Team continued to pursue programs and partnerships with targeted populations and geographic areas. While this approach allows the Team to build the collection in a way that addresses archival silences, it does limit participation. For example, Salishan Story Fest was promoted as an event specifically focused on that area. As a neighborhood currently underserved by the library, it was important for the Community Archives Center to make a clear commitment to working in this specific neighborhood. There was a good deal of attention on social media and other promotional channels in advance of the event, but this enthusiasm and support across Tacoma did not translate to broad, community-wide attendance. CAC staff heard feedback that many people who were interested in the event were uncertain about attending if they personally were not residents or did not have connections to Salishan. While Salishan is located on the Eastside of Tacoma, even participation of Eastside residents outside of Salishan was limited. In Phase III, the Project Team will be hosting a similar event in the Hilltop neighborhood. The marketing strategy for this event will still focus on Hilltop residents while making it clear that other Tacoma residents are invited to the event to learn more about the area and why it is a specific focus for the project.

2.1.11
Develop sustainable, equitable, & actionable partnerships

Following the co-design work of Phase I, CAC Staff has avoided being prescriptive about what project partnerships and community involvement would look like. The approach in organization presentations has been to provide an overview and examples of how an organization might be involved with the project but to allow the group to submit their own ideas and vision for partnership. While making space for this type of brainstorming and co-development is important, the Project Team has found that organizations may find this approach to be too nebulous and to put too much pressure on groups that may already be spread thin. Envisioning participation in the project can be difficult to define for individuals and organizations. Similarly, the idea of community archives can be challenging to communicate. CAC staff have adapted talking points and language over the course of Phase II to make the project's goals more clear and to more effectively communicate the potential impact of participation. For example, language used in presentations or meetings with potential partners has productively shifted to focus on how material collected as part of this project may be used in the future and the importance of ensuring that stories that are truly representative of Tacoma continue to be accessible. CAC staff have sought to be more clear about the intent and potential impact of the overall project and how individual and organizational participation fits into the broader scope of the project.

2.2 Find Initial Partners

Community partnerships are, unsurprisingly, the foundation of a community archive project—you will not be successful if you are not able to develop strong relationships with diverse stakeholders across your community. These organizations will play an important role in providing contributions to your archive, motivating the public to attend archive-related events, and, eventually, bringing users to your finished archive. As some of our collaborators pointed out, creating a community archive is much too big of a task for any one organization to take on alone. The task of a library should be, they argued, to provide a central organizing structure to bring together the many existing—but often siloed—efforts to record and celebrate the histories of their community.

You should start building relationships with community stakeholders as early as possible, and preferably before you start looking for funding or designing the approach for your archive. In many cases you will already have some natural partners, with whom you have built a relationship in the normal course of serving your community. In other cases, you may need to reach out to new organizations or individuals to help you get a broader reach into your community. For our project, we brought together a group of existing community partners when we started thinking about applying for funding. These were partners that had previously expressed an interest in expanding or supporting our archive. In developing a list of initial partners, we looked to local organizations with which the library already had an existing partnership and who we thought may have a particular interest in the goals of the project. We also considered partners who may be able to help us reach communities who we most needed to develop connections with in order to meet the project's aim of mitigating archival silences identified in existing local history collections. Over the course of the project, our partners changed. Some organizations who were active in the application stage were never able to fully participate due to staff changes or competing priorities. Many other organizations, however, became involved as new partners as news of the project began to spread and we developed new methods for collaboration.

There are a couple of important reasons why it is important to engage with partners early. First, these partners will have knowledge about the community that you do not have, which can make planning easier. Second, if you are looking for external funding for your project, it will help your chances if you are able to provide letters of support showing that you have partners willing to help you create your community archive (see Section 2.3). And, third, it will help you to build a stronger relationship to support implementation of the archive later on.

The latter point is particularly relevant for building relationships with organizations that represent historically marginalized members of your community. These organizations are often used to being engaged at the last minute, and often in a shallow or exploitative manner. It is better that you build a relationship with these organizations before you are feeling the time pressures of a grant or need to ask them for a favor. As you start making more concrete plans for your archive, make sure that your partners are consulted in a genuine way. You should include them in project decisions, engage them in proposal writing processes, and allocate funding to support their continued participation in the project. Remember that these organizations often face unique barriers to participating in projects, including time and resource constraints, infrastructural constraints (e.g., lack of Internet access to participate in virtual meetings), and even distrust of libraries. Talk with organizations early and often about their constraints, and what sort of resources or support will help them to collaborate with you more fully. These steps will pay off immensely in the long run.

2.3 Establish Funding & Support

Unless you are immensely lucky, you will likely need to find financial support to make your community archive a reality. In our case we pursued a grant from the Institute of Museum and Library Services (IMLS), which is one of the largest government funders of libraries. In this section we help you to think through possible funding options, with an emphasis on external grant funding.

2.3.1 IDENTIFY FUNDING SOURCES

The first step in identifying a funding source is to determine exactly what you would like to do, how long it will take you to accomplish it, and how much funding it will require. This might seem like an obvious step, but it is really important in helping you to identify funding sources that (1) will actually give you money and (2) will give you enough money to be successful. At this stage, it can be beneficial to be creative. There are, unfortunately, relatively few funders that are primarily interested in funding community archives – or even public libraries, for that matter. However, the types of materials that you plan to collect and how you plan to use the archive may open additional funding opportunities for you. As an example, if you plan to use your archive to better represent the histories of Black communities in your area, then you may be competitive for African American Cultural Heritage Action Fund Grants from the National Trust for Historic Preservation. Or, if you plan to use the archive to provide programming for youth then it may be worthwhile to look at funders like the William T. Grant Foundation, who focus on funding projects that positively impact youth. At this stage you might also explore whether some of your partners could produce funding opportunities for your project. For our project, for example, we chose to partner with a university that had significant experience applying for federal grants. This made it significantly easier to win the grant that ultimately funded our work.

It's also important to think widely about the types of resources that you will need to accomplish your goals. Depending on your goals, you may want to include some or all of the following in your project budget:
- Salaries for existing staff
- Salaries for creating new positions related to the archive
- Software costs
- Other technology costs (e.g., cameras or laptops)
- Food costs for events associated with the archive
- Supplies and materials for community events
- Payments for vendors that might support the archive
- Stipends for community members who support your project
- Travel costs for workshops or conferences

When possible, you should also think about the long-term sustainability of your archive when putting together your budget. There is nothing worse than creating an incredible archive, and then realizing that you don't have the ability to keep it functioning beyond the life of a temporary funding source. Think through what position at your library will continue to support the archive over the long run, and what ongoing costs might be associated with the archive's maintenance and upkeep.

At this point you are ready to go out and look for funding opportunities. There are a range of different types of options, and it is often good for you to apply for several different types of opportunities. If you are in a city or region that has a **community foundation**, then you might inquire with a program officer there. Many community foundations manage donor advised funds that often have flexibility in what they are willing to fund as long as it has a local focus. Developing a relationship with the community foundation also opens up the possibility that a future donor-advised fund or community-focused fund will be aware of your efforts in building a community archive. Your **state library agency** may also be able to provide support. Each SLA receives federal funding through the Library Services and Technology Act (LSTA) and has flexibility in deciding how those funds will be allocated within the state. Some may choose to utilize a portion of the funding for archival programs. Talk with the appropriate staff person in the library development division at your state library agency. If your SLA doesn't provide grant funding they might also have suggestions or assistance that they could provide for other funding sources. Finally, you might look for funding from federal agencies, philanthropies, and other non-profit organizations. Examples include the Institute of Museum and Library Services (IMLS), National Endowment for the Humanities (NEH), the National Archives, the Henry Luce Foundation, the Andrew W. Mellon Foundation, local and state historical societies, and much more. Note that you can often combine funding from several grants to accomplish your project, if you feel that a larger funding source is out of reach. It can feel more manageable to start small and build towards larger grants.

2.3.2 APPLY FOR FUNDING

Every funding source has its own rules and processes, so it is only possible for us to provide general suggestions in this section. When possible, one of the most useful things you can do is to speak with someone who has previously received funding from the source that you are considering. This could, for example, be another library or a local university. They may be willing to give you specific tips or even to share materials from their winning proposal. You should also do as much research as you can about the proposal process. Many funding organizations will publish a Call for Proposals (CFP) or Notice of Funding Opportunity (NOFO) that includes all of the information that you will need to put in a proposal. Review this document closely, paying particular attention to due dates, the elements of the application, and what steps you need to take to submit the application. It can be helpful to create a checklist of all of the different elements of the proposal, to make sure that you don't miss anything.

You should begin work by identifying any components of the proposal that rely on people or systems outside of your library, since you have less control over those elements. For example, if you know that you will need a letter of support from an outside organization, then you should ask for that as early in the process as possible. Similarly, if you expect to be funding partners through a grant, it is important to begin budget conversations as soon as possible. More broadly, it is useful to start thinking about your budget as soon as possible— even without partners it is often surprising how long it can take to put together a realistic budget! For some funding sources—and especially federal grant programs—your library or governing entity often needs to register for or provide information ahead of submitting the application. This can be a multi-step process and if your governing entity is not already registered, it can take 10 or more business days. Sometimes obtaining these accounts or finding who might already have them in your governing entity can take some time, so a key is starting early on the administrative side to make sure that all of these are in place. You may also have to have a different official from outside the library submit your application, so make sure you have communicated with them about the timeline and deadlines for your proposal. Lastly, make sure that they won't be on vacation the day you need to submit your grant (yes, we have seen that happen!).

When beginning to write the application, it is important to keep the review criteria in mind. As silly as it may sound, I often italicize and bold keywords related to review criteria so that it catches the eye of my reviewers. Keep in mind that these reviewers are often reading many proposals over a relatively short period of time. Anything you can do to make their job easier—and make your proposal stand out—will give you a better chance of getting money. Don't underestimate the power of tables and images for summarizing ideas, if it is appropriate for the funding source. Throughout the writing process, you should also reach out for support when possible. Many organizations have program officers who are willing to answer questions or even review materials. IMLS, for example, provides applicants with the opportunity to meet 1:1 with a program officer once you have moved to the second stage of their application process. This can be immensely helpful. Note, also, that IMLS publishes portions of successful proposals on their website. See Appendix A for links to our preliminary and final proposals. You should review these, since they provide a nice model for your own proposal.

When you have all parts of the application together, you should review the materials one final time to ensure that you are following all of the guidelines of the funding opportunity. The last thing that you want is to have your proposal disqualified on a technicality! At this stage it can also be helpful to ask other colleagues to review the proposal materials, to get an outside perspective. When everything is ready to go, be sure to submit the proposal on time! After submission, you will likely have to wait anywhere from a few weeks to a few months to hear back from the funder. Try not to be too discouraged if you don't receive funding from your very first application—in our case, TPL submitted multiple times to IMLS before receiving funding—it often takes a few tries to get everything just right. Make sure that you pay attention to any feedback that you get from reviewers, so that future iterations of your proposal are even better!

2.3.3 OTHER WAYS TO SUPPORT YOUR PROJECT

We recognize that obtaining grant funding can be daunting, and may be out of reach for some organizations. Depending on the scale of your project, there may be ways to support your archive without obtaining large sources of external funding. For example, you might be able to leverage partnerships with local colleges and universities to carry out your project, even without funding. Faculty are often looking for new project ideas, or looking for ways to involve their classes in community-based activities. Students are similarly often looking for volunteer or internship opportunities. Our project did involve several interns, and you can find our internship advertisements in Appendix O. This can be a relatively affordable way to get support for your project, while also providing a hands-on learning opportunity for students.

2.4 Build & Sustain Community & Partner Engagement

If you're following along with this guide, then you've already started some of the important work that goes into community and partner engagement (see Section 2.2). However, this work can be particularly important as you begin to kick-off the actual work of creating your community archive. For one thing, announcing the new project can generate a lot of excitement, and you can use that excitement to build a feeling of momentum amongst existing partners and to bring in new partners. For example, while we started our project with a handful of partners, we also took steps at the beginning of the project to reach out to new stakeholders. Here are some of the concrete steps that we took to build on our community partnerships as we launched our project:

2.4.1 PRESS RELEASES

One of the first steps that we took, upon learning that we received our grant, was to put together a press release strategy. Our goal was to increase the visibility of the project across Tacoma, with the hopes that new potential partners might step forward. The TPL Public Information Officer (PIO) prepared and released a press release (2021), which resulted in a story in the Suburban Times (2021), an interview for the Tacoma News Tribune (Needles, 2021), a radio spot on KNKX Public Radio (Aina, 2022), and a blog post from University of Washington TASCHA (2021). Grit City Magazine (on Instagram and Facebook) provided coverage of the project through their social media channels.

Other media outlets receiving the press release indicated they would be interested in covering future phases of the project, particularly specific events or new collections available to the public. These news stories were important in attracting local attention and new partners to the project. Several individuals and organizations reached out to the library requesting more information about how they could engage with the project after seeing news coverage and/or social media posts. We recommend that other projects be prepared for new potential partners to contact them once the project is announced and/or communication efforts start. The Project Team should be prepared to describe the potential roles that partners could play; next steps to be involved; and have a way to understand the capacity, current collections, and interests of these potential partners. We developed those resources later in section 2.5 "Build Team Capacity", but recommend that other projects develop them ahead of their initial press release. Since this original set of communications activities, there has been additional press coverage of the project.

Other event specific press releases include:
- April 6, 2023 - [Press release] Make history at the Community Archives Center's Hilltop Story Fest on Saturday, May 6, Tacoma Public Library
- January 13, 2012 - [Press release] Seven events in 2023 will capture the stories of Tacoma's neighborhoods, Tacoma Public Library
- September/October 2022 - [Article] Celebrating an Underserved Neighborhood Through Story Fest, Archival Outlook by Anna Trammel, dindria barrow, and Spence Bowman
- July 29, 2022 - [Press release] Salishan Storyfest to collect and celebrate stories of historic Eastside neighborhood, Tacoma Public Library

2.4.2 PARTNER KICKOFF MEETING

One of the first official activities of the project was to hold a series of kick-off meetings for existing and potential partners. This included organizations that wrote letters of support for the grant proposal, organizations that reached out to the team directly following announcement of the grant, and additional organizations that Trammell reached out to directly. These meetings were held virtually. At the meetings we introduced the core team; gave a brief overview of the project, including goals and timeline of activities; described how partners could get involved; and described next steps. The primary next step for partners was to fill out two surveys. A Community Partner Information Form was used to solicit information about partner organizations, including how the organization might wish to support the project. A Collections Form was targeted toward partners who maintained collections (for example, local colleges and universities, historical societies, and museums) and used to gather information about materials already held locally that could be drawn upon as resources that could help reveal missing stories for the Community Archives Center. A variety of local organizations and institutions attended these kickoff meetings including representatives from local colleges and universities, historical societies, cultural centers, neighborhood associations, city departments, and K-12 schools. Some organizations that

Trammell reached out to directly indicated that they would be interested in being contacted again about later project phases. Due to the ongoing COVID-19 pandemic, some organizations were in flux in Fall and Winter 2021 and felt they may be in a better position to participate at a later date.

2.4.3 MEETINGS WITH NEW STAKEHOLDERS

Throughout this project, the team sought to attract new partners, especially when those partners could provide access to key segments of the Tacoma community to which the team did not already have access. The team reached out to potential partner organizations or individuals and met with them to discuss the project. For instance, the project's initial list of partners did not include significant representation from Black communities in Tacoma. In response, Trammell met with the Tacoma-Pierce County Black Collective to present to them about the project. This organization has a wide reach and this presentation allowed Trammell to connect with nearly 100 individuals. A form, the Black Collective Collection Materials Information Form, was prepared to allow attendees of this presentation to follow up if they were interested in being a contributor to the Project. As a result of this presentation, a number of individuals and organizations reached out to Trammell and some of these interactions have led to Phase II collaborations.

2.4.4 SUSTAINING PARTNERSHIPS

It was important to keep partners engaged throughout the whole project. We initially planned to hold quarterly partner meetings but found scheduling across so many different types of organizations to be a major challenge. Instead, we began sending out email updates to partners. As our relationships expanded, we included new partners on the distribution list. These emails were sent roughly every four months and included project news and ways for partners to become involved. These emails were a valuable way to tap into partner's networks for various initiatives and often resulted in groups following up about partnering on particular initiatives mentioned in the messages.

We also followed up regularly with partners who had indicated an interest in being involved but for whom an actual partnership or project had not materialized. By staying in touch with these partners and sharing news about other collaborations, we were able to expand our partnerships and circle back with many groups to eventually realize a fully collaborative initiative.

2.4.5 MODELS FOR COLLABORATION

It was important to demonstrate various models for collaboration and to listen to partners when they indicated ways their organization could be involved. Many organizations are run by volunteers or limited staff and have varying capacity at any given point in time. Many organizations expressed uncertainty early on in the project about how they would be involved. As we began demonstrating possible models for collaboration, organizations had examples of models that may already work for them.

2.5 Build Team Capacity

In addition to strengthening partnerships with external organizations, it was important for the team to build its internal capacity to carry out the project. This included the following steps:

2.5.1 REGULAR MEETINGS AND COLLABORATIVE SPACES

The team established a bi-weekly meeting schedule to discuss progress and plan next steps. Trammell established the agendas for these meetings and also facilitated them. The team also established a shared Google Drive for collaborative work.

2.5.2 CONDUCT LIBRARY MEETINGS

We gave presentations to various TPL staff groups about the project including Adult Services, Youth Services, and some library branches. In these meetings, we provided examples of how library staff across the system could engage with the project. Some examples included: helping to facilitate connections with individuals and organizations who may be interested in being involved with the project, encouraging attendance at workshops and engagement with other initiatives, and co-designing programming that may generate content for the CAC collections (for example, oral history or written reflection activities). We also gave a presentation to the TPL Board of Trustees to update the Board of Trustees and to solicit their advice on potential partners for the project. See Appendix A for the presentation slides. Throughout the project, Trammell and barrow kept library staff updated on project progress through presentations and information in a weekly staff library email newsletter.

2.5.3 DEVELOP PROJECT BRANDING AND WEBSITE

The TPL graphic designer created project branding (including a logo and color palette), and we also developed a project webpage within the Library's website. One important feature of the TPL webpage was a contact form that allowed community members to submit questions about the project or indicate their interest in getting involved. An email address was also established for the project. The UW TASCHA research group produced a supporting project site.

2.5.4 EXPAND LIBRARY STAFFING

TPL hired a full time Community Archives Center Project Associate. The salary and benefits for this position were fully funded by the grant for 1.5 years. The position was union-represented at the Associate level. The Associate classification level was intentionally

selected. Associate level employees at TPL can play a leading role in organizing programs and independently working on a range of projects but are not required to have an MLIS degree. By not classifying the position to require an MLIS degree, candidates from a wide range of backgrounds and experiences would be eligible. While prior experience in libraries, archives, and museums is helpful for the role, the Project Team prioritized experience and skills related to outreach and community engagement. Because Trammell and other TPL archives and special collections staff had the necessary expertise in archival theory and practice, the need for someone who could lead outreach efforts and develop community connections was considered critical to the success of the project and more important in the selection process. The job description was posted on the City of Tacoma jobs portal. It was also distributed to all project partners who were encouraged to share it with their networks. The hiring committee consisted of Trammell, two members of the Northwest Room Archives and Local History Collections staff, and the Outreach Librarian. See Appendix O for Project Associate and Intern job descriptions.

