

BOOKMARK



THE MAGAZINE OF THE UMASS AMHERST LIBRARIES

Issue 6
2021

Vernacular Spectacular

Paul Rheingold's
Collector's Eye
for Capturing
the Everyday

Reframing the Agreement

Revolutionizing the
way libraries invest
in scholarship

Lessons from
the original
whistleblower
Daniel Ellsberg

Game Changer

Creating the future
in an expanded
Digital Media Lab

Unprecedented Miracles

The Life and Legacy
of Benjamin LaGuer

35th Anniversary of Mass Transformation

Remembering 9/11


Museum in a Box

Donor Spotlight: Pentagram



"As designers and design educators, we hold W. E. B. Du Bois's lifetime work—particularly his visualization of Black America—at the highest regard. The depth of the graphs not only demonstrates the power of design but distills a significant piece of American history that remains an important contemporary dialogue.

We applaud the Du Bois Center for its commitment to preserving, broadening, and deepening Du Bois's lifelong achievements and cultivating a new generation of scholars who extend his legacy through their own critical work. We are honored to be a contributor to this pedagogical mission."
—Pentagram



W. E. B. Du Bois Center

Pentagram is the world's largest independent design consultancy. Their work encompasses graphics and identity, products and packaging, exhibitions and installations, websites and digital experiences, advertising and communications, sound and motion. Its 24 partners are practicing designers, and whether working collaboratively or independently, they do so in friendship.

Donors to the **W. E. B. Du Bois Center**, like Pentagram, help the Libraries continue to offer graduate and post-doctoral fellowships to emerging scholars who wish to study Du Bois using primary source materials in the archives. Donors also make it possible for us to hire undergraduate students to work in the Center, and to support the work of our scholar in residence, Phillip Luke Sinitiere, who works tirelessly to uncover new areas of knowledge related to the life of Du Bois and his immense legacy.



ON THE COVER
(see right)

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About the Cover

The photograph on the cover, a studio portrait of a young boy posed with dry corn, is a matte collodion print most likely dating from the late 19th century. It is marked by the Snyder Studio in Kutztown, Pennsylvania. At right, this gelatin POP (printing-out-paper) print taken between 1890-1920 is likely a combination print which uses two or more negatives to create, in this case, a whimsical result. Both images are from the Paul Rheingold Collection, featured in the story "Vernacular Spectacular" which begins on page 30.



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Reading Bookmark online links you to collections, exhibits, videos, references, and other resources throughout the text. In the fall 2021 digital issue, we also connect you to these extras:

bookmarkmagazine.library.umass.edu

FalConference 2021



FalConference 2021

View the [daylong program](#) from May 2021 on all things peregrine, featuring MassWildlife officials, social media experts, and campus facilities folks talking about the falcon cam atop the Libraries as well as the success of efforts to preserve peregrine falcons. A highlight was the midday live birds of prey program with wildlife rehabilitator Tom Ricardi.

Pirates of Penzance

Watch the [recording of the Valley Light Opera](#) perform selections from the Pirates of Penzance. A Library donor appreciation leap year event recorded February 29, 2020.





Diving Deeper into Ben LaGuer

Find extra articles and interviews, Ben's own writing, and videos online exploring the life of a man who lived largely behind bars in Massachusetts.

Remembering a Pioneer

Exploring the Legacy of Dr. Lester Grinspoon: [View this online conversation](#) among experts and activists mentored and inspired by Dr. Grinspoon, focusing on his life, activism, and work, including his groundbreaking research on cannabis use, psychedelics, and other drugs, in the 50th-anniversary year of his book *Marihuana Reconsidered*.



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Photo: Albumen print of girls, possibly in uniforms, late 19th century, Paul Rheingold Collection.

Greetings from the Dean

Changes great and small are happening at the libraries this semester. For one thing, our students are BACK and the libraries are OPEN! And, as the old saying goes, absence makes the heart grow fonder—we're so glad to welcome students back into the library buildings. Whether they're settled in for many hours to focus, create, and collaborate, or stopping by the Procrastination Station to grab a coffee and pick up a 3D print from the Digital Media Lab, students make the library the scholarly hub that it is, and we have never been more grateful for them.

This is also my first semester as interim dean of libraries, and being open is at the heart of my vision for the libraries. We are open to change—to reexamining the past and continuously reinventing our future. Our doors are open: both physically and digitally, welcoming in a global community that sees itself reflected in our collections, spaces, services, and—most importantly—our workforce. Our collections are open: to reevaluation, and to being examined through the critical lens of scholars shaping an understanding of the world around them. Our minds are open: to reimagining scholarship, to breaking the barriers of conventional academic publishing, to helping to amplify marginalized voices in the knowledge creation process. Our hearts are open: to new possibilities, to new prospects, and to a better shared future for our society.

As I write this, we are participating in International Open Access Week, devoted to sharing resources that are digital, online, free of charge, and free of most copyright and licensing restrictions. This year's theme, "It Matters How We Open Knowledge: Building Structural Equity," aligns nicely with both my vision for the libraries and our deep and abiding commitment to positive social change. Activities are taking place around the globe, including our keynote, featuring UMass Amherst professors Ethan Zuckerman and Martha Fuentes discussing the future of libraries. Their insights on the vital roles libraries play in the creation, preservation, and transmission of knowledge for the betterment of society—and the need to increase access to this knowledge by the removal of barriers—will shape the conversation going forward and inform how we recognize and approach inequities in our own community.

Commitment to open education is one that extends directly to my own practice as an instructor. My syllabus contains an open education statement, and this practice is now being adopted by others in the College of Education. I'm also proud of my work on the Museum in a Box initiative featured on page 6—this is another way to bring our collections freely to the community. As interim dean, I am



thrilled to be able to support the development of an open science curriculum for K-12 students, using the libraries' streaming falcon cam and a GIS map of falcon data, both supported by donors to the Library Sustainability Fund.

With winter ahead and COVID still with us, we are reminded to keep a sense of humor.

"I am especially glad of the divine gift of laughter: it has made the world human and lovable, despite all its pain and wrong," said W. E. B. Du Bois. I hope you'll join us in person or virtually in February when we celebrate the birthday of Du Bois... and his wisdom. And laughter.

Sarah Hutton
Interim Dean of Libraries



Left to right: Professor of history David Glassberg, interim dean of libraries Sarah Hutton, W. E. B. Du Bois Center director Whitney Battle-Baptiste.

Welcome Back, Students!



Tippo Library Sculpture Courtyard



Mini Golf as part of the Libraries Outreach Series



Learning Commons



Science and Engineering Learning Studio



Special Collections Reading Room



Little e: a mini carnival on Goodell Lawn with carnival games and prizes as part of the Libraries Outreach Series.

Welcome back my friends
to the show that never ends.
We're so glad you could attend,
come inside, come inside.

—lyrics from
Emerson, Lake & Palmer



MUSEUM IN A BOX

Let us introduce you to the simple, yet ingenious, concept of Museum in a Box.

Each **Museum in a Box** is exactly what it sounds like: a set of (replica) objects from a museum presented alongside a small box. The Box looks a little like a transistor radio, with speakers and a volume knob. When an object is placed on it, a short audio recording describes the object. This is done through the magic of a near-field communication (NFC) tag embedded into the object with the audio recording.

It began in 2015 as the brainchild of London-based designers whose intention was to create a new way for people to access museum collections.

Sarah Hutton, former head of student success and engagement and current interim dean of libraries, and I set out to create a W. E. B. Du Bois

Museum in a Box last year. With help from archivist Blake Spitz, we selected materials from the Du Bois Papers, including historic photographs, posters, original manuscripts, and other treasures. We also pulled together artifacts found by UMass archaeologists at the **Du Bois Boyhood Homesite in Great Barrington, Massachusetts**. I wrote captions for each object, and we recorded Whitney Battle-Baptiste, director of the Du Bois Center, reading each object's description.

Students now use Museum in a Box to explore the life and legacy of W. E. B. Du Bois. One Box is located in the Learning Commons in the Du Bois Library, and another is in the Du Bois Center on floor 22. Each features facsimiles of objects from the archives and 3D-printed replicas of the artifacts from the homesite. A third Box will be available to travel off campus for school visits and temporary exhibits. We also hope to raise funds to

donate additional Boxes to local schools and provide supporting materials for educators.

The **Du Bois Museum in a Box** is tactile, inclusive, informative, accessible, and most of all, fun. The objects feel real and tell an important story. Despite the Box's novelty, the story of Du Bois is not sugar-coated, and objects are presented in a context that is faithful to historical truth. These objects tell stories of pain, prejudice, and injustice, while also celebrating the many achievements of Du Bois and his significance as a historical figure. Museum in a Box provides a way to understand and digest an enormous legacy—and its accompanying archives—that is appropriate for all ages and audiences, highlighting the incredible resource that is the Du Bois Papers.

—Adam Holmes, assistant director,
W. E. B. Du Bois Center

Black Mirror

Was there ever a litany to the grief?
Of shattered hearts and broken glass,
Of shards which cut the bloodied hand,
And reflect the bloodstains of the land,
A darkened line which none shall pass.

Was there ever a litany to the grief?
To those who stared into their soul,
Saw right from left and left from right,
'Twas staring back with calm and spite,
A mindless shot! That cracked it whole.

Was there ever a litany to the grief?
No...
It's buried in the shards you stole.

—Aniruddha Sen '24
Information and Computer Science
New Delhi, India

Winners of the Du Bois Center's poetry contest in April during National Poetry Month. Background image: Letter from Langston Hughes to W. E. B. Du Bois, May 17, 1941, thanking him and expressing his "continued appreciation," upon the 20th anniversary of the first appearance of Hughes's poetry in the "Crisis" magazine.

William Edward Burghardt

Oh, to think of Du Bois.

95 years and 28 stories, full of stories
his, and others'

A fearsome advocate
and
home to falcons

Guiding beacon to lost students,
and guiding beacon to a movement
to people who are learning and doing
for a better
tomorrow

Speaker. Playright. Poet.
Husband. Father.
Communist.

A multifaceted figure or controversy and legend.

The research that shed light on the racial divide,
The Crisis that took on The Crisis,
The N-A-A-C-P that united,
bricks in the buildings of better days ahead

Bane to Booker T. Washington,
and haven to late night wanderers.

Oh, to think of Du Bois.

—Ryan Duggan '21
Natural Resource Conservation
Saugus, MA

ACCELERATING PUBLIC ACCESS TO RESEARCH DATA

By Thea Atwood, Data Services Librarian

During my training as an undergraduate research assistant investigating the neural underpinnings of writing, I encountered a formative challenge: data analysis (and reanalysis) took an exorbitant amount of time to complete. The brain scans for our twenty subjects, collected using functional magnetic resonance imaging—a tool used to look at blood flow in the brain, correlating higher blood flow with the use of a particular brain region—took at least 40 hours to fully analyze. Because I was trained that misanalysis of data was a breach of trust and confidence in science, I ended up reanalyzing my data four times; I couldn't remember if I'd ticked the same boxes exactly the same way for each subject in the analysis software.

Imagine my surprise when I learned of another lab who used a programming script instead of a piece of software. They ran their script on all their subjects, and they could see each and every step in analysis taken along the way—from cleaning to normalizing to statistics. They knew exactly what steps were taken and could retrace each of their steps. Their work was reproducible, consistent, and, to me, profoundly reassuring.

That was my first exposure to coding, and it is what I often credit as the moment that opened the door to my career in librarianship, data management, and data stewardship.

Since 2018, I've been in a role I have wanted since entering grad school in 2010: Data Services Librarian. I help scholars and researchers take better care of the data they collect and generate. I am deeply invested in how researchers manage their data, including the steps we take to improve the reproducibility and trust in their data.

It is a delight to be involved in an initiative started by the [Association of Academic Universities and the Association of Public Land Grant Universities \(AAU-APLU\)](#) on the [Guide To Accelerate Public Access to Research Data](#). The crux of the *Guide* is to help researchers share the data and evidence they generate and collect. "Sharing" doesn't necessarily mean "anyone can access anything." Folks working with human subjects are still beholden to

restrictions laid out by our Institutional Review Board (or IRB), for instance. But it does mean that data does not have to sit on a hard drive in someone's closet and fall victim to issues like mechanical failure or format obsolescence. Data is an asset to be cared for, and to be placed in stable, well-funded data repositories for future access and reuse. How can we stand on the shoulders of giants if our giants do not have shoulders?

Public access to research data hinges on our researchers' ability to be good stewards of their data from the very beginning. However, few researchers receive training in data management and stewardship. And even those that do find guidance tend not to receive it in any systematic way: they are either lucky to have a mentor to guide them, or they learn by costly setbacks, including massive data loss due to hard drive failure.



“Data is an asset to be cared for, and to be placed in stable, well-funded data repositories for future access and reuse. How can we stand on the shoulders of giants if our giants do not have shoulders?”

The *Guide* is about transforming data from a liability in a closet to an asset in a repository—which means making the resources to care for research products more widely available. That requires infrastructure and services, workflows for compliance, and, critically, experts to provide guidance and training. This is where the libraries play an important role. As experts in ensuring long-term access to information—like books, electronic resources, and archival materials—we are a highly collaborative field of professionals invested in developing and sustaining the infrastructure that can help researchers both safeguard what they have and find what they need.

We capture our data stewardship aspirations in the UMass Amherst Research Data Management

Strategic Plan, which I co-authored with a variety of stakeholders across campus in response to the guidance provided by the *Guide*.

This is an exciting time to work in data services; making data accessible to the public requires input and collaboration from all areas of campus.

I work closely with my colleagues at all stages of the research lifecycle:

compliance, information technology, information security, and research development, as well as with faculty ambassadors.

The payoff of our endeavors will have a profound impact on our world and our ability to innovate. Anyone with a means to connect to the internet will be able to find the research they need to improve their community, and to make new, exciting findings. This is the democratization of science and scholarship.



Above: Thea Atwood, data services librarian. Opposite page: Illustration by Jørgen Stamp: CC BY 2.5 Denmark license www.digitalbevaring.dk.

A Fellow and a Journeyman

Jason Garand, the John William Bennett Fellow in Special Collections, links the past and future of unionized carpenters in the Commonwealth

By Christine Turner, Scholarly Communications Librarian

A journeyman carpenter, a union organizer, and now, in his retirement, a research fellow, Jason Garand knows how to build bridges between people, as well as bridges that connect the past, present, and future.

