

# Maine Archives and Museums Quarterly

## SHUTTERED GALLERY TO VIRTUAL MUSEUM

BY JON IPPOLITO

The 2020 quarantine has musicians Zooming and dancers YouTubing, but what if your cultural capital amounts to a roomful of unique physical objects? Must museums and archives be relegated to humdrum web pages while the performing arts have all the fun?

The pandemic has renewed interest in inventive ways of representing real space on a smartphone screen, desktop computer, or virtual reality headset. The simplest archetype for a virtual museum dates back to 1994, the year after the web was born, when French student Nicholas Pioch created the WebLouvre website from scanned images in books about the iconic museum.<sup>1</sup> Pioch was forced to change the name after the brick-and-mortar—er, glass and steel—Louvre threatened to sue. Yet it took years for the actual Louvre’s website to catch up to Pioch’s, and in the interim the default paradigm for a virtual museum became a website where each page depicted a particular artist or work.

Spice up the texts and images with maps and other media and you have the sort of “virtual tour” seen in the pages MAM members have created in partnership with Vamonde.<sup>2</sup> Cuseum’s Brendan Ciecko even recommends, “curated Spotify playlists to accompany virtual galleries, recommended wine and cheese pairings for each tour, and invitations to share the experience on social media.”<sup>3</sup>

Museums with more adventurous IT staff—and budgets—have created more interactive virtual tours that let viewers “walk” through an indoor or outdoor environment, steering a camera through the Metropolitan Museum the way Google Street View lets users preview the intersection of Fifth Avenue and 82nd Street before actually driving through it. Google’s own Arts and Culture project<sup>4</sup> has created 2,500 free online tours of cultural organizations across the world, letting you zoom like a microscope into a Frida Kahlo painting or race your way down the Guggenheim’s spiral ramp.

Prefer to see the artwork hanging on *your* wall instead of the Guggenheim’s? There’s an app for that. Google offers one (Art Projector) as does Cuseum (Museum From Home).<sup>5</sup> Point one of these augmented reality apps at your wall, choose a painting, and you’ll see Monet’s water lilies hanging next to your Ikea bookshelf, right there in your phone’s camera.



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## MAINE ARCHIVES & MUSEUMS QUARTERLY

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The mission of Maine Archives and Museums is to develop and foster a network of citizens and institutions in Maine who identify, collect, interpret and/or provide access to materials relating to history and culture. This quarterly newsletter is a benefit of MAM membership.

### CONTRIBUTE

Content contributions from members are encouraged. Our next edition is November 2020; submission deadline is September 30, 2020. Send content to editor Erin Rhodes at [enrhodes@colby.edu](mailto:enrhodes@colby.edu)

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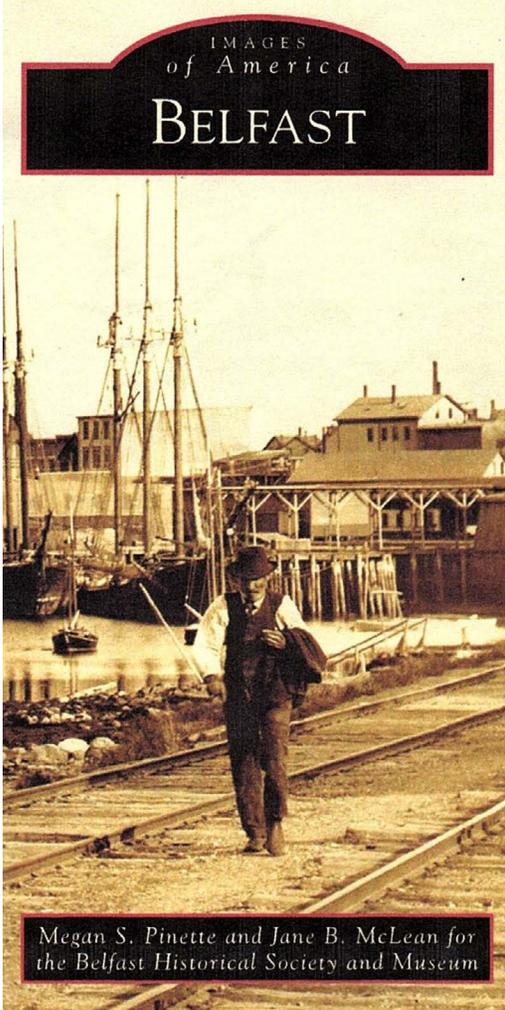
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# Dispatches

Our members from across Maine report on recent news, awards and achievements.



TOP: Maine Maritime Museum

MIDDLE: *Belfast* cover, published June 2020

BOTTOM: Rufus Porter Museum



## BATH

### Maine Maritime Museum Reopens

The Maine Maritime Museum reopened to the public on June 2, 2020. Our lighthouse and nature cruises on the Kennebec River will resume on June 22, which is the same day we kick off the first of 8 weeks of summer camp. A new summer exhibit *Interwoven: Threads of Power in the Domestic Sphere* brings together fiber arts from the 19th century and today to trace the threads of power and change in gender roles and social norms in the domestic spaces of maritime Maine. The “First Impressions” campus renovation project is wrapping up following over a year of work to the grounds, and we are excited to welcome guests back to the campus!

## BELFAST

### New Book Published by Belfast Historical Society

The Belfast Historical Society is pleased to announce the June 2020 publication of *Belfast*, a new book in the Arcadia Publishing’s *Images of America* series. The book, which recounts the history of Belfast - in both text and photographs - from the first settlement in 1770 to 1953, when Belfast celebrated 100 years under City governance. The book was co-authored by Megan S. Pinette, President of Belfast Historical Society and Museum, and Jane B. McLean, Storyteller and Teacher. Mr. Earle G. Shettleworth, Jr., Maine State Historian, wrote the foreword. The rich selection of photographs found in this volume will bring the past closer to its readers. Books will be available at the Belfast Museum and at local outlets. For more information: [info@belfastmuseum.org](mailto:info@belfastmuseum.org)

## BRIDGTON

### Rufus Porter Museum Receives Grant

The Rufus Porter Museum has received a grant from the Davis Family Foundation totaling \$4,000. This funding will help improve the museum’s collection management system, including upgrading collection management software, enhancing photographs of collection items, and publishing the collection online for the public to access.

The museum is eager to start on this project. “We want to create online exhibitions that are available to the community, especially students who may want to take a virtual field trip to the museum,” said Executive Director Karla Leandri Rider. “We’d love to have everyone, near or far, see our collection of murals, portraits, patents, and inventions.”

Founded in 2005, the Rufus Porter Museum features the history of the remarkable 19th century New Englander, Rufus Porter (1792-1884). Open seasonally, the museum celebrates Porter’s life and times.

The Davis Family Foundation is a public charitable foundation established by Phyllis C. Davis and H. Halsey Davis of Falmouth, Maine, to support educational, medical and cultural/arts organizations located primarily in Maine.

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# A Coronavirus Archive

BY MATTHEW REVITT

The COVID-19 global pandemic is “history in our time” and will clearly be an event researched for many years to come. As an archivist in the University of Maine Raymond H. Fogler Library’s Special Collections Department, I knew I wanted to collect and preserve primary sources from the University of Maine community that document this time. Using the University of Maine’s Institutional Repository Digital Commons, I created an online archive of material documenting the University of Maine community’s response to COVID-19.

My inspiration came from the excellent work I’d seen at other institutions, particularly the University of Minnesota. I perceived creating the Archive as a great opportunity to be proactive in response to the pandemic, and a positive indication that the Library (and Special Collections in particular) was still open for business and remained relevant. From a personal perspective, capturing the material and building the online Archive was work I could do from home, while still maintaining a connection with the UMaine community.

In addition to capturing the administration’s response to the pandemic, I also wanted to capture the responses of individual faculty, staff, researchers, students, and alums. Use of archives of previous major events, like the two world wars of the twentieth century, have demonstrated the public’s appetite to hear the voices of ordinary people. My first decision was to limit the scope to voices from the University of Maine community, rather than covering a geographical area. I made this decision because of my professional responsibility specifically for UMaine records, but also because there are public libraries and historical societies with their own community projects, so I didn’t want to step on toes or overreach. That said, the University holds a special place in the heart of many Mainers, so I’ve still accepted content from individuals without an obvious UMaine connection.

One of the challenges with any project of this kind is actually getting submissions, as without community involvement, there would be no archive. In order to get content for the archive I knew I needed to promote it heavily. I first worked with the library’s marketing department on a press release announcing the archive that was picked up by local media. I gave a couple of TV and newspaper interviews that donors have subsequently referred to when submitting content. Joyce V. Rumery, Dean of University of Maine Libraries, has also been a great advocate of the archive, raising awareness with her fellow deans, who subsequently made their units aware of the project. As a result, the University President even mentioned the archive in one of her town hall meetings. The departmental library liaisons have also been promoting the archive with individual faculty members. Some faculty have encouraged their students to submit content - particularly COVID-19 related projects - that became a part of many classes as the University entered remote learning during its Spring semester.

Even with the promotion of the archive, I’ve still had to do some digging for content, using messages to the University Community from the Office of the President and Provost to identify where there might be content across the University. My biggest success of this kind was getting hold of a whole drive of curriculum material and student papers submitted to the Provost’s Office, who had also put out a call for content to academic units.

One of the strongest supporters of the Archive has been the University of Maine

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# TENACITY IN TRYING TIMES

BY ANGELA RAUP

## Lessons From a Global Crisis

Spring is always an exciting time at the Abbe Museum. It is full of passion and potential. After months of hibernating, planning, and preparing, we are ready to greet the seasonal Bar Harbor crowds. We hire our guest services team, we construct and open the annual Waponahki Student Art Show, and we host the Abbe Museum Indian Market. Our shop bloats with new merchandise. Our historic location at Sieur De Monts opens its doors to the eager public. Our calendar fills with events, programs, artist demonstrations, and workshops. All of that wintertime effort manifests into a rewarding peak season. However, this year was unexpectedly and unpredictably different.

The Abbe maintained a cautious confidence throughout the COVID-19 closure. We were optimistic that the pandemic would resolve itself in time for a relatively normal summer. We remained hopeful even after we began working from home, clearing our calendars, and pausing large projects. We cancelled our art markets. Our doors stayed closed. It became increasingly apparent that this would not be an ordinary year.

There were some days where this new reality was too much to process. There were others where it challenged us, fueled us, and pushed us into new ways of thinking. Creativity is an essential skill for a museum worker, and the pandemic required us to consider how we persevere in times of crisis. The Abbe Museum's mission is to "inspire new learning about the Wabanaki Nations with every visit." We interpret "visit" to mean many things. It goes beyond the boundaries of our exhibit spaces. It could mean Abbe Educators traveling to classrooms or Native artists leading programs in Acadia National Park. It could even mean visitors to our website and social media. Wherever the Abbe has a presence, there is an opportunity to engage in mission-driven learning.

This fueled our public engagement during our closure. We moved the Abbe Museum Indian Market and Native American Festival into digital spaces. We created online tours of Abbe Museum exhibit content. We released the 2020 Waponahki Student Art Show on Facebook. Each adjustment had surprising and meaningful impacts. The digital markets allowed us to broadcast Wabanaki voices to a diverse global audience. The online Student Art gallery allowed young artists to experience heartfelt responses and receive feedback on their work. Audiences who could not visit the Abbe in person were able to view our exhibits. We began appreciating these new chances for engagement.