After the position offer had been accepted, a posting for a Community Archives Center Project Intern was distributed. The paid Intern position was designed for a current student (undergraduate or graduate) or recent graduate. Trammell and the newly-hired Associate conducted interviews and selected the successful candidate. The position was funded by the grant and tied to the academic semester. The Intern's responsibilities included: supporting outreach events and activities, uploading and creating metadata for new materials collected for the Community Archives Center, and digitizing existing materials that support the goals of the Community Archives Center. Over the course of the project a total of five interns were employed on the project through grant funding. They were students from four different local colleges and universities and were studying history, environmental science, languages, and library and information science.

Figure 6. Attendees view community partners' information booths at Hilltop Story Fest, May 6, 2023. Photo by Mikayla Heineck.

2.6 Design the Archive

In this section we will review through some questions and decisions we encountered, and the choices we made in the process of designing the infrastructure and processes needed to support the archive. We suggest you ask yourself these questions and brainstorm how your organization and/or the community archivist(s) will answer these questions. We provide our own answers and approaches below, as well.

1. **Will your archive be exclusively digital or will you also accept and retain physical materials?**
   a. We wanted to focus primarily on digital, but also accepted a limited amount of physical content.
2. **What types of content are you prepared to accept into your archive?**
   a. We were willing to accept anything except for museum/three dimensional objects and textiles which present a significant storage problem (physical) and are difficult to capture for digital representation; typically have limited informational value
3. **If providing online access, what platform will you choose? Is your goal immediate access or are you also concerned about long term preservation?**
   a. We chose AtoM (access to memory access system) because it could accommodate CAC and Northwest Room (NWR) collections at TPL, seamless integration between description and digital objects; flexible; easy to use for users and staff (including interns and others new to this work who were working on this project).
   b. While we focused on online access of artifacts collected it's important to remember the entire collection does not have to be accessible online. It's common that libraries can also create a small archive in the library, or or small books that do not require a robust online platform.
   c. Consider the maintenance and requirements of the online platform you choose. Can you afford funds and human labor for an open access platform or is it cost-effective to subscribe to an out-of-the-box platform? In either case, it is important to include the IT department, if any, in these conversations to understand who will develop, maintain, and troubleshoot the platform. High level features to consider are administration, interface, technical, and social. Digital archivist and developer, Ashley Blewer, published a Collection Management System Collection blog post and maintains a crowd-sourced list of digital repository options to reference for the diversity of options for collection management systems (i.e., digital repositories, content management system, or CMS).
4. **What metadata considerations did you make?**
   a. We developed "community" subject headings with community feedback.
5. **How will material be organized?**
   a. We developed organizational structure with collection numbers that digitally grouped like material together.

2.6.1 DESIGNING FOR ONLINE/REMOTE ENGAGEMENTS

We began the project during the COVID-19 pandemic and our initial community meetings were held online through the Zoom platform. As part of those meetings, we developed a "Story Map" activity to solicit stories from community members and provide a visual representation that could be added to throughout the project. Once we could host in-person events, we set-up an activity station staffed with a team member and a laptop where participants could add their own story to the map.

For our "Story Map" installation, we built a map utilizing the ArcGIS platform from ESRI. Team members from UW had extensive experience with this platform and we felt that it offered the features and flexibility that we wanted and the university also provided access for free. Access to this product can otherwise be very expensive. You can accomplish some of the same functionality through other mapping software that is available for a lower cost or free. You can see some of these suggestions in the Appendix, including Felt, HistoryPin, or Google Maps.

Our workflow was focused on participants submitting stories directly through the mapping platform through the use of an online form. We found that this generally worked, but had limitations depending on the technical skills of the participants and also whether the story was about a specific location or a neighborhood more generally. Often stories were not about a specific place but a larger geographic area and so a "pin" proved less effective in identifying the story.

We debated whether using paper tools might be more effective in the in-person setting. For example, at a community meeting having a participant fill out a short form on paper and then pinning it to a large map could invite broader participation and overcome obstacles involved with the technology. These could then be added by staff to the digital story map after the in-person event. We had low participation at this station in the in-person events, but we are not sure of the reason for this. It could be that other activities were more appealing to participants, the description was unclear, or people felt uncomfortable with the technology.

Figure 7. Screenshot of Tacoma Stories, the map platform created as part of the CAC project, built on arcGIS. Taken July 31, 2023.
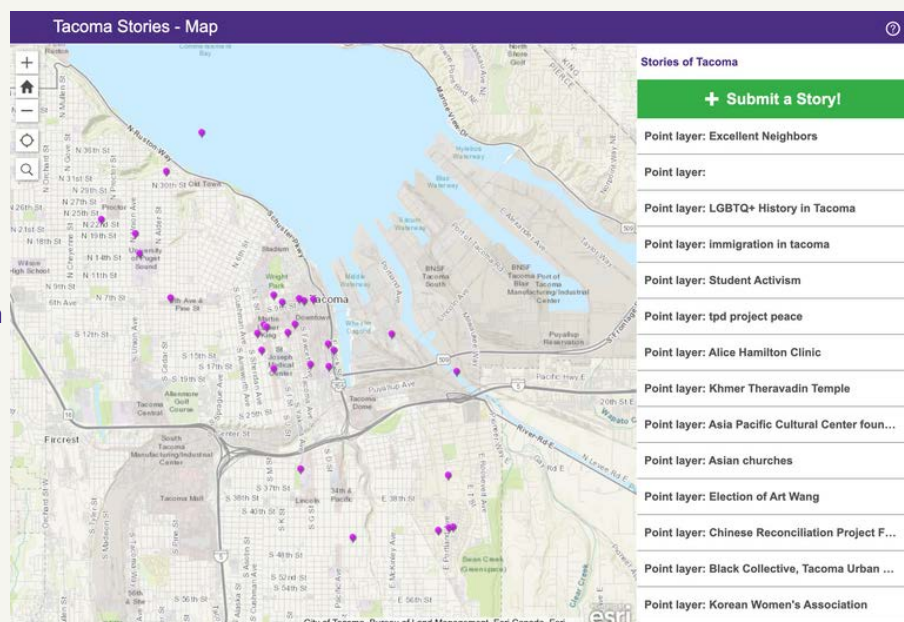
2.7 Ethics, Permissions, & Copyrights

Throughout our project, collaborators emphasized that community engagement needed to extend beyond the initial design of the archive, and into all core archival functions including acquisition and appraisal of materials, the creation of arrangement and description processes, and the development of reference and access policies. Otherwise, community archives risk advancing new forms of marginalization in your community. As one collaborator argued, when done incorrectly community archive projects "literally physically store and classify things [in ways that] can actually colonize the materials, or for something that is from an oral tradition into a less accessible modality of like a physical object."

One of our collaborators spoke about this in relation to the racial dynamics of archives. They worried about how, all too often, archives produce an "uncomfortable dynamic, where stories and lived experiences and material artifacts are taken from communities of color and then, like, they really go into maybe public archives, but archives that are curated by white people. And then they feel less accessible, but they also, it's like a very transactional thing." In contrast, when done correctly community archive projects can greatly advance the ethical stewardship of archival materials. These projects may act as a "sort of catalyst for communities who haven't started this work of preserving and archiving their histories, to be a catalyst for them to realize that their history is important and to see themselves in, you know, the center." This has the potential to remake the extractive history of archiving by encouraging historians and activists, from the communities being represented in the archive, to be more involved in the processes shaping the archive. Our collaborators encouraged us to get out into the community as much as possible throughout our project, and to include community members in everything from classification processes to policy decisions.

This, of course, forces community archive projects to grapple with difficult questions about who should hold particular histories, how materials should be held and shared, whether reparative work needs to be done before collecting materials, and much more. Answering these questions requires libraries to develop robust yet flexible strategies and policies regarding their community archive. In this section we describe some of the inspiration that we drew upon for our work, and then share specific policies and processes that we developed and adopted. We hope that these examples provide a good starting point for your own work, but we also emphasize that your policies and processes should be developed in collaboration with your own community partners.

2.7.1 FAIR, CARE, AND THE POST-CUSTODIAL MODEL OF MATERIALS COLLECTION

A post-custodial approach to collecting can help to address some of the concerns about extraction and exploitation. Participants also considered, for instance, the importance of

using languages that are comfortable for those giving oral histories, and the possible role of new technologies (e.g., cell phones with high resolution cameras) in democratizing the creation of archival records."

It can also be helpful to look beyond archival discussions for inspiration on how to address concerns about exploitation. One possible source of ideas, for example, relates to ongoing discussions about open data and data sovereignty. There has been a strong movement, particularly in the science community, toward the open sharing of data. This is exemplified by the FAIR Principles, which were created in 2016 to provide guidelines related to the management and stewardship of open scientific data (Wilkinson, Dumontier, Aalbersberg, et al., 2016). FAIR stands for Findability, Accessibility, Interoperability, and Reuse. It stipulates that data should be easy to find, should be easy to access once it is found, should be easy to combine with other data, and should be well described so that they are easy to re-use in different contexts. While open data sharing is fantastic in many contexts, it is sometimes incompatible with the goals of some groups that have been historically marginalized or exploited by the scientific community. Indigenous groups, for example, have historically had their knowledge stolen from them by scientific communities, and there are movements to support Indigenous communities to take greater control of their data— often described as data sovereignty. The CARE Principles were created as a supplement to FAIR, to ensure that movements toward open data also consider the needs of Indigenous peoples. CARE stands for Collective Benefit, Authority to Control, Responsibility, and Ethics. While this does not speak directly to archives, it nonetheless can provide inspiration around how open sharing can be adjusted to ensure that the individuals and communities contributing to your archives can be protected.

2.7.2 ACCESS RESTRICTION POLICIES

Here are a few examples of different and custom approaches to access restriction policies that we developed in respect to each community within our service areas:

In collaboration with the Tacoma-Pierce County Black Collective, we developed an agreement that included specific access statements. This included specific policies around peoples' ability to view-only and not download materials (see "Conditions of access and use elements" on the Tacoma-Pierce County Black Collective Records catalog page). For those interested in publishing or utilizing that content outside of personal research, there is an access and reuse form available which also requires a process with a review committee to approve.

For the Tacoma Community House, we provide access to descriptions of their records, but their records live up the street with them.

Why are these policies important? Community archives can adopt and consider indigenous knowledge practices, particularly asking "Does information really want to be free?". Kimberley Christen (2012), in collaboration with the Warumungu Aboriginal community, has

explored and developed the Mukurtu CMS which is a "community driven software that addresses the ethical curation of, and access to, cultural heritage" (Christen, Merrill, and Wynne, 2017). This includes "cultural protocol driven metadata fields, differential user access based on cultural and social relationships, and functionality to include layered narratives at the item level" (Christen, et al., 2017). This critical approach to develop and maintain access restriction policies, moves pass of the binary of "open or closed, free or proprietary, public or private" (2012:2874) and consider respects to "cultural knowledge [as] conferred and transferred based on systems of obligation and reciprocity" (2012:2875) —information in social and moral terms, instead of purely economic—as practiced in indigenous communities. We carry these practices into all community partnerships.

Conditions of access and use elements

Conditions governing reproduction	Copyright of these materials has been retained by The Tacoma – Pierce County Black Collective. Any direct or implied public or commercial use requires approval by the Black Collective Access Approval Committee. To request permissions, complete the Application for Reproduction and Use of the Tacoma-Pierce County Black Collective Records. Any use requires the following credit line: Copyright Tacoma – Pierce County Black Collective «
Related archival materials	Interviews and footage created by Sid Lee for the "Tacoma Civil Rights Project" documents Tacoma's "Mother's Day Uprising" which led to the creation of what is currently known as the Tacoma-Pierce County Black Collective. This material is held by the Washington State History Museum. «

Figure 8. Screenshot of the "Conditions of access and use elements" on the Tacoma-Pierce County Black Collective Records catalog page

2.7.3 RELEASE FORMS

We created a number of different types of release forms—oral histories, student work (with parental permission), and group release forms where we ask for group consent, which allowed for efficient gathering of permissions. See Appendix D for sample templates of the release forms we used.

2.7.4 DEED OF GIFT & COPYRIGHT

We use the existing Deed of Gift for the Northwest Room. While the TPL Deed of Gift might not be the best example at this moment in time, here are other examples from other existing community archival efforts:
- University of California, Berkeley Bancroft Library Donation Agreement template
- University of California, Los Angeles Deed of Gift form from the Mazer Lesbian Archives

In the case of future and long term access, use, and reuse, questions about copyrights can be discussed and established within the Deed of Gift. CAC inherited the policies already established in the Northwest Room infrastructure. Check in with your library's existing systems to avoid reinventing the wheel.

Chapter 3: Build the Community Archive

3.1
OVERVIEW OF COLLECTION BUILDING APPROACH

3.2
MAKE EXISTING MATERIALS MORE ACCESSIBLE

3.3
COMMUNITY OUTREACH

3.4
COLLECTION BUILDING WITH INDIVIDUALS

3.5
COLLECTION BUILDING WITH ORGANIZATIONS

3.6
COLLECTION BUILDING AT EXISTING COMMUNITY EVENTS

3.7
ACTIVITIES AT COMMUNITY EVENTS

3.8
PRODUCE YOUR OWN COMMUNITY EVENT

Once you have a general plan set up for implementing your community archive, it is time to start collecting materials! In this chapter we first provide a general overview of the collection building approach that we used, so that you have a general understanding of what you will need to accomplish. We then describe specific activities that we used to collect materials from organizations and individuals. Our hope is that you will be able to choose some of these activities and adapt them for your own community. The third section then takes a deep dive into describing one of our community events, the Salishan Story Fest. Our goal in this section is to show you how we brought a bunch of activities together to carry out a cohesive public event that helped us to collect a lot of materials from one segment of our community. Finally, we conclude the chapter with some more tips and tricks that we learned throughout the process of collecting materials.

Figure 9. The first page of a family history letter digitized at an African American Family History Event in Tacoma, February 2023. (Community Event Collection, CAC0003, Community Archives Center at Tacoma Public Library).

3.1 Overview of Collection Building Approach

This is an overview of considerations to make when building collections, the practice of collecting materials. First, consider expanding access to materials that already exist within archives in your community, and second, consider collecting materials that do not yet exist within an archive. These two sets of activities will require different approaches and levels of effort.

1. When **expanding access** to existing archival artifacts to your community, we surveyed the diversity of access needs of different media types, as well as the material and social acts of community outreach. Consider access (i.e., searchability, discoverability, and usability) of media types such as printed photographs, digital images, periodicals, papers, and agreements/contracts. To avoid the fallacy of "if you build it they will come", we emphasized the practices of community outreach. This includes increasing awareness, promoting community-first contributions, being present at existing and new community events, and engaging in 1:1 material collection and interviews.

2. When **collecting materials** not yet included in an archive, collect with individuals and collect with organizations. This includes but is not limited to oral history interviews, gallery walks, presentations, story mapping, co-design workshops, digitization, and youth activities. Each of these activities are described in more detail below.

Figure 10. The oral history recording station at Hilltop Story Fest, May 6, 2023. Photo by Mikayla Heineck.

3.2 Make Existing Materials More Accessible

In relation to existing materials, our project had the opportunity to expand access to materials that already existed at the main archives and special collections unit of TPL, the Northwest Room. Specifically, the Northwest Room had several collections related to the goals of the project that were not sufficiently arranged, described, or digitized. Interns from our project assisted the Northwest Room with processing and digitization projects that supported the joint goal of identifying and mitigating gaps and silences that exist within local history collections, especially around marginalized or underserved communities. This included:

- Digitization and description of specific images from the Tacoma News Tribune Photograph Files including images of the Puyallup Tribe, Salishan, Hilltop, Vietnamese refugees, and various protests, strikes and demonstrations. Images were selected for digitization based on how they addressed topical or representational gaps in the Northwest Room's existing digital collections.
- Arrangement, description, and select digitization of local periodicals like the Northwest Dispatch, The Tacoma Facts, Tacoma Indian News, Northwest Indian News, Northwest Asian Weekly, Asian American Alliance News, Jewish Transcript, and The Voter.
- Arrangement, description, and digitization of the papers of local activists Sallie Shawl and Arthur J. Miller.
- Arrangement and description of materials related to the 1990 Puyallup Tribe Land Claims Settlement.

These materials are now available to the public and have subsequently been utilized in community archives programs.

3.2.1 CLASSIFICATION AND LABELING

After collecting the stories, we labeled and classified the artifacts to ingest into the digital repository for long term preservation and for community access. We established Community Subject Headings, which are similar to traditional library subject headings but developed in collaboration with community members throughout the cataloging process. The Community Archives Center Project Associate, barrow, worked with community members and oral history narrators to include the subject headings that they preferred to be associated with their oral histories. Before and after recording oral histories, barrow provided time and space for narrators to identify their group affiliations, clarify and verify subject heading terms, text for descriptions, and text for the authority records (i.e. biographies for organizations and individuals). This practice was done through in-person discussions and email for both existing and new artifacts.

3.3 Community Outreach

The project also implemented a wide range of community-centered collection building processes. We sought to increase awareness about the project and provide opportunities for community members to contribute to our collection. This involved a combination of community outreach at existing community events, engaging in 1:1 material collection and interviews, and holding our own community events.

The project team hosted informational tables at several community events. They shared information about the community archive project, connected with potential partners, and provided attendees with the opportunity to indicate interest in the project. Our project staff were invited to some of these events by the organizers in some instances, and attended as part of a larger library presence in other instances. TPL's Outreach Librarian, who coordinates library-wide tabling activities, kept project staff posted on events that were of potential interest. Events were selected for participation based on staff availability and connections to the goals of the project. We tabled at the following events for our project: Black History Month Celebration at the Peoples Community Center, Project Homeless Connect at St. Leo Parish, Sustainability Expo at the University of Washington-Tacoma, Salishan Outdoor Movie Night at the Salishan Family Investment Center, Salishan National Night Out at the Salishan Family Investment Center, East Side Farmers Market, and the Hilltop Street Fair. This list hopefully sparks some ideas for your own efforts!

Figure 11. A panel of community members who participated in the Community Archives Center project discuss the importance of documenting local stories at a workshop for local K-12 teachers, February 2023.