The fellowship Garand was awarded, offered by **Special Collections and University Archives (SCUA)**, supports research in and writing on the history of labor, work, and industry, honoring the legacy of labor historian and activist **John William Bennett**. Bennett '52 began researching the history of the labor movement as an undergraduate at UMass Amherst. A born collector, he accumulated memorabilia associated with unions, drawn to their potential as a visual record of labor iconography and self-representation.

One of the hopes for the fellowship was to attract nonacademic researchers to delve into the archives, and Garand fits the bill. When he was a newly minted UBC journeyman, Garand called on Dan O'Connell Construction in 1991 looking for work. The boss asked two questions: "Are you afraid of heights?" and "Are you afraid of enclosed areas?" Garand responded no to both and was sent under the Palmer, Massachusetts, bridge on the Mass Pike in blazing summer heat to

build decking to catch construction debris. That November, he went to Rowe to construct a concrete dam through the darkest, coldest months of winter.

Garand gained his skills to accomplish these feats through four years of training with UBC's apprenticeship program. Local 108's organizer, Simon James, had visited Dean Vocational School in Holyoke where Garand was enrolled.



Jason Garand digitizing taped interviews of UBC members from the 1980s.

Garand saw his retirement in 2019 as an opportunity to steward the legacy of his union and its members. With deep knowledge and palpable respect for his forebears who created the first United Brotherhood of Carpenters and Joiners of America (UBC) local in the Pioneer Valley in 1885, Jason hoped to share their works with future generations, including his son, Nathan, who became a UBC journeyman in 2015.



Clockwise, left to right: Winthrop Goulding; Richard Manuel; William Sullivan; Center: James Sullivan; Carol Burdo, first female Administrator; Joseph Charpentier; Stanley Gorzski, Holyoke, Mass., 1972.

After talking with James, Garand realized that a union job was the best path to a good income, safe working conditions, health insurance, and a retirement plan.

Before Garand completed his apprenticeship, he responded to the union's call to volunteer. He was elected to the executive board and served as a steward on several projects. In 1995, Garand was selected as an organizer. Garand's last construction job before becoming a full-time union employee was restoring Springfield's Memorial Bridge. By then he had grown to appreciate the professional standards and quality of work produced by union labor, as well as the collective power of people working together to safeguard and improve their livelihoods. "Unionized employees are the givers in their communities," Garand says. "They have the time, stability, and well-being to be the coaches, school committee members, and volunteers who serve their neighbors."

He was aware that UBC locals had donated records to UMass Amherst in the 1980s so, shortly before his retirement in 2019, Garand contacted Rob Cox, head of SCUA. Cox, whose brother was a union carpenter on the West Coast, expressed enthusiasm. Together they arranged for Garand to transfer the paper files—correspondence, memos, and meeting minutes from the 1970s to 2019—of almost a dozen UBC locals.

By March of 2020, the pandemic shut down the campus and the Libraries, making UBC's records inaccessible.

Then, in May 2020, Rob Cox passed away. When Aaron Rubinstein took over the leadership of SCUA, he encouraged Garand to apply for the first-ever John William Bennett Fellowship. Garand's connection to the UBC's archives made him the perfect fit.

The original plan for the fellowship was to integrate the older records with the new lot, about 115 boxes of documents in all, but with the Du Bois Library still closed, Garand and Rubinstein came up with an alternative project. Ever adaptable and personable, Garand recorded interviews with eleven people, including Mark Erlich, author of *With Our Hands: The Story of the Carpenters in Massachusetts* (1986) and *Labor at the Ballot Box* (1990); Carol Burdo, the first woman to be an UBC administrator for the affiliated Holyoke Health Fund; and Mike Gozeski, a Greenfield-based journeyman. Both Burdo and Gozeski have passed since Garand interviewed them, which shows how important it was to capture these stories when Garand did. Their interviews are now among several dozen more oral histories that will become part of the UBC collection. "That's why this partnership with SCUA is so important," Garand says. "The people in the UMass Libraries have the skill sets to bring these materials together and connect them with others who are interested in our stories."



Hear Jason Garand's interview with Carol Burdo: bookmarkmagazine.library.umass.edu

FORE WORDS

AS THE NEST BOX TURNS

If ever there were a year the campus needed a boost from its resident peregrine falcons, it was 2021. Thankfully, the falcons delivered—literally. An unbanded male (most likely the winner of last year’s territorial battle with interloping banded male 21/BU from Tufts) and a new-on-the-scene banded female (72/BV, from the Verizon Tower in Brockton, Mass.) became the parents of four fluffy chicks that hatched in the Du Bois Library’s rooftop nest box in mid-May 2021.

Soon after, on May 21, hundreds of viewers tuned in from across the country for the first-ever FalConference hosted by the Libraries: a free, one-day public forum exploring all things peregrine. Presenters included Tom French and David Paulson ’10MS from the Massachusetts Division of Fisheries and Wildlife; raptor rehabilitator Tom Ricardi; Richard Nathhorst ’79, Research Facilities Manager; staff members from the libraries; and Twitter pen pals from UC Berkeley. Panelists and guests gathered virtually to learn about peregrine repopulation efforts, bird banding, the technology behind the nest box and livestream camera, and how the falcons became social media “flock stars.” They also received a sneak preview of a new **GIS map which provides visualizations of falcon data**, as well as links to other bird cameras throughout North America.

The highlight of the event was a livestream of Ricardi’s Birds of Prey program. Ricardi runs the Mass Bird of Prey Rehabilitation Facility in Conway, Massachusetts, where he rescues and rehabilitates injured raptors. Ricardi provides permanent homes for birds who are unable to return to the wild; those are the birds he uses in his presentations across the Pioneer Valley. His FalConference presentation included appearances by owls, hawks, a turkey vulture, a golden eagle, and, of course, a peregrine falcon.

In early June, MassWildlife’s French and Paulson made their annual trek to the top of the Library tower to present the chicks with new bling: like their mother, they now sport silver federal bands and black and green state bands that make it easier for researchers and bird-watchers to identify them in the wild.



As part of the banding, the Du Bois Falcons followed their California pen pals in having a naming contest, soliciting suggestions on Twitter for a final vote. The results overwhelmingly favored a suggestion from a fifth-grade class at Wildwood Elementary School in Amherst, Mass.: Kizzy (Band 38/CD), after Kizzmekia Corbett, the pioneering scientist who led the Moderna vaccine research. The two other winning names were Nut (39/CD), after the Egyptian sky goddess, and Uma (40/CD), after Uma Thurman, the movie actress who grew up in Amherst. The fourth chick was named Champ (86/CB) by the UMass Hockey team in honor of their historic national championship win.

On June 20, the chicks began leaving the nest box to explore the rest of the Library roof, hopping, flapping, and cawing at each other and their parents. On June 24, Champ scored a big victory: although missing from the roof the entire day and thought to be grounded somewhere near the Library, he had, instead, fledged, and returned to the nest box that evening to brag to his sisters, who soon followed suit.

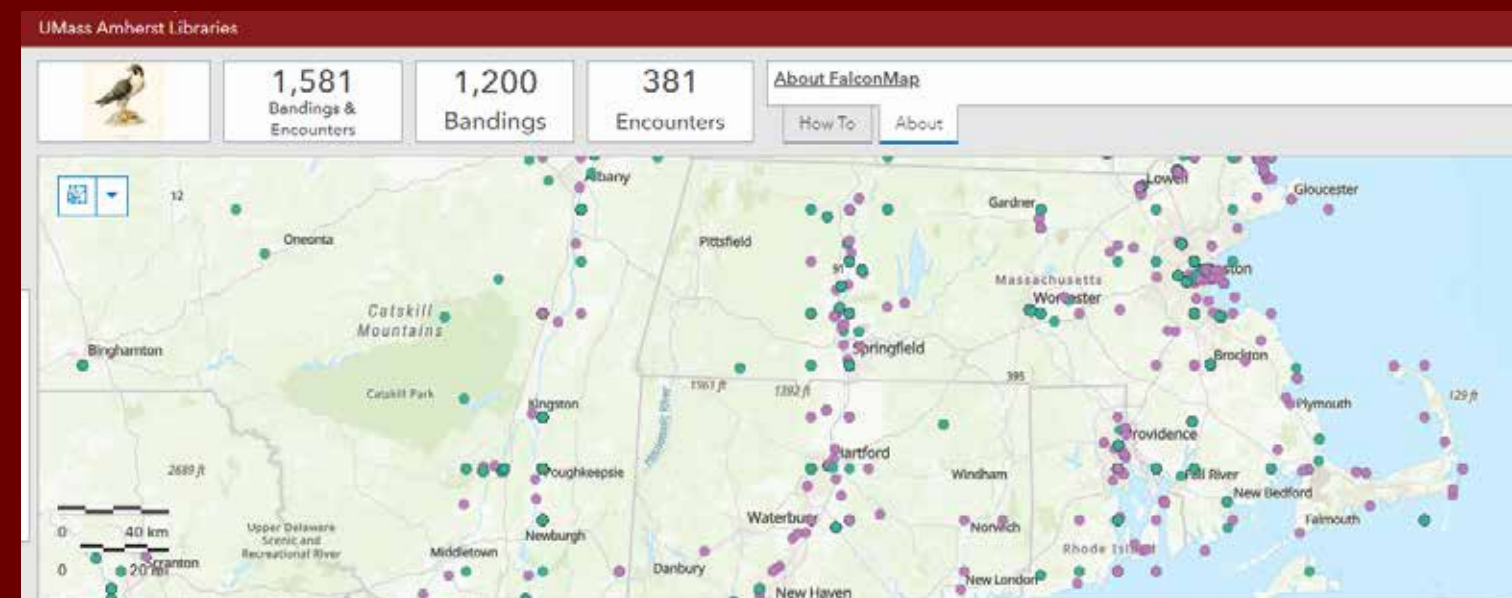


In early July, Kizzy unfortunately met a familiar fate; she was found dead near the Campus Center, likely the result of confusion due to window glare encountered during hunting. Roughly 70 percent of falcons don’t make it past their first year; however, educating people about them,

Interactive Map

Falcon bandings and sightings across North America

bit.ly/falconmap



as well as about human-created issues like window collisions, can help further protect the formerly endangered species and allow them to thrive.

That is why the Libraries are collaborating on the development of a new falcon curriculum, underwritten by the Libraries’ Sustainability Fund. Margaret Krone ’12MS, ’25PhD is working with MassWildlife, three public school teachers are already using the Du Bois falcon cam in their classrooms, and Eric Bloomquist, creator of an interactive map of falcon bandings and sightings across North America, powered by geospatial information systems (GIS) technology (also underwritten by the Libraries’ Sustainability Fund). The K-12 curriculum will launch next spring to coincide with the spring nesting season; the teaching and learning modules will be freely available, accessible, and modifiable by any interested instructors.

Opposite page, top: four chicks; bottom: Kizzy. This page, top: Interactive falcon map; falcon mother helping chick out of egg; Nestflix Illustration by Chloe Deeley ’18.

NESTFLIX

The Du Bois Falcons had their own streaming service before it was cool: in 2012, only five years after Netflix began shifting to digital subscriptions, the Libraries’ Nestflix—as it is now called—started broadcasting for free from a webcam on the roof of the Du Bois Library, offering bird-watchers a unique look at the real falcons of the Library nest box: **library.umass.edu/falcons**. In its tenth year, the livestream continues to gain popularity, this year there were 57,715 views on YouTube. Additionally this year, Banding Day was live streamed, allowing an exclusive look at MassWildlife officials banding the baby birds. Donors make the live stream possible and provide the funds to purchase the high tech cameras needed for the Falcon Cam.

To donate, visit: bit.ly/donatetofalcons



To see the Falconference video, visit: bookmarkmagazine.library.umass.edu

GAME CHANGER

An expanded Digital Media Lab provides students and faculty a revolutionary experience

By Lauren Weiss

Rachjana Ny '25 uses a tablet running an Augmented Reality (AR) application displaying the relative movement between the sun, earth, and the moon while providing a scaled comparison of those objects. Steve Acquah describes the relative motion of the objects.

What do video games and a new UMass Amherst campus tour have in common? For one, a startup called **Interactiva Studios**, founded by Adrian Chase '23. The company specializes in innovative online showcase solutions that are fun and interactive.

The impetus behind the startup was a new virtual tour of UMass Amherst, which Chase has been working on since 2019. Instead of using Google Street View's point-and-click images of campus, "Interactiva uses real-time computer-generated imagery, the same technology used in modern video games, allowing users to walk [through a space] as if they were actually there," says Chase.

The tour takes place in an interactive virtual world that the user navigates using their keyboard and mouse on the computer, or touch controls on mobile devices. As the user progresses, they can choose what path to follow on

campus, how to respond to the questions of the tour guide, or even what questions to ask about the different locations. These choices affect where they visit during the tour and even what virtual characters—the tour guide, faculty, and students—they meet. This approach allows virtual tours like the UMass Amherst project to be uniquely engaging to every visitor.

Chase was energized by his project, both because he believed it was something he could accomplish and because it would help UMass. "I'm always up for a challenge," he adds.

As Chase began to develop the tour, he quickly realized that he needed high-quality audiovisual equipment to do so. "I heard the Library had recording rooms, something I needed. I Googled it and found the Digital Media Lab," he says, "and I've been working with them ever since."



Adrian Chase '23, founder of Interactiva Studios.

Below: Chase's virtual tour of UMass Amherst.



The **Digital Media Lab (DML)** is a space in the W. E. B. Du Bois Library dedicated to providing interdisciplinary support to the campus community with innovative technology, audiovisual equipment, virtual and augmented reality capabilities, and 3D printing.

The lab got its start when Sarah Hutton, the libraries' former head of student success and engagement and current interim dean of the libraries, recognized the need for multimedia production support on campus.

"Working with Information Technology, faculty, students, and colleagues in the libraries, I co-chaired a task force that conducted campus-wide needs assessments, including surveys, focus groups, and interviews, asking our community what type of creative media learning opportunities and digital scholarship they wanted to engage in, and what was preventing them from doing so," Hutton says. The group identified critical areas of need, and established a plan for developing a space in the libraries to support audio recording, green screen video capture, and media production work. "The task force continued to meet to discuss potential staffing models, including both full-time employees and student staff—everything that would be needed to reach our shared vision of a vibrant, student-centric community space."

This community space opened in 2013 on floor 3 of the W. E. B. Du Bois Library, and it has grown significantly since, including the addition of 3D printing services, developed by the late Jeanne Antill, the first DML coordinator, and Dennis Spencer, 3D print services

supervisor, as well as virtual and augmented reality capabilities brought in by Antill and Yuntian Hu, desk supervisor and lead VR/AR developer.