Still, we lamented our closed exhibit space. We wanted to find a way to serve Bar Harbor's visitors. The solution came in reexamining our operating space. Our guests cannot come into the building, but they frequently walk past it while strolling through town. Our shop windows face the street. Instead of using them to display merchandise we transformed them into a mini exhibit celebrating Indigenous poets. The windows now feature an engaging, thoughtful comparison of two Native poets, Rita Joe (Mi'kmaq) and Joy Harjo (Muscogee). There are short

## CELEBRATING INDIGENOUS POETS

POETRY IS AN EXERCISE IN DESCRIBING THE HUMAN EXPERIENCE. POETS HELP US APPRECIATE THE COMPLEXITY OF THE WORLD IN UNEXPECTED WAYS. THEY USE WORDS TO EXPRESS TRUTHS, CONVEY EMOTIONS, AND CHANGE PERSPECTIVES. WE LOOK TO POETS FOR KNOWLEDGE, LEVITY, CLARITY, AND GUIDANCE.

U.S. POET LAUREATE JOY HARJO HAS SAID THAT POETRY, "IS WHAT JOINS US TOGETHER."



Examples of panels from the Abbe Museum's mini-exhibit on Indigenous poets.

biographies of the poets along with samples of their work. The panels remind viewers that poetry can offer clarity in challenging times. It also invites readers to incorporate contemporary Indigenous voices into their repertoire. This micro-exhibit has allowed the Abbe Museum to connect with visitors who find themselves on our doorstep. Our building may be closed, but that does not mean we should close ourselves off to teaching or learning.

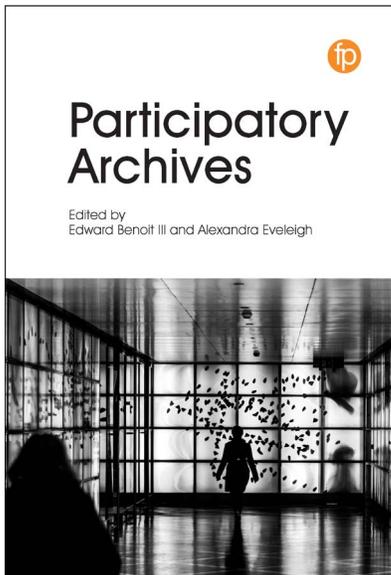
Two important lessons came from creating this exhibit. First, there is great value in sharing information simply for the purpose of enrichment. Cloistering content in closed galleries serves no one. Every interaction is an opportunity, even in simple situations like pedestrians walking beside our building. Second is a lesson of perseverance. Yes, this season is different. In the disruption we have learned to think in new ways. We are acting from positions of public service. Our mission will not be contained by the walls of our physical spaces. Museum audiences remain engaged, activated, and interested. It is up to museum workers to create learning opportunities that meet these needs. We will carry these lessons with us. We will continue to craft exhibits for our shop windows. We will continue to share content in digital spaces. We will continue to engage in creative problem solving. Our audiences exist beyond the boundaries of our gallery spaces. We must project our mission outward.

Museums are places of beauty, of pain, of justice, of growth, and of change. Ultimately, museums rely on connection. Keep connecting, even when it feels impossible. There is always a new way forward. ❁❁

# Book Review

BY ANASTASIA S. WEIGLE, PH. D.

REVIEWING: Benoit III, Edward, and Alexandra Eveleigh, eds, *Participatory Archives: Theory and Practice*. London, UK: Facet Publishing, 2019, 263 pp. ISBN: 978-1-78330-356-4. Price: \$80.00



Participative engagement via Web 2.0 technologies has changed the way archivists engage with and make cultural materials available. Before online social media entered the era of Web 2.0 applications such as Twitter, Facebook, and YouTube, participatory archives were all about the physical, hands-on material engagement through volunteer work. Edward Benoit, III, and Alexandra Eveleigh, the editors of *Participatory Archives*, have put together a thoroughly enjoyable and

informative book. Organized into four topics (social tagging and commenting, transcription, crowdsourcing and outreach, and alternative and activist communities), literature reviews, concepts, and identified theoretical frameworks explore the benefits and challenges of user-generated content. Some of the topics covered are, but not limited to, orphan photographs, transcription tools, collection sustainability, community-created non-mediated archives, and human rights. Moreover, issues over authority control, provenance, and other core values in archival science are dissected and argued, while supported by the literature.

Where archivists generate objective content through organization and controlled vocabularies, the contributor makes meaning in the content based on research interests, evoked memories, and experiences, providing a subjective view. User-generated content enriches collections with new information, perspectives, and interests in community histories. However, with these benefits come new challenges on how we interpret, organize, and make collections available. This book provides the archivist a deeper understanding of the dynamics between participatory archives and community engagement.

Social tagging is not a controlled language. Participants invited to contribute and enhance description will use terms that connect to them in a more personal way (subjective). Therefore, as previously stated, the archivist must relinquish some authority over controlled vocabularies. Situated under community-generated social tagging are three theoretical perspectives—economic value, social/cultural capital, and political/representational (pp. 35-38). Each concept brings about different meanings and purposes in user-generated social

tagging—identifying a location, referring to an event, a memory, or an emotion. The results of these contributions provide the archivist with newly generated metadata, encouraging public interest without compromising provenance and original order. Regardless of the theoretical perspectives, Jansson and Huvila (pp. 33-44) advise that the practicing archivist must recognize that the elusive and ambiguous nature of social annotations requires transparency and forthrightness when determining why tags and comments are collected and managed (p. 41). Greenhorn's paper, "Project Naming: Reconnecting Indigenous Communities with their Histories through Archival Photographs" (chapter 4), shares an excellent example of the motivating forces behind social tagging. Profound results contributed to the empowerment of indigenous peoples in Canada through the creation of new description methods to ensure the decolonization of previous archival descriptive standards.

Lorraine A. Dong (pp. 85-94) provides the reader with critical analysis in the changing role of the archivist through participatory archival transcriptions. Crowdsourcing transcription expands social tagging, prompting intellectual changes in our profession. Co-curatorship challenges archival processing methods such as the creation of finding aids, *respect des fonds*, provenance, and original order (p. 87). Our finding aid is the point of entry to collections placing "protection and maintenance over ease of access and use" (p. 90). Finding aids also require some knowledge by the user on how to use and search this tool (archival intelligence). User-generated transcriptions add value to collections, providing multiple access points and new ways of searching collections that far exceed the finding aid, without compromising provenance and original order.

The Kaufman and Cariani (chapter 8) paper, "Crowdsourcing metadata for time-based media in the American Archive of Public Broadcasting" reveals a very creative gaming and technology tool to assist participants in correcting transcription errors.

Crowdsourcing creates a significant change in the relationship between archival practices and the community in the context of sustainability and economics. Stacy Wood's paper, "Crowdsourcing and the moral economies of community archival work" (pp. 132-141), challenges our notions of stewardship between established institutions and community archives. Wood asserts that we should turn away from the "non-profit industrial complex, foundations, and corporate sponsorships" (p. 136). Instead, a moral economy allows the good of the whole to share collective stewardship, thus challenging the legal donor contract of private property, switching the role of ownership to both the institution and the public.

Crowdsourcing allows opportunities for community engagement and participation in the negotiating of terms with the institution, which can sustain archival collections in areas of access and storage needs to work priorities (p. 136). See Alagna's (chapter 12) paper, "Acquiring equipment for obsolete media through

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# MTA TROLLEY BUS NO. 8361

BY RICHMOND BATES

The Seashore Trolley Museum in Kennebunkport, Maine, is best known for its extensive collection of streetcars and for visitor rides on these trolleys. Over the years, the museum extended its collection to other types of transit vehicles, including subway and elevated cars and buses. In 1963, Seashore expanded its scope to include another type of transit vehicle: the trolley bus. Seashore's first trolley bus acquisition was No. 8361 from Boston's Metropolitan Transit Authority. (Bostonians usually called these vehicles "trackless trolleys," although "trolley bus" or "trolley coach" were common terms elsewhere.) Seashore has subsequently developed a significant collection of these vehicles.

In the 1930s and 1940s, many transit operators in the U.S. converted their streetcar lines to trolley bus operation. Trolley buses have some advantages as transit vehicles. They can accelerate and brake better than motor buses, they have no exhaust and are almost silent. They are the best transit vehicles (aside from cable cars) for climbing and descending steep hills. (One of the other trolley buses at Seashore, Seattle No. 627, helped prove this. In 1969, Seattle did a test comparing No. 627 - then 29 years old - with a new diesel bus on the city's steep Queen Ann hill. The diesel managed only half the speed of No. 627 uphill and suffered "excessive braking" downhill, which led to Seattle keeping and modernizing its trolley bus system.)

A downside for trolley buses is their two overhead wires (thought by some to be unsightly) which are required to complete the electric circuit, unlike streetcars, which use rails for the return current. More importantly, trolley buses are restricted to streets with the overhead wires. So, in the 1950s and 1960s, transit operators replaced most trolley bus routes with the more versatile motor bus.

The Boston Elevated Railway began replacing streetcars with trolley buses in 1936 on the line from Harvard Square to Lechmere Station. In 1947, the Metropolitan Transit Authority

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## MEMBER SPOTLIGHT: ST. CROIX HS



*An interview with Lura Jackson.*

**What is your background, and how did you come to be at your organization?** I grew up in Washington County and admittedly didn't know a lot about the rich history of the area beyond what I was seeing around me in the styles of the buildings and the remains of the fishing and logging industries. When I graduated from Washington County Community College and started writing for *The Calais Advertiser*, I got involved with the St. Croix Historical Society as I started covering events they were holding.

**What is your role at your organization?** Since joining the society, I've served as the secretary, newsletter editor, and digital technologist, though I've had to step back from a few of those roles. My main goal when I joined was to create a strong online presence for the society, which now has a Facebook page with a large audience, a robust website, and a YouTube page.

**What are you currently working on that is exciting to you?** I am currently engaged in digitally publishing as many of our previously hand-published local history titles as possible. The society has a backlog of publications by local authors that we're looking to share with a global audience. Since we're self-publishing them through Amazon, we can keep costs low and spread the story of the valley simultaneously.

**When was your organization established?** The St. Croix Historical Society was established in 1954 following the donation of one of the oldest homes in Calais, the circa 1803 Holmes Cottage, by Josephine Moore. The grand-niece of its builder, Dr. Job Holmes, Josephine wanted its history and that of the city to be preserved. The society enjoyed a renaissance in the late 1970s when former president Charles B. Livingstone restored the cottage and engaged the community with his

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# Identifying & Dismantling White Supremacy in Archives

## An Incomplete List of White Privileges in Archives and Action Items for Dismantling Them\*

Content produced in Michelle Caswell's *Archives, Records, and Memory* class, Fall 2016, UCLA  
Poster design by Gracen Brilmyer

\* All of the following call for nuance, context, and an awareness that oppression is structural.

### Identifying & Dismantling White Supremacy in Archives

## DESCRIPTION

### PRIVILEGE

When I look for materials from my community in archives, they will be described in the finding aid and catalog records using language we use to describe ourselves.

### ACTION

- ▶ Train all archivists to have cultural humility and describe materials using anti-oppressive language.
- ▶ Educate yourself continually and constantly.
- ▶ Hire more archivists of color to describe materials.
- ▶ Engage communities to ask how they wish to describe themselves. Compensate them for their labor.