In addition to tabling at existing events, our project also delivered presentations to several local organizations. See Appendix A. These presentations were either held at special meetings or project staff were invited to attend scheduled group meetings as guest speakers. Project staff introduced the goals of the Community Archives Center, demonstrated the Northwest ORCA database, and described options for organizations to partner on the project. Time was provided for Q&A and brainstorming with the organization about their ideas for possible collaborations. Presentations were delivered to the Tacoma-Pierce County Black Collective, the People's Assembly, the Black Women's Caucus of Washington State, the Hilltop Library Planning Committee, the Tacoma Sunrise Rotary Club, and Radio Tacoma. Presentations were delivered to groups who expressed interest in the project but requested additional information be provided to their members.
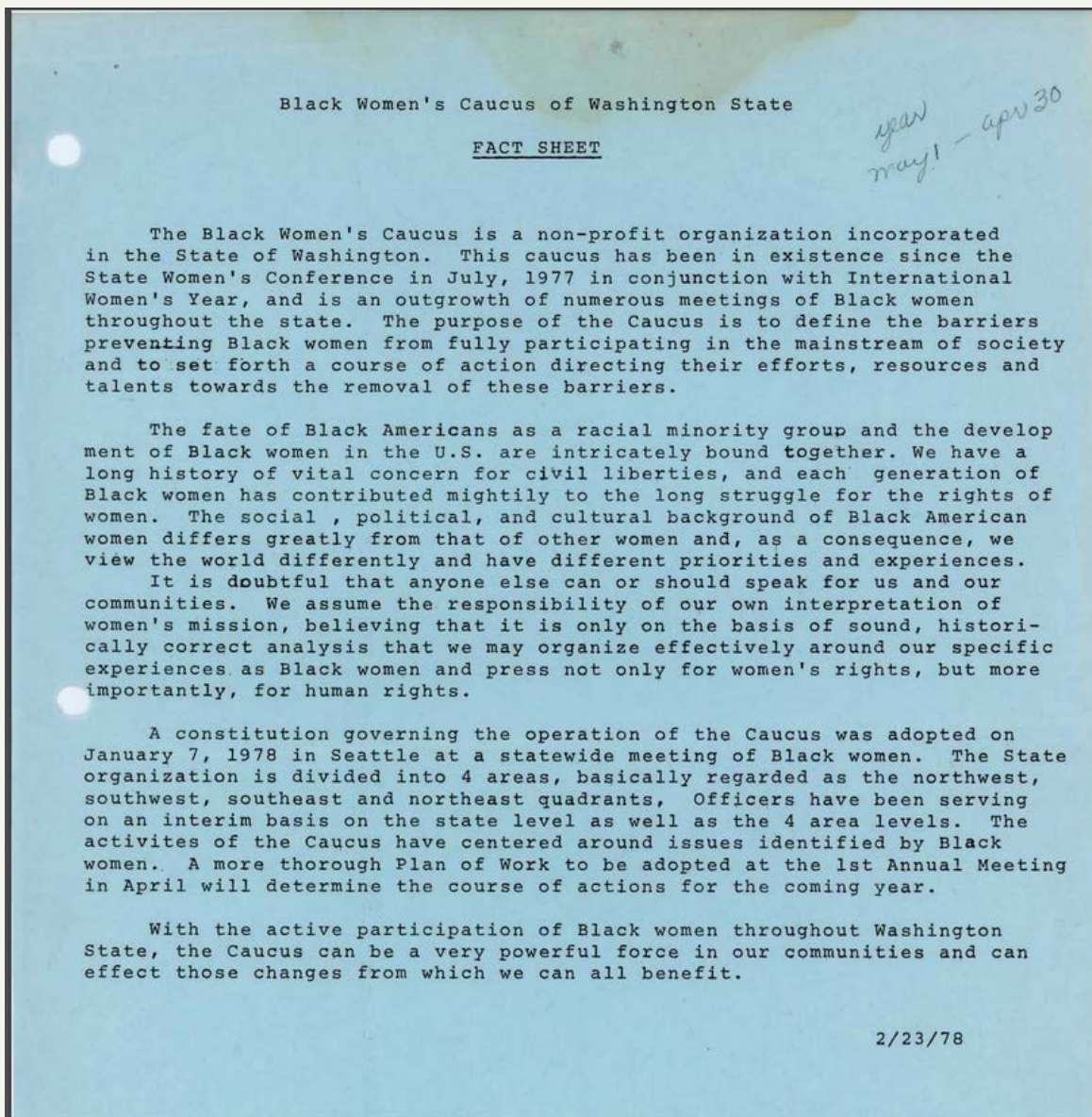
Figure 12. The first page of a 1978 Fact Sheet digitized in February 2023 for the Black Women's Caucus of Washington State, Tacoma Chapter Records collection. (Community Event Collection, CAC2008, Community Archives Center at Tacoma Public Library).

3.4 Collection Building with Individuals

CAC staff worked with four individuals who contributed their personal papers to the CAC collection. These individuals got involved through networking, word of mouth, and fate. While the CAC staff began collecting stories through the interactive story map and mass email campaigns, the primary means to developing deep connections with these individuals occurred through word of mouth networking, snowball recommendations, and targeting specific organizations with similar missions as the CAC.

Local filmmaker Paul Jackson shared his collection of born-digital videos which include short documentaries, interviews with local individuals, and recordings of community events. Justi Pfutzenreuter, a local researcher and filmmaker, contributed her research files on the Salishan neighborhood along with her film Narratives of Salishan.

Sulja Warnick, public school teacher and one of the leaders of the Korean Women's Association (KWA) shared documentation of the non-profit organization and her personal life. Her journey is one of many places and many connections. The success she co-created has spanned countries and served thousands of people. For example, KWA started as a small social club for Korean women and has expanded to a non-profit organization that provides education, affordable housing, in-home care for seniors, and social services, including domestic violence counseling. KWA has offices in 14 Western Washington counties, serving up to 150,000 people of 40 nationalities and 35 language groups. The organization is now 51 years old.

Local speaker, author, and musician Charles Carson donated his papers over the course of Phase II. Carson shared a collection of documents and photographs related to his life in the Eastside of Tacoma, including his relationship with Puyallup activist Ramona Bennett, his experience of violence and juvenile incarceration, and his nationally-recognized work to support local underserved youth. Much of this content has been digitized and made available in Northwest ORCA. The Charles Carson Papers have also been used in several classes and educational programs.

Oral history interviews

An oral history interview program was established by CAC staff during Phase II. Community members had expressed interest in sharing spoken stories as part of the project during Phase I. The oral history program has become a popular way for people to contribute to the project. The format of the interview (audio and/or video) varied depending on interview location, interviewee preference, and staff/equipment availability.

Interviews have been conducted in library meeting spaces, the library's Digital Media Lab

recording studio, at community events, or at another location requested by the individual being interviewed. Participants either expressed interest in being interviewed at an outreach event, were connected to the CAC through a partner organization, or were contacted directly and invited to participate. The program focused on recording stories from individuals who identify with underrepresented populations in Tacoma. Prompts used for individual oral histories varied from prompts used in community events and group oral histories. See Appendix D for sample prompts available to print-out for narrator and interviewer reference. The three prompts used were:

1. Name some of the places, people, or things you call "home".
2. Who are you and where do you come from?
3. What is your past and what are your dreams?

See the full, and growing, Community Archives Center Oral History Project catalog.

3.5 Collection Building with Organizations

Direct outreach to organizations resulted in the development of new and emerging partnerships. Many organizations indicated an interest in depositing records, pursuing digitization efforts, or organizing oral history projects with their members. Following the participatory principles of the project design, CAC staff were intentional about following the lead of the community organization and allowing them to shape the direction of the partnership. Over the course of Phase II, the following collection-building activities resulted from these community organization partnerships:

Tacoma Community House
Founded in 1910, Tacoma Community House (TCH) is a community-based service center for immigrants and refugees. Adult students enrolled in the 2022 English/Language Arts 3-4 classes at TCH were invited to participate in short oral history interviews with CAC staff. A series of questions were developed and shared in advance with participants. These questions asked participants to discuss their journey to Tacoma, how their expectations of the United States may have differed from their experience, and their future plans. The questions were developed in consultation with TCH staff and instructors. Because the project was embedded into English language classes, the interviews were recorded in English. Oral History Release Forms were translated into the most prevalent first languages of current students. The interviews, along with images of the students, were made available in Northwest ORCA.

Based on the success of the oral history project, CAC staff met with TCH staff to discuss the possibility of including the organization's operational records, photographs, and other materials in the CAC collection. It was determined that a distributed model would be implemented that would allow TCH to retain their records onsite but for the description of those records to be made available through the CAC database. CAC staff worked onsite at TCH to arrange and describe a selection of their historical records and digitize content with high research value and anticipated community interest.

Tacoma-Pierce County Black Collective
During Phase I, CAC Staff presented at a meeting of the Tacoma-Pierce County Black Collective to provide an overview of the project. Over the course of Phase II, staff stayed in touch with organization members who were producing a documentary about the history of the group. After the film's completion, Black Collective members expressed interest in working with the CAC to preserve and provide access to extended interview footage gathered for the documentary project along with other materials produced by the collective including documentation related to Black History Month programming and education.

Group leaders expressed concern about content produced by the Collective being reused or reproduced without consent of the organization. CAC staff discussed several options with the group for making their content accessible through Northwest ORCA while still making sure reuse of the contributed materials was in line with the wishes of the organization. CAC staff worked with the group to craft a specific reproduction and use statement and to develop an application process that would allow a committee of the Black Collective to approve reuse. While collection-specific restrictions can present logistical challenges for archives staff, the CAC is organized around a community-centered, post-custodial model. It was important to recognize the concerns of the organization and to partner with them to develop a solution that would allow preservation and access while limiting the potential for their content to be reproduced and utilized without their involvement or consent.

Radio Tacoma
Radio Tacoma is a volunteer-run, low-power FM radio station that airs programming created by the Tacoma community. Initial contact was made through a member of the library staff familiar with the station and their programs. CAC staff participated in a meeting between Radio Tacoma and library staff about possible library-wide partnerships. This conversation resulted in the identification of particular Radio Tacoma hosts who were interested in depositing their past programs with the Community Archives Center to make available through the Northwest ORCA database. This initial conversation led to a collection of the full past programming catalog of three Radio Tacoma shows. These shows provide representative pieces of evidence of Radio Tacoma's programs and relate to topics not currently well represented in local history collections, particularly marijuana legalization and climate change.

WILLO

The Women's Intergenerational Living Legacy Organization (WILLO) was founded by Tacoma resident Seong Shin in 2012 with the goal of bringing together "women of all ages, races and cultures to share their life stories in order to inspire others in the community." WILLO began hosting public storytelling events in 2014. These events engaged local women in discussion about their stories. Some storytellers have included Rosa Franklin, the first Black woman to serve in the Washington State Senate, Ramona Bennett, Puyallup Tribal Leader and Fishing Rights Activist, and Karen Vialle, the first woman to serve as Mayor of Tacoma. Seong Shin and other WILLO organizers agreed to transfer the extensive library of born digital videos from these storytelling events to the Community Archives Center to be made publicly available for current and future users. The connection to this organization emerged through word of mouth, prompting WILLO to reach out directly to the CAC.

Hilltop Action Coalition

The Hilltop Action Coalition is an organization focused on mobilizing and empowering individuals, families, businesses, and organizations in the Hilltop neighborhood of Tacoma. Through conversations with the organization about a possible transfer of organizational records, the CAC partnered with HAC to preserve and provide access to the Hilltop Action Journal, a print and digital community newspaper published every other month. The CAC database now provides access to digital versions, including issues that were not circulated in print form during the COVID-19 pandemic, as well as physical copies.

Figure 13. Screenshot of the "Sixth Annual Storytelling Festival, Full Version" video in Northwest ORCA collections access portal (WILLO Records, Collection CAC2005, Community Archives Center at Tacoma Public Library).

3.6 Collection Building at Existing Community Events

The project also sought out opportunities to engage in more extensive materials collection at some community events. Examples include:

African American Family History Event 2022 and 2023
"A Proud Heritage African American Family History Event" was a full day of classes and educational opportunities focused on African American genealogical research organized by the Tacoma Family History Center. CAC staff offered three activities at the event: a digitization station for scanning family photos, an oral history recording booth, and filming of the event's storytelling contest. At the second annual event in 2023, services were expanded to two digital stations and two oral history stations. Content gathered at both events was made accessible through Northwest ORCA.
Content from the African American Family History Event <u>2022</u> and <u>2023</u>

Rally for Reproductive Rights
After news leaked of Roe v. Wade being overturned by the Supreme Court, a "Rally for Reproductive Rights" was held in front of the US District Courthouse in Tacoma. CAC staff attended the event, asking for volunteers to be photographed with their rally signs and to share their reasons for attending. Participants commented on the value of documenting the local response to this decision for users who may be investigating this topic or historical moment in the future. As maintaining individual release forms would have been difficult in the crowded outdoor environment, a group release form was developed that asked volunteers to indicate their understanding that their image and audio recording would be made publicly available through the Northwest ORCA database and other library channels. High winds and the loud surroundings negatively impacted the quality of the audio recordings. These recordings have been maintained as nearline preservation copies. For access in the Northwest ORCA, CAC staff instead transcribed volunteer's responses and made them accessible as part of the item level metadata associated with that individual's photograph.
<u>Content from the Rally for Reproductive Rights</u>

Poetry Picnic
"Poetry Picnic" in Tacoma's South Park was an afternoon of outdoor activities related to poetry hosted by Write253, a local literary arts and printmaking organization, and the Tacoma Public Library. CAC staff recorded oral stories with attendees at the event.
<u>Content from the Poetry Picnic</u>

Black Lives Matter Mural Project
Local artists Dionne Bonner, Kenya Adams, Gwen Jones, Charles Taylor, and Breeze were commissioned by the City of Tacoma to create a Black Lives Matter mural in downtown Tollefson Plaza. The project was a collaboration between the City's Human Rights Commission and the Tacoma Art Museum with support from the City of Tacoma, the Tacoma Arts Commission, and Tacoma Creates. According to the artists, the goal of the mural was to "encourage Tacoma residents to recognize the plight suffered by people of color to obtain equality while at the same time continuing to challenge us to persevere in unity toward racial justice." The mural was created over the course of summer 2022. CAC staff worked with the Tacoma Arts Commission to document the creation of the mural and community response. Short oral history interviews were gathered during community painting days. Images of various stages of the project, documentation of the creation process, and video footage of the dedication and public celebration are being preserved and made accessible in Northwest ORCA.
Content from the Black Lives Matter Mural Project

Neighborhood Branch Preservation Events
Preservation events were held in each library branch to allow patrons from all neighborhoods in Tacoma to share their stories through digitization, individual and partner oral history interviews, creating a comic book story, and by sharing a pop-up display-case exhibit about the library branch and its community. The following content was collected from Swasey, Archiving West End Communities, from Wheelock, Archiving North End Communities, from South Tacoma, Archiving South Tacoma Communities, from Kobetich, Archiving Northeast Communities, and from Mottet, Archiving the East Side at Mottet.
Content from Archiving North End Communities | Archiving South Tacoma Communities | Archiving Northeast Communities | Archiving the East Side at Mottet | Archiving West End Communities

Program Collaborations: Food Bridges Us & Memoir Writing Kit
At least two programs were shared with CAC for content collection. The first program was a take-home kit created by a colleague at the South Tacoma Branch for teens and adults. The kit was for writing a memoir and included a pre-stamped and addressed envelope for submitting the finished memoir to the Community Archives Center. No submissions have been received as of yet, but it takes time to write a memoir. The second program was presented by a University of Washington-Tacoma professor sharing how to write about food memories at the Mottet Branch. Participants were encouraged to share their spontaneous writings through digitization at the workshop.
Content from Food Bridges Us

Metro Parks Dash Point Park and Pier Public Meeting
The local parks department, Metro Parks, often holds community discussion events to gather community feedback on various park development projects. The Dash Point Park and Pier was closed several years ago due to safety concerns around the pier. At this event, the Community Archives Center gathered short oral histories interviews with attendees who discussed their memories of this particular park.
Content from Dash Point Park & Pier Public Meeting

Earth and Diversity Week
Pacific Lutheran University hosted this week to celebrate nature. CAC recorded brief oral history interviews with college students, staff and attendees of the symposiums. CAC also recorded a group oral history of the Chambers-Clover Creek Watershed Council. A collection was created by the university on their website as well as by CAC in the Northwest ORCA database.
Content from Earth and Diversity Week

Stadium High School Library
Weekly visits to this high school's library and interested classes yielded some oral history participants and digitized poetry.
Content from Stadium High School Library

T-Town 2023
For the 40th anniversary of the Tacoma Dome, a city-wide event was held to celebrate all things Tacoman. The Community Archives Center participated by recording brief oral histories using the prompt, "What does Tacoma mean to you?"
Content from T-Town 2023

See Appendix P for samples of fliers, sign-up forms, and evaluations used and adapted for each community event.

Figure 14. Community Archives Center Intern Grace Holt digitizes photographs at Hilltop Story Fest, May 2023. Photo by Mikayla Heineck.

3.7 Activities at Community Events

The project team also hosted its own community events. One such event, Salishan Story Fest, is described in more detail below. Before describing that event, though, we would like to describe the individual activities.

Story Mapping: An online map that allows participants to add stories about a specific place or area through the submission of an online form. See section See Appendix F for some mapping tools that work for us.

Co-design Workshops: Co-design is a process by which you involve users in the creation of the thing that they are going to use. Early involvement of users in the design process can help to ensure that your archive is designed to meet the needs of your community, to ensure that it is actually used by them. Co-design workshops invite community members to describe how they want to use the archive, and to provide feedback on how you are planning to design and implement the archive.

Gallery Walk: This is a silent activity in which participants can write responses to given questions or prompts on large butcher paper using smaller post-it notes. Participants may also read other people's responses and make comments or put a star next to ones they think are important.

Presentations: Historical accounts of the community where the event is taking place.

Storytelling: Personal stories from community members about growing up in the neighborhood.

Digitization: Scanning and preserving of photographs, written pieces, documents, certificates, diplomas, articles, and postcards.

Create Your Own Comic Book: Largely for the youth, but all ages are welcome to draw and design their own story in a comic book form. Comic books are provided as examples and a resident artist from the library provides guidance.

Information Tables (aka Tabling): Community organizations join events by sharing their information and providing give-away items.

3.8 Produce Your Own Community Event

During Phase I, the Project Team learned from the community that there was an interest in focusing on specific Tacoma neighborhoods. Two areas in particular were identified as places where the Project Team should devote attention: the Hilltop and the Eastside. Two of the most diverse neighborhoods in Tacoma, these areas were underrepresented in current local history holdings and currently underserved by the library system following the closure of two neighborhood branches in 2011 due to budget cuts. CAC staff organized an event in Salishan, an area of the Eastside, in August 2022 and an event was organized for Hilltop in May 2023.

3.8.1 SALISHAN STORY FEST

"Salishan Story Fest" was held in the Family Investment Center situated within the Salishan neighborhood and managed by the Tacoma Housing Authority. Staff worked with the Tacoma Housing Authority and the Salishan Association to plan the four-hour event. Attendees were invited to participate in a variety of activities. A "digitization station" consisting of two laptops and two scanners was available for scanning photos, recipes, and other items brought in by community members. A digital map was available for people to share their place-based stories. Interactive prompts were posted on the wall where attendees could share their responses to questions like "What do you love about Salishan?" or "In what ways has Salishan changed?" Library Youth Services staff set up a "make your own comic book" station to provide kids a unique way to engage in storytelling. Two recording stations were set up to document short interviews. Three prompts were provided to interviewees including:

1. What does this neighborhood mean to you?
2. How has this neighborhood shaped you to be who you are?
3. Please share a story about your life in your neighborhood.

Based on the demographics of Salishan, the prompts were translated into Russian, Vietnamese, Spanish, Tagalog, Somali, Marshallese, Korean, and Chinese. Release forms were also translated into each language.

While these activities ran continuously over the course of the event, a series of presentations occurred in another room. Two previously created short documentary films about Salishan were screened. These films touched on the history of the area and interviewed people about their experience living in the neighborhood which provided attendees with some grounding for the other activities. After that, four individuals with connections to Salishan shared their stories in front of the audience.

The day concluded with a screening of films created by students enrolled in a summer film camp held in the nearby Eastside Community Center. Awards, handcrafted by the local FabLab makerspace, were distributed and attendees had the opportunity to ask the young filmmakers about their work. Incorporating the debut of these films into the event provided an audience for the students and expanded the theme of how stories are told and whose story is preserved.

Resources
- Content from Salishan Story Fest
- July 29, 2022 - [Press release] Salishan Storyfest to collect and celebrate stories of historic Eastside neighborhood, Tacoma Public Library
- September 11, 2022 - [Radio interview] One story at a time, the Tacoma Library includes more residents in its community archives, KNKX Public Radio by Grace Madigan
- September/October 2012 - [Article] Celebrating an Underserved Neighborhood Through Story Fest, Archival Outlook by Anna Trammel, dindria barrow, and Spencer Bowman

3.8.2 HILLTOP STORY FEST

"Hilltop Story Fest" took place at Tacoma Community House located in the Hilltop neighborhood. Many of the same activities were set up for this fest similar to Salishan's, including: two oral history stations, two digitization stations, a gallery walk, the virtual story map and the create-your-own-comic-book station. The same gallery walk questions, multilingual release forms and prompts were used as well.