"The DML helps students not just in presenting their knowledge, but also in knowledge creation in a space that is available to everyone on campus," Spencer says.

"Spaces like the DML are transformative spaces that highlight what a modern library should be," says Steve Acquah, current DML coordinator and associate research professor of chemistry. "Library-based innovation centers and media labs benefit from being college- and department-agnostic, making access to equipment and services effortless."

Hu agrees. "Back when I was an undergraduate from 2004 to 2008, the University Video Center in the Student Union was the only department providing these kinds of services. And it was not free; students had to pay annual membership fees to rent cameras, mics, storage, etc. If you wanted to record audio, you had to go off campus to Amherst Media to use their sound room, and again, there were fees involved. With the DML, everyone who is affiliated with UMass can come to the Library to borrow audiovisual equipment for free, use the production room



Digital Media Lab staff, front row L to R: Rohini Josh '25; Aashish Yadav '21MS; Sowmya Vasuki Jallepalli '22MS; Back row L to R: Yuntian Hu; James Hornibrook '24; Zalman Lipschitz '22; Steve Acquah; Adam Quirós, Dennis Spencer.

with no overhead, build and experience virtual reality (VR) and augmented reality (AR) without charge, and get their design 3D printed at a very low cost. I think it is fascinating.”

The interdisciplinary benefit is unquestionably mutual. The disparate projects that come out of the Digital Media Lab have included a water sensor that can be used to monitor the quality of water, especially in natural disaster zones around the world; a gravity light to help illuminate remote regions; PPE equipment; a virtual reality reconstruction of the W. E. B. Du Bois Homesite, complete with the house that was torn down decades ago and artifacts uncovered from the actual site in Great Barrington; and accessible science models for persons of all abilities.

Although the lab successfully served the entire UMass community for years on floor 3, according to Hutton, there was always a plan to move the DML to the Learning Commons on the Library’s lower level for more visibility and expansion opportunities.

“I really see the DML as the evolution of the Learning Commons—a space and place for students to engage in the creative transformation of library collections and ongoing research,” says Hutton. “Having the DML in close proximity to research support and connected to our Peer Leadership Program enables exploration beyond the traditional boundaries of academic work; students can engage with content in new ways and learn how to

communicate within their communities, because the DML is now a part of that community, that centralized hub of support for students in the Learning Commons.”

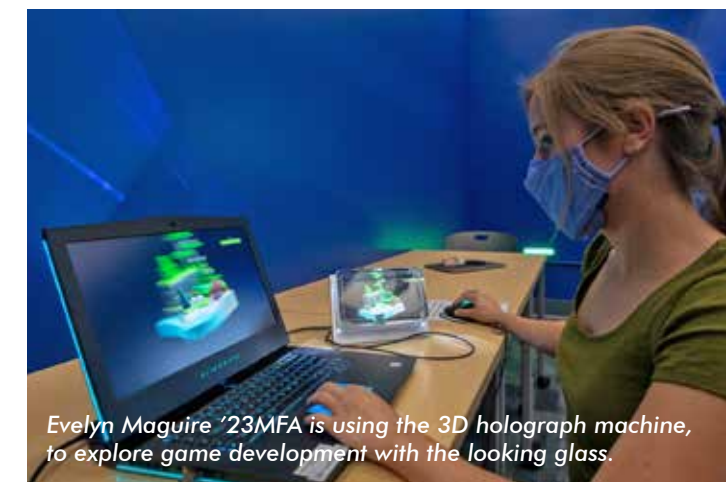
To that end, over the past year, while the libraries were closed to most visitors, the former team-based learning classroom and a section of the Learning Commons were transformed into a new and expanded Digital Media Lab.

“We have two new soundproof video production rooms, with interchangeable backgrounds (green screen or more traditional backdrops), large monitors, complete lighting arrangement,” explains Adam Quirós, DML desk supervisor and video project collaborator. “These rooms will also have a level of privacy that we could not previously offer, and we will have a dedicated workshop space with two large Promethean touch screens for training.”

As the DML staff settles into their new space, they plan to continue expanding their suite of services to the campus community. “The extended reality services will continue to grow, giving students and faculty the ability to create 3D virtual spaces and work on app development, says Acquah. “We will have holographic technology and professional equipment for video production as part of our instructional offerings and plan to develop a new web presence. We will continue to support the university community and the local community with access to the latest tools for digital media projects.”



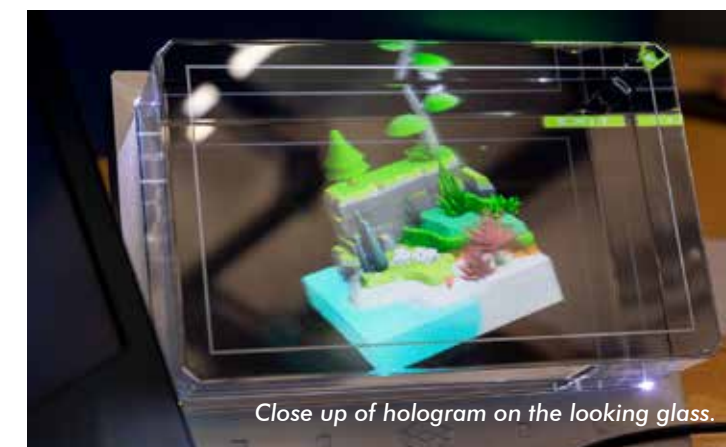
Cymiah Patterson '22 looking at a 3D printed object.



Evelyn Maguire '23MFA is using the 3D holograph machine, to explore game development with the looking glass.



Students using one of the production studios.



Close up of hologram on the looking glass.

All of the DML’s new capabilities will benefit students like Chase, who will continue to work with the lab as he grows his startup. Interactiva Studios has already attracted its first clients: the Peoria Fine Art Fair, an art fair usually hosted in person in central Illinois, which went virtual last year with great success, as well as the Sun Foundation, who hired Interactiva Studios after a referral from Peoria to virtualize their Clean Water Celebration, an interactive environmental conservation event for kids.

“I remember emailing Dr. Acquah about obtaining support from him to hopefully get approval of the virtual tour, back in February of 2020,” Chase says. “When I showed him the concept for the first time, his eyes

lit up; he absolutely loved it. Since then, I’ve explored with him other avenues of using our tech to help the university. We’re currently working on the planning and development of a new virtual DML showcase, which I believe will heavily promote the DML and also serve as a demonstration of our technology. My dream is to continue the UMass virtual project at some point before graduation, and I will be using the DML heavily for that.”

Chase continues, “As for my career, I’m not really sure where it’s heading; I just hope to disrupt a lot of the traditionally boring content we encounter virtually on a daily basis. What I will say though is that without the DML, none of this would’ve even started.”



Left to right: A comparison between a photo taken in the Digital Media Lab and the way the space looks in Interactiva.



We are all unprecedented MIRACLES

The Papers of Benjamin LaGuer

By Eric Goldscheider '93MA

*“Sis,
I am innocent.
If I have to
die in prison,
I will never
admit to doing
something
I didn’t do.”*

— Benjamin LaGuer,
as remembered by
Judith Irizarry,
May 1, 2021

AIDA RAMOS was sixteen years old when her little brother, Benjamin LaGuer—future author, poet, inspiration to politicians and prisoners alike, and Massachusetts inmate #W40280—was born in the Bronx on May 1, 1963. That same year, Michael Jordan was born, President John F. Kennedy was assassinated, and Martin Luther King, Jr., gave his “I Have a Dream” speech to more than a quarter of a million people at the March on Washington for Jobs and Freedom. It was also the year that W. E. B. Du Bois took his last breath on earth.

Ramos remembers LaGuer as a gentle soul, born into the thick of familial strife. Their father, Luperto, had married Maria Garcia, a single mother of two boys she was raising in New York City. After Ben came brother Eli in 1966, and David in 1971. According to Ramos, their mother was bent on keeping her husband away from the children of his previous marriage.

By the time Luperto and Maria divorced, Ben was eleven. Maria moved with the boys to her childhood home in the southeast corner of Puerto Rico, near the city of Guayama. Ben struggled there. Accounts vary as to why Maria sent Ben back to the states a few years later to live with his father. His youngest brother, David, remembers Ben being beaten by police more than once. His older brother Frank Rodriguez says Ben’s troubles were related to the darkness of his skin, in a society stratified by the vestiges of Spanish colonial racism: “Anyone of African descent gets stopped in Puerto Rico, that was the problem.” Ben was also physically abused by his mother. Ramos said her understanding was that Ben, who had developed a pronounced stutter, was being disciplined for getting into “teenage trouble” that his mother couldn’t handle.

Ben’s father, Luperto, was also in transition at the time. He nearly lost an eye during a mugging, and his health was in decline. He moved in with his daughter, Judy, who was at the hub of an active Seventh Day Adventist religious community in Haverstraw, NY. Ben, now 15,

joined his father in Judy's home. After a year, father and son moved to Leominster, Massachusetts, where they shared a room in Ramos's apartment in Riverside Village, a housing complex on the northern edge of the small city.

LaGuer enrolled in Leominster High School, and attended the Spanish American Center after-school program. LaGuer and his sister developed a close relationship. "I took him in, and to me he was like a second son," says Ramos. "He was just a good kid. Okay, he loved me to death. I loved him. I asked him to do something, and he did it. We were close. He thought of me as his mom, because I gave him love and affection." Ramos had two daughters and a son close in age to her brother. Emily, a younger niece by two years, was like a sister. She remembers cutting Ben's hair and his being protective of her and fastidious about his grooming: "I was a shy person. He was friendly, it was nice to have somebody to talk to."

LaGuer blossomed, developing friendships and interests as his world expanded. He was enveloped by a family in which education, faith, and morality were highly prized. His three older sisters were all young professionals raising children.

LaGuer would later write eloquently about his parents. He described coming to terms with his mother's damaged soul in an essay titled "A Man Who Loves his Mother Loves Women," for which he received a PEN award. In another acclaimed essay, "Quarantined Behind Stone and Steel," LaGuer describes getting to know his father for the first time as an adult, and as a prisoner. Luperto's way of teaching him to be a man, LaGuer wrote, was to send him into the Army to learn discipline.

At age 20, after being discharged under honorable conditions, buoyed by renewed confidence in himself, LaGuer headed home to Leominster. His sisters, his role models, had earned degrees and were in positions of responsibility; he planned to attend Fitchburg State College on the GI Bill. Leominster had always been a respite from his chaotic, often cruel, childhood. Now he was ready to put to work the discipline he learned in the service to make something of himself, and to make his family proud. LaGuer's trajectory then took a life-altering detour.

IN THE EYES OF THE LAW, Benjamin LaGuer beat and raped his elderly neighbor shortly after returning home to Leominster. The accusation, and later conviction, defined the rest of his life.

In February 1984, after rejecting a plea under which he would have been free a year and a half later, LaGuer was convicted by a jury of twelve white men and sentenced to life with the possibility of parole after 15 years. He persisted against the injustice of his incarceration from the day he was arrested until he died of liver cancer, alone, 37 years later, in a prison hospital, on November 4, 2020.

Historical documents offer up facts on what happened, and readers of those documents can reach their own conclusions on LaGuer's guilt or innocence, on his trials and tribulations in a flawed justice system, and on the numerous parole bids, repeatedly rejected based on his refusal to take responsibility for the crime.

The **Benjamin LaGuer Papers** tell the story of a model prisoner, a family man, a college graduate. The collection documents LaGuer's friends

The Life of Benjamin LaGuer



1963
Born May 1, Bronx, NYC
Father: Luperto Laguer (1920-1995)
Sisters: Judith Irizarry, Aida Ramos, Lisa Bromes
Mother: Maria Garcia (b. c.1930)
Brothers: Daniel Garcia, Frank Rodriguez, Eli Laguer, David Laguer. (Ben later preferred to spell his last name LaGuer.)

1974
Parents divorce. Moves to Puerto Rico with mother and two younger brothers, Eli and David Laguer. Family moves to the city of Guayama. Run-ins with local authorities.

1977
Moves to Haverstraw, NY, to live with father, older sister Judy, and her family, active in the Spanish Seventh Day Adventist Church. Meets niece Elaine Irizarry-Kline.



1978
Moves to Leominster, MA, with father. Lives with older sister Ida, mother of three. Enrolls in Leominster High School. Attends Spanish American Center after-school program.

1980
Nov. Enlists in the US Army.



1981-1982
Stationed in Fort Bragg and West Germany. Court martialled on marijuana charges.

1983
May 26 Earns Kansas State High School Equivalency Diploma.
June 24 Discharged from Army under honorable conditions.
July 15 Arrested in Leominster.
Aug. 4 Indicted for aggravated rape, robbery, breaking and entering, and assault and battery.

1984
Jan. Convicted by a jury of 12 white men.
Feb. Sentenced to life imprisonment with the possibility of parole in 1998. Sent to Mass. Correctional Institution (MCI) Walpole. Secures job in prison library, has some success as a jailhouse lawyer, begins working on an appeal.
May Psychiatric report deems LaGuer "not sexually dangerous."



1985
Feb. Transferred to North Central Correctional Institution Gardner (NCCI). Begins Mount Wachusett Community College prison education program.
July Verdict is confirmed on appeal.

1986
Sept. Representing himself, seeks to have indictment overturned.
Oct. Richard Nangle publishes series in the Leominster *Sentinel* & *Enterprise* calling guilt into question.
Dec. Motion for a new trial.

1987
Sept. John King publishes "LaGuer's Struggle for Freedom," AP. First public awareness of racist comments among jurors.
Oct. John Strahinich publishes "Beyond A Reasonable Doubt," *Boston Magazine*.
Nov. Francis Connelly publishes "Toward A Reasonable Doubt," *Boston Phoenix*.

1988
April David Arnold publishes "A Convict Argues for his Freedom," *The Boston Globe*.
July Juror affidavit alleges racial prejudice before and during deliberations.

1989
Feb. Motion for a new trial.
May 13 La Plaza documentary airs on WGBH. LaGuer argues on his own behalf in Superior Court on issue of blood type. Michael Krasner publishes "Bid for New Trial by Leominster Man focus of PBS Show," *Telegram & Gazette*.
June Motion denied for a new trial.
July Andrew Baron publishes "Why Can't This Man Get A New Trial?" *Worcester Magazine*.