### PRIVILEGE

When I look at descriptions of archival materials, I am not always bombarded by/remembered of my otherness.

### ACTION

- ▶ Hire more archivists of color to describe materials.
- ▶ Update finding aids that use outdated white supremacist language. Keep a note of your changes so that users can examine the history of the finding aid as an artifact.
- ▶ Engage communities to ask how they wish to describe themselves. Compensate them for their labor.

### PRIVILEGE

Materials are described using my native language.

### ACTION

- ▶ Hire multilingual people as archivists and translators and translate finding aids into appropriate languages.
- ▶ Encourage, value, and give credit for language courses in MLIS programs and as continuing education.

### Identifying & Dismantling White Supremacy in Archives

## PROFESSIONAL LIFE

### PRIVILEGE

People assume I'm unbiased because of my race.

### ACTION

- ▶ De-center whiteness in archival practice. Name it. Uncover it. Discuss it. Address it.
- ▶ Intervene when you see whiteness perpetuated as a neutral default or assumption.
- ▶ Make your anti-racist values known and hold institutions accountable for the white supremacist values they perpetuate.
- ▶ Stop perpetuating the myth of archival neutrality.

### PRIVILEGE

People assume I behave "professionally" because of my race.

### ACTION

- ▶ Question assumptions about professionalism. Think critically about when those assumptions mask white supremacist values.
- ▶ Interrupt colleagues and users when they say racist things.
- ▶ Practice a phrase to have in your back pocket (such as "that's racist!" or "would you say that about a white person?") to disrupt racist comments.

### PRIVILEGE

I can be sure funders will see the value of my collections rather than designate them as "niche."

### ACTION

- ▶ Communicate to funding agencies and allocators that their funding priorities often favor whiteness at the expense of people of color.
- ▶ Disrupt white supremacist thinking when you serve on review panels and making budgetary decisions.
- ▶ Uncover the whiteness of supposedly "universal" projects that do get funding. Name it. Discuss it. Address it.

### Identifying & Dismantling White Supremacy in Archives

## APPRAISAL

### PRIVILEGE

I can be sure I can find materials representing people of my race/ created by people of my race.

### ACTION

- ▶ Implement policies to collect materials representing and created by people of color. Note that it will take time to build trust and change racist trajectories.
- ▶ Contact archivists at your local repository and tell them you want to use collections created by people of color.
- ▶ Institute participatory appraisal models that share appraisal decision-making power with communities of color.

### PRIVILEGE

The objects I feel are valuable for my culture are also deemed valuable in archives.

### ACTION

- ▶ Expand our cultural values to value materials created by communities of color.
- ▶ Educate yourself (continually, constantly) about what specific communities of color value. Don't expect communities of color to do the work for you.
- ▶ Work collaboratively with communities of color as equal partners in appraisal decisions. Compensate them for their labor.

### PRIVILEGE

I can assume archives will be committed to the preservation of materials from my community.

### ACTION

- ▶ Educate yourself about what specific communities of color value.
- ▶ Demonstrate commitment to those communities through relationship building and power sharing over time.
- ▶ Learn and honor culturally specific protocols for what should be preserved or destroyed.
- ▶ Train and hire archivists of color so they are making appraisal decisions.

### Identifying & Dismantling White Supremacy in Archives

## ACCESS/USE

### PRIVILEGE

I can use an archives without eliciting surveillance.

### ACTION

- ▶ Fight like hell to maintain the privacy of users.
- ▶ Do not collect data that identifies users.
- ▶ Do not require users to show an ID to access collections.
- ▶ Do not treat users as thieves.

### PRIVILEGE

When I go to the archives, I can be relatively sure that I will see someone of my race behind the reference desk.

### ACTION

- ▶ Hire more archivists of color.
- ▶ Recruit more undergraduate students of color into MLIS programs to train to be archivists.
- ▶ Provide financial and moral support for MLIS students of color so that they complete their programs.

### PRIVILEGE

When I go into an archive, no one questions why I am there.

### ACTION

- ▶ Train staff at all levels to identify and disrupt white supremacist assumptions.
- ▶ Foster a nurturing environment for people of color in the reading room. Create displays and outreach materials that show your archives values communities of color.

### Identifying & Dismantling White Supremacy in Archives

## EDUCATION

### PRIVILEGE

I can be sure that archival practices and concepts from my culture will be represented in my education.

### ACTION

- ▶ Pluralize and decolonize archival education.
- ▶ Create syllabi that reflect authors and communities of color.
- ▶ Read and assign and cite scholars of color. Amplify their voices.
- ▶ Hold your professors accountable for disrupting white supremacy in the classroom.

### PRIVILEGE

I can assume that when I attend an archival outreach or classroom instruction session, materials created by my community will be represented.

### ACTION

- ▶ Use materials created by communities of color in educational outreach activities.
- ▶ Create assignments based on them.
- ▶ Disrupt whiteness as a default or "neutral" category.
- ▶ Don't assume users are not capable of understanding nuance and complexity about race. Address white supremacy in your instruction sessions.

### PRIVILEGE

I can be sure there will be other students of my race in my classes. I can be sure there will be instructors of my race.

### ACTION

- ▶ Recruit more undergraduate students of color into MLIS programs to train to be archivists.
- ▶ Encourage students of color to pursue PhDs and become archival studies faculty.
- ▶ Provide financial and moral support for MLIS & PhD students of color so that they complete their programs.
- ▶ Hire archival studies faculty of color.

Poster created by Michelle Caswell and her "Archives, Records, and Memories" class in Fall 2016 at University of California, Los Angeles. Poster design by Gracen Brilmyer. This resource and others are available through the Society of American Archivists website ([www2.archivists.org](http://www2.archivists.org)), including a free recording of the "Community Reflection on Black Lives and Archives" panel discussion mentioned by Renee DesRoberts in her article "White Supremacy in Archives: Seeing It" (page 9), a free SAA course entitled "Cultural Diversity Competency," and many reading materials.

# WHITE SUPREMACY IN ARCHIVES: SEEING IT

BE RENEE DESROBERTS

On June 12, 2020, I attended the Society of American Archivists Community Reflection on Black Lives and Archives, which was moderated by Dr. Meredith R. Evans, Director of the Jimmy Carter Presidential Library and Museum. The speakers were Zakiya Collier (Schomburg Center for Research in Black Culture, The New York Public Library), Dorothy Berry (Houghton Library, Harvard University), Courtney Chartier (Rose Library, Emory University) and Erin Lawrimore (University of North Carolina at Greensboro). It was an incredibly powerful and moving experience to hear the panelists speak openly and honestly about race and the archival profession – from what it means to be Black in this largely white archival profession, to the notion that the archivist’s job is “not just to document, but to influence and change our hearts and our minds as we move forward in this society.”

The theme of the conversation began around the current Black Lives Matter movement. Dismantling white supremacy in archives and memory work in general, was discussed, as well as what it means to create equity, diversity and inclusion in the archives, museums and historical societies in which we work as well as in the profession itself. Most importantly, I think, to many of us in Maine, who say “well I don’t have any Black people or stories in my town/organization, so what can I do?” the speakers shared that there are ways to frame that question and to frame Black history in ways that we just have never been asked to do in Maine. This has been an easy out in the past, but one that needs to be put to rest.

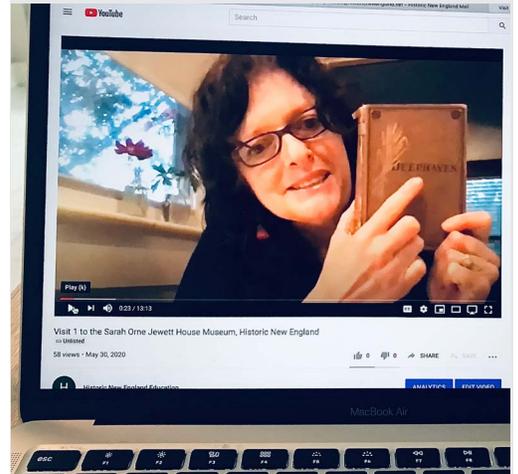
It is possible for us in Maine to have an impact – and when you are open to new ways of thinking, opportunities will appear that you never considered before. One of the many things I learned listening to this panel was the idea of “centering” – which to me seems like

an elegant tool that any of us can use to reframe the story. So for me, if I take the textile mill history in Biddeford and decide to try and center that on Blackness, how does that play out? It’s a different way to approach things, but it makes it possible for us, even in a mostly white state, to reframe our narratives to include Black, Indigenous, People of Color (not to mention LGBTQ+, and other marginalized communities) in the story. The other huge takeaway for me was the idea of “listening as an action” for people and institutions, rather than banging out a to-do list before we really understand what needs to be done and what our path forward can look like.

The panel/conversation was recorded and is available on the Society of American Archivists website (<https://www2.archivists.org/news/2020/saa-community-reflection-on-black-lives-and-archives>). It is openly available for anyone to watch, you don’t need login credentials or to be a member of SAA to view the recording. There’s a lot to unpack there, too, and I highly recommend more than one watch/listen! You will find numerous reading materials included with the recording under the Resources tab, including a link to a free SAA course “Cultural Diversity Competency.”

As a bonus, an activist archivist resource that I was introduced to via this talk was the group Archivists Against History Repeating Itself (<http://www.archivistsagainst.org/>). The Readings and Activities pages are your start for thinking about the numerous difficult topics faced by archivists (and memory workers in general). This is the home of the “Identifying and Dismantling White Supremacy in Archives” poster (page 8) that I have shared here with permission. There is a section for Decolonialism to which Mainers could significantly contribute, as many of you are already deeply committed to that work! Check it out! I’m proud that MAM is supportive in this work, and look forward to continuing on this journey with all of you! 🌸

## UPCOMING WORKSHOP



### Using Online Tools for Museum Education (Online Workshop)

August 12, 2020 1-2 p.m. Online

Cost: \$10 MAM Member; \$20 Non-member

Register today at [mainemuseums.org/](http://mainemuseums.org/)

Learn the art of reimagining learning and engagement!

This online workshop will review available resources for sharing museum experiences and reaching students and other audiences online. Attendees will learn a variety of tools, applications, and ways to bring museum collections into the new digital spaces we are all entering.

Hosted by Julia Einstein, an accomplished museum educator and administrator who has pivoted into the online museum space. Her work has included collaborating across museum departments and across the region’s artistic community. At Historic New England she creates school programs for the six historic house museums throughout Maine. At the Museum of Art at MassArt, she develops museum learning experiences for Boston Public Schools through the Looking to Learn program. Her projects, exhibitions and public programs create the identity of a museum by engaging visitors in more participatory ways. Interpretation is viewed as a process; an event. 🌸

# A FRANCO-AMERICAN SUFFRAGIST

BY RHEA CÔTÉ ROBBINS

Camille Lessard Bissonnette (pen name Liane) was a suffragist who wrote a bilingual, bicultural, bi-border conversation about suffrage and many other issues in *Le Messager*, a French language newspaper published in Lewiston from 1906-1938.

Camille was an immigrant from Quebec, where she had been a teacher. She became a mill worker in Maine, and then a columnist for *Le Messager*. She wrote pro-the-vote for women in 1910-11, two years before the conversation even began in Canada.

The Franco-American culture was closed off to the conversation of suffrage in both the Franco-American immigrant group and the mainstream. Camille, due to the language barrier, was not recognized by the Maine women's suffrage movement. Additionally, the church's influence on the community was against women attaining the vote.