Unique activities sponsored for the event included a multimedia performance titled, Armed: A DanCe Demonstration, which used archival images and current images to tell a Hilltop story; five historical presentations; four local storytellers; a poet laureate's spoken word, and, information tables of local organizations such as the Tacoma Historical Society, Tacoma Arts Live, The Hilltop Artists, the Hilltop Action Coalition, the City of Tacoma's Preservation Department, and the Tacoma Colored Women's Club's Dr. Nettie J. Asberry Home Site Project.

Resources
- Content from Hilltop Story Fest
- Apr 18, 2023 [Press release] Library Documents Hilltop History, Tacoma Weekly
- February 23, 2023 [TV interview] Tacoma Public Library Community Archives Center, Cityline
- April 6, 2023 [Press release] Make history at the Community Archives Center's Hilltop Story Fest on Saturday, May 6
- April 30, 2023 [Podcast] Community champion dindria barrow and the collective power of storytelling, We Art Tacoma
- May 4, 2023 [Article] Stories of Hilltop to be focus of Saturday festival. Here's why you should share yours, The Tacoma News Tribune

Chapter 4: Share & Sustain the Archive

4.1
WORKING WITH SCHOOLS

4.2
RAISING PUBLIC AWARENESS

4.3
WORKING WITH ARTISTS

4.4
EXHIBITS

4.5
SUSTAINABILITY

From the beginning of the project, how the community can access and utilize the community archive now and in the future should be considered. One participant, for instance, suggested thinking about the center as a space for citizen researchers. To quote them at length, they said:

> "What about thinking of users who are not academic researchers or 'scholars', that are community people that want to use this archive as a living force to bolster whatever, you know, whatever their claims are, or political needs are. So, I would love to see something that's truly a living force that communities actually use, to perhaps write about their own history or ways I can't even envision. I don't know if there's any archives like that, that really specifically tailored themselves to community use [...] Yeah, that's so that it's not just sitting there for some researcher to come and use but, but for citizen researchers, you know, who are using it to advance the causes of their communities."

Participants encouraged us once again to consider the equitable accessibility of the archive through, for example, display of material in multiple languages or creation of a traveling exhibit that brings materials into community sites. In these ways, community archive projects can ensure that underrepresented stories are not only preserved, but also made accessible to and used for empowerment within communities. Many individuals who participated in the project expressed their desire for the oral history or other content they were contributing to the Community Archives Center to be used by the community and wanted to learn more about what we would do to raise awareness and visibility of the collection.

Figure 15. Students discuss their oral history projects with teachers during a workshop hosted by the Community Archives Center, February 2023.

4.1 Working with Schools

Working with students is a valuable way to both increase awareness and use of the collection and to engage students in the process of documenting local stories to expand the collection. The project connected with students and educators across Tacoma in a variety of ways.

Franklin Pierce High School Ethnic Studies Classes
Through a connection with a project partner, two local high school teachers were put into contact with the Community Archives Center regarding oral history interviews created by students in their Ethnic Studies courses. Students had conducted interviews with their family members, neighbors, and other community members each semester but the projects had never been preserved and made accessible. These interviews were specifically focused around race, identity, and stories from traditionally under-represented communities.

Students had the option of sharing their interviews with the Community Archives Center. Release forms were developed in consultation with the teachers. A Student Work Release Form was to be signed by the student or their guardian to allow their class project to be shared publicly through the CAC database. Another form was signed by the person being interviewed. Some students also took photos of the interviewee and prepared transcripts of their interviews which were also incorporated into the online collection. Project staff visited the classrooms as students were planning their projects to talk to them more about the value of their projects and to encourage them to consider the topic of archival silences (or "whose voice is missing?") when selecting their interviewee. This was also an opportunity to show students what their projects would look like in the online access portal and to provide tips and tricks for conducting oral history interviews.

Lincoln High School English Classes
Through attendance at an event hosted by the Community Archives Center, a Language Arts teacher at Lincoln High School reached out to staff about engaging their students in the project. Project staff visited the class to talk to students about the impact of missing stories on the local history record. Through this discussion, students began thinking about how they could pursue projects for the Community Archives Center collection that addressed these gaps and silences. Students went out and conducted interviews with individuals who they felt had a story to share they may otherwise be undocumented. They created reflection essays that described the person interviewed, the process of developing questions and conducting the interview, and their thoughts on the process. These projects were then made accessible through the online repository.

Workshop for Teachers
In February 2023, the Community Archives Center partnered with several local institutions to organize and host a day-long workshop for over 100 local K-12 teachers. The workshop

was coordinated by the local school district and organizations involved in the event including the Northwest Room at Tacoma Public Library, the Museum of Glass, the Washington State History Museum, and others. The event was organized around the theme of "community stories." The project team organized the opening panel which featured individuals who had shared their story with the Community Archives Center. The project team also led two breakout sessions. One walked teachers through the logistics of organizing an oral history recording project and how they can share those projects with the Community Archives Center. The other focused on ways that the collections of the Community Archives Center could be incorporated into the classroom through a series of interpretive exercises. Another breakout session featured presentations by teachers and students from Franklin Pierce High School and Lincoln High School who had participated in the projects described above.

School Library Visits

Project staff visited two high school libraries over the course of the project. Small pop-up exhibits with items related to the history of that school from the Northwest Room Local History Collections were displayed. Students had the option to record an oral history and/or to bring in an item to digitize and share. These drop in sessions helped raise awareness for students about the collections of the Community Archives Center and the value of their own story.

Resources

- [Content from Franklin Pierce High School Ethnic Studies Interviews](#)
- [Content from Lincoln High School English Class Interviews](#)
- [Content from Stadium High School Library](#)
- February 14, 2023 [Press release] [The Northwest Room Partners with Tacoma Public Schools to Lead a Workshop for Local Educators](#) by Tacoma Library NW History
- [Student Work Release Form](#)

Figure 16. Community members view the Community Archives Center's traveling exhibit, May 6, 2023. Photo by Mikayla Heineck.

4.2 Raising Public Awareness

The project team developed strategies for raising public awareness about the new availability of the collection including:

Community Presentations
Opportunities to share the collection with the community and solicit new participants
- "Many Voices, Many Stories" presentation on the Community Archives Center for Preservation Month, hosted by the City of Tacoma Historic Preservation Office, May 6, 2022
- "Uncovering Hidden Stories Through Local History Collections," presentation on the Community Archives Center for the City of Tacoma's Heritage Cafe Series, November 2022 https://www.cityoftacoma.org/in_the_news/presentsuncoveringhiddenstories

Raising Awareness within the Library
Important to develop advocates for the project within your own institution
- Presentations for Library staff, Library Board of Trustees

Media
Local news media coverage promoting community events and provides context about the broader project:
- March 10, 2023 - [News report] Tacoma's Rental Housing Code, Tacoma Report
- February 23, 2023 - [TV interview] Tacoma Public Library Community Archives Center, Cityline

Figure 17. Community Archives Center staff appear on local talk show Cityline to discuss the project, February 2023.

4.3 Working with Artists

Working with artists allowed us to demonstrate how these collections and the project goals could be interpreted and reimagined in creative ways. It also allowed a new entry point into the collections.

- Kenya Adams, Armed: A Dance Demonstration—debuted at Hilltop Story Fest; inspired by Hilltop Stories
- Charles Carson, Take Me With You: Gifts from the Elders—Carson conducted a series of interviews with community elders and incorporated content from the NWR and CAC collections. These short documentaries will be accessible in ORCA.

Figure 18. Armed: A DanCe Demonstration, a performance art work created by Kenya Adams, was performed at Hilltop Story Fest, May 6, 2023. Photo by Mikayla Heineck.

4.4 Exhibits

- Traveling exhibit—Hired a local graphic designer; drew upon content from NWR and CAC; the exhibit will travel around Tacoma for a year and a half being displayed at library branches and community spaces
- Table top Pop-up exhibits—displayed at neighborhood archiving events, school library events, other community events with highlights from the NWR related to that neighborhood, school, or topic; a valuable way to connect the stories gathered at the event to local history

Figure 19. Jamika Scott and Laurie Arnold look over photographs they brought to Hilltop Story Fest, May 6, 2023. Photo by Mikayla Heineck.

4.5 Sustainability

- Planning for long term preservation and access from the beginning—following digital preservation standards and best practices; this helped determine access platforms for us as well. If you are unfamiliar with digital collection stewardship, we would suggest taking the free online course offered by WebJunction listed in the Appendix.
- Seeking other sources of funding—while the project was going on, applied for other opportunities that were aligned with the project or could continue funding the project. NEH submitted; received Memory Lab grant which will provide a new channel for growing the collection
- Thinking about sustainability from the beginning—establish programs and procedures that can continue even without dedicated staffing; utilize staff in your organization outside of the project team to make the project scalable
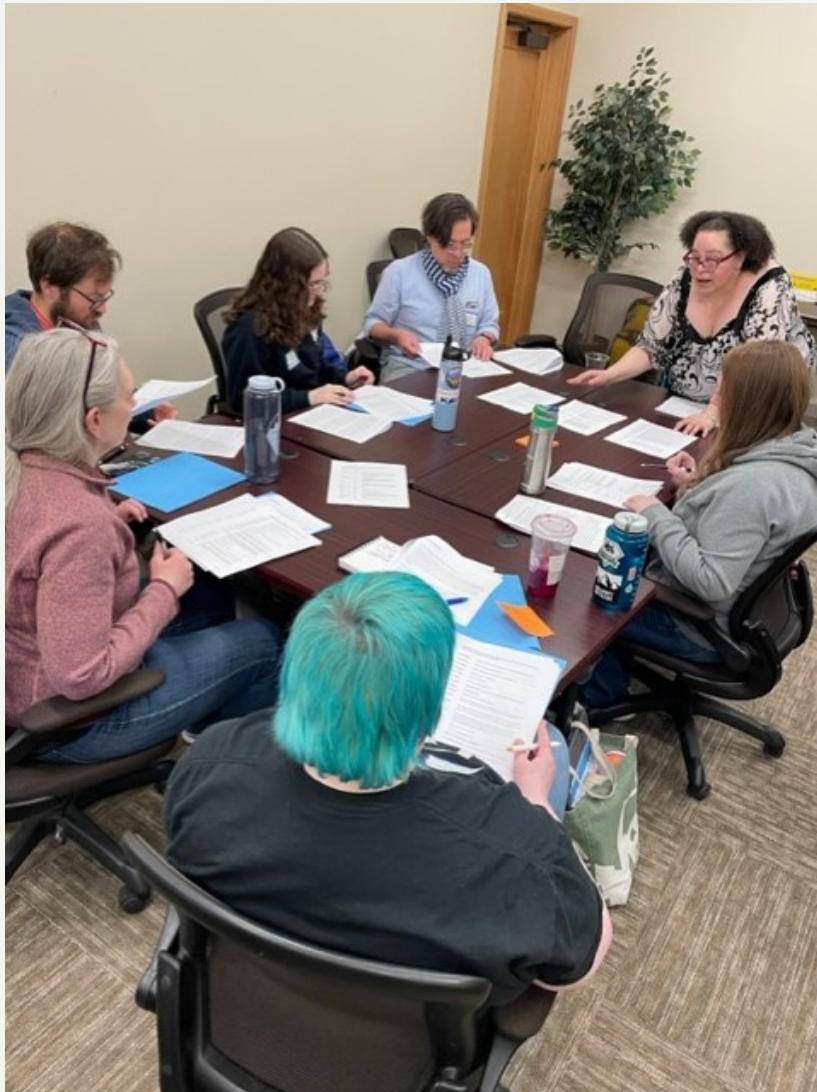
Figure 20. Teachers explore transcripts from oral histories for possible student assignments, February 11, 2023.

Appendix: Further Readings & Resources

A
PLANNING & LAUNCH RESOURCES

B
COMMUNITY ARCHIVE TOOLKITS & RESOURCES

C
EXAMPLES OF COMMUNITY ARCHIVES

D
ORAL HISTORY INTERVIEW RESOURCES

E
STORY FEST & NEIGHBORHOOD PRESERVATION EVENT RESOURCES

F
TECHNICAL RESOURCES

G
WORKS CITED

Appendix A. Planning & Launch Resources

Partnership Engagement Priority List

LOW < ---- Level of effort ----> HIGH

Figure 21: The graphic illustrates the level of effort needed for different types of engagement. Activities on the lower left end of the arrow require less effort, while activities on the upper right end of the arrow require more effort.

LEVEL OF ENGAGEMENT		
LOW	**MEDIUM**	**HIGH**
Attend informational meeting	Recruit participants for events through ongoing activities / engagement with project	Collaborate on development of agenda and activities for in-person events
Sign up for communications for project updates	Provide introductions to other potential partners	Provide additional resources through direct or in-kind funding
Repost / share information in communications to members	Provide feedback on outreach materials or other project activities to increase relevancy	Assist in sustainability efforts through grant proposal or other funding initiatives
	Actively assist with outreach and communication efforts	Co-host community event
	Solicit and assist with collecting and scanning records or other materials	
	Write a letter of support (low?)	
	Help recruit volunteers	

Table 1: These are different types of activities that we prioritized to engage with community partners. Low engagement signifies the lower return of expected outreach from that activity, while High engagements signifies the higher return of expected outreach.

Board of Trustees and Staff Presentation
- TCAC Board Presentation (A1)

Job Descriptions
- Project Intern posting (A2)
- Project Library Associate posting (A3)

Grant Development, Sustainability, Funding Resources
- Preliminary and Final Grant Proposals for IMLS Grant (LG-250126-OLS-21)—The Tacoma Public Library will bring community members and organizations together to carry out a fully participatory process to broaden participation and inclusion within cultural heritage collections. This will create a model for institutions in small- and mid-sized urban areas seeking to enter collaborative partnerships with diverse groups to produce more equitable archives. This work contributes to greater understanding of how to develop better models of community partnerships for supporting community archives and how to expand knowledge of the impact of archives on urban communities.
- Library Grants—http://librarygrants.blogspot.com/ is an updated list of grant opportunities compiled by Stephanie Gerding who focuses on grant writing
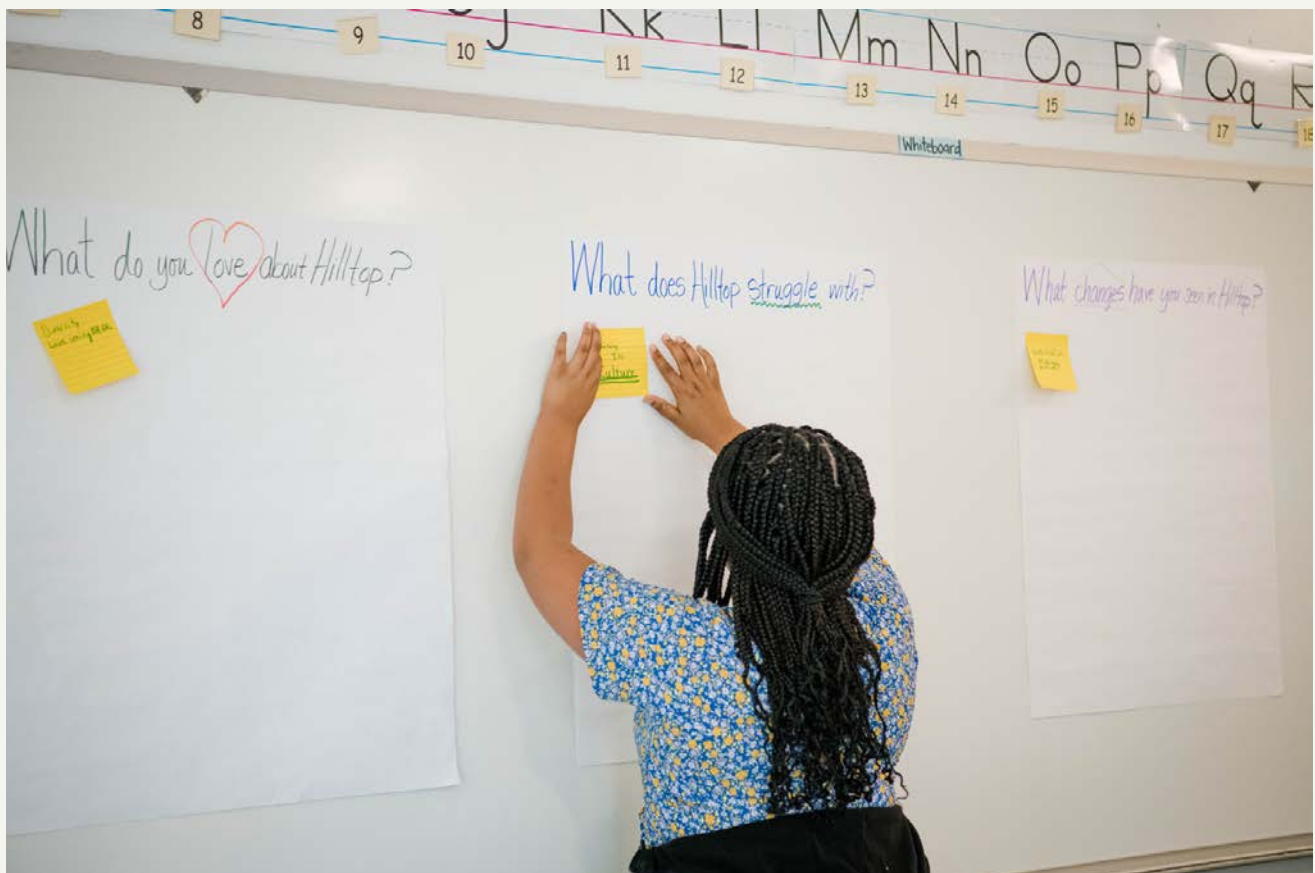
Figure 22. An attendee at Hilltop Story Fest responds to the question "What does Hilltop struggle with?", May 6, 2023. Photo by Mikayla Heineck.

A1. TCAC Board Presentation

THE TACOMA COMMUNITY ARCHIVES CENTER PROJECT...

- Recognizes silences and gaps in the Northwest Room's collections and in the local history narrative
- Seeks to mitigate these silences through community partnerships
- Is informed and shaped by the community
- Preserves and provides access to digitized photographs, scrapbooks, documents, oral histories, memoirs and written reflections, digital photographs and video, social media and websites

Project Partners

Asia Pacific Cultural Center

City of Tacoma Neighborhood and Community Services Department

City of Tacoma Office of Equity and Human Rights

Dionne Bonner, Artist

Grit City Magazine

Korean Women's Association

Michael Sullivan, Local Historian and Preservation Consultant

Rainbow Center

Reverend Bob Penton, Pastor and Community Organizer

Tacoma Action Collective

Tacoma Arts Live

Tacoma Community House

Tacoma Historical Society

Tacoma Public Schools

Tamiko Nimura, Author and Public Historian

University of Puget Sound

University of Washington Tacoma Library

Washington State Historical Society

Phase I

SEPTEMBER 2021 - FEBRUARY 2022
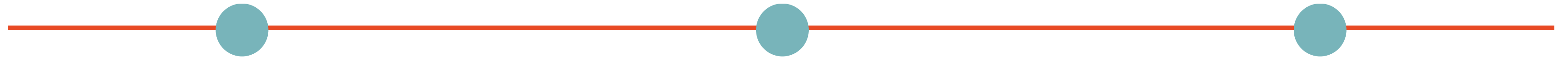
Convene community partners

Host participatory mapping & co-design workshops

Analyze findings and plan collection-building activities

Phase II

FEBURARY 2022-AUGUST 2022

Community
preservation
workshops

Collecting
activities

Preparing digital
archive

Phase III

AUGUST 2022- ONGOING
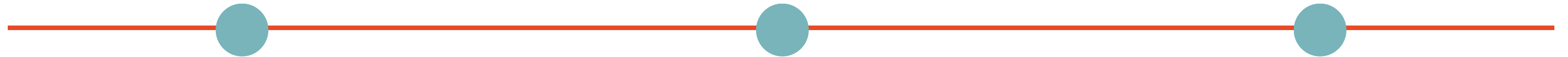
Launch digital archive

Traveling exhibit

Continued collection building activities

Goals and Outcomes

Community Archives Center Collections Database

Increased documentation related to under-represented and under-investigated communities

Increased collaboration among Tacoma cultural heritage institutions

Lasting Community Partnerships

Toolkit and Generalizable Model

How can library staff get involved?