Sept. Begins the UMass prison education program directed by Walt Silva.
Oct. John Strahinich publishes "Obsession: When a Reporter Has Finished with the Story, But the Story has not finished with the Reporter," *Boston Magazine*. Channel 7 airs a

two-part investigative report by Hank Phillippi Ryan.

1991
Jan. John Hashimoto publishes "Justice Denied: Did Racist Remarks Taint the Jury of Ben LaGuer?" *Boston Phoenix*.
May Supreme Judicial Court rules LaGuer entitled to a new trial if jurors made racist comments.
July Enrolls in News Writing & Reporting class at UMass.
Aug. Sean Flynn publishes "Oxymoronic," an account of the hearing in which trial judge rules that juror racism cannot be proven, *Boston Phoenix*.

1993
July Allen Fletcher publishes "Citizen LaGuer: A Life on Hold," *Worcester Magazine*.
Aug. Timothy Sandler publishes "Ben LaGuer Gets One Shot At Redemption," *Boston Phoenix*.

1994
March Appeals court upholds denial of a new trial.
April Channel 7 airs jailhouse interview on *Urban Update* with Daisy Olivera.
May Transferred to MCI Norfolk. John Taylor publishes "And the Truth Shall Set Him Free. Or Will It?" *Esquire Magazine*.
Sept. Begins Boston University (BU) program.

1995
Feb. 19 Death of father, Luperto Laguer. Attends burial in Leominster.

1996
Jan. Mark Jurkowitz



publishes "The Best PR Man Behind Bars: Lifer Masters The Media, Pitching His Innocence," *The Boston Globe*.
July John Silber congratulates on pending graduation from BU.
Nov. Files first request for DNA testing. Denied without a hearing.

Clockwise from top left: Boston Globe article details LaGuer's ten-year fight for freedom; LaGuer's Army induction photo, 1980; Leominster apartment building where both LaGuer's father and the crime victim lived, photo by Jan Sturmann; Police photo lineup reproduced in Esquire Magazine in 1994; Worcester Magazine clipping 1993; LaGuer and his cousin Emily at her 16th birthday party, 1981.

and family who believed in him, and who were devastated by his plight, and LaGuer's repeated offers of employment, of housing, of legal assistance. They contain psychiatric evaluations. He attracted prodigious press coverage as an erudite inmate who made a convincing case for his innocence resting on solid facts and flourishes of expression.

Ben LaGuer had an easy way with journalists, including me. He explained to a television reporter during a jailhouse broadcast how he was trying to make peace with an impossible situation by believing that "we are all unprecedented miracles." His archive encompasses creative writing awards, academic achievements, a remarkable amount of press coverage, documents of friendships and correspondences, and, permeating it all, a fierce and sustained advocacy for personal justice.



Eric Goldscheider '93MA with recently delivered LaGuer papers.

With the acquisition of Ben LaGuer's prison papers by Special Collections and University Archives, UMass Amherst Libraries is home to a notable legal and historical resource. The documents open a window onto an extraordinary life lived behind bars.

As word of this collection spreads, new information relating to the case is surfacing and new material is being contributed. Thanks to Ben LaGuer and many others, these materials will be available to researchers seeking to better understand this case and the Massachusetts criminal justice system.



To view additional interviews, videos, and archived materials, visit: bookmarkmagazine.library.umass.edu

The Life of Benjamin LaGuer



1997

Jan. BU awards bachelor's magna cum laude.
June Publishes "Notes from Prison," *Boston Magazine*.

1998

March Wins PEN Writing Award for Prisoners for "A Man Who Loves his Mother Loves Women."
July Becomes eligible for parole, and is denied.
Oct. Publishes "Serpents of the Heart, Angels of the Soul." *Mass Dissent*.



1999

Jan. John Silber commits to finding and paying for a lawyer to pursue DNA test. Publishes "Suicide at the Stones," *The Angolite*.
June Evidence from crime found in courthouse storage.
Dec. DA rejects request to negotiate a DNA testing protocol.

2000

March Preliminary hearing on DNA testing.



April New Parole Board hearing.
Aug. Parole denied.

2001

Publishes "Notes from Life and Death," (*Undoing Time*, edited by Jeff Evans.)
Nov. New evidence shows that fingerprints on key evidence were not LaGuer's.
Dec. New England Cable News (NECN) airs segment on new evidence.
Sept. Motion denied for new trial.

2002

Feb. NECN airs segment anticipating DNA test.
March DNA test implicates LaGuer. NECN airs segment on DNA result.
May NECN airs documentaries on the evolution of the case.

2003

June Parole denied a second time. DNA expert Lawrence Kobilinsky tells *Worcester Telegram & Gazette* that chain of custody raises serious issues. Mike Barnicle slams LaGuer in television commentary based on infallibility of DNA.

2004

Feb. Attorney James Rehnquist files motion

for new trial based on fingerprint report withheld from the defense at trial. DNA expert Tony Frudakis reports that quantity of LaGuer's DNA found is consistent with contamination.

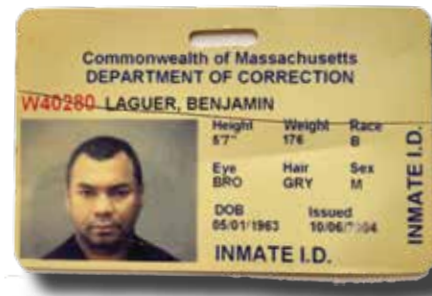
April Republishes "Quarantined Behind Stone and Steel," (*The Bastard on the Couch*, edited by Dan Jones, HarperCollins.)
Sept. Motion denied for new trial.

2005

May Transferred to Souza-Baranowski Correctional Center.
Nov. DNA expert Theodore Kessis submits requested findings to Rep. Ellen Story (D-Amherst).

2006

March Appeals court affirms denial of a new trial.
Aug. Eric Goldscheider publishes "LaGuer Reconsidered,"



Valley Advocate.
Oct. Deval Patrick attacked for prior support of LaGuer.

2007

Jan. Joseph Early Jr. becomes Worcester DA. James Rehnquist argues case to Supreme Judicial Court (SJC). Deval Patrick sworn in as governor.
March SJC upholds conviction.
April Eric Goldscheider publishes "Tragedy Times Two," *Valley Advocate*.
July Transferred to NCCI Gardner.

2008

Jan. Requests commutation from Gov. Deval Patrick.

2009

March Former Superior Court Judge Isaac Borenstein agrees to represent LaGuer.
June John Archer holds fundraiser at his home in Danvers.

2010

Jan. Eric Goldscheider teaches "Advocating for Justice," through the Weissman Center of Mount Holyoke College.
June Parole denied a third time. Joy James publishes "'Campaigns against 'Blackness': Criminality, Incivility, and Election to Executive Office," *Critical Sociology*.

2011

March Joy James publishes "The Case of Ben LaGuer and the

2006 Massachusetts gubernatorial Election," (Stanford University Press).
April Files motion for a new trial.

2012

Nov. Admitted to ICU at Heywood Hospital in Gardner due to vomiting blood.

2015

March Diagnosed with liver cancer.
July Parole denied a fourth time.

2016

Jan. Appeals court affirms denial of a new trial.

2017

Sept. Cancer deemed incurable.

2018

April 13 Gov. Baker signs criminal justice reform law that includes medical parole.
April 27 LaGuer becomes first applicant for medical parole under the new law.
June Medical parole denied.
Oct. LaGuer appeals in Superior Court.
Dec. Eric Goldscheider publishes "Benjamin LaGuer Deserves a Break," *Commonwealth Magazine*.

2019

Jan. Court orders Dept. of Corrections (DOC) to reconsider medical parole.
March DOC denies parole.
Sept. Medical parole denied.

2020

Jan. DOC denies medical parole. Court hears arguments for judicial override of denial.
Feb. 5 Released on medical parole.
March 3 Reincarcerated a month after release.
Sept. LaGuer seeks



"emergency review" of the DOC's decision to deny medical parole.
Oct. Court hears "emergency review" petition.
Nov. 4 Dies in Lemuel Shattuck Hospital, Boston.

2021 (post mortem)
Feb. Special Collections and University Archives acquires LaGuer's prison papers.
July 15 LaGuer's ashes interred in the veterans' section of Evergreen Cemetery in Leominster.

Clockwise from top left: LaGuer's BU magna cum laude degree; LaGuer arrives for his parole hearing in June 2003, photo by Jan Sturmann; Released on medical parole in 2020, LaGuer flanked by Attorney Jeffrey Harris and friend John Archer in Lawrence, MA February 5, 2020; LaGuer's 2004 Inmate ID; LaGuer's fingerprints later found not to match one from the crime scene.

SUSTAINING HOPE FOR THE PLANET

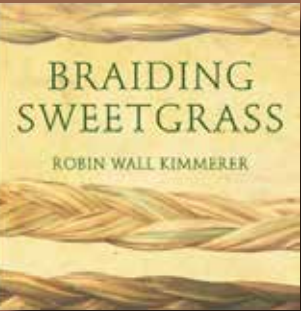
More than 135 faculty, staff, and community members benefited from these interactive programs, and eighteen students received direct support thanks to generous donors to the Library Sustainability Fund.



Learning to Lead



People in my classes frequently referred to *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* by Robin Wall Kimmerer, and I really wanted to read it. Noticing a similar desire among many peers, I created and led a virtual reading group to explore and discuss the book. It seemed like the perfect way to get the most out of the book while staying connected over the long winter break in January 2021. The reading group would also give me a great opportunity to test out skills and knowledge I gained from my Agricultural Leadership and Community Education course taught by Professor Sarah Berquist. Once I put the word out, I received a ton of interest from fellow students and teachers.



The UMass Amherst Libraries supported the endeavor by purchasing 10 copies of the book through the Sustainability Fund and mailing them

to student participants. Embracing the uplifting spirit of the registrants, I felt empowered to dive into this new challenge. In our ten weeks together, a wonderful community emerged around the teachings of plants and the messages of love and reciprocity in the book. One of the greatest strengths of our group was the diversity of ages, which allowed for a wide range of perspectives. This experience taught me a great deal about organizing a group towards a shared goal, and what it means to be a strong, compassionate leader.

ADAM FINKE '22
BDIC - SUSTAINABLE FOOD & FARMING
ASHLAND, MA



To donate, visit: bit.ly/sustainfund

Artfully Mitigating Climate Change

As a 2020-2021 Sustainability Fellow with the Physical Plant, I was required to complete a semester-long project. Inspired by my love for art and a commitment to help mitigate climate change, I wanted to activate other students to bridge the gap between science and the arts. While scientists and artists often care about the same issues, they aren't always good at communicating and cooperating with each other about those issues. I thought an award for work demonstrating how art can be a force for change would be a way to highlight that there are various ways to communicate the urgency of climate change. Working with Ezra Small '06MS, campus sustainability manager, I started gathering names of undergraduate students interested in submitting their art.

Madeleine Charney, research services librarian specializing in sustainability, noticed my call for participation and connected me with the Libraries' Development & Communications staff, who saw it as a perfect art-themed fit for the annual Undergraduate Sustainability Award. Even better, five winners of the award would each receive a \$700 scholarship through the Library Sustainability Fund. Twenty-seven students submitted a wide range of media spanning performing, visual, and literary arts as well as engineering and design. I developed a rubric to guide the three reviewers—Madeleine Charney, Lauren Weiss, associate editor, digital content, and me—in making the difficult decision of which

five to select, a new experience for me. Our winners showed a variety of artistic forms: choreography, poetry, animated video, mandala, and illustration. All are viewable and downloadable on the Sustainability Student Showcase on Scholarworks. All submissions can be appreciated at a website I created for them: sites.google.com/view/sustainabilitythroughthearts/submissions

LILLIAN KURINA '21
(SHE/THEY)
NATURAL RESOURCE
CONSERVATION
NORTHBOROUGH, MA



Speaking about Food Justice

For my senior thesis project, I planned a speakers panel on food justice in partnership with Western Massachusetts Climate Action Now (CAN). The program, "A Conversation about Racial Equity and Food Access," featured Anna Gilbert-Muhammad from the Massachusetts chapter of the Northeast Organic Farming Association and Ibrahim Ali, co-executive director of Gardening the Community in Springfield, Mass.) The two speakers framed land and resource access, reparations, and comparative justice in the context of the food system. The inspiration for my project came from the call to decenter whiteness when talking about food systems, and to a larger extent, sustainability and climate movements in general. The UMass Amherst Libraries Sustainability Fund and Western Massachusetts Regenerative Food Systems cosponsored the event. Collaborating with them to find

speakers and funding was a new experience for me. Being able to compensate the speakers was the greatest triumph of this project as a crucial way to honor and amplify the voices of people of color. This experience taught me the necessity of being intentional when working in sustainability movements to bring attention to underrepresented voices and decenter the ever-present white voices. I believe the program stimulated attendees to notice and question their access to resources and consider actions to help make food systems more equitable.

NATALIE GREENBAUM '21
SBS - SUSTAINABLE COMMUNITY DEVELOPMENT
SCITUATE, MA



climateactionnowma.org/food-system/

Thanks to donors of the Sustainability Fund, the libraries can continue to co-sponsor *Paperbark Magazine* created by UMass students. Excerpts from Issue 3 are on the next page—a poem and a book review.

Paperbark contains poetry, short stories, art, and essays, with themes related to sustainability.



Paperbark Magazine staff: front row, left to right: Scout Turkel '24MFA; Evelyn Maguire '23MFA (Sarah Coates '23MFA and Patricia Hartland '25MFA on Zoom screen); Mikaela Bowler '22; Abbey Paccia '23MFA. Back row, left to right: Elly O'Leary '23MFA; Danielle Bradley '24MFA; Paolo Brandon '22; Joey Lorant '22; Noy Holland, professor in the MFA program for Poets and Writers; Levi Pulford '23MFA; Timothy Ong '26PhD.

The Trees will releaf

by Sean Cho A.

so for now trust history.
I know it's hard.
The world is bad.

When you or i walk
through the forest
the truth doesn't matter.

We all know the story:
a tree falls. But this time
I'm there.

This time when the tree falls
i was busy admiring its leave-spaces:
how the branches were naked

without shame: not waiting
to dress in spring green again,
not fearing December

or the lonely of the birds leaving
for ever-warm. And remember dear,
you were there too.