Camille, as an immigrant woman of French heritage, language, culture, and ethnicity in Maine, struggled against the larger dominant group and also against many of her own fellow women and men in the Franco culture. Her struggle to voice her opinion of pro-the-vote for women existed

in this cultural corridor, a sound-proof vacuum deaf to cultural diversity.

That Camille was vocal about her beliefs and wrote about pro-the-vote for women in an atmosphere hostile to such views is nothing short of bravery. Camille, a woman before her time in 1910-1911, was a lone voice speaking to suffrage action in the French heritage women's public space. This is why it was important that Camille be recognized as a suffragist in the recent exhibit at the Maine State Museum.

Camille is listed in the "Votes for Women Trail" along with 1,345 women nationwide.

A project of The National Collaborative for Women's History Sites, the "National Votes for Women Trail" (<https://newhs.org/votes-for-women-trail/>) is collecting sites from all over our country that will allow us to tell the untold story of suffrage for all women, of all ethnicities, that extends well past the passage of the 19th amendment.

Camille also wrote about French-Canadian women's immigrant experiences in *Canuck*, which was published by *Le Messager* as a series ("feuilleton") after she had left the United States in the 1930s. Later, Janet Shideler, her biographer, wrote *Camille*

*Lessard-Bissonnette: The Quiet Evolution of French-Canadian Immigrants in New England.*

Access a full version of my Zoom suffrage presentation, as well as supporting materials, available for classroom use, at: [https://drive.google.com/drive/u/1/folders/1acsXOV-Hq0IKSZjxTfcCgi\\_ypCl9IKkQ](https://drive.google.com/drive/u/1/folders/1acsXOV-Hq0IKSZjxTfcCgi_ypCl9IKkQ)

Find the Franco-American Centre Franco-Américain Occasional Papers and Lectures at: [https://digitalcommons.library.umaine.edu/francoamericain\\_occ\\_papers/11/](https://digitalcommons.library.umaine.edu/francoamericain_occ_papers/11/) ❁



## MCMHF ACQUIRES CURLLESS GUITAR

BY RONNIE CHASE

Through the generosity of John Sheldon, Dick Curless's Martin D28 guitar is on loan for the Museum to display.

John Sheldon purchased the rare D28 guitar from Pauline Curless, Dick's widow, in June of 1997. He sent the guitar back to C.F. Martin Co. in Nazareth, PA, for restoration in order to bring it back to its original beauty. This guitar is the only one that has Dick's full name on the pickguard. The folks at the C.F. Martin Company let us know that this guitar was number one off the production line in early 1964.

Whether you knew Dick Curless as "The Baron" of country music, or by some earlier monikers such as "The Tumbleweed Kid," "The Rice Paddy Ranger," or "The Aroostook County Cowboy," you knew right away that Dick Curless was the real deal. He was self-taught on the guitar, and grew up with little

to no money for strings. The solution was to use old piano strings on the guitar. Of course, that early style stayed with Dick for life like a fingerprint. "Give folks more than they expect," was the teaching of his father. Dick carried two guitars to most shows and kept his lead guitar player busy handing off guitars and changing strings throughout the show. In later years, Dick switched to an Ovation and amplified the sound, which supposedly made the strings last longer. Dick's legacy continues on through his music and memories recalled by fans, friends, and musicians alike.

If you've never had the opportunity to visit the Maine Country Music Hall of Fame and Museum, I encourage you to do so. Come and see the rich history of country music that Maine has to offer from the 1920s to the present.

For tour information call Ken Brooks at (207) 654-2227 or Sim Andrews at (207) 795-1119. ❁

# EPIDEMICS & PANDEMICS AS REFLECTED IN A MAINE COLLECTION

BY RON KLEY

I've had occasion recently (in connection with newsletter preparations for Vaughan Woods & Historic Homestead in Hallowell) to poke into our site's database of ca. 25,000 records (mostly family correspondence over eight generations) to see what might be found regarding epidemic/pandemic events of the past as reflected in that correspondence. The results were interesting and, in at least one instance, might be related to current COVID-19 circumstances and prospects.

The first such reference concerning a serious disease threat came from a 10/7/1795 letter from Sarah Manning Vaughan as she prepared for arrival in the U.S. at the end of a voyage of immigration from England. Writing from

New Haven, CT, while still aboard the *Ocean* which had transported her across the Atlantic, she reported that she had decided not to disembark in New York as originally planned, but would proceed aboard the same vessel to Providence and then to Boston, because New York was then experiencing an outbreak of Yellow Fever. The change of venue was evidently adequate to bypass the disease.

A few years later, the Vaughans' adopted community of Hallowell, in the Massachusetts-governed "District of Maine," was threatened by a highly contagious disease (probably smallpox, although it is not specifically named in our records). At this time, Benjamin Vaughan, who had received a medical degree from the University of Edinburgh around 1770, wrote to Hallowell's selectmen on

10/4/1798, urging them to address this threat at a town meeting scheduled for that very evening. We have no clue as to what responses Ben may have advocated (immediate widespread vaccination might have been a primary one), but I hope to find the minutes of that evening's meeting among Hallowell's municipal records once they are accessible again.

It seems important to note that Vaughan's immediate response to the threat was to contact governing authorities and to have them inform the public in a town meeting context – presumably to assure that everybody would hear the same information and hopefully be "on the same page" with respect to the nature of the problem and the best responses that medical science of

CONTINUED ON PAGE 21

## NOT TAKING STREETS FOR GRANTED

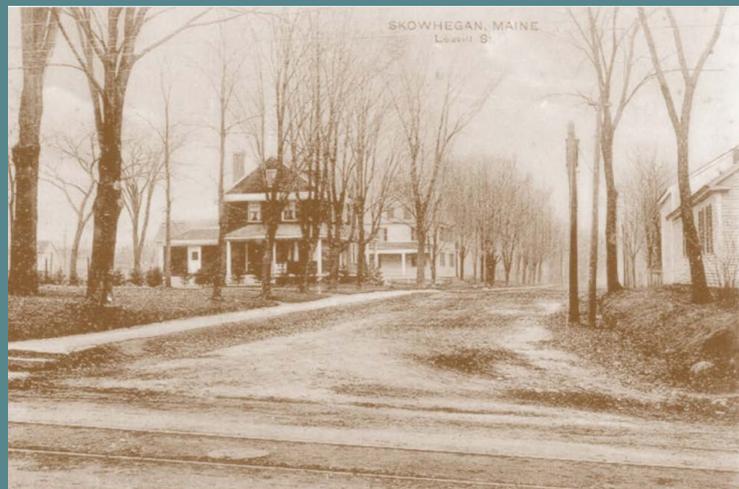
BY KIM WILSON

While researching the 1918 flu epidemic's effects on Skowhegan, I came upon this article published in the October 24, 1918 edition of Somerset County's *The Independent Reporter*.

### "Where Leavitt Street Got its Name"

*"In the year 1836, James T. Leavitt Esq. was living in a substantial residence fronting on Madison avenue, a little south of and opposite to the Whittier Tannery. He was a prominent attorney and an important citizen. He was influential in the councils of the Democratic party, and served the community in the legislature of the State Senate. He owned a good bit of land in the back of his home, and was probably also something of a farmer. Part of this area was called Leavitt pasture. Some portions of it were marshy and went to overflow. The boys of that period were accustomed to skate on the ice of these overflowed patches in the late fall months. There was a schoolhouse on Madison avenue a little way above the Leavitt homestead, and at morning, noon, and night, the children used to make use of the Leavitt pasture as a playground. The area then owned by Mr. Leavitt is now bounded by Madison avenue and Leavitt street, North avenue and Maple street.*

*In 1857, Mr. Leavitt died, but members of his family remained on the estate until about 1870. After his death,*



*his only son James gave to the town a strip of land running east and west from Madison avenue for a public highway. This was accepted by the town in the early 1860's and a thoroughfare was built and named Leavitt Street in honor of (his father)."*

It's easy to take streets for granted and only occasionally might we puzzle over how they got their names. I now use Leavitt Street with a respectful gratitude I didn't consciously feel before. Perhaps this article might encourage other MAM readers to take a moment to think about the origins of the streets they use every day. ❁❁

# MAM CONFERENCE ONLINE THIS OCT

The MAM Conference Committee is excited to bring our annual conference online this year for the first time! You can now learn and network from your home or office.

The 2020 conference, "Looking Forward from the Bicentennial," will be hosted over two days. It will offer a mixture of professional development sessions, networking activities, and a dynamic keynote address that will leave you feeling recharged, connected, and inspired with new ideas to assist you in the care and management of your collecting institution.

The main body of the event will consist of three blocks of professional development sessions, punctuated and bracketed by rousing plenary and keynote presentations over a Thursday afternoon and Friday morning.

## REGISTRATION

*Early bird rates through September 11:*

MAM Members \$25  
Non-members \$45  
Student/Bridge Rate\* \$15

*Regular rates through October 9:*

MAM Members \$35  
Non-members \$55  
Student/Bridge Rate\* \$15

\*Bridge rate is for anyone laid off, furloughed, or underemployed due to the pandemic

## SCHEDULE

### THURSDAY, OCTOBER 8

2-2:30 p.m. - Opening plenary presentation

2:30-3:30 p.m. - Four concurrent professional development sessions

4-5 p.m. - Four concurrent professional development sessions

5:30-7 p.m. - Trivia happy hour!

### FRIDAY, OCTOBER 9

9-10 a.m. - Keynote address by Rainey Tisdale

10:30-11:30 a.m. - Four concurrent professional development sessions

11:30 a.m.-12 p.m. - Closing plenary presentation

## REGISTRATION NOW OPEN!

Register online at [www.MaineMuseums.org/Conference](http://www.MaineMuseums.org/Conference) or by calling (207-400-6965) or emailing ([info@mainemuseums.org](mailto:info@mainemuseums.org))

## AVAILABLE SESSIONS

### Thursday 2:30 p.m. session choices:

- ♦ Creating a Virtual Online Tour - Free - Using MS PowerPoint
- ♦ Toward a Maine Union Manuscript Catalog: Examples of Online Access to Manuscript Collections
- ♦ Behind the Scenes: How to Build a School Program
- ♦ Decolonizing Methodologies and Collaborative Practices

### Thursday 4 p.m. session choices:

- ♦ Purposely Popular: Developing Practical Social Media Guidelines
- ♦ No-Budget Preservation Tips
- ♦ Building Community COVID-19 Archives
- ♦ Build a Mobile App for Your Collection

### Friday 10:30 a.m. session choices:

- ♦ Wíwōnikan: Partnering on New Models for Exhibition and Engagement
- ♦ Creating a Virtual History Tour for Your Town
- ♦ How to Put Out a Great Newsletter
- ♦ It's Not About You: Mission vs. Relationships in COVID Era Fundraising

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### Additional Funding By

Funding has been provided by The Maine Humanities Council and the National Endowment for the Humanities (NEH) as part of the Coronavirus Aid, Relief and Economic Security (CARES) Act economic stabilization plan of 2020.

PRESENTED BY



# Along the Ski Trail

BY GLENN PARKINSON

*“Four members of the Deering Ski Club made the first trip of the season to Mount Washington. They skied up the new Sherburne Trail leading into Tuckerman Ravine but made no effort to reach high altitude because the wind velocity was 128 mph at the summit.”*

Starting in 1936 the *Portland Press Herald* had a recurring full page column, “Along The Snow Trail,” devoted to the newly popular sport of skiing. The story of the Deering Ski Club was on that page, February 4, 1936.