Plan a program that can produce content for the Center

Help us make connections with individuals and organizations who may be sources of content

Help advertise programs and initiatives

Share your ideas

Mobile Preservation Station at branches

Questions?

A2. Project Intern posting

Title: Community Archives Center Project Intern

Location: The Northwest Room at Tacoma Public Library (1102 Tacoma Ave. S)

Schedule: Approximately 15 hours per week during library open hours (Tuesday-Wednesday 11:00 am – 8:00 pm; Thursday-Saturday 9:00 am-6:00 pm)

Position Description: The Tacoma Public Library has received a grant from the Institute of Museum and Library Services to launch a Community Archives Center for Tacoma. This project will bring community members and organizations together to carry out a fully participatory process to increase inclusion within cultural heritage collections. The Project Intern(s) will assist the Project Director with activities aimed at engaging the community, developing the community archives collection, and providing access to content gathered as part of the project.

At Tacoma Public Library, our mission is to empower our community by bringing people together to discover, connect, create, learn, and thrive. We are radically welcoming: a trusted community hub where all people can find joy, compassion, and inspiration. The ideal candidate is passionate about developing strong community relationships, working collaboratively with others, and is committed to racial equity and social justice to respond to Tacoma's diverse communities' needs and opportunities.

Responsibilities Include:

• 	Assist with the recording and transcription of oral histories

• 	Assist with the digitization of photographs, documents, and other material

• 	Assist with the organization and description of archival materials

• 	Assist with outreach events and community engagement activities

Qualifications:
- Must be currently enrolled as a student in an academic institution.
- Experience with or interest in oral history, local history, digitization, digital preservation, and archives.
- Ability to learn new digital tools and programs quickly.
- Commitment to racial equity and social justice.

To apply: Email a resume to Anna Trammell at atrammell@tacomalibrary.org by 12/10/2022. Please include in your email:

1. A description of any experience you have related to archives, libraries, local history, or digitization and (if applicable) a description of any proficiencies you have with non-English languages.

2. A description of your interest in the position.

3. Information about your availability during library open hours.

A3. Project Library Associate posting

CITY OF TACOMA
invites applications for the position of:

Project Library Associate

An Equal Opportunity Employer

OPENING DATE: 11/08/21   **CLOSING DATE:** 11/22/21 05:00 PM

POSITION DESCRIPTION:

Please Note: This is a temporary position and 18 months in duration.

The Tacoma Public Library has received a grant from the Institute of Museum and Library Services to launch a Community Archives Center for Tacoma. This project will bring community members and organizations together to carry out a fully participatory process to increase inclusion within cultural heritage collections. The Project Library Associate will assist the Project Director with activities aimed at engaging the community, developing the community archives collection, and providing access to content gathered as part of the project.

At Tacoma Public Library, our mission is to empower our community by bringing people together to discover, connect, create, learn, and thrive. We are radically welcoming: a trusted community hub where all people can find joy, compassion, and inspiration.

The ideal candidate is passionate about developing strong community relationships, working collaboratively with others, and is committed to racial equity and social justice to respond to Tacoma's diverse communities' needs and opportunities.

Responsibilities include:
- Assist with the development of community engagement strategies
- Assist with the recording and transcription of oral histories
- Assist with the digitization of photographs, documents, and other material
- Assist with the development of exhibits, websites, toolkits, and instructional materials
- Attend regular Project Team and Community Partners meetings

QUALIFICATIONS:

Two years full-time library experience **or equivalent** experience providing information services and programs that meets a community need. An AA in

library science may substitute for one year of experience.

Highly Desired. Experience with outreach, digitization, archives, oral history, or local history is preferred. Fluency in a non-English language is desired.

<u>**KNOWLEDGE & SKILLS:**</u>

<u>**SELECTION PROCESS & SUPPLEMENTAL INFORMATION:**</u>

Interested individuals who meet the minimum qualification for this position must apply online. Your application should include job experience, major responsibilities and accomplishments related to this position. Applicants who meet the minimum qualifications will be referred to the Library for further review.   Appointment is subject to passing a background check.

Tacoma Public Library's Commitment to Diversity and Inclusion
 Tacoma's diversity is its greatest asset. Tacoma embraces its multi-cultural and multi-ethnic character. Communities of color and immigrant communities are fundamental to Tacoma's entrepreneurial spirit, workforce, and long-term success. In Tacoma, equity and empowerment are top priorities, meaning that all Tacoma residents must have equitable opportunities to reach their full potential and share in the benefits of community progress. One of our goals is for the City of Tacoma workforce to reflect the community it serves. We actively work to eliminate barriers and welcome candidates with diverse backgrounds and/or multicultural skill sets and experiences. Our goal is for Tacoma to be an inclusive and equitable place to live, work, and play.

Tacoma Public Library
Tacoma Public Library (TPL) has been an essential provider of free books, information, ideas, and education for more than 125 years. TPL's neighborhood libraries originated with Andrew Carnegie's visionary philanthropy at the turn of the 20th century and are being transformed into true centers of educational innovation and service--and vital community hubs--that continue to provide far more than free books and materials.

Learn more about the Tacoma Public Library and the services we provide at www.tacomalibrary.org and connect with us on facebook, instagram, twitter, and LinkedIn to stay up to date on exciting things happening at the library, and to be notified of other career opportunities with us

The City of Tacoma
 Tacoma is one of the nation's healthiest, safest, and most playful cities. We have daily access to stunning natural surroundings and a great quality of life. We are Washington's most diverse big city, with arts, culture, libraries, parks, and recreational opportunities that are envied by much larger cities. We recognize how lucky we are, but we know we can make it even better –together.

 Tacoma is a mid-sized urban port city that sits along the Puget Sound with a population of nearly 210,000. The third largest city in the state of Washington, it is a diverse, progressive international gateway to the Pacific Rim.

  Propelled by significant developments such as the University of Washington Tacoma, the impressive and distinct Museum District, the bustling historic Theater District, Tacoma Link light rail system, the restored urban waterfront of the Thea Foss Waterway, the expansions of both the

MultiCare and Franciscan health systems, and a significant influx of foreign direct investment in its downtown core, Tacoma has evolved considerably since the 1990s.

Tacoma boasts the state's highest density of art and history museums, and is home to a flourishing creative community of writers, artists, musicians, photographers, filmmakers, chefs, entrepreneurs, and small business owners who each add their unique flair to the city's vibrant commercial landscape. The iconic Tacoma Dome and magnificently restored Pantages Theater have endured as a high-demand venue for some of the largest names in the entertainment industry.

 A magnet for families looking for affordable housing options in the Puget Sound area, Tacoma also draws those who prefer to live in a more urban downtown setting with competitively priced condos and apartments that feature panoramic mountain and water views.

Tacoma's natural beauty and proximity to the Puget Sound and Mount Rainier draws hikers, runners, bicyclists, and maritime enthusiasts to the area. Its lively social scene is infused with energy by thousands of students attending the University of Washington Tacoma, the University of Puget Sound, Pacific Lutheran University, the Evergreen State College Tacoma campus, and Tacoma Community College, as well as a number of local trade and technical colleges. Its prime location – just 20 minutes south of the Seattle-Tacoma International Airport, 30 miles north of the state capital in Olympia, and within 10 miles of the U.S. Department of Defense's premier military installation on the West Coast – only adds to Tacoma's desirability. To see a few of the great things Tacoma has to offer, view this YouTube Video!

Communication from the City of Tacoma:
We primarily communicate via e-mail during the application process. E-mails from cityoftacoma.org and/or neogov.com must be placed on your safe domain list to ensure that you receive notifications in a timely manner. As a precaution, you may also want to check your junk e-mail folders.

The online application system requires you to enter a substantial amount of information. Be prepared to spend an hour or more entering the required information. required information. In order for your application materials to be considered, all information must be submitted by the closing date and time listed on this job announcement.

For assistance with the NEOGOV application process, questions regarding this job announcement, or if you are experiencing complications while applying, please contact the Human Resources office at 253-591-5400 by 4:00 pm of the closing date of the job announcement. This will allow time to assist you before the job announcement closes. (For technical difficulties using the NeoGov system, call the applicant support line at 1-855-524-5627 between 6:00 AM and 5:00 PM Pacific Time.)

APPLICATIONS MAY BE OBTAINED AND FILED ONLINE AT: Job #9030-21D
http://www.cityoftacoma.org   PROJECT LIBRARY ASSOCIATE
ALTERNATIVE FORMAT MAY BE OBTAINED AT: TD
Human Resources Department
747 Market Street
Tacoma, WA 98402-3764
253-591-5400

Project Library Associate Supplemental Questionnaire

* 1. This supplemental questionnaire should be completed thoroughly and honestly. Information you provide may be assessed throughout the hiring process; any sign of deliberate misinformation or intentional exaggeration will result in disqualification from the process.

    Please read each question carefully before answering.

    I certify that the information provided is accurate and complete to the best of my knowledge and I understand that any falsification may cancel any terms, conditions, or privileges of employment.
    ❏ Yes
    ❏ No

* 2. Do you meet the following minimum qualification? Two years full-time library experience **OR equivalent** experience providing information services and programs that meets a community need. An AA in library science may substitute for one year of experience.
    ❏ Yes
    ❏ No

* 3. Please explain in 250 words or less your experience with outreach, digitization, archives, oral history, or local history.

* 4. Please tell us how you learned about this job opening.
    ❏ Job Interest Card notification
    ❏ Internet search
    ❏ Professional organization
    ❏ Military organization
    ❏ Union job posting
    ❏ City of Tacoma employee
    ❏ Online job board posting
    ❏ Word of mouth
    ❏ LinkedIn
    ❏ SEED
    ❏ TTEP (Tacoma Training and Education Program)
    ❏ Indeed
    ❏ Facebook
    ❏ Instagram
    ❏ Careers in Government
    ❏ Government Jobs
    ❏ NWPPA
    ❏ Outreach Event

* 5. Please provide specific information regarding how you learned about this job opening. Thank you, your feedback will be used to evaluate our success reaching the public and refine our methods for future job postings.

* Required Question

Appendix B. Related Toolkits & Resources

- Norfolk (UK) Community Archives Toolkit
  - has very practice-focused sections (collections management, preservation, cataloging, digitisation, interpretive planning, oral history, volunteers)
- UCLA Assessing the Affective Impact of Community Archives: A Toolkit (PDF)
  - a step-by-step guide for how to set up, conduct, report, and use the findings of an assessment of your community archive.
- Preserving Australia's Documentary Heritage: A Starter Kit for Community Groups (PDF)
  - Useful background information, practical checklists, and other resources (although generally oriented towards Australia) that assist with organizing, caring for, and arranging archival records—includes a useful "List of Terms" for those new to archives
- ALA Creating a Digital Community Archive (resources page)
  - has examples of digital community archives at the bottom—none of them appear to be linked to public libraries
- University of North Carolina Community-Driven Archives
  - has resources related to Archival Concepts, Archival Skills, Storytelling, and Sustaining Archives
- Community Archiving Workshop (CAW) Handbook
- Digital Collections Stewardship course (free) by WebJunction
  - "This course series, designed specifically with the needs of small cultural institutions in mind, will guide you through the lifecycle of digital stewardship. This lifecycle describes the entire ongoing range of tasks and activities necessary to successfully share digital collections."

Appendix C. Examples of Community Archives

- Queens Memory Informational Brochure (Queens Public Library)
  - Resources List (Forms and guides for volunteers, consent, pre-interview, interview, transcription, audio editing, and home movie day)
- Los Angeles Public Library: LA COVID-19 Community Archive
- Community Archivists Program | Austin Public Library
- Arlington Black History Community Archive
- Bangor Area Community Archives Project
- Buncombe County Special Collections Community-Based Archives & Projects
- The People's Archive | District of Columbia Public Library
- Santa Barbara Community Archives Project
- Western Maine Foothills Community Archive—West Paris Public Library
- Rhode Island LGBTQ+ Community Archive | Providence Public Library Digital Collections
- Documenting COVID-19 managed by DocNow
- LLILAS Benson Latin American Digital Initiatives (LADI) (post-custodial)
- Sallie Bingham Center for Women's History and Culture at Duke University (Community-Institutional partnership)
- Republican & Politically Conservative Women collection at the Schlesinger Library at Harvard University's Radcliffe Institute (Community-Institutional partnership)
- Archiving Student Activism Toolkit | Project STAND
- Documenting the Now
- Archives For Black Lives In Philadelphia Anti-Racist Description Resources
- The Activists' Guide to Archiving Video
- Resources | Community Archives and Heritage Group
- Community Webs
- Homosaurus
- Archives At Risk Help Desk | LA as Subject

Appendix D. Oral History Interview Resources

General Guides and Toolkits
- [Columbia Center for Oral History Research (CCOHR) Services & Resources](#)
- [Dance Oral History Project | The New York Public Library](#)
- Winick, S., & Bartis, P. (2016). Folklife & Fieldwork: An Introduction to Cultural Documentation (4th ed.). Library of Congress. http://www.loc.gov/folklife/fieldwork/pdf/FolklifeandFieldwork2016forWeb.pdf

Interview Question Prompts
- [Use for individual oral history interviews](#) (D1)
- [Use for community neighborhood events](#) (D2)
- [Recorder notes/script](#) (D3)

Release Forms
- [CAC Oral History Release Form (English)](#) (D4)
- [CAC Oral History Release Form (Arabic)](#) (D5)
- [CAC Oral History Release Form (Chinese simplified)](#) (D6)
- [CAC Oral History Release Form (Korean)](#) (D7)
- [CAC Oral History Release Form (Marshallese)](#) (D8)
- [CAC Oral History Release Form (Persian Farsi)](#) (D9)
- [CAC Oral History Release Form (Russian)](#) (D10)
- [CAC Oral History Release Form (Somali)](#) (D11)
- [CAC Oral History Release Form (Spanish US)](#) (D12)
- [CAC Oral History Release Form (Ukrainian)](#) (D13)
- [CAC Oral History Release Form (Vietnamese)](#) (D14)
- [Group Consent Release Form (EN)](#) (D15)
- [Student Work Release Form (EN)](#)(D16)
- [Full folder of all forms](#) (D17)
- [University of California, Berkeley Bancroft Library Donation Agreement template](#) (D18)
- [University of California, Los Angeles Deed of Gift form](#) from the Mazer Lesbian Archives (D19)

D1. Use for individual oral history interviews

ORAL HISTORY

Tell Your Story!

Prompt #1:

Name some of the places, people or things you call "home"?

———

Prompt #2:

Who are you and where do you come from?

———

Prompt #3:

What is your past and what are your dreams?

D2. Use for community neighborhood events

ORAL HISTORY

Tell Your Story!

Please choose one prompt below.

Prompt #1:

What does this neighborhood mean to you?

———

Prompt #2:

How has this neighborhood shaped you to be who you are?

———

Prompt #3:

Please share a story about life in your neighborhood.

D3. Recorder notes/script

ORAL HISTORIES
Recorder Notes

Welcome, I'm dindria. I am collecting stories for the Tacoma Community Archives Center of the Tacoma Public Library.

What you share will be guided by three prompts and will take about 15-30 minutes. Please read the prompts and reflect on what you want to say.

To begin, I'd like to ask you a couple of warm-up questions:

- What is your name? Please spell it out fully.

- Give today's date and our location.

- How are you doing today?

- Introduce yourself and what you enjoy doing most.

- Why do you want to record your story?

Thanks for sharing your story with me and the rest of Tacoma.

Now, we will record! Please say and spell your name and state the date and our location, *then* read one prompt at a time aloud and share your response to each.

D4. CAC Oral History Release Form (English)

Community Archives Center
at Tacoma Public Library

ORAL HISTORY RELEASE FORM

I am a participant in the Tacoma Public Library Community Archives Center Oral History Program. I understand that my oral history will become a part of the Community Archives Center collections.   I understand that the purpose of this interview is to gather and preserve my story using an audio and/or video-recorder. Recordings, photographs, digitized materials and transcripts resulting from this interview may be made publicly available through the Tacoma Public Library. I hereby grant the Tacoma Public Library the right to use the materials resulting from this interview in any medium. By giving this permission, I understand that I retain the copyright. I release the Tacoma Public Library from any and all claims arising out of or in connection with the use of this material. The Tacoma Public Library does not guarantee permanent retention or access to all content collected as part of the program.

I, the undersigned, voluntarily give Tacoma Public Library full use of the information contained in this oral history interview.

Interviewee 1:

Name: _____   Signature: _____

Date: _____

Interviewee 2:

Name: _____   Signature: _____

Date: _____

Interviewee 3:

Name: _____   Signature: _____

Date: _____

*By signing below, I indicate that the interviewee(s) listed above wish to remain anonymous. Name(s) will be removed from any audio recordings or transcripts made publicly available.

Name: _____   Signature: _____

Date: _____

D5. CAC Oral History Release Form (Arabic)

نموذج الكشف عن التاريخ المحكي

أنا مشارك في برنامج التاريخ المحكي لمركز الأرشيفات المجتمعية في مكتبة تاكوما العامة. وأفهم أن تاريخي المحكي سيصبح جزءًا من مجموعات مركز الأرشيفات المجتمعية. وأفهم أن الغرض من هذه المقابلة هو جمع قصتي وحفظها باستخدام تسجيل صوتي و/أو مرئي. ويجوز إتاحة التسجيلات والصور والمواد والنصوص الرقمية الناتجة عن هذه المقابلة للعامة من خلال مكتبة تاكوما العامة. وأمنح بموجب هذا المستند مكتبة تاكوما العامة الحق في استخدام المواد الناتجة عن هذه المقابلة بأية وسيلة. وبمنح هذا الإذن، أفهم أنني احتفظ بحقوق النشر. وأعفي مكتبة تاكوما العامة من أي وجميع المطالبات الناشئة عن أو فيما يتعلق باستخدام هذه المواد. ولا تضمن مكتبة تاكوما العامة الاحتفاظ الدائم أو الوصول إلى كل المحتوى الذي تم جمعه كجزء من البرنامج.

أنا، الموقع أدناه، أمنح طواعيةً مكتبة تاكوما العامة حق الاستخدام الكامل للمعلومات الواردة في هذه المقابلة للتاريخ المحكي.