The tree creaking as you climbed
its limbs in search of something
forgotten: the cuckoo birdlet

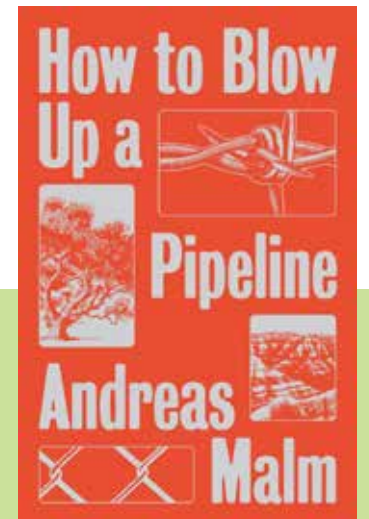
we'd mistake for a sparrow,
that looked at me and saw
home. You said

earthworms had no mouthparts,
most forest berries lack poison,
and we'd be okay here too.

ON OUR SHELVES

Andreas Malm's
How to Blow Up a Pipeline
(Verso Books 2021)

Reviewed by Danielle Bradley



Andreas Malm's *How to Blow Up a Pipeline* is more of a manifesto-type critique of the mainstream climate movement's non-violence than a direct guide to what its title promises. The work in total, however, certainly delivers on something: creating a resolve in the reader to get up now, to act now. Broken into three parts, "Learning from Past Struggles," "Breaking the Spell," and "Fighting Despair," the book covers historical background and context, both concerning the climate movement and other liberation movements, questions of the morality of violent acts (and the violence that flows from non-violence or inaction), and individual and collective empowerment.

Malm makes a compelling argument against the pacifism of the mainstream climate movement by first comparing to past liberation movements such as those in Iran, Haiti, and the United States; each of which relied on, to some extent, violent means to bring about social and political change. He poses the bold rhetorical question to "locate even one minimally relevant analogue to the climate struggle that has not contained some violence." By surveying history in this way, Malm discredits the argument of non-violence as a historical virtue. He also addresses moral pacifism and strategic pacifism, questioning their current application in the climate movement and rendering

their respective readings of history incorrect and inconsistent with the philosophy they each seek to espouse.

Malm then moves to the call of the book, violence through strategic property destruction, which he sets forth as the sole reasonable response to the climate crisis. He advocates for pointed property destruction (i.e., blowing up pipelines) as a way to both disrupt business-as-usual and discourage further development. He looks, in part, to the Global South and provides examples of similar violent actions against property taken in recent history in Iraq, Colombia, and Nigeria. Malm builds up significant momentum and provides fruitful examples of the power of violent dissidence, perhaps spending too much time focusing on the private property of the wealthy, including his own participation in deflating the tires of SUVs.

The urgent tone of *How to Blow Up a Pipeline* is enhanced by the book's back cover which states simply: Property will cost us the earth. Malm believes it to be true and his book does an inciting job of making us do the same.



35th Anniversary of
MASS TRANSFORMATION

A special event took place on campus during the four days of September 25-28, 1986. Assisted by donations of cash, materials, equipment, and refreshments, nearly 4,000 volunteers—most of them students—painted, cleaned, decorated, and landscaped the 28-story University Library, (now the W. E. B. Du Bois Library), adding the finishing touches to \$2.5 million in state-funded renovations to the building.

Known as Mass Transformation, this project was much more than a four-day event; it was the culmination of a 10-month planning process that involved campus-wide collaboration between many agencies and offices.

Were you there? To share your experiences with us, visit:
bit.ly/masstransform

Photos courtesy of Special Collections and University Archives



VERNACULAR *Spectacular*

Paul Rheingold's
Collector's Eye
for Capturing
the Everyday

By Annie Sollinger
Visual Archivist

When Paul Rheingold first began collecting photographs as historical artifacts, he focused on portraits. His vast and varied assemblage, now at UMass Amherst Libraries' Special Collections and University Archives, includes thousands of photographs of people: schoolchildren, families, groups of workers, and members of organizations, some identified and others mysterious.

Over the course of almost four decades, Rheingold amassed more than 55,000 images, buying chiefly from antiques dealers. Most of the photographs are mounted on boards; they date from 1860, when photography was still quite new, to the emergence of color photography in 1930. The photographers are nearly all anonymous, with a mix of amateurs and professionals. The genre of amateur or snapshot photography, distinct from fine-art photography, is commonly called vernacular photography.

Rheingold, a practicing lawyer since 1958, expanded his collecting practices over time to include whatever caught his interest. Photographs of law office interiors are of professional relevance, while manipulated photographs—such as a corn cob with wheels—have their own charm. “If this collection of pictures, or any collection, was given to a thousand people who were asked to place them into categories, no two people would come up with the same topics and divisions,” says Rheingold of his unique cataloging style. He organized the photos into twenty-two broad groups, with 3,600 subcategories, some of which hold just one photo while others contain dozens. When a category grew too large, Rheingold would examine its contents and subdivide them into even smaller discrete categories. For example, the broad category of “Working” is divided into two subcategories: “Factories, construction sites, and logging” and “Sales and offices.” It is striking that Rheingold foregrounded the human functions of work over the locations themselves.

The images are mostly in the silver gelatin print format, which was the most common and accessible black-and-white process of the 20th century. Some images are albumen prints, an earlier process that was popular



Opposite: Albumen print of studio portrait of couple posed in front of picture of Niagara Falls.
Above: Gelatin silver print, ca. 1900.



Above: gelatin silver print, unidentified location, ca. 1920s. Inset, top left: gelatin silver print of two men with dwarfism, identified as the Speck Brothers from Shamokin, Penn.; photos like this one were often sold as novelties in the late 19th century. Opposite page, top: gelatin silver print, ca. 1900, of the infamous Cherrelyn horse car of Englewood, Colorado, which stopped running in 1910. Opposite, center: matte collodion portrait, ca. 1900, identified as "Victoria Nelson" in note written on back. Opposite, bottom: gelatin silver print, Greenwich, Mass.; the costume and wicker baby pram suggest a date in the late 19th or early 20th century. Research suggests that the photographer, C. S. Simons, may have been a woman.

The founder of the firm Rheingold, Giuffra, Ruffo, and Plotkin LLP, attorney Paul Rheingold is a graduate of Oberlin College and Harvard Law School. In practice since 1958, he is known for taking a leadership role in mass tort litigation and is a member of the bars in New York, Massachusetts, and Washington, D.C. Rheingold recently published *Take Home a Souvenir: The Early Photographers of Lake Sunapee*, available from the Sunapee Historical Society. He has also published on the history of Rye, New York, as told through his collection of photographs and postcards. He chose Special Collections and University Archives as the repository for his collection in large part because of the late head of special collections Rob Cox's willingness to accept the collection in its entirety—along with its complex organizational scheme.

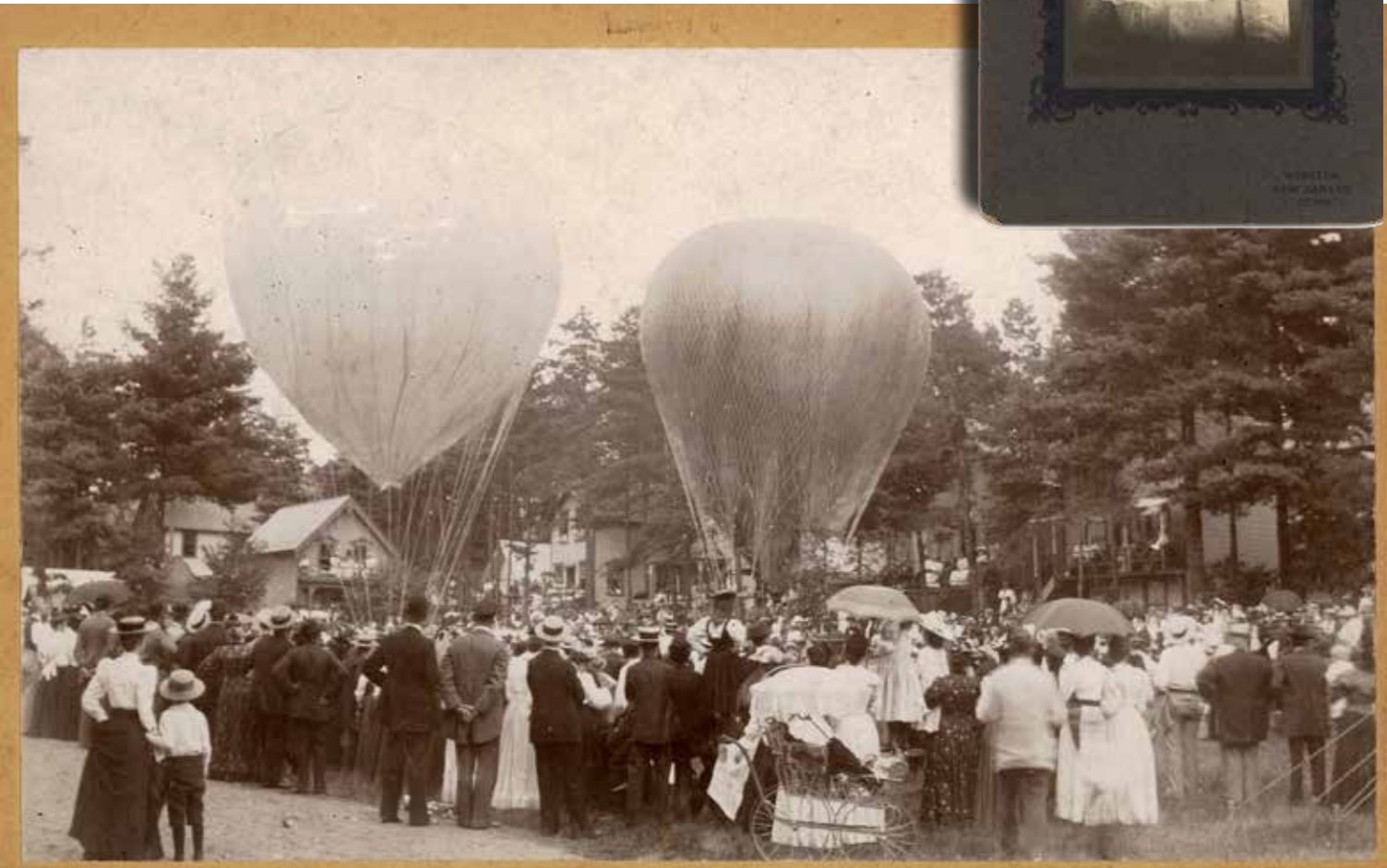
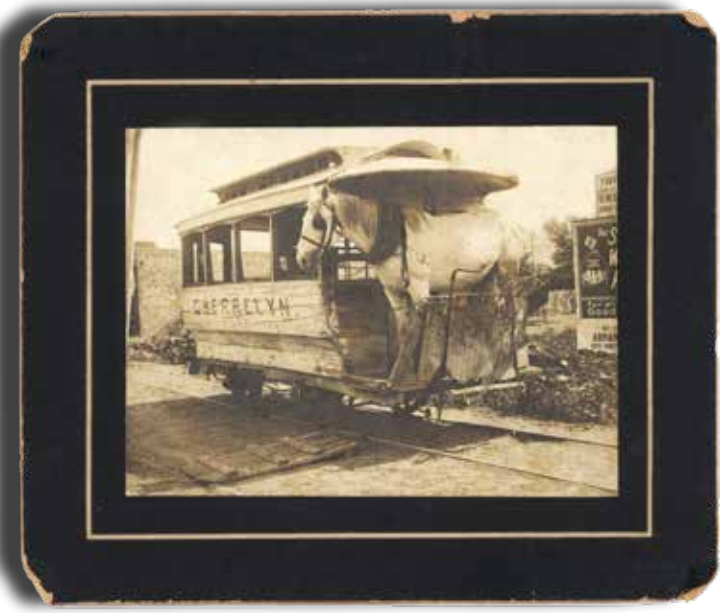


Paul and Joyce Rheingold at the Kremlin, Moscow, Russia, April 2019.

from the 1860s until about 1895. While silver gelatin photographs are made using a suspension of light-sensitive silver particles in gelatin, the albumen emulsion is made from egg whites. Albumen photographs are typically mounted on board because the paper is very thin.

Mounted photographs present unique challenges for archivists. Ranging in shape and size, most were made cheaply for regular consumers, with little consideration for long-term preservation. The cardboard or paperboard backings are vulnerable to decay; they age differently from photographic paper, so it is not unusual for mounted photos to warp or crack. Many collecting institutions are reluctant to acquire such fragile collections. Rheingold himself is a rarity for embracing the idiosyncrasies of this broad category of photograph; he understood the value in preserving a popular medium.

For researchers, the collection is a treasure trove that rewards careful attention with a rich visual experience. The collector's categories provide accessible entry points, but most individual photographs are unlabeled and unattributed. Magnified views can help determine precise format and technique and thus the likely date of creation. Even with little external information, a viewer can derive rich information from what is pictured—styles of costume, transportation, buildings, or landscape—and how they capture the history of photography in the United States.



REFRAMING THE AGREEMENT

Changing the way Libraries Invest in Scholarship

The ways universities and libraries support scholarly publishing may surprise you.



The "Big Five" publishers are gatekeepers to 80% of scholarship. Funders, authors, libraries, and universities pay to get "in" to the club (to read and use scholarly articles, books, data sets, news, etc., behind paywalls) or pay to get "out" (have works published Open Access).

Professor Bethany Bradley in the Department of Environmental Conservation at UMass sees an inherent problem with a for-profit publishing industry operating within the nonprofit world of academia. Bradley and colleagues in her discipline, who are paid largely by publicly-funded research universities, write articles aimed at sharing their research with natural resource managers in the field, to inform their work. In order for the resource managers to read relevant, timely material in scholarly journals, someone has to pay the publisher who stands between them.

"High-profile journals are eating away at our ability to do science successfully and share knowledge," says Bradley. "In the larger scheme, we pay a lot of money to buy back our own products," she adds, referring to researchers, the university, and people of the Commonwealth ensnared by the academic publishing ecosystem.

What has any of this got to do with you? Perhaps you've encountered one of life's annoyances as you curiously peruse the internet. Aha—you find a scholarly article that addresses your exact question. Click, and up pops a box offering you a chance to pay for the resource through a one-time fee, a membership, or a subscription. Congratulations, you just hit a "paywall."

"We teach undergraduate students about this familiar roadblock all the time," says Rebecca Reznik-Zellen, head of the Science and Engineering Library. "Junior researchers learn they have access to content paid for through the libraries' databases, access which they won't actually get if they only use Google."

That annoying pay-for-access pop-up box? Unfortunately, that's just the tip of the iceberg. The rest of the iceberg is an academic publishing ecosystem looming under the surface that has blocked the scholarly flow of information. It's largely unseen to most users of that information, who may be paying for access in multiple ways.