In the same issue, under the headline “More Than 20 Winter Carnivals Are Slated,” the article began:

*“February is Carnival month in Maine. Starting with the mammoth 13th Rumford Winter Carnival every weekend in the month will have its quota of gay and colorful carnival events and every one will have its grand finale – a Carnival Ball at which some lucky girl, elected by popular vote, becomes Queen of the Carnival.”*

The Maine Central Railroad advertised a Snow Train from Portland to Rumford for \$1.75. LL Bean offered a “Ladies Ski Boot” for \$4.85.

Skiing has been in Maine since the Swedes arrived in New Sweden in 1870. However, in 1936, as a sport, it was fairly new. In the

mid 1930s the country was emerging from the Great Depression and people were looking for leisure and, for the first time in many years, they had money to spend. The full page feature of “Along the Snow Trail” had ads from seven companies selling ski clothing. Benois was selling “Everything in the right kind of Winter Sports Clothing.” Smiley’s offered “Warmth in Winter Sports.” Owen Moore’s noted, “You’ll be the best dressed person in your party if you’re in a ski suit from Owen Moore’s.” Their ski suits ranged from \$8.95 to \$13.95. Porteous, Mitchell and Braun advertised “Ski Suits – as gay as a Rainbow \$16.95.” The ad went on to say “the blue, black and orange horizontal stripes make a striking appearance on the ski trails. Of fine woven quality snow cloth – water resistant and snow repellent.”

King and Dexter advertised a new Ski Harness because “any old sort of ski rigging will not do. It is being realized by skiers that proficiency in running and turning can be tremendously increased by fitting their skis with a proper harness.”

One article announced the opening of more space at the bottom of Jockey Cap in Fryeburg, Maine’s first rope tow. Before the clearing of the trees, “Skiers coming down the slope had to stop, or crash into the trees.” An ad for the Fryeburg Ski Tow mentions “Now illuminated for evening use. Ride uphill all day for 50¢.”

“Along The Snow Trail” announced that, “The Pleasant Mountain ski trail received

its first thorough tryout last week as Win Durgin of Lewiston and former Dartmouth ski star, went over the down mountain course in a critical frame of mind. Win, well known for his work on the Mount Washington trails, was more than pleased with the Bridgton speed course.” They pronounced it as good as any of the long-established New Hampshire trails.

That “speed course” was built by the men of the Civilian Conservation Corps (CCC). The top of the trail was so steep they didn’t think the skiers could manage the turns in the trail. They used logs, cut from the mountain, to build banked turns to help the skiers negotiate the terrain. Walter Soule commented on those banked turns: “we liked them, we could carry speed around those corners. Of course we did lose a skier every now and then over the edge.”

Since skiing was a new sport to most people, these weekly pages offered advice on where to ski, what was new and, in general, helped educate people about the skisport. It was an exciting time for skiing.

Looking back at “Along The Snow Trail,” we can see how the sport has changed. Understanding where we have come from adds a richness to our appreciation of the sport we so enjoy. In recognition of those who helped create and promote the skisport, the Ski Museum of Maine has named its magazine *Snow Trail*. With *Snow Trail*, we hope to share with you the stories and the memories of skiing’s past.



Skiers at Dyke Mountain



# BICENTENNIAL COMMISSION AWARDS \$2K GRANT TO KHS

The Kennebec Historical Society has received a \$2,000 Community Grant from the Maine Bicentennial Commission for projects that honor and celebrate Maine's 200th anniversary as a state. The society will use the money to extend honorary bicentennial memberships to the Maine Legislature, to supplement the purchase of new software to replace the current membership and collection databases, and to augment the KHS schedule of lectures that celebrate Maine and its rich history. The society would be unable to pursue these projects if it were not funded in part by the grant from the Maine Bicentennial Commission.

The idea of offering honorary bicentennial memberships to all members of the Legislature was a suggestion by KHS Membership Committee Co-chairman Glenn Adams as a way for KHS to celebrate, reflect on the state's past and future, and reach out to friends and neighbors in the spirit of optimism and pride. Legislators have been invited to visit the historic 1836 headquarters and to familiarize themselves with the KHS holdings.

After exploring conversion of its complicated collection and membership databases (currently in Access®) to a commercially produced, user-friendly software program called PastPerfect, the society decided to buy and install it. Designed by museum professionals, PastPerfect software combines the ability to catalog collections with the ability to manage relationships with members and donors. The software is used by more than 11,000 collecting institutions nationwide. More than 60 museums and historical societies in Maine use the software, including the Maine Historical Society, the Waterville Historical Society, and the Vassalboro Historical Society. Using PastPerfect, volunteers will be able to digitize, catalog, and provide more clarity about records of the lives of those who lived in Kennebec County.

As for the lectures, in the days leading up to the March 15 anniversary of Maine statehood, KHS was co-host of a Kennebec County Trivia Night with Cushnoc Brewing in Augusta and had several lectures planned. Since the outbreak of the novel Coronavirus, however, the March and April programs were postponed and are expected to be rescheduled.

In a recent letter to grant recipients, Maine Bicentennial Commission chairman, Sen. Bill Diamond, recognized that many bicentennial events and programs must be postponed, but said he hopes the funding would be used for such events when it becomes safe to host again. ❁

## MEMBER SPOTLIGHT: KENNEBEC HS



*An interview with Emily Schroeder.*

**What is your background, and how did you come to be at your organization?** I've had an interest in family and local history for as long as I can remember. I worked at Maine State Library for 37 years. While there, I earned a Master of Library and Information Studies degree from the University of Rhode Island in 1988. I've been a member of Kennebec Historical Society for 20 years or so.

**What is your role at your organization?** Archivist, Secretary since 2003, and member of several committees.

**What are you currently working on that is exciting to you?** I'm tracking down information on Augusta and the surrounding area, and investigating a new cataloging system.

**When was your organization established?** The historical society was founded in 1891, after an invitational letter was sent to 50 Augusta residents to determine interest. The public was invited to contribute paper materials such as pamphlets, portraits, maps, deeds and autographs, as well as Indigenous antiquities, botanical collections, and birds and animals for mounting. Since that time the membership has grown (and waned), and in recent years is growing again. We've moved around Augusta several times and finally settled in the Henry Weld Fuller, Jr. house, 107 Winthrop St., in 2007. Though we no longer collect formerly living plants and animals, we welcome items relating to all of Kennebec County. In the near future we hope to expand our facility to approximately triple its size.

**What is the focus of your collection?** Written documentation and objects related to Kennebec County history.

**What is the program or event you most look forward to?** The Victorian Tea around Christmas time.

CONTINUED ON PAGE 22



The Center for  
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Livestream Symposium

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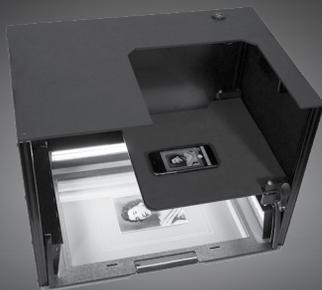
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# "SHUTTERED"

CONTINUED FROM COVER

What if your collection consists of objects in the round, like silver candelabras or vintage Mickey Mouse figurines? Digitizing doesn't just apply to flat images. Vienna's Kunsthistorisches Museum is one institution that has created 3D models of its artifacts using specialized cameras from outfits like Matterport.<sup>6</sup> Barack Obama was the first US president to have his portrait taken in 3D—a digital update on Abraham Lincoln's 1865 life mask created with plaster. Both are now in the Smithsonian.<sup>7</sup>

One of the more inventive uses of digital surrogates for real culture comes from my fellow Digital Curation professor John Bell, who is working with Dartmouth's Karolina Kawiaka on a project that could let viewers step inside one of the world's most famous paintings. A pinnacle of Baroque painting, Diego Velazquez' 1656 *Las Meninas* has stumped generations of art historians who've tried to interpret its deceptively straightforward-looking perspective. Depending on your interpretation of who is standing where, the subject of the painting may be the Spanish king and queen seen in a distant mirror, or the court maids for which the painting is named, or the artist himself. Now Bell and Kawiaka are re-creating the room depicted in *Las Meninas* in virtual reality, populating this digital architecture with each of the figures to match the positions and angles implied by the canvas.

You don't need a high-tech lab like Bell's Data Experiences and Visualizations studio to create a virtual version of your own collection. In fact, you can do it with your smartphone, an internet connection, and the baubles on your kitchen counter. Photogrammetry apps stitch together a 3D model with realistic colors and textures from photos you take with your smartphone. This is in fact an assignment for the introductory course in the University of Maine's Digital Curation graduate program, DIG 500. You can find some of our students' scans by searching for the keyword "DIG 500" at Sketchfab, a site for sharing interactive 3D models.<sup>8</sup> Spin them, zoom in, explore their realistic textures from the outside or (gulp) even from the inside.

Want to make your own? Here's how:

First, create your own Sketchfab account. You'll use these credentials later. Next, choose a three-dimensional physical object to digitize. This can be something from a personal or institutional collection, and doesn't have to be of intrinsic value. You can experiment with several options, but the best objects tend to be:

- ♦ Asymmetric rather than symmetric (a pitcher is better than a vase).
- ♦ Solid rather than stringy (a hat is better than a ball of yarn).
- ♦ Closed rather than open or perforated (castanets are better than a bugle).
- ♦ Matte rather than reflective (a wooden spoon is better than a silver one).
- ♦ Opaque rather than transparent (a beer stein is better than a martini glass).

The best backgrounds are:

- ♦ Flat rather than uneven (a table is better than grass).
- ♦ Variegated rather than solid in color (wood grain is better



Diego Velazquez' *Las Meninas*

than paint).

- ♦ Easy to walk around (a coffee table is better than a shelf).
- ♦ Evenly lit (a cloudy day is better than a sunny one).
- ♦ Wide enough to prevent distant vistas from appearing in the frame.

If you can't accommodate these constraints, try sticking pieces of colored tape to the object or background as landmarks.

Then install one of the many applications that let you scan 3D objects with your phone or camera.<sup>9</sup> Each offers a different method to create a 3D model from images of an object—via iPhone, Android phone, or via a Windows desktop application. Since background registration can be tricky, the Qclone app<sup>10</sup> offers a handy mat you can print out to use as a base for your object.

Most of these apps have video tutorials that show you how to create your 3D model. Once you're done shooting and processing your object, publish it to your Sketchfab account. You can do this in a number of these apps by linking to your Sketchfab account and then choosing the Export to Sketchfab option when you're done processing your scan.

(Pros who want to tweak their 3D model can download it in one of several formats, then use free software like Meshlab<sup>11</sup> to smooth out the surface or delete parts of the background scanned by accident.)

Be forewarned that this is cutting-edge technology and doesn't always work as expected, so give it a few tries with different objects and different lighting. If you're happy with the results and want to share virtual objects on your own web domain, Sketchfab

offers a business license that lets you embed its interactive models in your website.

As fun as it can be to share your child's first Play-Doh animal with your family online, photogrammetry can also serve a political purpose. Palestinian Syrian dissident Bassel Khartabil knew the Roman ruins at Palmyra could be targets of the ISIS insurgents overrunning Syria, so he took extensive photographs from various angles using his ordinary digital camera. He was later imprisoned and executed by the Assad regime, and ISIS did in fact blow up the Temple of Bel and other historic monuments.