الذي تُجري معه المقابلة 1:

الاسم: _____   التوقيع: _____

التاريخ: _____

الذي تُجري معه المقابلة 2:

الاسم: _____   التوقيع: _____

التاريخ: _____

الذي تُجري معه المقابلة 3:

الاسم: _____   التوقيع: _____

التاريخ: _____

*بالتوقيع أدناه، أشير إلى أن الشخص (الأشخاص) الذين تمت مقابلتهم المذكورين أعلاه يرغبون في عدم الكشف عن هويتهم. وستتم إزالة الاسم (الأسماء) من أية تسجيلات صوتية أو نصوص تتاح للعامة.

الاسم: _____   التوقيع: _____

التاريخ: _____

D6. CAC Oral History Release Form (Chinese simplified)

口腔史访谈免除责任表

我参加塔科马公立图书馆社区档案中心的口腔史项目。我理解我的口腔史将成为社区档案中心收藏系列的一部分。我理解这项访谈的目的是使用音频和/或视频录制设备采集和保存我的故事。由这项访谈形成的音视频录制内容、照片、数字材料和对话记录，可能通过塔科马公立图书馆公开提供。我在此授予塔科马公立图书馆在任何媒介上使用这项访谈形成材料的权利。我理解我给予这一许可的同时，我保留版权。对因使用这一材料引起或与使用相关发生的任何和所有诉求，我免除塔科马公立图书馆的责任。塔科马公立图书馆不保证永久保留或可永久获取该项目收集的所有内容。

我在下面签署，自愿授予塔科马公立图书馆对这项口腔史访谈包含信息的全面使用权。

受访人1：

姓名：_____   签字：_____

日期：_____

受访人2：

姓名：_____   签字：_____

日期：_____

如果受访人不满18岁，监护人：

姓名：_____   签字：_____

日期：_____

*我在下面签署，表明以上列出的受访人希望保持匿名。 在公开提供的任何音频录制内容或对话记录中，将隐去姓名。

姓名：_____   签字：_____

日期：_____

D7. CAC Oral History Release Form (Korean)

Community Archives Center
at Tacoma Public Library

구술 기록 공개 양식

나는 타코마 공공도서관 커뮤니티 기록 보관 센터 구술 기록 프로그램 참여자입니다. 나는 나의 구술 기록이 커뮤니티 기록 보관 센터 컬렉션에 포함될 것임을 이해합니다. 나는 이 인터뷰의 목적이 녹음기 및/또는 녹화기를 사용하여 내 이야기를 수집하고 보존하는 것임을 이해합니다. 이 인터뷰의 녹음, 사진, 디지털 자료 및 녹취록은 타코마 공공도서관을 통해 공개될 수 있습니다. 나는 이 양식을 통해 이 인터뷰에서 나온 자료를 모든 매체에서 사용할 수 있는 권한을 타코마 공공도서관에 부여합니다. 이 권한을 부여함으로써 나는 저작권을 보유함을 이해합니다. 나는 이 자료의 사용과 관련하여 발생하는 모든 권리 요구에 대한 책임을 타코마 공공도서관에 돌리지 않습니다. 타코마 공공도서관은 프로그램의 일부로 수집된 모든 내용에 대한 영구 보존 또는 이용을 보장하지 않습니다.

아래 서명한 본인은 자발적으로 이 구술 기록 인터뷰에 포함된 정보를 타코마 공공도서관이 최대한 활용할 수 있게 제공합니다.

인터뷰 대상자 1:

성명: _____   서명: _____

날짜: _____

인터뷰 대상자 2:

성명: _____   서명: _____

날짜: _____

인터뷰 대상자가 18세 이하인 경우 보호자:

성명: _____   서명: _____

날짜: _____

*아래에 서명함으로써 나는 위에 기재된 인터뷰 대상자가 익명을 유지하기를 원한다는 것을 나타냅니다. 공개적으로 제공되는 모든 오디오 녹음 또는 녹취록에서 이름이 삭제됩니다.

성명: _____   서명: _____

날짜: _____

D8. CAC Oral History Release Form (Marshallese)

PEBA IN KWALOK BWEBWENATO KIN TŌRRE KO MOKTALOK ILO KENONO

Na ij bōk kwōnao ilo Burokraam in Bwebwenato kin Torre ko Moktalok (Oral History Program) jen Jikin eo ej Kejbarok Melele ko Moktalok ilo Laibrarae eo an Armij ro ilo Jukjukinbed eo an Tacoma (Tacoma Public Library Community Archives Center). Imelele ke bwebwenato ko aō kin tōrre ko moktalok ilo kenono remaron kobalok ñan melele ko emōj aen ilo Jikin eo ilo Jukjukinbed ej Kejbarok Melele. Imelele ke wūnin ien kajitōkin in ej ñan aen im kejbarok bwebwenato ko aō ilo an jerbal kein kanne kenono im/ak kein kanne bideo. Kanne, pija, peba ko emōj likūt ilo kein jerbal kapeel in raan kein, im jeje ko jen kenono renaj walok jen ien kajitōkin remaron walok ñan aoleb armij ilo Laibrarae eo an Armij in Tacoma (Tacoma Public Library). Ij lelok kōmelim ijin bwe Laibrare eo an Armij ilo Tacoma en kōjerbal melele kein renaj walok jen ien kajitōkin ilo jabdewōt wāween ko rej kwalok melele. Ilo aō lelok kōmelim in, imelele ke inaj kejbarok maron eo ñan kōmman kabe in melele kein. Ejellok an Laibrarae eo an Armij in Tacoma bōd kin jabdewōt im aoleb abnōnō in jumae ko renaj walok jen ak kobalok kin aer kōjerbal melele kein. Laibrarae eo an Armij in Tacoma ejab kamool aer dābij ak lelok aoleb kobban melele ko emōj aen einwōt mōttan burokraam in.

Na, armij eo emōj an jaini etan ijin, ej make lelok bwe Laibrarae eo an Armij in Tacoma en kōjerbal aoleben melele ko rebed ilo ien kajitōkin ilo kenono kin melele ko jen tōrre ko moktalok.

Armij eo rej kajitōkin 1:

Etan: _____   Jain in Etan: _____

Raan: _____

Armij eo rej kajitōkin 2:

Etan: _____   Jain in Etan: _____

Raan: _____

Rikejbarok, elañe armij eo rej kajitōkin ediklok jen 18 an yiō:

Etan: _____   Jain in Etan: _____

Raan: _____

*Ilo aō jaini etta ijin lal, ij kalikar ke armij eo/ro rar kajitōkin im emōj laajrak ettaer ijin loñ rekōnaan bwe enjab walok ettaer. Enaj jolok etan armij eo/ro jen jabdewōt kanne in kenono im jeje ko jen kenono ko im renaj walok ñan aoleb armij.

Etan: _____   Jain in Etan: _____

Raan: _____

D9. CAC Oral History Release Form (Persian Farsi)

فرم انتشار تاریخ شفاهی

من یکی از شرکت کنندگان برنامه تاریخ شفاهی مرکز بایگانی جمعی کتابخانه عمومی Tacoma هستم. من متوجه هستم که تاریخ شفاهی من بخشی از مجموعه‌های مرکز بایگانی جمعی خواهد شد. متوجه هستم که هدف این مصاحبه، جمع آوری و حفظ اطلاعات سرگذشت من با استفاده از ضبط صوت و یا ویدیو است. فایل های ضبطی، عکس ها، منابع دیجیتالی و دست‌خط‌های بدست آمده از این مصاحبه ممکن است از طریق کتابخانه عمومی Tacoma در اختیار عموم مردم قرار گیرد. بدین وسیله حق استفاده از منابع بدست آمده از این مصاحبه، به هر نوع و رسانه‌ای، را به کتابخانه عمومی Tacoma واگذار می‌کنم. با دادن این مجوز می‌دانم که حق نشر را حفظ می‌کنم. من کتابخانه عمومی Tacoma را از هر گونه مسئولیت مربوط به دعوی برخاسته از یا مربوط به استفاده از این منابع مبرا می‌کنم. کتابخانه عمومی Tacoma نگهداری یا دسترسی دائمی به همه محتویات جمع آوری شده به عنوان بخشی از این برنامه را تضمین نمی‌کند.

من، امضاء کننده زیر، استفاده کامل از اطلاعات موجود در این مصاحبه تاریخ شفاهی را به کتابخانه عمومی Tacoma واگذار می‌کنم.

مصاحبه شونده 1:

نام: _____   امضاء: _____

تاریخ: _____

مصاحبه شونده 2:

نام: _____   امضاء: _____

تاریخ: _____

مصاحبه شونده 3:

نام: _____   امضاء: _____

تاریخ: _____

*من با امضاء زیر تأیید می‌کنم که مصاحبه شونده(های) فوق الذکر، مایلند گمنام باقی بمانند. نام(ها) از فایل‌های ضبط شده صوتی یا دست‌خط‌هایی که در اختیار عموم قرار می‌گیرد، حذف خواهد شد.

نام: _____   امضاء: _____

تاریخ: _____

D10. CAC Oral History Release Form (Russian)

Общественный архивный фонд публичной библиотеки Такомы

ФОРМА СОГЛАСИЯ НА ИСПОЛЬЗОВАНИЕ УСТНОГО РАССКАЗА

Я являюсь участником программы устных рассказов, проводимой общественным архивным фондом публичной библиотеки Такомы. Я понимаю, что мой рассказ станет частью коллекции общественного архивного фонда. Я понимаю, что цель этого интервью — зарегистрировать и сохранить мой рассказ с помощью аудио- и/или видео записывающего устройства. Публичная библиотека Такомы может разместить записи, фотографии, оцифрованные материалы и стенограммы этого интервью в публичном доступе. Настоящим я предоставляю публичной библиотеке Такомы право использовать материалы, полученные в результате этого интервью, на любом носителе. Давая это разрешение, я понимаю, что сохраняю за собой авторские права. Я освобождаю публичную библиотеку Такомы от каких-либо претензий, которые могут возникнуть в связи с использованием этого материала. Публичная библиотека Такомы не гарантирует, что все материалы, собранные в рамках программы, будут храниться на постоянной основе, или что к ним будет предоставляться постоянный доступ.

Я, нижеподписавшийся(-аяся), по своему собственному желанию предоставляю публичной библиотеке Такомы полное право использовать информацию, содержащуюся в этом интервью и касающуюся устного рассказа.

Интервьюируемый 1:

Имя и фамилия: _____   Подпись:
_____

Дата: _____

Интервьюируемый 2:

Имя и фамилия: _____   Подпись:
_____

Дата: _____

Интервьюируемый 3:

Имя и фамилия: _____   Подпись:
_____

Дата: _____

*Я ставлю подпись ниже с целью указать, что перечисленные выше интервьюируемые желают остаться анонимными. Имена и фамилии будут удалены изо всех аудиозаписей или стенограмм, размещаемых в публичном доступе.

Имя и фамилия: _____   Подпись:
_____

Дата: _____

D11. CAC Oral History Release Form (Somali)

FOOMKA SHAACINTA TAARIIKHDA AFKA

Waxaan qayb ka ahay Barnaamijka Taariikhda Afka ee Xarunta Kaydadka Bulshada ee Maktabada Dadwaynaha ee Tacoma. Waan fahmayaa in taariikhdayda afka ay qayb ka noqon doonto xogta ay aruurinayso Xarunta Kaydka Bulshada. Waan fahmayaa in ujeedada waraysigaan ay tahay in la aruuriyo lana hayo sheekadayda ayadoo la adeegsanaayo cod iyo/ama maqal iyo muuqaal la iga duubay. Waxyaabaha la duubo, sawirada, agabka casriga ah, iyo waraaqaha xogta ee ka dhasha waraysigaan ayaa bulshada loogu soo bandhigi doonaa Maktabada Dadwaynaha ee Tacoma. Waxaan halkaan uga fasaxayaa Maktabada Dadwaynaha ee Tacoma xaqa ay u leedahay u adeegsiga xogta lagu qaado waraysigaan qaabkay doonto. Markaan baxsho ogolaanshahaan, waxaan fahmayaa in aan lahaan doono xaquuqda daabacaada. Waxaan ka bari yeelayaa Maktabada Dadwaynaha ee Tacoma mid kasta iyo dhammaan sheegashooyinka imaan kara ama la xariiri kara adeegsiga xogtaan. Maktabada Dadwaynaha ee Tacoma ma damaanad qaadayso haysashada ama helitaanka dhammaan xogta lagu aruurshay barnaamijka.

Aniga, oo ah qofka saxiixiisu hoos ku yaalo, waxaan u fasaxayaa Maktabada Dadwaynaha ee Tacoma isticmaalka buuxa ee xogta ku jirta waraysigaan taariikhda afka ah.

La waraystaha 1:

Magaca: _____ Saxiixa: _____

Taariikhda: _____

La waraystaha 2:

Magaca: _____ Saxiixa: _____

Taariikhda: _____

Masuulka, haddii La waraystuhu ka yar yahay 18 sano:

Magaca: _____ Saxiixa: _____

Taariikhda: _____

"Markaan hoos saxiixo, waxaan cadaynayaa in la waraystaha(yaasha) ku qoran kor uu doonaayo inuu magaciisa qariyo. Magaca waa laga saari doonaa codad kasta oo la duubay ama waraaqaha qoran oo dadwaynaha loo bandhigaayo.

Magaca: _____ Saxiixa: _____

Taariikhda: _____

D12. CAC Oral History Release Form (Spanish US)

Community
Archives Center
at Tacoma Public Library

Centro de Archivos de la Comunidad en la Biblioteca Pública de Tacoma

FORMULARIO DE DIVULGACIÓN DE HISTORIA ORAL

Soy participante del Programa de Historia Oral del Centro de Archivos de la Comunidad de la Biblioteca Pública de Tacoma. Entiendo que mi historia oral se convertirá en parte de las colecciones del Centro de Archivos de la Comunidad. Entiendo que el objetivo de esta entrevista es recopilar y conservar mi historia utilizando una grabadora de audio y/o video. Las grabaciones, fotografías, materiales digitalizados y transcritos resultantes de esta entrevista podrían estar a disposición pública a través de la Biblioteca Pública de Tacoma. Por el presente documento, concedo a la Biblioteca Pública de Tacoma el derecho de usar los materiales resultantes de esta entrevista en cualquier medio. Al dar este permiso, entiendo que yo retengo los derechos de autor. Exonero a la Biblioteca Pública de Tacoma de cualquier reclamación derivada o relacionada con el uso de este material. La Biblioteca Pública de Tacoma no garantiza la retención o acceso permanente a todo el contenido recopilado como parte del programa.

Yo, el abajo firmante, concedo voluntariamente a la Biblioteca Pública de Tacoma el uso total de la información incluida en esta entrevista de historia oral.

Entrevistado 1:

Nombre: _____   Firma: _____

Fecha: _____

Entrevistado 2:

Nombre: _____   Firma: _____

Fecha: _____

Entrevistado 3:

Nombre: _____   Firma: _____

Fecha: _____

*Al firmar a continuación, indico que el/los entrevistado(s) mencionado(s) arriba desean mantenerse anónimos. El/Los nombre(s) se eliminarán de las grabaciones de audio o transcripciones que se pongan a disposición del público.

Nombre: _____   Firma: _____

Fecha: _____

D13. CAC Oral History Release Form (Ukrainian)

Community Archives Center
at Tacoma Public Library

Громадський архівний центр при публічній бібліотеці Такоми

БЛАНК ДОЗВОЛУ НА ПУБЛІКАЦІЮ УСНОЇ ІСТОРІЇ

Я є учасником програми усних історій, яку проводить громадський архівний центр публічної бібліотеки Такоми. Я розумію, що моя усна історія стане частиною колекцій громадського архівного центру. Я розумію, що метою цього інтерв'ю є реєстрація та зберігання моєї історії за допомогою пристрою аудіо- та/або відеозапису. Записи, фотографії, оцифровані матеріали й стенограми, отримані в результаті інтерв'ю, можуть бути викладені у відкритий доступ публічною бібліотекою Такоми. Цим я надаю публічній бібліотеці Такоми право використовувати матеріали, отримані в результаті цього інтерв'ю, на будь-якому носії. Погоджуючись на це, я розумію, що авторські права залишаються за мною. Я звільняю публічну бібліотеку Такоми від будь-яких претензій, що можуть виникнути в результаті чи у зв'язку з використанням цього матеріалу. Публічна бібліотека Такоми не гарантує постійного зберігання або доступу до всього вмісту, зібраного в рамках цієї програми.

Мій підпис нижче засвідчує, що я добровільно надаю публічній бібліотеці Такоми повне право використовувати інформацію, що міститься в цьому інтерв'ю та стосується усної історії.

Респондент 1:

Ім'я та прізвище: _____   Підпис: _____

Дата: _____

Респондент 2:

Ім'я та прізвище: _____   Підпис: _____

Дата: _____

Респондент 3:

Ім'я та прізвище: _____   Підпис: _____

Дата: _____

Своїм підписом нижче я підтверджую, що перелічені вище респонденти бажають зберегти анонімність. Імена й прізвища будуть видалені з усіх аудіозаписів або стенограм, що є у відкритому доступі.

Ім'я та прізвище: _____   Підпис: _____

Дата: _____

D14. CAC Oral History Release Form (Vietnamese)

Trung Tâm Lưu Trữ Cộng Đồng tại Thư Viện Công Cộng Tacoma

MẪU ĐỒNG Ý TIẾT LỘ SỬ KỂ

Tôi là người tham gia Chương Trình Sử Kể của Trung Tâm Lưu Trữ Cộng Đồng Thư Viện Công Cộng Tacoma. Tôi hiểu rằng nội dung sử kể của tôi sẽ trở thành một phần trong bộ sưu tập của Trung Tâm Lưu Trữ Cộng Đồng. Tôi hiểu rằng mục đích của cuộc phỏng vấn này là thu thập và lưu giữ câu chuyện của tôi bằng máy ghi âm và/hoặc ghi hình. Các bản ghi âm/ghi hình, ảnh chụp, tài liệu số hóa và bản chép lời từ cuộc phỏng vấn này có thể được công bố công khai thông qua Thư Viện Công Cộng Tacoma. Theo đây, tôi cấp cho Thư Viện Công Cộng Tacoma quyền sử dụng các tài liệu thu được từ cuộc phỏng vấn này bằng bất kỳ phương tiện nào. Khi cấp quyền này, tôi hiểu rằng tôi nắm giữ bản quyền. Tôi miễn trừ cho Thư Viện Công Cộng Tacoma khỏi bất kỳ và tất cả các khiếu nại phát sinh từ hoặc liên quan đến việc sử dụng tài liệu này. Thư Viện Công Cộng Tacoma không đảm bảo việc lưu giữ vĩnh viễn hoặc khả năng tiếp cận vào tất cả nội dung được thu thập như một phần của chương trình.

Tôi, người ký tên dưới đây, tự nguyện cho phép Thư Viện Công Cộng Tacoma sử dụng toàn bộ thông tin có trong cuộc phỏng vấn sử kể này.

Người được phỏng vấn 1:

Họ tên: _____   Chữ ký: _____

Ngày: _____

Người được phỏng vấn 2:

Họ tên: _____   Chữ ký: _____

Ngày: _____

Người được phỏng vấn 3:

Họ tên: _____   Chữ ký: _____

Ngày: _____

*Bằng cách ký tên dưới đây, tôi xác nhận rằng (những) người được phỏng vấn liệt kê ở trên muốn được ẩn danh. Họ tên sẽ được xóa khỏi các bản ghi âm hoặc bản chép lời được công bố công khai.

Họ tên: _____   Chữ ký: _____

Ngày: _____

D15. Group Consent Release Form (EN)

Community Archives Center
at Tacoma Public Library

The Community Archives Center at Tacoma Public Library preserves and provides access to community-centered materials that help tell Tacoma's story. By signing below, you are consenting to have your name, image, and words included in the Community Archives Center digital archive and made available according to library policies and procedures.