A paywall is not an abstract thing; a paywall is people, human beings within corporations—academic publishing corporations—who profit from restricting access to scholarly research. In most cases, the people who build and maintain paywalls and restrict how scholarship can be used and reused

don't write, evaluate, or even edit the articles; the content and the quality of the content is the work of a complex set of stakeholders: the people who conduct and evaluate research; scholarly societies that promote and publish research; the funders who sponsor it; and the scholars who share it.

In the prevailing publishing ecosystem, the top academic publishing companies (the "Big Five," see box, page 36: Pushing the Bottom Line) are able to lay claim to vast amounts of intellectual labor. That's because historically, journals originally published in print have the longevity to develop reputation and prestige that help faculty to reach their target audiences and secure promotion and tenure.



The printed publication of scholarly research in academic journals started out as a more straightforward economic exchange when publishers bore the costs of paper, ink, printing presses, distribution, and analog communication flows. Now that words, images, data, and ideas move around the world digitally, instantaneously, and often freely, the value the "Big Five" add to the editorial process has come under a microscope, according to Christine Turner, scholarly communication librarian. She sees a broken system in which knowledge is held hostage by

corporations driven to protect profits—and even expand them—by constricting access. "They have been increasing their prices exponentially," said Turner, "and there is no transparency in their cost models ... none."

Authors' salaries are just one resource in a complex academic ecosystem that supports the production of content and that are paid for by the public, in the form of tuition or taxes, as well as public and private grants. Faculty authors are supported by publicly-supported teams of researchers, data specialists, and other experts with distinct and complementary roles

PUSHING the BOTTOM LINE

The Framework is designed to shift the culture of acquisition at the UMass Amherst Libraries over time. The libraries currently allot \$7M a year to purchase access to electronic resources for students, faculty, staff, and the general public who come on site to use the resources. Eighty percent of those fees are paid to the “Big Five” for-profit academic publishers: Elsevier, Springer Nature, Wiley-Blackwell, Sage, and Routledge/Taylor & Francis. They are known as “legacy” publishers because they started publishing in print and largely base their cost models on antiquated paper-based workflows. Says Rebecca Reznik-Zellen, “these publishers may look like they are in the open access marketplace, but they are actually buying up other aspects of the publishing ecosystem, dressing up their business model using the language of open sharing and scholarship, yet much of it still remains closed to most.”

The Framework paves the way for the libraries to increase our investment in resources that are intentionally open in perpetuity. Such vendors include **Knowledge Unlatched** which offers a crowdfunding model to support a variety of open access book and journal content packages as well as the financial funding of partnerships; we have invested in several open access journals published by **Duke University Press**; we support **Royal Society Open Science**, a peer-reviewed open access scientific journal published by the Royal Society which covers all scientific fields and publishes all articles which are scientifically sound, leaving any judgment of impact to the reader; and we support **The Open Library of Humanities**, dedicated to publishing open access scholarship with no author-facing article processing charges, funded by contributing libraries, “to make scholarly publishing fairer, more accessible, and rigorously preserved for the digital future.”

that produce protocols, methodologies, data, and analysis that, if widely and openly accessible, could contribute to other research, discovery, and, ultimately, knowledge, explains Turner.

For two decades, there has been growing awareness that the tools of modern scholarly publishing—from digitization and data sharing to online networks among researchers that facilitate rapid information communication and knowledge growth—call into question traditional relationships among academic authors, publishers, and readers. “The facility with which researchers and scholars can exchange information more quickly, at a more granular level with fewer barriers, changes the landscape,” explains Turner.

In short, publishers have been leveraging the legacy print publishing model well into the digital age, charging hefty

prices for the knowledge and perspectives by authors who grew accustomed to signing away their copyright to advance their careers.



Christine Turner

The libraries are affected in two key ways: “The more we pay Springer Nature, Wiley, or Elsevier,” says Turner, naming three of the biggest players, “the less we have left over to pay publishers and providers who represent a much broader swath of research and scholarship from different countries and different demographics.” At the same time, new and historically overlooked purveyors of knowledge get shut out when acquisition budgets are allocated. “Profits are not reinvested into the scholarship system,” explains Turner, who has a mandate to look at all aspects of how scholarship circulates throughout society.

Imagine a world where access to the latest research was available at no cost to the teacher looking for evidence-

based ideas on classroom management during COVID, to the student-athlete reading up on a new theory for healing a hamstring, to your loved one diagnosed with a rare disease, to the novelist reconnoitering her genre.

A movement has grown around an array of strategies, organizations, websites, and tools to promote open access to scholarly output in ways that are much less expensive, that promote use and reuse, and favor high quality.

A global leader in the push to raise awareness of the issue of access to information and to devise strategies for reform is the Max Planck Digital Library which serves a network of government-funded research centers in Germany. It drew a line in the sand in 2003 with the Berlin Declaration, issuing key principles around information provision, publication support, and research data management. Since then, hundreds of universities and research institutions around the world have endorsed or built upon those principles. In the United States, this includes the University of California system, MIT, the University of North Texas, Iowa State University, North Carolina State, and the University of North Carolina. All have made significant advances in negotiating with publishers. Figuring a way out of this dilemma must, of necessity, be a group effort that cuts across institutional and geographic boundaries.

UMass is next in line. In anticipation of university system-wide negotiations taking place with Elsevier in 2022, UMass is prepared.

To fulfill the university’s mission to draw from and support diverse experiences and perspectives as a route to a more just world, the libraries formed a task force for creating a new model for negotiating with vendors. The result, a **Framework for Provider Agreements** (bit.ly/framework_agreement), aims at building momentum for rethinking, and in some cases, revamping, how to negotiate with publishers of materials the university purchases.

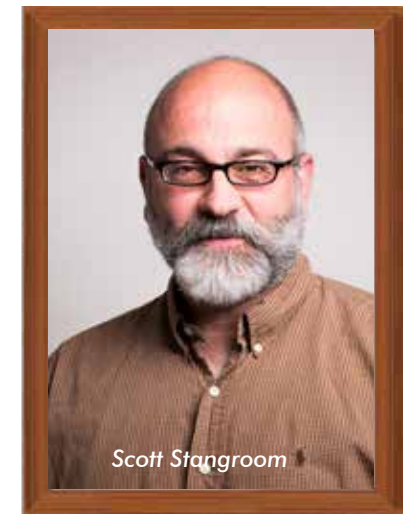
The task force, which includes Turner, as well as law and public policy librarian Lisa di Valentino



Lisa di Valentino

and acquisitions unit coordinator Scott Stangroom, and has a Faculty Advisory Board, is drawing up plans to communicate with stakeholders within the university on how to be change agents.

The UMass community supports reforming scholarly communication.



Scott Stangroom

“When we talk about this, people are saying, it’s about time,” said Reznik-Zellen, who chaired the task force. “There are no qualms behind the intent to shake things up.” COVID forced many people to access necessary resources online—and encounter the paywalls that restrict them, accelerating the understanding that a new model is sorely overdue. Unsustainable pricing models are increasingly at odds with the campus’s mission of wisely stewarding taxpayer dollars.

The Framework gives the libraries leverage to:

- Move investments to those that fully incorporate open access and ensure the widest possible use, reuse, analysis, discovery, curation, and preservation of scholarship;
- Reduce the financial and transactional burden for UMass scholars of open access publication; and
- Encourage the participation of diverse perspectives such as language, race, ethnicity and gender in the production and use of knowledge. Through open scholarship, the Framework supports a culture inclusive of diverse perspectives and backgrounds, such as language, race, ethnicity, and gender.

Mark Twain wrote, “A habit cannot be tossed out the window; it must be coaxed down the stairs a step at a time.” Changing institutional habits and mindsets will take time and effort.

The first step is reaching out to academic publishing vendors “to let them know about UMass’s new set of criteria that we’ll be bringing to the negotiating table, ones that reflect the values of the campus and libraries, and make transparent our accountability to the public,” says Breac Krash, associate dean for content and discovery.

The Framework weighs costs against benefits for the libraries to consider before entering into a contract. Bottomline expenditures will be important, and they will be balanced with other terms, such as authors’ rights



The Framework principles are designed to encourage broader participation from people of diverse perspectives and backgrounds such as language, race, ethnicity, and gender in both the production and use of knowledge.

retention and users’ rights to reuse, remix, replicate and redistribute the scholarship.

Step two is bringing the faculty on board. “As producers of scholarship others profit from, faculty are key stakeholders in how a new model of scholarly communication should operate,” says Stangroom, “the Framework is designed to harness their influence to shape the ecosystem.” Sensitivity to, and even awareness of these issues, vary across disciplines, according to Turner. The need to publish in certain journals, sometimes in exchange for signing away copyright, plays itself out differently in different disciplines.

There is also variety in how STEM, the



social sciences, and the humanities are responding to new financial models of scholarly publishing. So approaches to bringing faculty into the process will vary, too.

A third prong of the university’s approach is leadership through outreach and collaboration. By publishing the Framework, UMass sends a signal to other institutions experiencing similar pressures on their budgets, letting their leaders know that they have peer support in seeking to reallocate resources. UMass is part of a larger coalition for change among forward-acting libraries in crafting contracts and agreements that will, over time, transform the relationships between producers, consumers, and purveyors of content for all institutions.



“High-profile journals are eating away at our ability to do science successfully and share knowledge,” says Bradley. “In the larger scheme, we pay a lot of money to buy back our own products.”

Even with the changing landscape, the libraries will continue to enter negotiations with large publishers representing thousands of titles in order to secure access to databases, data sets, journals, articles, monographs, and other fruits of academic labor as long as they are needed by the community.

Decisions on where UMass should allocate money in years to come will respond to evolving trends in publishing systems driven by researcher,

THE TRUTH

Behind Author Processing Charges

PROFESSOR TORREY TRUST, who studies learning technology, publishes up to half a dozen articles a year in journals well known to her field. Paying the processing charges, which in theory cover the costs publishers incur to copy edit, format, and then maintain articles in the cloud, could add up to \$10,000 annually, she says. It’s why she served on the Faculty Advisory Board and helped develop its principles.

In recent years, the “Big Five” have responded to calls for more open access by offering authors an option to pay what they call “article processing charges,” in return for making their work more easily available to non-subscribers. The stipulations and costs of these agreements vary and can be confusing, prompting many researchers to relinquish their copyright for the sake of convenience.

Often these charges represent little more than a new revenue stream for publishers who still control platforms they can use to manipulate levels of access not only to the text of an article, but also to underlying research data, graphics and metadata embedded in electronic files, according to Christine Turner, scholarly communication librarian.

faculty, and students’ needs and the growing value of open scholarship, and, if done strategically, will offer leadership in shaping these trends. Says Reznik-Zellen. With the Framework, “We’ve begun a gradual and steady shift toward a different culture of acquisition.”

—Eric Goldscheider ’93MA and Carol Connare

“If the idea that authors should pay for scholarly research becomes the new normal, we will not have created a public good called open access,” Ashley Jester, assistant director of Stanford University’s Science and Engineering Libraries warned earlier this year.

“We will have shifted the price of open scholarly publishing from the readers to the authors, and, instead of some readers finding themselves turned away at the gates, it will be the authors of new scholarship who will find their paths to open access publishing foreclosed.”



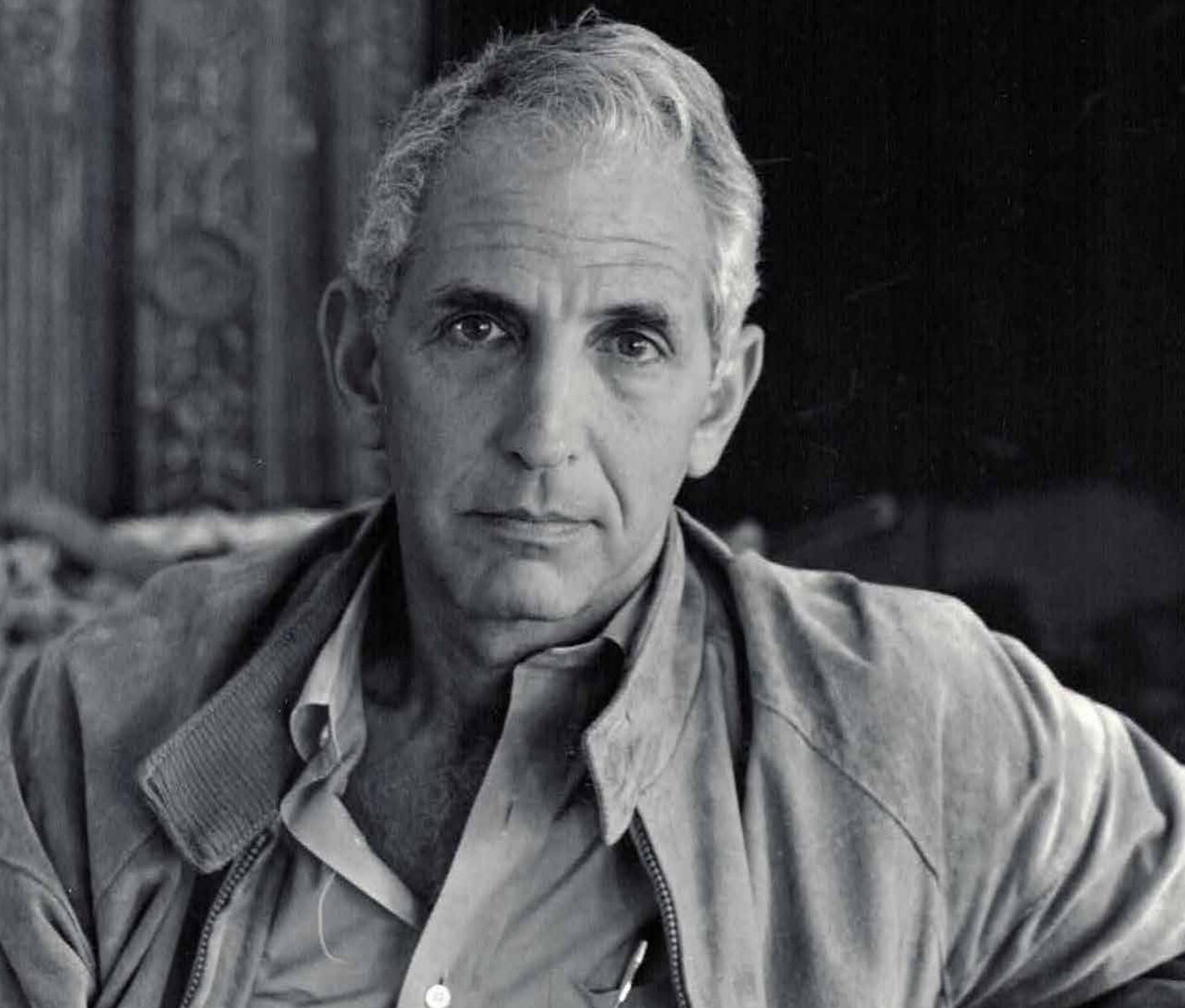
Even though Trust bristles against this system and resents that much of her work, which exists to help teachers and administrators improve practices, ends up behind paywalls, she feels like she has little choice. “I am kind of stuck in the middle,” she says. “I need to publish often, so I will sign away my copyright.”