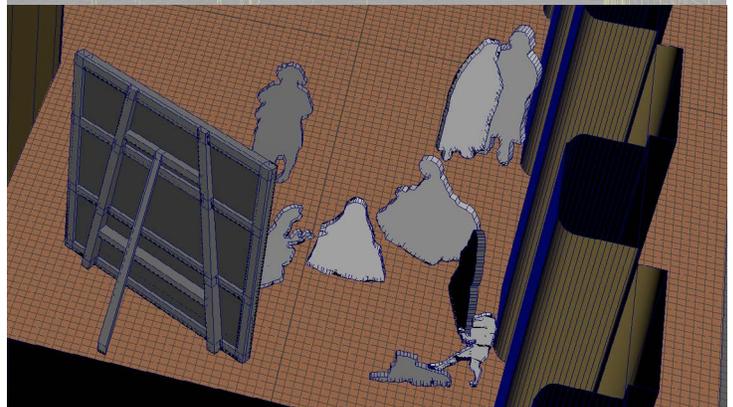
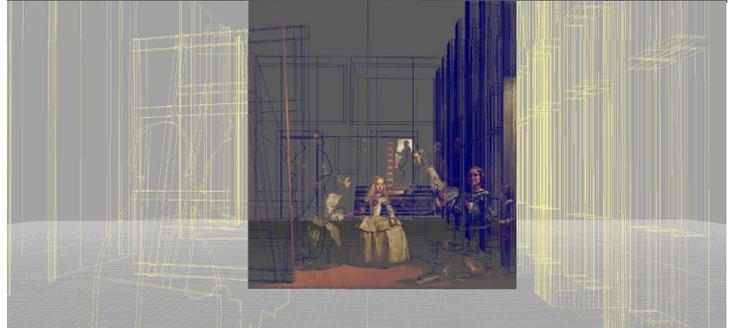
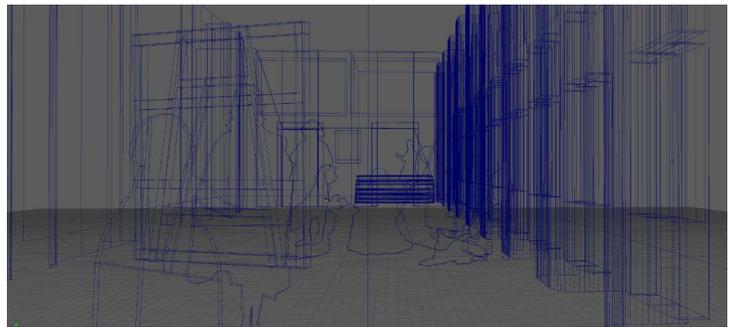
Yet Khartabil's tragic death left a surprising gift behind. Khartabil had been working on a project to construct 3D architectural models from his photos. Fellow activists took up this mission after Khartabil's death, encouraging a broader community to share photos with the hashtag #NEWPALMYRA and use photogrammetry to stitch them into a virtual reconstruction of the vandalized temples. Now other archeologists are using the technique to rebuild entire cities from the ancient world.<sup>12</sup>

Whether you are digitizing endangered monuments or American Girl dolls, there's never been a better time to put your collection online.

*Jon Ippolito directs the University of Maine's all-online Digital Curation graduate program.*

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Diego Velazquez' *Las Meninas*, re-created in virtual reality by Karolina Kawiaka with Alaina Arnold and Kala Goyal. Screenshots by John Bell.

## CALAIS

Books on Calais, Washington County  
Now Available

The St. Croix Historical Society of Calais is pleased to announce that a new book on the history of Calais is now available through national publisher Arcadia Publishing. *Images of America: Calais* follows the series format of presenting noteworthy and memorable photographs of the region with a cohesive history told through captions.

Author Lura Jackson is the former editor of *The Calais Advertiser* and is an officer with the St. Croix Historical Society. Jackson parsed through the significant collection of the St. Croix Historical Society to select images that help to convey the story of the St. Croix Valley, beginning with the first peoples to inhabit the area. The book continues through to modern times, with the more recent images coming from the author's own collection.

A portion of sales will go to the St. Croix Historical Society's mission of preserving and promoting the history of Calais. *Images of America: Calais* is available online through Amazon and Arcadia Publishing's website, as well as in Walgreens and Barnes and Noble stores.

The St. Croix Historical Society has also been actively self-publishing books on Washington County and Calais history through Amazon with a goal of sharing local history with the public for an accessible price.

Previously, the society was hand-binding its books, a labor-intensive process that necessitated higher prices and limited available copies. All proceeds go to the society to assist with expenses that include the 1850 Holmestead, the 1800 Holmes Cottage, and Whitlock's Mill Lighthouse.

Among the available publications are *Washington County, Maine: 1700-1820* by John Preston, *Washington County, Maine in the Civil War: 1861-1866* by Dr. Ken Ross, *Keene on Red Beach* (being a collection of articles and reflections on Red Beach by journalist Fred Keene), and more.

To see a full list of publications now available, visit our website at [stcroixhistorical.com/?page\\_id=16](http://stcroixhistorical.com/?page_id=16)

Additional books are forthcoming.

## HALLOWELL

Conserving Our Painted Past Symposium  
this October

The Conserving Our Painted Past Symposium will be held via livestream on October 26-28, 2020.

Registration will open August 1, 2020 at: [www.pwpcenter.org/symposium](http://www.pwpcenter.org/symposium)

The first event of its kind, the symposium will bring together practitioners in the care and conservation of painted walls to share case studies and discuss best practices. Open to all conservators, homeowners, museums, artists & collectors.

We have a fantastic group of conservators, historians, architectural specialists, and people in related fields to the decorative arts to teach us, including renowned folk art dealer Stephen Score, discussing how he developed his 'eye' for historic walls!

## HINCKLEY

News from the L.C. Bates Museum

The L.C. Bates Museum was pleased to receive \$3,000 to support the museum staff and utilities during the time it is closed because of the health and safety issues caused by the virus. The funds will allow the museum to continue to share its collections with the public through a new exhibit, virtual programs, and children's hands on activity kits. This funding has been provided by The Maine Humanities Council and the National Endowment for the Humanities (NEH) as part of the Coronavirus Aid, Relief and Economic Security (CARES) Act economic stabilization plan of 2020.

The museum is busy making and distributing small natural science kits to children. The children who have received them have said they are a fun break from their computer and that they want more kits. The bagged kits, funded by donors, include Leaf Study Kits, Earth and Space Kits, Birds and Feather Kits, Popular

Maine Minerals, and Living In a Seashell. The kits include magnifying glasses, scavenger hunts, animal masks, small collections of minerals or shells, and more. We are also creating a museum coloring book to include in the kits. The Kids Kits are all designed to inspire an interest in the outdoors and nature. The nature trails behind the museum are open for the public, and some kits are designed to explore the trailside habitats.

## KITTERY

Kittery Society Publishes Bicentennial  
Booklet

Two hundred years ago, Maine became the 23rd state of the United States. Our celebrations of the bicentennial this year have been obscured by the Coronavirus. Many planned events around the state are postponed until next year. Coincidentally, while Maine was observing its centennial in 1920, we were recovering from World War I and the 1918 flu pandemic.

To honor Maine's bicentennial, the Kittery Historical and Naval Society has published *A Brief History of Kittery* as a booklet. This includes the story of how Maine became a state in 1820. The booklet is like a timeline, with two-page chapters, each about an era in the town's history. Publication was supported by a grant from the Rosamond Thaxter Foundation.

"We know of nothing else quite like this booklet," says Bob Gray, President of the Society. "We hope people will share it to broaden the understanding of our town's history."

While the Kittery Museum and several town buildings are closed, the booklet is now available in digital form. See the museum's website ([www.kitterymuseum.com](http://www.kitterymuseum.com)) and click on History to view it.

Members of the Society are receiving a printed copy of the booklet, as well as the latest quarterly newsletter. The recent newsletter is a special edition, with original research and stories about the 1918 pandemic. To join the society, and also get a printed copy of the booklet, see the museum website for a membership form.

The Kittery Historical and Naval Society, originally founded in 1935, is a nonprofit

devoted to the study of local history. The Society operates the Kittery Historical and Naval Museum near the Kittery traffic circle. In most years, the museum welcomes summer visitors from across the USA and around the world.

For more information: [kitterymuseum@netzero.net](mailto:kitterymuseum@netzero.net) or 207-439-3080

## SKOWHEGAN

News from Margaret Chase Smith Library

The Margaret Chase Smith Library held its 31st annual Maine Town Meeting in May. Given the pandemic, it was held virtually via Zoom for the first time. To commemorate the Maine bicentennial, the speaker was Liam Riordan, a professor of History at the University of Maine. He spoke on the origins of the state and how that continues to shape Maine today. The Library will try for an in-person event in October to extend the discussion from the state's past to its present and future as well.

The library is pleased to announce the top selections for the 2020 Margaret Chase Smith Essay Contest. This year's prompt asked Maine high school seniors to make recommendations about how to keep more young people in the state. First place went to Everett Beals, a recent graduate of Kennebunk High School. He will be attending Clark University in Worcester, Massachusetts, in the fall to study Environmental Science. The second-place prize went to Michael Delorge, who graduated from the Maine School of Science & Math. Third place was awarded to Neily Raymond from Hermon High School. Both Michael and Neily will be heading to the University of Maine.

## SOUTHPORT

Deaccessioned Items Available

The staff at the Hendricks Hill Museum in Southport, Maine, have deaccessioned a few items, including a metal candle holder, a working fog horn, and nautical oil lamps, that we would like to make available, at no charge, to anyone who would like them.

Interested parties should contact the museum by calling 207-633-1102. ❁



Deaccessioned items available from Hendrick's Hill Museum in Southport

## "CORONAVIRUS"

CONTINUED FROM PAGE 4

Alumni Association. I've had over twenty short personal reflection stories come via the Association, following a call they put out to their members. Some of this content has been quite moving. One alum described the moment she found out her youngest daughter had contracted the virus. These reflections are not the sort of content I would generally add to an institutional repository, where scholarly communication resides, but they seem appropriate for this time. I have, however, had to act as a

gatekeeper at times, on one occasion not posting content that referred to colleagues in a school district by name. I've only added non-publicly accessible content when I've received the explicit permission from the author to do so, using our donation form.

Another category of material I've received is content that illustrates individual University department responses to the pandemic. One example I particularly liked was from the Athletics Department, who posted a series of images on social media of former student athletes who now work in healthcare. The University has also been at the forefront of the response to the pandemic in Maine with its research and guidance, including recommendations from the Cooperative Extension regarding the safe handling of food. While most of the content I've captured has been in digital format, I was also contacted by the University's Advanced Manufacturing Center with a donation of samples of face masks they had tested along with the test results. In addition to curriculum material, I've also captured content that illustrates ways faculty and students have adapted to remote work, including a shared document that students worked on during a Zoom session, and an image of a tripod that a faculty member used to support teaching sculpture remotely!

The final category of material I've collected is University of Maine administration content, mostly from the webpages of the University and University System and emails sent to the community. This guidance will show the timeline of the pandemic and the University's response and how it changed over time. For many pages I've returned back to capture new guidance as previous guidance is replaced.