NO.	NAME	SIGNATURE	EMAIL

D16. Student Work Release Form (EN)

Student Work Release Form

Franklin Pierce High School is partnering with the Tacoma Community Archives Center at Tacoma Public Library to preserve and provide access to local stories recorded by students. The Tacoma Public Library requires the written consent of the student (if 18 or older) or their guardians in order to include student work in our online community stories database. Please read and sign the form below to provide this consent. If you have questions about this process, please contact Anna Trammell at Tacoma Public Library via email (atrammell@tacomalibrary.org) or phone (253-280-2819).

By signing this form, I am providing permission for the Tacoma Public Library to preserve and provide public access to the work completed by the student listed below for the Franklin Pierce High School Oral History Project. I understand that this work, which may include an audio and/or video recorded interview, a transcript of the interview, and/or a written reflection paper, will become a part of the Tacoma Community Archives Center.

I, the undersigned, voluntarily give Tacoma Public Library permission to acquire, retain, distribute, and make publicly available this material.

Name of Student: _____

Parent/Guardian
Name: _____ Signature: _____
Date: _____

D17. University of California, Berkeley Bancroft Library Donation Agreement template

Donated Oral History Collection
[Name of receiving institution]
[Address of receiving institution]

We, _____ and _____, do hereby give to
       (Full name of Narrator)   (Full name of Interviewer)

_____ for such scholarly and educational uses as the Director of the Bancroft
(Name of receiving institution)

Library shall determine the following interview(s) recorded beginning on _____ as
                                                      (Date of donation)
an unrestricted gift and transfer to the _____
                                      (Name of receiving institution)
legal title and all literary property rights including copyright. This gift does not preclude any use which
we may want to make of the information in the recordings ourselves.

_____
Signature of Narrator

_____
_____
Name & Address of Narrator

_____
Signature of Interviewer

_____
_____
Name & Address of Interviewer

_____
Dated

Accepted for the [Name of receiving institution] by

_____
[Full name, title of facilitator from receiving institution]

Dated: _____

Subject(s) of Interview(s)_____

D18. University of California, Los Angeles Deed of Gift form from the Mazer Lesbian Archives

DEED OF GIFT

TO THE REGENTS OF THE UNIVERSITY OF CALIFORNIA:

I Ann Giagni, on behalf of the June L. Mazer Lesbian Archive of West Hollywood, California (hereafter referred to as "DONOR") are the sole and absolute legal owner(s) with full right and authority to enter the Deed of Gift and grant the rights granted herein for the gift materials fully described in Exhibit A attached hereto and incorporated herein. The gift materials include: (a) items for which the DONOR owns the copy rights transfers the copyrights with the physical property (referred to hereafter as "Materials With Copyrights"), (b) items for which the DONOR owns the copyrights but is not transferring the copyrights with the physical property or where the DONOR does not own the copyrights (referred to hereafter as "Materials Without Copyrights"), and (c) materials that are in the public domain (referred to hereafter as "Public Domain Materials"). When referring collectively to gift materials, it will be referred to as the "Materials".

1. DONOR desires to transfer the Materials as a gift to The REGENTS of the University of California for the benefit of the Los Angeles Campus ("THE REGENTS"), for inclusion and unrestricted access and use in the collection of the UCLA Library. It is expressly understood and agreed that a condition of this gift is that, for as long as THE REGENTS remains owner of the Materials, the Materials shall remain accessible to the public at the Los Angeles Campus.

2. For Materials With Copyrights, DONOR hereby irrevocably assigns, transfers, and gives all of his (her, their) right, title and interest, including the sole and exclusive copyright in all tangible materials (including without limitation written, audio, video, multi-media material or material in any other tangible form now known or hereafter invented), to the Materials With Copyrights to THE REGENTS. To the extent that copyright may be shared with others, DONOR hereby assigns to THE REGENTS all their right, title and interest in the copyrights and waives and releases all such rights, whether partial or complete.

3. For all Materials Without Copyrights, DONOR hereby irrevocably assigns, transfers, and gives all of his (her, their) right, title and interest, exclusive of copyrights, to the Materials Without Copyrights to THE REGENTS.

4. For all Public Domain Materials, DONOR hereby irrevocably assigns, transfers, and gives all of , their right, title and interest to the Public Domain Materials to THE REGENTS. The parties believe in good faith, and understand, that all Public Domain Materials are in the public domain and, thus, are not in anyway restricted in their use, reproduction or publication.

5. After execution of this Deed of Gift by DONOR and acceptance by THE REGENTS, title to the Materials shall pass to THE REGENTS upon acknowledgement of receipt of the Materials by the UCLA Library.

DEED OF GIFT
Page 1 of 4

6. No term or provision of this instrument shall be interpreted to limit or restrict the fair use rights of THE REGENTS or the UCLA Library or users of the Materials as provided by U.S. Copyright Law, Title 17, U.S.C. ("Fair Use Rights).

7. To the extent that copyright may be shared with others and notwithstanding the Fair Use Rights and rights related to the Public Domain Materials, DONOR grants THE REGENTS a nonexclusive, royalty free, perpetual license:

    a) To make copies of the Materials for purposes of preservation and creation of a usable archival copy and to permit others to make copies of the Materials consistent with the Fair Use Rights.

    b) To display the Materials in exhibitions, catalogs, University publications or advertisements both on and off campus.

    c) To digitize the Materials or use any technological substitute the UCLA Library deems appropriate to preserve and provide access to the Materials.

    d) To provide unrestricted access and use, including Internet or other wireless or digital access to the Materials.

8. DONOR shall indemnify and hold The Regents, its officers, agents, and employees harmless from and against any and all liability, loss, expense (including reasonable attorneys fees), or claims for injury or damage arising out of the performance of this Agreement, but only in proportion to and to the extent such liability, loss, expense, attorneys' fees, or claims for injury or damages are caused by or result from the negligent or intentional acts or omission of the [DONOR, its officers, agents or employees.

    The Regents shall indemnify and hold [DONOR, its officers, agents, and employees harmless from and against any and all liability, loss, expense (including reasonable attorneys fees), or claims for injury or damage arising out of the performance of this Agreement, but only in proportion to and to the extent such liability, loss, expense, attorneys' fees, or claims for injury or damages are caused by or result from the negligent or intentional acts or omission of The Regents, its officers, agents or employees.

9. DONOR shall provide THE REGENTS with all information and documentation regarding the provenance of the Materials, including any information relating to intellectual property rights. For Materials with Copyrights, DONOR shall provide THE REGENTS with copies of all

this _____7_____ day of _____June_____, 20_09_.

Signature of UCLA Library: _____ Date: _6-9-09_

Title: _University R. brarian_

Accepted for THE REGENTS of the University of California: Date: _____

Office of Gift Policy Administration _____

Title: _____

DEED OF GIFT
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Form IV - Rev. January, 2005

Collaboration Agreement

The University of California, Los Angeles (UCLA) Library and June L. Mazer Lesbian Archive are linked by common interests and seek to develop collaborations in fields of shared interest and expertise. The activities undertaken pursuant to this Memorandum of Understanding (MOU) are based on a spirit of cooperation and reciprocity that is intended to be of mutual benefit to both parties.

This Agreement is entered into on May 10, 2009 between The Regents of the University of California on behalf of its UCLA Campus Library ("UCLA Library"), and The June L. Mazer Lesbian Archive (hereinafter referred to as "MAZER") in West Hollywood, California herein referred to as "MAZER".

9. DONOR shall provide THE REGENTS with all information and documentation regarding the provenance of the Materials, including any information relating to intellectual property rights. For Materials with Copyrights, DONOR shall provide THE REGENTS with copies of all Deeds of Gifts and other agreements providing title to the Materials and copyrights to DONOR.

10. The UCLA Library will use its best efforts to organize the Materials and create a bibliographic record and/or finding aid to describe the content and arrangement within a reasonable time. As the Materials are organized, THE REGENTS are authorized to dispose of any duplicate or other material not relevant to the collection.

In the event that the REGENTS desires to sell, transfer, or assign The Materials, THE REGENTS shall send to the DONOR notice in writing of its desire or intention to sell, transfer or assign The Materials.

a. The DONOR shall have thirty (30) days from the date THE REGENTS gave notice within which to give THE REGENTS notice (the "Intent to reacquire") that it desires and agrees to reacquire The Materials, provided that:

(1) if the DONOR has given an Intent to Reacquire, the DONOR shall take immediate steps to arrange for acquisition of The Materials; and

(2) if the DONOR has not given an Intent to Reacquire within the time provided, then the DONOR shall be deemed for all purposes to have refused to reacquire The Materials.

b. In the event that the DONOR elects not to reacquire or is deemed to have refused to reacquire The Materials, then THE REGENTS may sell, transfer, or assign The Materials at is sole discretion.

c. The rights granted to DONOR under this Paragraph 10 are personal to the DONOR. Accordingly, the DONOR may not sell, assign or otherwise transfer its rights under this Paragraph.

d. All notices required under this agreement must be in writing and will be deemed given when delivered personally or five days after being sent by U.S. Mail to:

11. The Materials will be physically stabilized and preserved by the UCLA Library including, as appropriate, placing the Materials in non-damaging containers and storing in facilities that provide appropriate temperature and humidity control and security.

11. The Materials will be physically stabilized and preserved by the UCLA Library including, as appropriate, placing the Materials in non-damaging containers and storing in facilities that provide appropriate temperature and humidity control and security.

12. The Materials will be available to researchers after they have been arranged and described for use. The Library will create a persistent link to the finding aid and The Materials from the collection that are digitized and will share the link(s) with the June L. Mazer Lesbian Archive so that the Mazer may use on their website or in other venues to advertise the existence of the collection.

13. The UCLA Library agrees to occasionally make incidental copies of individual items from The Materials at the request of DONOR at UCLA's expense however, in the event that numerous pages or systematic copying is requested DONOR agrees to fund the cost of copying. The UCLA Library also agrees per the Library's standard loan procedure to occasionally loan items from the collection to DONOR for occasional exhibit.

14. The Parties agree that if the Materials do not remain accessible to the public at the Los Angeles Campus such inaccessibility (following notice and opportunity to cure) would result in rendering the purpose of the gift "impossible" and shall constitute grounds for return of the entire gift pursuant to applicable Regental policy and Standing Orders, including but not limited to, Regents Standing Order 100.4 (v); and

DEED OF GIFT
Page 3 of 4

pursuant to the standard procedures, including consultation with the General Counsel in accordance with Regents Standing Order 100.4, the gift shall be returned to the donor upon the donor's request.

15. In the event that DONOR may hereafter donate additional materials to THE REGENTS such gifts shall be set forth in an Addendum to this Deed of Gift and will be governed by the terms and conditions stated above. The Addendum shall include a description of the additional materials so donated and any conditions necessary and pertinent to those specific, newly-donated materials and shall be signed by the DONOR and THE REGENTS.

16. THE REGENTS are hereby granted a non-exclusive, worldwide, royalty free license to use the name "June Mazer Lesbian Archives" to identify the collection of Materials in catalogues, UCLA and University of California websites, exhibitions, and promotional materials.

Signed: (donor) _____

this ___9th___ day of ___June___, 20_09_.

FOR DEPARTMENTAL USE ONLY

Mazer Lesbian Archive (hereinafter referred to as "MAZER") in West Hollywood, California herein referred to as "MAZER".

Recitals

1. Whereas The UCLA Library ("UCLA Library") is one of the leading academic libraries and has an enormous research collection of works in various media that are available for access and use.
2. Whereas The UCLA Library has acquired, cataloged, indexed, curated and preserved its' collections for educational and research purposes for present and future generations.
3. Whereas The June L. Mazer Lesbian Archive ("MAZER) is the largest major archive on the West Coast dedicated to preserving and promoting lesbian and feminist history and culture and is a not-for-profit research organization that possesses manuscripts, archives, photographs and other material of historical and cultural heritage related to the struggle for equality of lesbians in Southern California, the State of California and the nation.
4. Whereas The UCLA Library and MAZER share a mutual interest in preserving and providing the broadest possible access to and use of the MAZER collection and materials for the benefit of present and future generations and that this collaboration will contribute to both parties' mutually beneficial knowledge and furtherance and fulfillment of their respective missions.
5. Accordingly, the Parties, desire to enter into an exclusive agreement whereby MAZER will gift and transfer ownership to the UCLA Library of collections and material for the UCLA Library to steward and preserve collections and to make the collections and material as broadly available as possible.

Terms

1. **Periodic Meetings**
   The Parties agree to have periodic meetings to discuss areas of mutual interest and possible collaboration.

2. **Exploring Opportunities for Grant Funding to Digitize and Describe Collections**
   The Parties agree to collaborate to explore opportunities for grant funding to digitize and describe the collections to enhance access and discovery of the June L. Mazer Lesbian Archive.

3. **Governing Law:**
   This Agreement shall be governed by and interpreted in accordance with the laws of the State of California.

4. **Use of Names**
   The Parties agree that THE REGENTS are granted a non-exclusive, worldwide, royalty free license to use the name "June L. Mazer Lesbian Archives" to identify the collection of Materials in catalogues, UCLA and University of California websites, exhibitions and promotional materials.

5. **Entire Agreement:**
   This Agreement contains the entire understanding of the parties related to the subject matter herein, and it cannot be changed or terminated orally.

For The June L. Mazer Lesbian Archive

By: _____ 6-08-09
    Ann Giagni

Title: _____

    June Mazer Lesbian Archive

For The Regents of the University of California:

By: _____ 6-9-09
    Gary E. Strong

Title:_____
    University Librarian]

MOTION

Whereas the Board of the June L Mazer Lesbian Archives (The Mazer) is desirous of ensuring that it's current and future holdings are preserved using state of the art methodologies; and

Whereas the Board is also desirous of providing greater public access to the materials, including finding aides and internet access; and

Whereas the Board has determined that these goals can not realistically be fully attained working alone; and
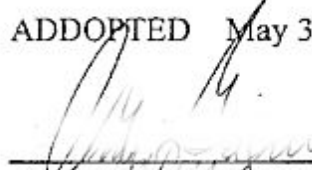
Whereas the Board has explored various possibilities to achieve these goals over the last several years; and
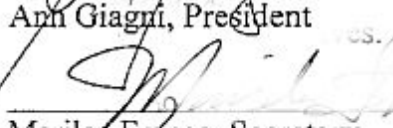
Whereas the Board has conducted a series of meetings with representatives of the UCLA Library system; and

Whereas the Board has reached agreement with UCLA that any donated materials from the June L Mazer Lesbian Archives is guaranteed to remain at the UCLA campus and will always be readily accessible to the public (specifically, the material will not disappear) or failing these requirements The Mazer will have the legal right to reclaim these materials (after giving UCLA the opportunity to remedy the problem);
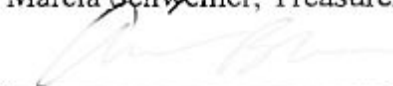
NOW THEREFORE the Board of the June L Mazer Lesbian Archives approves the terms set forth in the Gift Agreement (Exhibit A) and the Collaboration Agreement (Exhibit B) with the Regents of the University of California, on behalf of it's Los Angeles Campus and hereby authorizes Ann Giagni, President of the Board, to execute the documents on behalf of the June L Mazer Lesbian Archives.

ADDOPTED   May 3rd 2009
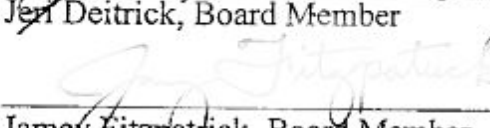
_____
Ann Giagni, President
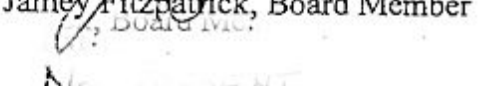
_____
Marilee France, Secretary

_____
Marcia Schwemer, Treasurer

_____
Angela Brinskele, Board Member

_____
Jeri Deitrick, Board Member

_____
Jamey Fitzpatrick, Board Member

_____
Ann-Marie Williams, Board Member

Angela Brinskele, Board Member

Appendix E. Story Fest & Neighborhood Preservation Event Resources

Community Event Production Resources

- <u>Fliers and posters</u> (E1)
- <u>Evaluations of events</u> (E2)
- <u>Sign-up forms</u> (E3)

Media Coverage

- April 6, 2023 - [Press release] <u>Make history at the Community Archives Center's Hilltop Story Fest on Saturday, May 6</u> by Tacoma Public Library
- January 13, 2012 - [Press release] <u>Seven events in 2023 will capture the stories of Tacoma's neighborhoods</u> by Tacoma Public Library
- September/October 2022 - [Article] <u>Celebrating an Underserved Neighborhood Through Story Fest</u>, Archival Outlook by Anna Trammel, dindria barrow, and Spence Bowman
- July 29, 2022 - [Press release] <u>Salishan Storyfest to collect and celebrate stories of historic Eastside neighborhood</u> by Tacoma Public Library

E1. Flyers and posters

UPCOMING EVENTS
WITH THE COMMUNITY ARCHIVES CENTER

You have a unique and important story to tell! Bring your stories, family photos, documents, or recipes to digitize and share.

Community Archives Center at Tacoma Public Library

ARCHIVING NORTH END COMMUNITIES
Saturday, Jan. 21, 11 a.m.–3 p.m.
Wheelock Library (3722 North 26th Street, Tacoma WA 98407)

ARCHIVING SOUTH TACOMA COMMUNITIES
Saturday, Feb. 25, 11 a.m.–3 p.m.
South Tacoma Library (3411 South 56th Street, Tacoma WA 98409)

ARCHIVING NORTHEAST COMMUNITIES
Saturday, March 25, 11 a.m.–3 p.m.
Kobetich Library (212 Browns Point Blvd. NE, Tacoma WA 98422)

ARCHIVING THE EAST SIDE AT MOTTET
Saturday, April 8, 1–5 p.m.
Mottet Library (3523 East G Street, Tacoma WA 98404)

ARCHIVING SOUTH END COMMUNITIES
Saturday, April 22, 11 a.m.–3 p.m.
Fern Hill Library (765 South 84th Street, Tacoma WA 98444)

HILLTOP STORY FEST
Saturday, May 6, 11 a.m.–3 p.m.
Tacoma Community House (1314 S L St, Tacoma WA 98405)

ARCHIVE YOUR STORY AT MOORE
Saturday, June 24, 1–5 p.m.
Moore Library (215 South 56th Street, Tacoma WA 98408)

INSTITUTE of Museum and Library SERVICES

tacoma public library

tacomalibrary.org
253.280.2800

ARCHIVE YOUR STORY AT
MOORE

Community
Archives Center
at Tacoma Public Library

RICHARDS STUDIO A118700-26
SOUTH 56TH & PARK AVE
1959-01-01

Saturday, June 24, 1–5 p.m.
Moore Library (215 South 56th Street, Tacoma WA 98408)

Add your story to the Community Archives Center at Tacoma Public Library!

Bring your family photos, documents, or recipes to digitize and share

Share your own story at our Oral History Recording Station

Kids of all ages are invited to create their own comic book

INSTITUTE of Museum and Library SERVICES

tacoma public library

tacomalibrary.org
253.280.2800

You have a unique and important story to tell.

THE YOSHIDAS AT THEIR FUJI MARKET
AT S 54TH AND PACIFIC AVE, 1971.
NEWS TRIBUNE - TNT-(Y)002

The Community Archives Center is coming to the Moore Library to document stories from the community! **Stop by to share your story and add to the Community Archives Center digital archive.**

- Record a short oral history (any language welcome!) about your life in Tacoma
- Bring a special family photograph, document, or recipe that helps tell your story to have scanned at our Digitization Station
- View highlights from the Northwest Room's local history collections related to the Moore community
- Kids of all ages are invited to create their own comic book.