Trust recognizes that a shift is overdue in how academic output is distributed, but also that, “we are caught in that in between part” in which publishers still have a lot of power to wield over people like her and those who want to access her work.

Living History

UMass Amherst students learned about Daniel Ellsberg from Daniel Ellsberg himself

By Talya Torres '22 and Andrew Bettencourt '22



It was a warm day in September of 2020 when Daniel Ellsberg first spoke to the class. The anticipation in the room was palpable, and even through the fabric masks and surgical masks, you could see the excitement on students' faces. However, their long-awaited Zoom meeting began as many do—with technical hiccups.

"OK, all right, I can't see Dan, but I hear he's on," said the professor, Christian Appy. "Dan, can you hear me?" "He's muted," said someone else. Suddenly, Ellsberg appeared on multiple TVs mounted around the classroom. "So where are you sitting on the small screen?" he asked politely. "Can you hear me now?" Appy inquired again. "Yes," Dan said. "Can you hear me? That's right. Good. Great."

For the next hour and a half, students in the course Truth, Dissent, and the Life of Daniel Ellsberg had full access to the man himself. They asked all kinds of questions to the now 90-year-old whistleblower and peace activist and eagerly absorbed every response. It was the first of three virtual visits that Ellsberg would make to the class via Zoom, each time offering unique, intuitive, and previously untold insights into his life, work, and legacy.

The idea for a year-long course on Daniel Ellsberg came after his **personal and professional papers** were acquired by the Libraries' Department of Special Collections and University Archives (SCUA) in 2019. History professor Christian Appy

and journalism professor Kathy Roberts Forde expressed tremendous excitement about working with the collection. "When I got news of it, I was thrilled," says Appy. "It was just a kind of lucky thing from my perspective."

The two main focuses of Ellsberg's life—the Vietnam War and nuclear weapons—coincide with Appy's own academic interests and areas of expertise. He thought that having Ellsberg at the center of a new book would be fascinating, "and that's what led me to think that a course would be equally interesting to students."

Forde's journalism history class was the first to work with the papers back in January of 2020. When Appy found out about it, he connected with Forde about the class he was planning. "He reached out to me, and we started talking, and the next thing you know, I have signed up with Chris to co-teach the class," Forde explains. She says that the most powerful part of the project was "working with the students and seeing the students grow intellectually but also challenge us, the professors, to grow intellectually."

The class met on Tuesdays from 2:30 to 5 p.m. in room N111 of the Integrative Learning Center. It was a year-long course, and the only one in the history department to offer face-to-face instruction amidst the COVID-19 pandemic. A slew of precautions were taken to keep everyone safe: a standing bottle of hand sanitizer greeted students at the doorway; everyone in the room wore masks for the duration of class; 14 students sat at four different tables, spread out so

Opposite: Daniel Ellsberg. Above L to R: Tianna Darling '23MA; Emma Lewis '24; on screen Janaki Natarajan Tschannerl.



Ellsberg speaking to the class via Zoom.

they were a safe distance apart; arrows stuck to the floor directed foot traffic.

Microphones hung over every table and stood in the center of the classroom, set up by Mitch Hanley of the GroundTruth Project. The Boston-based nonprofit organization headed by Charles Sennott, a 1984 alumnus of UMass Amherst, recorded every class in its entirety, incorporating materials from the archive and discussions among students into its new **five-part podcast series**, “**The Whistleblower**.” Hanley and Sennott were classroom staples for the duration of the course, learning with the students and from them. No matter how off-topic conversations became, Sennott in particular was always able to guide it back to focus.

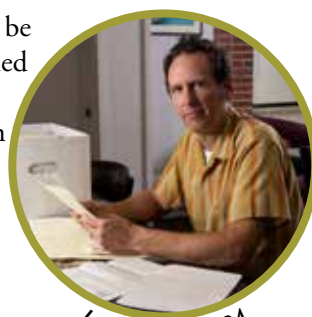
Nearly every class featured a guest speaker on Zoom, including Daniel Ellsberg, former *Boston Globe* editor and reporter Ben Bradlee, Jr., filmmaker Peter Davis, and distinguished University of Maine professor Ngo Vinh Long. For each, students prepared relevant questions and posed them from the center of the classroom. After each guest departed, the class discussed the content of their interview as well as the readings assigned for the week.

Outside of the classroom, students were expected to make good use of the expansive Ellsberg collection by conducting their own research into a specific topic. These fell into four distinct categories: 1) Ellsberg and the Vietnam War, 2) Ellsberg and nuclear weapons, 3) the Pentagon Papers, the U.S. v. Ellsberg and Russo trial, Watergate, and 4) Ellsberg’s life and legacy. Students in each group scheduled weekly appointments at SCUA where they sifted through more than 500 boxes of unsorted material including policy briefs, handwritten notes, unpublished speeches, and top secret memoranda. The UMass Libraries’ Digital Project Manager and Ellsberg Archivist, Jeremy Smith ’94, was always there to assist. Underlying this work was a real sense of urgency ignited by the coronavirus pandemic. The class never

knew when their research might be put on hold, so they often scanned items with their phones for later reading, and tried to get through as many documents as they could in one sitting.

Along with ten undergraduates, the class also included four graduate students who wrote longer papers and completed extra assignments. Among them was Helen Kyriakoudes ’23MA, who says she was motivated by both the source material and the possibility of taking an on-campus class during an otherwise virtual semester. “I feel lucky that we’ve been able to get into the archives and go through the papers,” Helen says. “It’s been nice to have an in-person interaction once a week.”

Along with fellow graduate student Tianna Darling ’23MA, Kyriakoudes helped plan the end-of-the-academic-year conference and prepared many documents for the collection’s website. Her topic for the class was the two-year period after Ellsberg’s return from Vietnam when his thinking began to radically change. One of Kyriakoudes’s favorite finds from the archives was a photo of Ellsberg at a War Resisters’ International conference in 1969. It shows Ellsberg sitting at the far right hand corner of a lecture hall, just before what he would later describe as a pivotal moment in his life. After listening to draft resister and anti-war activist Randy Kehler speak,



Jeremy Smith '94



Helen Kyriakoudes '23MA



Tianna Darling '23MA



Ellsberg visiting Randy Kehler (right) at the La Tuna Federal Correctional Institution in Anthony, Texas in 1971.

“Ellsberg talks about having this emotional feeling overcome him, and he had to run out of the room and go into the men’s restroom and just weep,” Kyriakoudes recalls. From reading Ellsberg’s book *Secrets* and doing a little research, she found that this was the moment Ellsberg’s opinion on the war changed, the moment he decided he would have to do something.

Maia Fudala ’22 found that one of the most exciting parts of the class was the opportunity to speak with so many visitors to the class: “All of the interviews and getting to talk to Daniel Ellsberg himself and learn so much about him was so cool.” Like some other students, Fudala found Ellsberg a bit intimidating at



Maia Fudala '22

first because “everything he says is so well-worded and eloquent.” In the end, she found the ways that she and her classmates engaged him with their own questions to be incredibly rewarding: Ellsberg “kept on telling us that he’s done so many interviews, and that [the questions] are all kind of the same... And then we’d ask some questions that you could just tell he hadn’t been asked. And he got excited and just went in on them.”

For Fudala, one of the most incredible moments in the class came in response to a question she asked Ellsberg, where he confessed that he went to Vietnam to die. The entire class looked shocked and stunned at hearing this. It was a piece of information that had never been shared before.

A unique perspective on Ellsberg’s life came from another student, William Lê ’22, whose personal

connections to the course material were unique among the class. “I’m Southern Vietnamese. I’m very southern, actually,” he explains. “But I’m also *việt kiều*, which means I’m Vietnamese American. My parents were immigrants from the Republic of Vietnam, or South Vietnam as it is colloquially known, and they emigrated here after the Vietnam War because of political persecution.”

Lê was thrilled about the opportunity to do hands-on primary source research on the Vietnam War. The topic he chose was the time Ellsberg spent in Vietnam, and his own background helped him tremendously in his research: “There are nuances in Vietnamese culture that, if you weren’t part of Vietnamese

culture, you would just not understand or not pick up on.” One of Lê’s favorite finds in the archives was a rather curious one: an instruction manual kept by Ellsberg on how to play the bongos. “I didn’t know my man played the bongos,” he joked.

“But here we are.”

When asked about what it was like to interview Daniel Ellsberg, Lê has this to say: “He’s very personable, very friendly. I say it all the time to my friends, I would adopt him as my grandfather.... He has a way of, when you’re talking to him, making you feel like the most important person in the room. I really appreciated his aura of caring and emotional intelligence, not to mention his regular or intellectual intelligence.”



William Lê '22



Ellsberg, with friends, on June 4, 1973, following Charles Colson’s guilty plea in the Ellsberg break-in case.

Chancellor Unveils New Name and Fund for Special Collections & University Archives, Honoring the Late Rob Cox

In October, while celebrating at the 22nd Annual Fall Reception in the company of more than 150 donors and friends of the Libraries, Chancellor Kumble R. Subbaswamy announced a new name for the University's Special Collections and University Archives:

"In acknowledgment of its growth and development, today we are announcing a new era," said the chancellor. "To ensure its mission is aligned with a continued focus on building innovative programming around its exceptional collections, SCUA will now be recognized as a UMass research center, the Robert S. Cox Special Collections and University Archives Research Center."

The chancellor said the new name recognizes the center as a unique hub for research: it has become internationally known as a repository and resource for understanding global social change movements and the activists that drive them; for exploring innovation and entrepreneurship; and for better understanding the life and culture of New England.

In being named for Rob Cox, who passed away in May 2020 at age 61, the center highlights the value of intellectual exploration and its potential to improve lives, and the continuing growth of its unique collections, which support such exploration and action.

Under Cox's leadership from 2004 to 2020, the department expanded the archives, with 75 percent of its current materials acquired during



Cox's tenure. Cox began by building on the papers of W. E. B. Du Bois, one of the department's most distinguished collections. Guided by the ability of Du Bois to see the interconnections that underlie social change movements, and inspired by the long life of Du Bois and the evolving philosophy represented in the collection, Cox put into practice two approaches to collecting: acknowledging and documenting the overlap of social change movements; and collecting whole lives and whole communities.

Aaron Rubinstein, head of the Robert S. Cox Special Collections and University Archives Research Center said, "[H]igh-profile collections that came to the university under Rob's leadership position the research center for future success as we continue building upon his groundbreaking vision and approach."

The chancellor also announced the creation of the Robert S. Cox Special Collections Fund, which will allow the research center to channel additional resources into projects and collections that advance both the mission of the center and Cox's legacy. The university's goal is to create a one-million-dollar endowment, ensuring the department can continue to innovate and champion the histories of those activists and groundbreakers whose stories have been marginalized.

To donate to the Robert S. Cox Special Collections Fund visit: bit.ly/robertcoxfund



Left to right: Dennis Bromery; David Glassberg; Trevor Battle-Baptiste; Whitney Battle-Baptiste; Robert Paynter at the libraries' fall reception.



L to R: History professor Christian Appy; Mitch Hanley from the Ground Truth Project; journalism professor Kathy Roberts Forde; Digital Project Manager and Ellsberg Archivist Jeremy Smith.

In addition to the research informing individual essays written by each student in the class, the students participated in the development of a two-day conference on April 30 and May 1 celebrating 50 years since Ellsberg released the Pentagon Papers.

The conference consisted of eight panels, including a roundtable discussion with the students and a plenary panel with Daniel Ellsberg and Edward Snowden. Professors Appy and Forde worked incredibly hard to put the conference together, with the help of many others: "There were just so many people at the university; from the university relations department, to the news and media relations department, to the Fine Arts Center colleagues who actually did the production of the conference, to Chris Appy organizing all of the amazing panels with so many amazing panelists," Forde says.

The student panel started at 10 a.m. on April 30, and provided a look into a typical Ellsberg class discussion. Students were buzzing with energy and excitement as it started, nervous but ready to share their findings and thoughts on the many topics brought up. After a brief period of technical difficulties, Appy introduced the students, and the conference started.

A larger theme of the panel and the class was Ellsberg's life and legacy compared to the issues of today, especially truth



Erik Plowden '21

telling and social problems. "Ellsberg was...keeping tabs on the social issues of the time. It's remarkable to me how some of these issues have changed, but some of them have stayed the same," said Lê about documents he found in the archives. Erik Plowden '21 wrapped up the panel by reflecting on this very thing: "It can be discouraging at times to see the same struggles being repeated again and again against foreign intervention, against lies, but I think that one of the more inspiring things that I've learned from this class is...just a little bit of the truth can start to tip those dominoes and make it all fall down."



The Libraries co-hosted a conference, "Truth, Dissent & the Legacy of Daniel Ellsberg," this past spring, commemorating the 50th anniversary of the Pentagon Papers public release. The online event engaged more than 5,700 people over the course of two days, and launched The Ellsberg Archive Project website and The GroundTruth Project's compelling podcast series *The Whistleblower*.

For more information, visit: bookmarkmagazine.library.umass.edu

Student photos by Zada Forde.

Talya Torres '22 was a student in Professor Appy's Ellsberg class and studied Ellsberg's trial when he was prosecuted by the United States Government. She is a Journalism and English major and will be graduating in the spring of 2022.

Andrew Bettencourt '22 is an undergraduate political science and history major from Providence, Rhode Island. He spent most of his time in the course studying Daniel Ellsberg's work on the command and control of U.S. nuclear weapons from 1959 to 1962. He is also interested in international security, imperialism, and global conflicts.

Tayla and Andrew are library student assistants working with the Daniel Ellsberg Papers.