Most of the content in the archive has been emailed to me directly. I've also used a Google Form linked from a LibGuide for donors to submit content, but I haven't received as much content submitted that way. About half of the content is material I harvested from web pages, social media, and informational emails. I don't have the luxury of a web archiving tool like Archive-IT, so instead I've used a free Firefox browser plugin to take screenshots of webpages and save them as PDFs. And I've used another free tool to download YouTube videos. For emails, I'm simply

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## "CORONAVIRUS"

CONTINUED FROM PAGE 19

printing them as PDFs. For social media, I'm considering using the free tool Conifer. Harvesting content manually is a time consuming process, especially considering the abundance of University web content, but I want to ensure we have a comprehensive collection of material from across campus.

One of the enjoyable things to come out of working on archive has been to connect with librarians, curators, and archivists from across the state who have been working on their own COVID-19 community archives. Many of these efforts are supported by a grant the Maine State Library secured from IMLS for a group instance of an Omeka site.

As of June, there over 350 items in the University of Maine COVID-19 Community Archive, with over 1,000 downloads. There's still a lot of ongoing work to add content to the archive, which will continue as we return to campus and new guidance is released. The COVID-19 Archive has raised awareness of the University Archive on campus and beyond, and I hope to build upon this in the future with new additions and programs. Building the archive has been a real opportunity to increase the amount of born digital content in our collection, demonstrating that we are not only a custodian of physical content. Most importantly, I hope the archive will be a collection of primary sources that can be used to study the University of Maine community's positive response to this major historic event.

Check out the University of Maine COVID-19 Community Archive at: <https://digitalcommons.library.umaine.edu/c19/> ❁

## "BOOK REVIEW"

CONTINUED FROM PAGE 6

crowdsourcing." Alagna's paper is brilliant! Crowdsourcing is not just for creating new descriptive content; it can also be used to acquire equipment. Not only was the crowdsourcing project a success, it also reiterated that many members of the community were experts in the field of obsolete media and were quite willing to share their knowledge.

User-centered tagging, transcription, and crowdsourcing are all small parts of participatory archives. Benoit and Roeschley (pp. 159-171) discuss the distinction between mediated (institutional involvement) and non-mediated (less or no archival involvement) participatory archives. Non-mediated participatory archives created by the community engage, share, and build collections on their own authority. A non-mediated participatory archive is the core of democratizing history, in which individual voices contribute to the whole. A subset to the broader term for community archives is 'activist archives.' Andrew Finn and Anna Sexton (pp. 173-190) navigate the complexities around the meaning of activist archives in a transparent way, to help us understand, embrace, and accept the diverse ways in which these unique collections co-exist and contribute to the archival world. Motivated by politics, social justice, and historical events, activist archiving gives voice to under-represented groups to stand up to the unchallenged authority of the institutional archivist (p. 174). The notion that non-institutional, non-professionally maintained archives are less than quality has been pushed aside by initiatives that endorse and support "the practice of community-based archives" (p. 175). Niblett and Vickers' (chapter 17) paper, "Community partnerships and collection development in the Legacy of Ahmed Project," share with us the power of a "mutually beneficial but also ethically complex nature" of the community archive (p. 204). The project was the result of the racially motivated crime against a 13-year old Bangladeshi boy named Ahmed Iqbal Ullah, who was killed by a fellow pupil in the playground of Burnage High School in Manchester, UK, in 1986 (p. 204).

*Participatory Archives: Theory and Practice* challenges the core values in archival science. The authors ask us to step back and look at the challenges and possibilities that participatory archives can bring to our institutions and communities.

Participatory practices are a radical shift from the traditional norms of the archivist. The future may lie in the answer to a question asked by Benoit and Eveleigh, "Which should take precedence, participation, or the archive?" (p. 218).

Perhaps the answer lies somewhere in the middle. ❁

## "MTA TROLLEY"

CONTINUED FROM PAGE 7

took over transit operation from the Boston Elevated Railway.

Pullman-Standard built 25 trolley buses for the MTA that year and another 128 identical trolley buses (Nos. 8355 – 8482) in 1948. A few years later, the MTA acquired another 38 almost identical trolley buses in the second hand market. This was a standard Pullman post-war model used in many U.S. cities. In the period before and after World War II, Pullman-Standard was the largest American manufacturer of trolley buses. With its plant in nearby Worcester, MA, Pullman produced almost all of Boston's trolley buses. At the peak of Boston's trolley bus operation in 1952, the MTA had 463 of the vehicles, making it the third largest trolley bus system in the U.S., after Chicago and Atlanta.

The MTA's trolley bus acquisitions in 1947 and 1948 primarily replaced streetcars in the Dorchester and Roxbury districts. No. 8361 entered service at the beginning of 1949 at the Park Street carhouse at Field's Corner. The MTA paint scheme consisted of a silver roof, a cream letterboard and window area, a maroon belt rail and orange side and end panels. The MTA later moved No. 8361 to the Clarendon Hill and Eagle Street car houses. About 1960, the MTA repainted the sides of No. 8361 in a darker, "tangerine" color. No. 8361 had a relatively short service life. It went into storage in 1962 as the MTA converted routes to motor buses. While their hill-climbing ability was not important for Boston's trolley buses, their lack of exhaust was. By 1964, four trolley bus routes remained because a tunnel in Cambridge restricted operation of diesel buses there. The Cambridge trolley bus operation has survived, with new vehicles in 1976 and then in 2004. Boston also added the Silver Line trolley bus tunnel in the downtown area in 2004. The system in Boston and Cambridge remains as one of five U.S. cities using trolley buses.

Seashore acquired No. 8361 in 1963. The museum has done some mechanical and cosmetic restoration on the trolley, and the coach has operated at various times at the museum. Seashore trustees have selected No. 8361 as the first trolley bus to receive

further restoration work in the museum's 2020-2025 Strategic Plan. ❀

## "ST. CROIX"

CONTINUED FROM PAGE 7

passion. Since then, it has maintained regular monthly meetings, hosted events across town, and opened the cottage as a museum.

**What is the focus of your collection?** Our collection consists of donated and collected artifacts that belonged to the people of the St. Croix Valley, as well as pieces that help tell the story of the time period in the Holmes Cottage museum (which has been restored to resemble the doctor's office/home it once was in the early 1800s).

**What is the program or event you most look forward to?** Every year during the Calais International Homecoming Festival, the society puts on a "living history" reenactment in the cemetery. As part of the event, seven or eight local actors adopt the persona of a notable Calais resident that is now in the cemetery. It's always a lot of fun to see and the response from the crowd is a treat.

**What is your favorite object in the collection?** My favorite object in our collection is a mourning handkerchief made following the death of George Washington. I felt instantly transported to that highly-emotional time period while I was standing there in the cottage and saw it for the first time.

While not part of our collection, we have been able to showcase artifacts from the Indigenous Passamaquoddy people (including arrowheads) in our museum as well. I love seeing the craftsmanship involved and imagining what may have been done with the tools.

**What is the most unusual object in your collection?** While not particularly unusual, one of my favorite unique items in the collection is Dr. Holmes's logbook. It records his patients' maladies, his diagnosis, and his recommended treatment. It really paints a picture of how medicine has evolved.

**What is one of the biggest challenges your organization faces?** Our organization exists in one of the oldest communities in the country – and that

refers to the current average age of its residents, not necessarily its dates of habitation. As such, many local residents who remember the area's history fondly are passing away, and our members are increasingly challenged to stay active in the society's efforts. Fortunately, a new generation is gradually picking up the banner to recognize and preserve the community's history.

*St. Croix Historical Society is located in Calais, Maine. For more information: [stcroixhistorical.com](http://stcroixhistorical.com) ❀*

## "EPIDEMICS"

CONTINUED FROM PAGE 11

the time could offer. (We might learn a few things from that example!)

Fast forward 120 years and we find references to a genuine international pandemic – the very widespread, highly contagious and deadly "Spanish flu" of 1918. The Homestead's letters of that year include seven references to "flu." Three of those specifically mention "Spanish flu" and the effects that it was having upon relatives and friends in the U.S. and upon those then serving with the military in Europe. (For those unfamiliar with the scope and impact of that pandemic, estimates that I've found online with just a few Google searches indicate that U.S. deaths topped 650,000; worldwide deaths were estimated in the 20 to 50 million range...or as great as 3% of the total population of the planet!)

But then, and quite remarkably I think, a search of Vaughan family correspondence records for 1919 shows no references to "Spanish flu," and the sole reference to "flu" concerns a young boy who has just gotten over his "little flu." The deadly strain seemed to have vanished, at least from this one family's scope of awareness and concerns – and this at a time when a flu vaccine had yet to be developed and antibiotic/antiviral medications were unknown.

I'd like to believe that this 1918/19 contrast might be a precursor to what will eventually be seen as a 2020/21 contrast with respect to COVID-19, but I recognize that what I've found and cited here is merely anecdotal evidence drawn from a very limited sample. To the extent that other museums, historical societies

or archives here in Maine or elsewhere may have records that can be searched as easily as those I've accessed, it would be very interesting to see if a similarly significant drop in the number of flu references between 1918 and 1919 can be documented. If it can, it's just possible that such historical records might offer a helping hand to epidemiologists of our own time, and a reason for cautious hope as we move ahead in confronting the current pandemic.

It costs nothing to be optimistic...while still practicing caution. ❀

### NEW!

## Member Discount

*Thanks to a new partnership, MAM members can now enjoy discounts with OnCell.*

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## "KENNEBEC HS"

CONTINUED FROM PAGE 14

**What is your favorite object in the collection?** One of our latest acquisitions is a Hancock secretary (furniture, not human!), which now graces our Fuller Parlor.

**What is the most unusual object in your collection?** Hard to say... we do have a spittoon, and a drum from a local band that existed in the 1900s.

**What is one of the biggest challenges your organization faces?** Financing, especially for our expansion project. ❁

# Thank you!



*Funding has been provided by The Maine Humanities Council and the National Endowment for the Humanities (NEH) as part of the Coronavirus Aid, Relief and Economic Security (CARES) Act economic stabilization plan of 2020.*

## Sponsor the Annual Conference!

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**Learn more at  
MaineMuseums.org/  
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## "ZOOM TIPS"

CONTINUED FROM BACK

getting disrupted by rude videos, and that certainly happens! The good news is, with the proper security procedures set up in advance, you have nothing to fear. Most disruptions aren't Zoom bombers! Usually, it's someone who forgets their mic is on (or doesn't know how to turn it off) and has a noisy animal/child/spouse.

Do not post a link to the event on your website, social media, etc. Instead, ask folks to register in advance. This can be as simple as having them send you their name and email address. Then you send out an email with the event link to just those folks. If you'd like, you can have attendees enter a "waiting room" when they join the event so you can check their names against your registration list.

Get your settings in place before the meeting. Make sure only the host or presenter has permission to screen share (show attendees their computer screen). I'd recommend muting people by default when they join and choose whether they are able to unmute themselves. If it's a lecture, keeping folks muted is a good way to eliminate unintentional background noise.

Familiarize yourself with Zoom in advance so that you know how to mute a specific participant during the event or put a blanket mute on all participants. Make sure you know how to remove an attendee who is deliberately disruptive. In a pinch, you can also disable the chat feature.

### Making it feel 'real'

Zoom users have the option to turn off their video or even use a regular phone to call in. When I host a Zoom event, I like to encourage people to turn their videos on (with some big caveats). I phrase it like this: "I know people don't always want to share their video, but if you are comfortable, I'd encourage you to consider it. Seeing people's facial expressions makes it feel more like we're in the same room." That said, please bear in mind that there are many important reasons why people might not feel comfortable with that.