By sharing your oral history, family photos, or special family recipes with the Community Archives Center, it can become a part of Tacoma's collective memory. Refreshments will be served.

We look forward to hearing YOUR STORY!

Community Archives Center at Tacoma Public Library

INSTITUTE of Museum and Library SERVICES

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ARCHIVING THE
EAST SIDE
AT MOTTET

Community Archives Center at Tacoma Public Library

GENERAL PHOTOGRAPH COLLECTION TNT (B)-072
BURALLI'S GROCERY, MCKINLEY HILL
1972-10-01

Saturday, April 8, 1–5 p.m.
Mottet Library (3523 East G Street, Tacoma WA 98404)

Add your story to the Community Archives Center at Tacoma Public Library!

Bring your family photos, documents, or recipes to digitize and share

Share your own story at our Oral History Recording Station

Kids of all ages are invited to create their own comic book

INSTITUTE of Museum and Library SERVICES

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253.280.2800

You have a unique and important story to tell.

**CHILDREN AT MCKINLEY PLAYFIELD, 1936
RICHARDS STUDIO D697-A**

The Community Archives Center is coming to the Mottet Library to document stories from the East Side community! **Stop by to share your story and add to the Community Archives Center digital archive.** Record a short oral history (any language welcome!) about your life in Tacoma. Bring a special family photograph, document, or recipe that helps tell your story to have scanned at our Digitization Station. View highlights from the Northwest Room's local history collections related to the East Side. Kids of all ages are invited to create their own comic book.

By sharing your oral history, family photos, or special family recipes with the Community Archives Center, it can become a part of Tacoma's collective memory. Refreshments will be served.

We look forward to hearing YOUR STORY!

Community Archives Center at Tacoma Public Library

INSTITUTE of MUSEUM and Library SERVICES

tacoma public library

ARCHIVING NORTH END COMMUNITIES

Community Archives Center at Tacoma Public Library

RICHARDS STUDIO D7892-3
2602 N. PROCTOR
1939-02-01

Saturday, Jan. 21, 11 a.m.–3 p.m.
Wheelock Library (3722 North 26th Street, Tacoma WA 98407)

Add your story to the Community Archives Center at Tacoma Public Library!

Bring your family photos, documents, or recipes to digitize and share

Share your own story at our Oral History Recording Station

Kids of all ages are invited to create their own comic book

INSTITUTE of Museum and Library SERVICES

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tacomalibrary.org
253.280.2800

You have a unique and important story to tell.

AERIAL VIEW OF THE N. 21ST ST. NEIGHBORHOOD, 1971
RICHARDS STUDIO D160364-12

The Community Archives Center is coming to the Wheelock Library to document stories from the North End community! **Stop by to share your story and add to the Community Archives Center digital archive.** Record a short oral history (any language welcome!) about your life in Tacoma. Bring a special family photograph, document, or recipe that helps tell your story to have scanned at our Digitization Station. Kids of all ages are invited to create their own comic book.

By sharing your oral history, family photos, or special family recipes with the Community Archives Center, it can become a part of Tacoma's collective memory. Refreshments will be served.

We look forward to hearing YOUR STORY!

Community Archives Center at Tacoma Public Library

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ARCHIVING NORTHEAST COMMUNITIES

Community Archives Center at Tacoma Public Library

RICHARDS STUDIO K6-13
DASH POINT DOCK AND PIER
1939-05-13

Add your story to the Community Archives Center at Tacoma Public Library!

Saturday, March 25, 11 a.m.–3 p.m.

Kobetich Library (212 Browns Point Blvd. NE, Tacoma WA 98422)

Bring your family photos, documents, or recipes to digitize and share

Share your own story at our Oral History Recording Station

Kids of all ages are invited to create their own comic book

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253.280.2800

You have a unique and important story to tell.

MRS. S.E. PETERSON AND LEONA (MRS. E.F.) BURTON ON THE CRESTVIEW TOWER, 1942. RICHARDS STUDIO D13602-3

The Community Archives Center is coming to the Kobetich Library to document stories from the Northeast Tacoma community! **Stop by to share your story and add to the Community Archives Center digital archive.** Record a short oral history (any language welcome!) about your life in Tacoma. Bring a special family photograph, document, or recipe that helps tell your story to have scanned at our Digitization Station. Kids of all ages are invited to create their own comic book.

By sharing your oral history, family photos, or special family recipes with the Community Archives Center, it can become a part of Tacoma's collective memory. Refreshments will be served.

We look forward to hearing YOUR STORY!

Community Archives Center at Tacoma Public Library · INSTITUTE of Museum and Library SERVICES · tacoma public library

ARCHIVING TACOMA COMMUNITIES

ARCHIVING NORTH END COMMUNITIES
Saturday, Jan. 21
11 a.m.–3 p.m.
Wheelock Library
3722 North 26th Street

HILLTOP STORY FEST
Saturday, May 6
11 a.m.–3 p.m.
Tacoma Community House
1314 South L Street

ARCHIVING SOUTH TACOMA COMMUNITIES
Saturday, Feb. 25
11 a.m.–3 p.m.
South Tacoma Library
3411 South 56th Street

ARCHIVING NORTHEAST COMMUNITIES
Saturday, March 25
11 a.m.–3 p.m.
Kobetich Library
212 Browns Point Blvd. NE

ARCHIVING THE EAST SIDE AT MOTTET
Saturday, April 8, 1–5 p.m.
Mottet Library
3523 East G Street

ARCHIVE YOUR STORY AT MOORE
Saturday, June 24, 1–5 p.m.
Moore Library
215 South 56th Street

ARCHIVING SOUTH END COMMUNITIES
Saturday, April 22
11 a.m.–3 p.m.
Fern Hill Library
765 South 84th Street

RICHARDS STUDIO
D159700-186C

Attend one or more neighborhood events and add your story to the Community Archives Center at Tacoma Public Library!

Bring your family photos, documents, or recipes to digitize and share

Share your own story at our Oral History Recording Station

Kids of all ages are invited to create their own comic book

Community Archives Center
at Tacoma Public Library

tacoma public library
tacomalibrary.org
253.280.2800

INSTITUTE of Museum and Library SERVICES

ARCHIVING
SOUTH END
COMMUNITIES

Community Archives Center at Tacoma Public Library

RICHARDS STUDIO D7309-5
OPENING OF WAPATO PARK
1938-06-04

Saturday, April 22, 11 a.m.–3 p.m.
Fern Hill Library (765 South 84th Street, Tacoma WA 98444)

Add your story to the Community Archives Center at Tacoma Public Library!

Bring your family photos, documents, or recipes to digitize and share

Share your own story at our Oral History Recording Station

Kids of all ages are invited to create their own comic book

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You have a unique and important story to tell.

WILLIAM TRUEBLOOD COLLECTION G39.1-006B

The Community Archives Center is coming to the Fern Hill Library to document stories from the South End community! **Stop by to share your story and add to the Community Archives Center digital archive.** Record a short oral history (any language welcome!) about your life in Tacoma. Bring a special family photograph, document, or recipe that helps tell your story to have scanned at our Digitization Station. View highlights from the Northwest Room's local history collections related to the South End. Kids of all ages are invited to create their own comic book.

By sharing your oral history, family photos, or special family recipes with the Community Archives Center, it can become a part of Tacoma's collective memory. Refreshments will be served.

We look forward to hearing YOUR STORY!

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ARCHIVING
SOUTH TACOMA
COMMUNITIES

Community Archives Center at Tacoma Public Library

RICHARDS STUDIO D102145-1
CHRYSANTHEMUM GROWERS
ASSOCIATION AT SOUTH PARK
COMMUNITY CENTER
1956-10-17

Saturday, Feb. 25, 11 a.m.–3 p.m.
South Tacoma Library (3411 South 56th Street, Tacoma WA 98409)

Add your story to the Community Archives Center at Tacoma Public Library!

Bring your family photos, documents, or recipes to digitize and share

Share your own story at our Oral History Recording Station

Kids of all ages are invited to create their own comic book

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253.280.2800

You have a unique and important story to tell.

SOUTH TACOMA BRANCH, TACOMA PUBLIC LIBRARY
E.L. MILLS, ARCH.

The Community Archives Center is coming to the South Tacoma Library to document stories from the community! **Stop by to share your story and add to the Community Archives Center digital archive.** Record a short oral history (any language welcome!) about your life in Tacoma. Bring a special family photograph, document, or recipe that helps tell your story to have scanned at our Digitization Station. Kids of all ages are invited to create their own comic book.

By sharing your oral history, family photos, or special family recipes with the Community Archives Center, it can become a part of Tacoma's collective memory. Refreshments will be served.

We look forward to hearing YOUR STORY!

Community Archives Center at Tacoma Public Library

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HILLTOP
STORY FEST

Community Archives Center
at Tacoma Public Library

Celebrate the stories of the Hilltop Neighborhood.

7-YEAR-OLD KEN POSEY LEADS COREY BELL, 8 AND ERROL MARES, 8, ON A SHORTCUT TO HIS AUNT'S HOUSE, 1988. 5.1.2-TNT0035H.

Saturday, May 6, 11 a.m.–3 p.m.
Tacoma Community House 1314 South L Street, Tacoma

Featuring: "Armed: A DanCe Demonstration" directed and produced by Kenya Adams

Bring your family photos, documents, or recipes to digitize and share

Share your own story at our Oral History Recording Station

Kids of all ages are invited to create their own comic book

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253.280.2800

You have a unique and important story to tell.

NATIONAL NIGHT OUT/HILLTOP CELEBRATION AND PRAYER SERVICE, 1983. 5.1.2-TNT0041H

The Community Archives Center is coming to the Hilltop neighborhood to document stories from the community! **Stop by to share your story and add to the Community Archives Center digital archive.**

- Record a short oral history (any language welcome!) about your life in Tacoma
- Bring a special family photograph, document, or recipe that helps tell your story to have scanned at our Digitization Station
- View highlights from the Northwest Room's local history collections related to the area
- Enjoy stories from local artists
- Kids of all ages are invited to create their own comic book
- Enjoy food from Boss Mama's Kitchen

By sharing your oral history, family photos, or special family recipes with the Community Archives Center, it can become a part of Tacoma's collective memory. Lunch will be served.

We look forward to hearing YOUR STORY!

HILLTOP
STORY FEST

Celebrate the stories of the Hilltop Neighborhood.

7-YEAR-OLD KEN POSEY LEADS COREY BELL, 8 AND ERROL MARES, 8, ON A SHORTCUT TO HIS AUNT'S HOUSE, 1988. 5.1.2-TNT0035H.

Featuring: "Armed: A DanCe Demonstration" directed and produced by Kenya Adams

Enjoy stories from local artists

Bring your family photos and recipes to digitize and share

Share your story at our Oral History Recording Station

View highlights from the Northwest Room's local history collections

Boss Mama's Kitchen

Children's book-making station

Saturday, May 6

11 a.m.–3 p.m.
Tacoma Community House
1314 South L Street
Tacoma WA 98405

ALL AGES | FREE

Lunch will be served.

Community Archives Center
at Tacoma Public Library

tacoma public library

CITY OF Tacoma

EPIC
Empowering People in Communities

goodwill

Hilltop Action Coalition
The Communications Anchor of the Hilltop Area

HILL TOP ART ISTS

INSTITUTE of Museum and Library SERVICES

101.9 RADIO TACOMA

KTQA TACOMA 95.3

Peace Lutheran Church

TACOMA ARTS LIVE

TACOMA COMMUNITY HOUSE

TACOMA HISTORICAL SOCIETY

Community Archives Center

at Tacoma Public Library

Absent. Hidden. Silenced. Missing.
In Tacoma, whose stories are we missing?

Who records history? Usually, those in power, a specific author or news media.

The Tacoma Community Archives Center wants to change that by collecting the missing stories of Tacoma---your stories, told by you!

We want to digitally archive your personal histories for future generations.

If you want to help fill these gaps, please contact us!

We want your stories, your photographs, your videos, your documents and your links so that we can share our collective history and bring Tacoma's archives into the 21st century!

dindria barrow
& Anna Trammell
253.280.2824
communityarchives@
tacomalibrary.org

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E2. Evaluations of events

Community Archives Center
at Tacoma Public Library

HILLTOP STORY FEST!

Your Age (optional): _____

What activities did you participate in?

What was your favorite activity? Why?

What did you learn about your Hilltop community today?

- --
- --
- --
- --

What is YOUR story?

HILLTOP STORY FEST!

Evaluate the activities by ranking from 1-10 (1 is highest!)

Community Archives Center
at Tacoma Public Library

☐ Gallery Walk

☐ Virtual Story Map

☐ Oral History Interview

☐ Digitization Station

☐ Comic Book Creation Station

☐ Hilltop Histories

☐ Hilltop Storytelling

☐ Lunch

☐ Traveling Exhibit

☐ Organization Information Tables

HILLTOP STORY FEST

WHAT RESONATED WITH ME?

WHAT ARE MY MEMORIES?

PLEASE RESPOND ON THE BACK!

SALISHAN STORY FEST!

Community Archives Center at Tacoma Public Library

Your Age: _____

What activities did you participate in?

What was your favorite activity? Why?

What did you learn about your Salishan community today?

- --
- --
- --
- --

What is YOUR story?

SALISHAN STORY FEST!

Evaluate the activities by ranking from 1-10 (1 is highest!)

Community Archives Center
at Tacoma Public Library

- [ ] Gallery Walk

- [ ] Virtual Story Map

- [ ] Oral History Interview

- [ ] Digitization Station

- [ ] Children's Station

- [ ] Documentaries

- [ ] Storytelling

- [ ] Lunch

- [ ] Student Film: "The Reunion"

- [ ] Student Film: "Murder on the Pacific"

E3. Sign-up forms

Community Archives Center
at Tacoma Public Library

Want to share your oral history?
Please sign up!

- -

Name	Email/Phone #

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SERVICES

Community Archives Center
at Tacoma Public Library

Name

Email/Phone

INSTITUTE *of*
Museumand**Library**
SERVICES

Appendix F. Technical Resources

Database platforms

- [Mukurtu CMS](#)
- [The Collections Management System Collection](#)—A crowd-sourced list of digital repository options to reference for the diversity of options for collection management systems (aka digital repositories, content management system, or CMS).

Story Map platforms

- [Tacoma Stories](#)—the map platform created as part of the CAC project.
- [Create a Community My Map](#)—customize a map that highlights locations important to your community and culture requires a Google for Education account.
- [Felt](#)—freemium collaborative mapping platform.
- [HistoryPin](#)—free multimedia mapping and storytelling tool.

Figure 23. Oral history prompts in 9 languages at Salishan Story Fest, August 13, 2022. Photo by Mikayla Heineck.

Appendix G. Works Cited

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Acknowledgements

Thank you to all of the Tacoma community members who shared their stories with the Community Archives Center. We also want to acknowledge the contributions of our many community partners including:

- Asia Pacific Cultural Center
- Association of Colored Women's Clubs Tacoma
- City of Tacoma Office of Arts and Cultural Vitality
- City of Tacoma Office of Historic Preservation
- Evergreen State College Tacoma
- Goodwill Industries
- Grit City Magazine
- Hilltop Action Coalition
- Hilltop Artists
- Korean Women's Association
- KTQA Tacoma
- Metro Parks
- Pacific Lutheran University
- Radio Tacoma
- Rainbow Center
- Salishan Association
- Tacoma Action Collective
- Tacoma Arts Live
- Tacoma Community College
- Tacoma Community House
- Tacoma Historical Society
- Tacoma Housing Authority
- Tacoma Public Schools
- Tacoma-Pierce County Black Collective
- University of Puget Sound
- WILLO

Thanks to

INSTITUTE of
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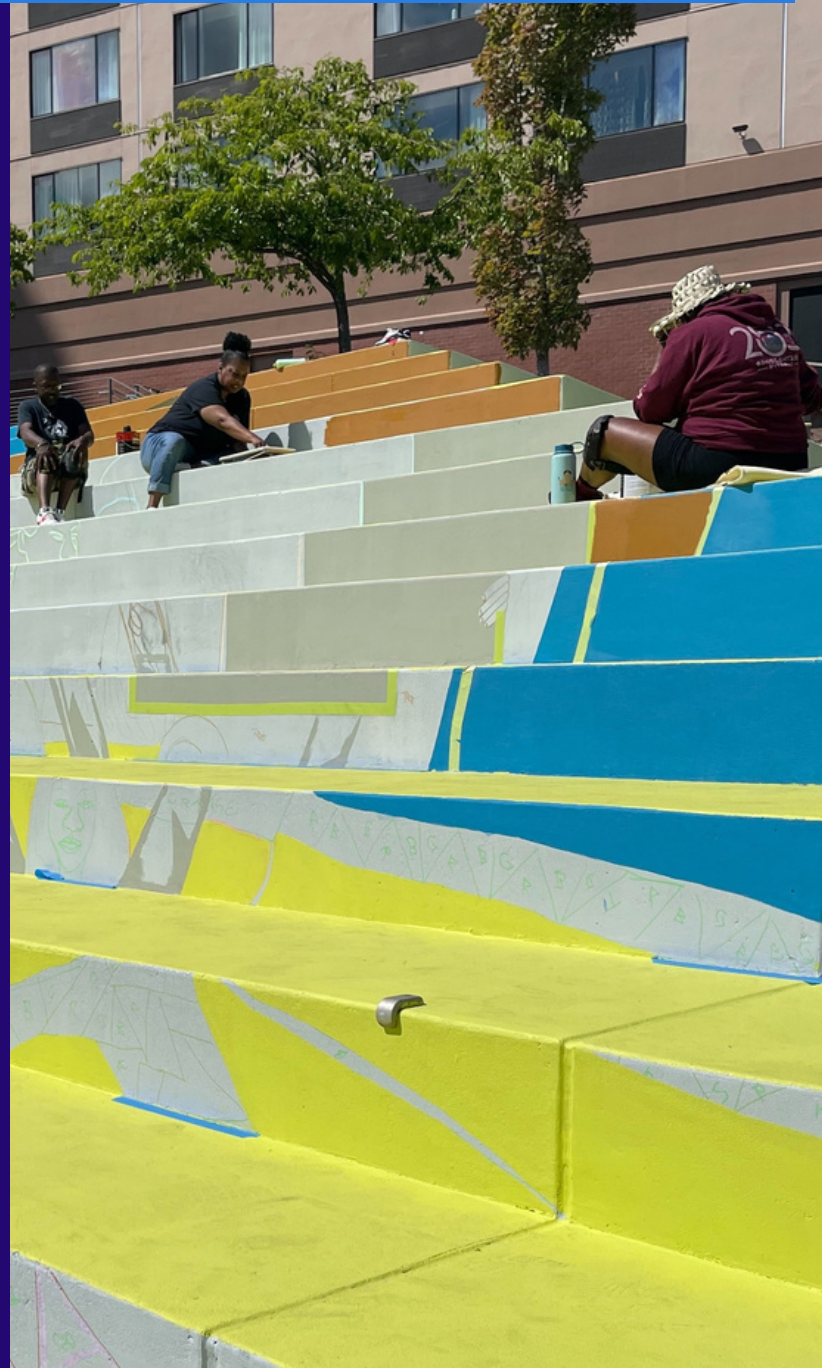
Tacoma Public Library
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Community Archives Toolkit

Community Archives Center
at Tacoma Public Library