Allow opportunities for interaction and participation whenever possible. If you're more tech-savvy, you can send polls to the audience and build their responses into the

event. You can also get quick feedback by saying "raise your hand if..." You can ask people to share questions and comments in the chat feature or by speaking to the group directly.

If you want a more participatory dialogue, think of a way to make sure everyone speaks right at the beginning of the event. A basic introduction can accomplish this. If someone speaks up once, they'll be more comfortable joining in later in the event. If you have a group of more than ten participants, however, this will be cumbersome. "Breakout rooms" allow you to divide the full group into smaller segments that can talk together and then rejoin the full event.

### Making it meaningful

If there is any element of discussion or audience feedback at your event, make sure you have a facilitator. This could be a colleague who agrees to keep an eye on the chat responses or calls on people to speak. As with in-person events, some people start talking and never stop. A facilitator can gracefully move the program forward and ensure that everyone's voices are heard. Giving the facilitator "co-host" permissions also allows them to mute or eject people if needed.

Consider whether it would be appropriate to record your event and post the video on your website or YouTube for watching later. It also provides automatic digital content you can share with your audience, which is important even if your organization is open to the public.

Virtual programming allows room for experimentation, flexibility, and risk-taking. Without having to worry about chairs and refreshments you can try out new events and programs that might not be an automatic hit. You can be more responsive to issues that arise locally and nationally. A speaker who never could have made a trip to your museum may be able to join you from their own living room on a week's notice. At its best this may be a messy, scary, and exciting opportunity for your organization to grow in new directions and connect with new audiences. Good luck Zooming!

*Editor's note:* Zoom has a series of "Getting Started" tutorials at: <https://support.zoom.us/hc/en-us/articles/206618765-Zoom-video-tutorials> ❁

# MAINE ARCHIVES & MUSEUMS MEMBERSHIP

MEMBERSHIP RATES SHOWN HERE EFFECTIVE AS OF JANUARY 1, 2016.

Maine Archives & Museums (MAM) is the only professional association representing museums, archives, historical societies, and other collecting institutions in the state of Maine. Our purpose is to develop and foster a network of citizens and institutions in Maine who identify, collect, interpret, and/or provide access to materials relating to history, living collections, and culture.

Our vital services to Maine's cultural community include:

- Quarterly newsletter, in print and on-line
- Annual Conference
- Annual professional development workshops through the state
- Listings on our website
- Valuable member discounts on archival products at a variety of vendors
- Research and advocacy

Our members are Maine's collecting institutions (museums, libraries, historical societies, archives) as well as students, volunteers, paid and unpaid professionals, other cultural organizations, affiliated businesses, and the interested

public. The support and participation of our members enable MAM to provide ever-expanding services to Maine's community of collecting institutions. By working together, we strengthen our collective resources and realize our shared mission.

## MEMBERSHIP CATEGORIES AND DUES

All members receive:

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Patron	\$75
Sponsor	\$100
Benefactor	\$150

Additional benefits for Individual members:

- Member rate to attend MAM events (one reduced rate with Basic membership, unlimited for Patron and Benefactor)

## BUSINESS MEMBERSHIPS

Consultant (single-member firm)	\$35
Partnership (two-member firm)	\$50
Corporate (multiple employees)	\$100

Additional benefits for Business members:

- Member rate for all staff to attend MAM events
- One highlighted listing on "Service Provider" feature on MAM's website
- E-mail updates for up to 4 contacts

## INSTITUTIONAL MEMBERSHIPS

All Volunteer	\$35
Annual budget \$15,000 or less	\$35
Annual budget \$15,001 – \$50,000	\$50
Annual budget \$50,001 – \$100,000	\$60
Annual budget \$100,001 – \$500,000	\$100
Annual budget over \$500,000	\$175

Additional benefits for institutional members:

- Member rate for all staff and volunteers to attend MAM events
- One free listing on "Find a Museum/Archive" feature on MAM's website
- E-mail updates for up to 4 contacts

### Member Information

**Membership Type** (See Membership Categories & Dues section; please check one):

- Institutional (for non-profit, collecting organizations)  
 Business (for commercial or for-profit businesses that support the field)\*  
 Individual (for individuals not representing a non-profit, collecting organization)

**Check one:**  New member  Renewing member

Which membership is right for me? MAM encourages all organizations to become Institutional members because it provides benefits for the organization as well as staff and volunteers; dues are based on the organization's annual operating budget. MAM welcomes individual memberships for those who wish to join as an individual in addition to their organization's membership or for those unaffiliated with an institution and not serving as paid consultants.

Contact Name \_\_\_\_\_

Contact E-mail \_\_\_\_\_

#### For Institutional and Corporate Members

You may provide e-mail address for up to three staff/volunteers (in addition to the contact listed above) to receive on-line communications directly from MAM.

Institution/Business/School (NOTE: all student membership applications must be accompanied by a copy of a valid Student I.D.) \_\_\_\_\_

Mailing Address \_\_\_\_\_

City/Town, State, Zip \_\_\_\_\_

( ) \_\_\_\_\_

Contact Phone \_\_\_\_\_

Website \_\_\_\_\_

**Membership Category:** \_\_\_\_\_ **Dues enclosed \$** \_\_\_\_\_

Example categories: **Institutional under 15K, Corporate, Patron** (see Membership Categories & Dues section)

Please make your check payable to Maine Archives & Museums and mail with this form to MAM, PO Box 784, Portland, ME 04104, or register on-line and pay with a credit card at [www.mainemuseums.org](http://www.mainemuseums.org).

### Questions?

[info@mainemuseums.org](mailto:info@mainemuseums.org)  
(207) 400-6965

### "Find a Museum/Archive" Information for Institutional Members

MAM's website features the Find a Museum/Archive search feature for the general public. Please provide information that will be accessible and useful for all.

Name of Institution \_\_\_\_\_

Physical address for the general public \_\_\_\_\_

( ) \_\_\_\_\_

Phone number for the general public \_\_\_\_\_

E-mail address for the general public \_\_\_\_\_

**What's your specialty?** Check up to 10 boxes below for your listing in the Find a Museum/Active search feature on [www.mainemuseums.org](http://www.mainemuseums.org).

- |   |   |
|---|---|
| <input type="checkbox"/> Acadian Culture      | <input type="checkbox"/> Literary                             |
| <input type="checkbox"/> American Indian      | <input type="checkbox"/> Living History                       |
| <input type="checkbox"/> Aquarium             | <input type="checkbox"/> Local History                        |
| <input type="checkbox"/> Archaeology          | <input type="checkbox"/> Logging or Lumber                    |
| <input type="checkbox"/> Archive              | <input type="checkbox"/> Maine History                        |
| <input type="checkbox"/> Art                  | <input type="checkbox"/> Maritime                             |
| <input type="checkbox"/> Children's           | <input type="checkbox"/> Military                             |
| <input type="checkbox"/> Civil War            | <input type="checkbox"/> Museum                               |
| <input type="checkbox"/> College & University | <input type="checkbox"/> National Register of Historic Places |
| <input type="checkbox"/> Ethnic History       | <input type="checkbox"/> Natural History                      |
| <input type="checkbox"/> Fire/Police          | <input type="checkbox"/> Recreation                           |
| <input type="checkbox"/> Forestry             | <input type="checkbox"/> Reenactments                         |
| <input type="checkbox"/> Forts                | <input type="checkbox"/> Religion                             |
| <input type="checkbox"/> Genealogy            | <input type="checkbox"/> Science & Technology                 |
| <input type="checkbox"/> Historic House       | <input type="checkbox"/> Shakers                              |
| <input type="checkbox"/> Historic Site        | <input type="checkbox"/> Sports                               |
| <input type="checkbox"/> Historical Society   | <input type="checkbox"/> Transportation                       |
| <input type="checkbox"/> Industrial History   | <input type="checkbox"/> Miscellaneous                        |
| <input type="checkbox"/> Library              |   |
| <input type="checkbox"/> Lighthouse           |   |

Describe your institution: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Business Members:** Please select up to three categories for the "Service Provider" feature on our website.

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> General Museum Services        | <input type="checkbox"/> Appraisal Services / Assessment of Collections | <input type="checkbox"/> Conservation, Storage & Climate Control Supplier |
| <input type="checkbox"/> Historical Research            | <input type="checkbox"/> Architectural Design/Construction Consultants  | <input type="checkbox"/> Conservation/Preservation Services               |
| <input type="checkbox"/> Public/Educational Programs    | <input type="checkbox"/> Human Resources/Pensions/Retirement            | <input type="checkbox"/> Exhibit Design, Fabrication & Resources          |
| <input type="checkbox"/> Marketing and Public Relations |   | <input type="checkbox"/> Fundraising/Development Consulting               |
| <input type="checkbox"/> Digital Services/Archiving     |   |   |
| <input type="checkbox"/> Professional Development       |   |   |
| <input type="checkbox"/> Printing                       |   |   |

Describe your business: \_\_\_\_\_

\_\_\_\_\_



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# ZOOM FOR IMPROVEMENT: 4 TIPS!

BY KATE WEBBER

In a time when snuggling up next to a stranger in a row of plastic chairs is even less appealing than usual, museums are moving their programming online. Some museums have whole departments in charge of digital content. Chances are most of you, like me, are frantically learning how to do this on the fly.

Zoom is by no means the only way to meet with people online. Because it is a currently popular tool and there's a decent chance that your audience has used it before, I'm focusing on Zoom. I am by no means an expert and would recommend searching online for more comprehensive tutorials, but I wanted to discuss the use of Zoom for cultural programs.

## **How are cultural organizations using Zoom?**

Zoom is a way to gather people and share information online. It's like a conference call, but with the ability to see people's faces.

You can use Zoom either for meetings with a specific individual or group, or to host public events. You can allow everyone to talk freely, or you can "mute" participants so that only selected people can speak. Since you can share video and sound, you

can experiment with lots of things: lectures, research inquiries, training workshops, book clubs, gallery talks, behind the scenes tours, and more.

Zoom is free for participants. As an event organizer, learn the limits of your Zoom account! Free accounts have a 40-minute meeting limit, and the paid basic level caps the number of participants at 100.

## **Assume everyone is a beginner**

Although many of your audience members are up to their ears in Zoom calls, remember your event may be the first time for some participants. A good introduction that sets expectations at the start of the meeting will help everyone feel comfortable in the space. Do a quick orientation to the features they may need to use: how to mute/unmute, how to turn your video on/off, how to switch from presenter view to gallery view, how to "raise hand," how to use the chat window, etc.

## **Avoiding "Zoom bombers"**

You may have heard the horror stories about PTA meetings

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## MAINE ARCHIVES & MUSEUMS

MAINE ARCHIVES AND MUSEUMS ACTIVELY STIMULATES THE FLOW OF KNOWLEDGE AND SUPPORT AMONG ORGANIZATIONS AND INDIVIDUALS IN MAINE WHO IDENTIFY, COLLECT, INTERPRET, AND/OR PROVIDE ACCESS TO MATERIALS RELATING TO HISTORY, LIVING COLLECTIONS, AND CULTURE, IN ORDER TO STRENGTHEN AND PROMOTE ALL COLLECTING INSTITUTIONS IN MAINE. | [DISCOVER MORE AT MAINEMUSEUMS.ORG](https://www.mainemuseums.org)