Talya Torres '22



Andrew Bettencourt '22

Special Collections
Gifts of Note



1 Fred Taylor Papers

Fred Taylor made Boston a center for jazz and popular music. The impresario opened the Jazz Workshop and Paul's Mall in the mid-1960s, bringing huge acts to Boston, including Dizzy Gillespie, Miles Davis, Wayne Shorter, Sonny Rollins, Charles Mingus, and Bob Marley's first publicized U.S. appearance in 1973. His story is one of championing great musicians, both established and up-and-coming. His collection, shows the experience of an entrepreneur in the music business and how Boston became a key stop on the tours of many of the most important artists.

2 William Corey Collection

William Corey is a photographer unlike any other. As an American, he became one of the most respected photographers of traditional Japanese gardens. He adapted a century-old, large format camera to capture the full impact of his subject, and was able to take photos at a massive scale, almost bringing the viewer completely into the garden itself. Corey's widow, Reimi Adichi, donated Corey's life work to SCUA, including all of his massive 8 x 20 inch negatives, prints, beautifully constructed Japanese art books, and his camera equipment. A selection of his largest prints, which were on display at the Denver International Airport, will be displayed throughout the libraries.

3 Renny Cushing Papers

Renny Cushing is a founder of the Clamshell Alliance, one of the earliest and most influential anti-nuclear organizations; a nationally important and recognized activist against the death penalty, and a long-time New Hampshire state representative. It is hard to overstate just how big an impact Cushing has had through his activism and public service. Cushing's papers span his entire life and fit right in with the collections of other major Clamshell Alliance members in SCUA, and immediately become one of the most important anti-death penalty collections in the country.

4 Jim Tobias Collection

Our history of science collections received a boost this last year with a donation of science games and propaganda from Jim Tobias. According to Emily Hamilton, assistant professor in the Dept. of History and a scholar of the history of science, the addition of Jim Tobias's collection is "a welcome one for researchers studying the history and material culture of American education." The collection is filled with colorful games, books, and puzzles, which, Hamilton points out, "highlights the increasing commercialization of K-12 education in the 20th century."

5 Frankie Ziths Collection

Frankie Ziths and his wife, Barbara Heller, had a revelation in 1970, when Ziths was covering the Panther 21 trial in New York for The Black Panther, the national newspaper for the Black Panther Party. They were at the center of a historical moment that had to be preserved for the legacy of the struggle for Black liberation. From that point on, they saved everything, including the entire contents of the Harlem Branch of the Black Panther Party when it closed in 1981. Ziths was a key member of the Party and also a professional photographer, working for decades as a stringer for The New York Times and the Associated Press. The Ziths Collection includes his Black liberation material and all his photographic negatives and prints.

6 William Craighead Photograph

Tucked away in a photograph album depicting members of the Halligan family was a never-before-seen photograph of one of the university's first Black students, William Hunlie Craighead. Craighead was a captain of the football team, and a teammate of Charles P. Halligan. The photograph, taken in approximately 1902, depicts Craighead lined up in formation with the team, possibly during practice. We were able to purchase the album from an auction house, and continue to fill out the picture of the historical—and contemporary—Black presence at UMass Amherst.



THANK YOU!

Thanks to **you**, the Libraries being **open** means more than just our doors. We are **open** to change, to reexamining the past and continuously reinventing our future.

To every single person who **openly** believes in the UMass Amherst Libraries, to the thousands of students who use the W. E. B. Du Bois, Science & Engineering, and Wadsworth Libraries, to the faculty, staff, and librarians who each and every day believe and prove that they are making an impact on students' lives—we say: Thank **you**.

Because of **you**, our hearts and minds are **open** to breaking barriers to education, to involving all voices in knowledge creation, and to a better shared future for our society.

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“We believe that the library is one of the most important buildings on any campus. It offers research, technology, inviting spaces to collaborate, as well as the traditional quiet place to study.

We hope that the W. E. B. Du Bois Library continues to offer students excellent print and electronic resources. We also hope the library continues to offer spaces that are inviting to students and programs that support their academic endeavors.

My employer makes matching gifts an easy process. It is a two-step process that takes very little time.

We have attached a photo of our (twin) children, Jeffrey and Kimberly, who graduated from UMass in 2018. It is a photo from their graduation celebration.”

—Jonathan '94 and Susan Ames

Photo credit: Molly Mangan '17 (Nursing) @molldoll113 on Instagram

DOUBLE THE IMPACT



Impact Report

GENERATIONS of GENEROSITY



Mother and daughter library donors Meghan Banach Bergin (left)—who currently works as Metadata Coordinator in the libraries, and Pat Banach (right)—who after 31 years retired as Associate Director for Collection Management in 2003—have been collectively giving to the libraries for 40 years.

Three "generations" of Head of Cataloging

Left to right: Irene Kavanaugh celebrating her 25th anniversary at the libraries, ca.1982; Pat Banach holding daughter Kate; front: Meghan Banach Bergin. Though the title has changed over the years along with technology, pictured are three generations of Head of Cataloging (or its equivalent!)



On Archiving Feinberg and 9/11

by Caroline J. White
Archives and Manuscript Librarian

The value of a life—of life—is at the center of much of the work of Ken Feinberg. Who decides that value, and what does that value actually mean? What does it mean for archives?

“I think that people should all get the same amount of money. So please, Mr. Feinberg, make a difference in our world and help the people on Sept. 11. Thank you very much. P.S. I really liked you on T.V.”

—Letter from a young girl to
Kenneth R. Feinberg, ca. February 2002

These words, written by a young girl whose mother died in the 9/11 terrorist attacks on the World Trade Center, come from my favorite item in the **Kenneth R. Feinberg Papers**. The letter is incredibly touching: honest, forthright, and sweet. It gets to the heart of the struggle for so many people whose lives were upended: how to make up for devastating loss in a way that is fair. For an archivist, it brings together a number of issues: privacy, archival agency, and access to sensitive material among them.

Ken Feinberg ’67 began the process of donating his voluminous and wide-ranging papers to the UMass Amherst Libraries approximately ten years ago—about a decade after the events of September 11, 2001, put him in the public eye as special master of the Victim Compensation Fund created by Congress for victims of the attacks or their surviving family members. Each year since then has brought additions to the collection, which now contains material related to most of the major cases Feinberg has had some role in, as well as material documenting other aspects of his life. Like many collections, it is full of stories: Feinberg’s own,

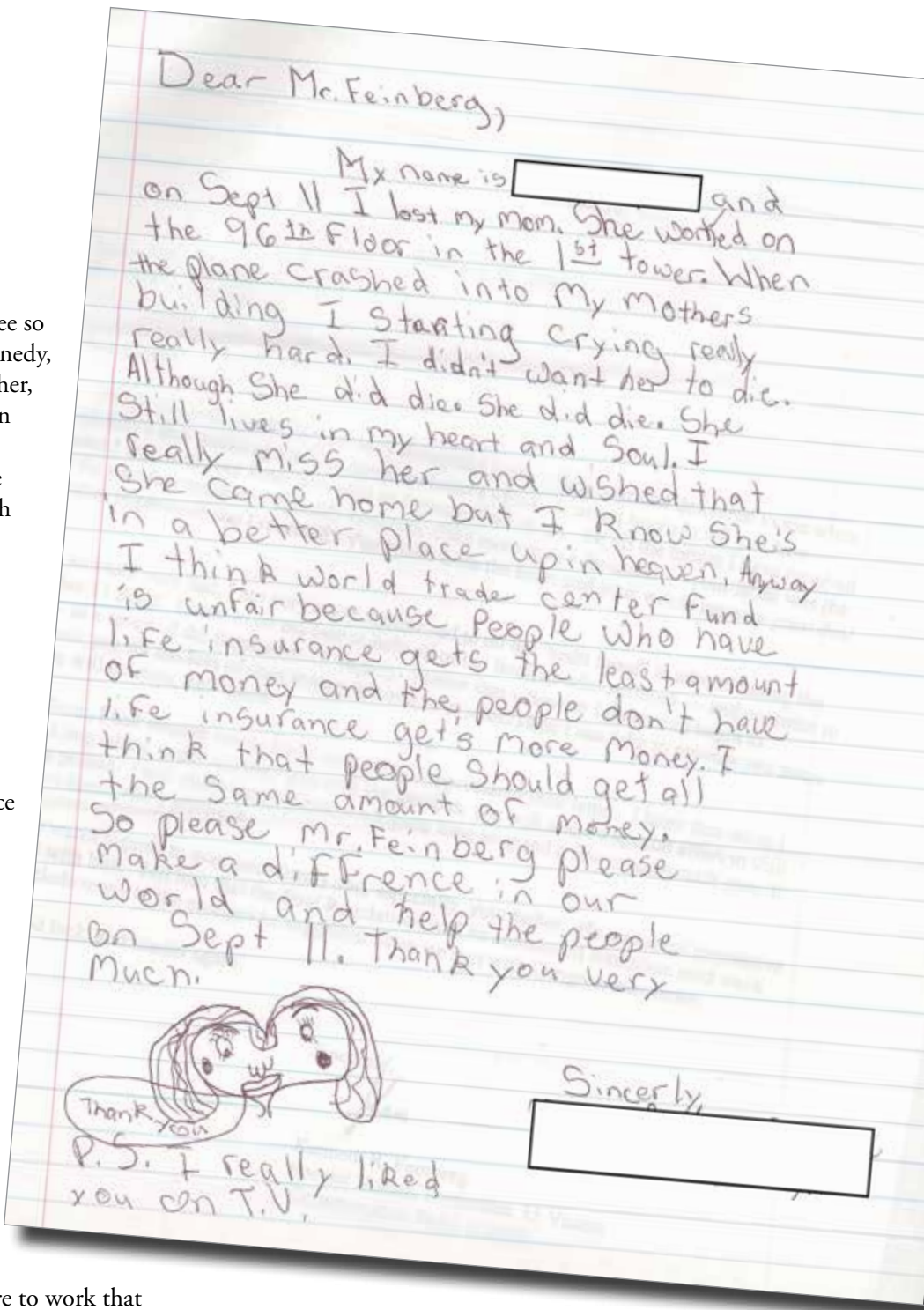
of course, but also stories of the many people whose lives have intersected with his work. These stories are often just glimpses; we can only imagine the life of the young girl who wrote to him: what she had, what she lost, how she is doing now.

These slices of other people’s lives complicate Special Collections and University Archives’ (SCUA’s) collecting philosophy of “whole lives, whole communities,” meaning that we strive to document not just, say, Ken Feinberg’s major cases, but the whole man. His collection includes personal correspondence, family photographs, material from his opera group and his philanthropy. Some areas are better documented than others. For example, there is little from his early career—the years he spent as a federal prosecutor, or working for Senator Ted Kennedy—but the many boxes of clippings can fill in some of this information, and later correspondence reveals something of his relationship with Kennedy. When Feinberg put himself forward for the job of special master for the 9/11 fund, he began by appealing to Kennedy in several powerful memos sent by fax. In just

this one part of the Feinberg Papers we see so many lives represented; not just Ted Kennedy, but also the young girl who lost her mother, the other survivors of people who died on 9/11, and the members of Congress who wrote to Feinberg on their behalf. People who wrote letters expressing their anguish and their anger did not consider that these letters might end up in an archive. They weren’t thinking of the fact that they were part of, or were themselves creating, historical records. And this rawness, this realness is what makes such correspondence so valuable to archives.

Archivists, although certainly not objective, usually operate at some distance from the collections in their care. This is obviously the case with older historical records. On September 11, 2001, I was living in New York. I had a different career, a different life. My office was a little more than a mile north of the World Trade Center, my home another four or so miles uptown. That day, the growing understanding of what had happened, the dark smoke in the sky downtown, the jammed phone lines, the anxiety of my assistant waiting to hear from his stepmother who worked in one of the towers, the stunning blue of the sky, the acrid smell that lingered for weeks, the sandals I wore to work that were sturdy enough to get me home on foot, the music I listened to on my favorite radio station, WFUV, the unaccustomed feeling of terror in my beloved city—these are things I will never forget. These are things I brought with me to my work as the Feinberg Archivist. I couldn’t leave them behind.

But the papers do not tell my story; it is my job to help the stories in them get told, balancing that with ensuring they are handled appropriately. Archivists talk a lot about agency, about who gets to tell their own story. One item may mean little without its context—who made it? when? why?—and in the context of the collection of which it is a part. This is certainly the case with the Feinberg Papers and their many contexts. There is a batch of notes from Ruth



Bader Ginsburg to Feinberg, and they are wonderful, not because in them Justice Ginsburg discusses her judicial philosophy or her thoughts on her role as an icon (she doesn’t do either), but because they are evidence of her enjoyment of opera and her friendship with Feinberg. The Feinberg Papers are loaded with small pleasures, but they matter even more as a whole. They document a man and his many accomplishments, but they also, in aggregate, ask big questions, such as: how do we value life? To that, I would add: how do we value the lives that are represented through archival evidence? How do we preserve and provide access to their stories in a way that honors them? That respects them?

When archivists go into the profession, we don’t necessarily

Photo above: 9/11 Memorial by Brittany Petronella

consider how full archives are of grief, of loss, even as we know that many people represented in them are deceased. But archives are actually full of life. What mattered enough for someone to make a record of it? For someone to preserve that record? People wrote to Ken Feinberg about the loved ones they lost, in part so he would think of them, would know them, as individuals: people who lived in the world. Because the September 11 Victim Compensation Fund was a government program, its official records are part of the United States government's records. Other records are preserved in memorials created to honor those who lost their lives, often in the form of photographs and other artifacts provided by family members. But letters Feinberg received, many of them, are part of his story, and part of his archive. They provide evidence of life, of lives.

Ken Feinberg is incredible to work with, and he is still very

active, and thus still producing records. As more material has arrived, the content and shape of the collection as a whole, though large and complex, is clearer. I have made changes to the arrangement scheme I originally conceived for it, and continued to integrate recently received material, including some from earlier this year. With users increasingly seeking digital access to collections, and with the 9/11 material being of particular interest, I began to consider selections for digitization that would not intrude on others' privacy. But my work with the collection was most recently interrupted by another historic event whose effect has been widespread, the coronavirus pandemic. History keeps happening, even as we try to preserve the past, both recent and distant, and it demands that we be sensitive, perceptive about what to preserve, and sympathetic to the lives we seek to preserve and honor.



Around campus, events happened in connection with Feinberg's memoir, *What Is Life Worth?: The Unprecedented Effort to Compensate the Victims of 9/11*.

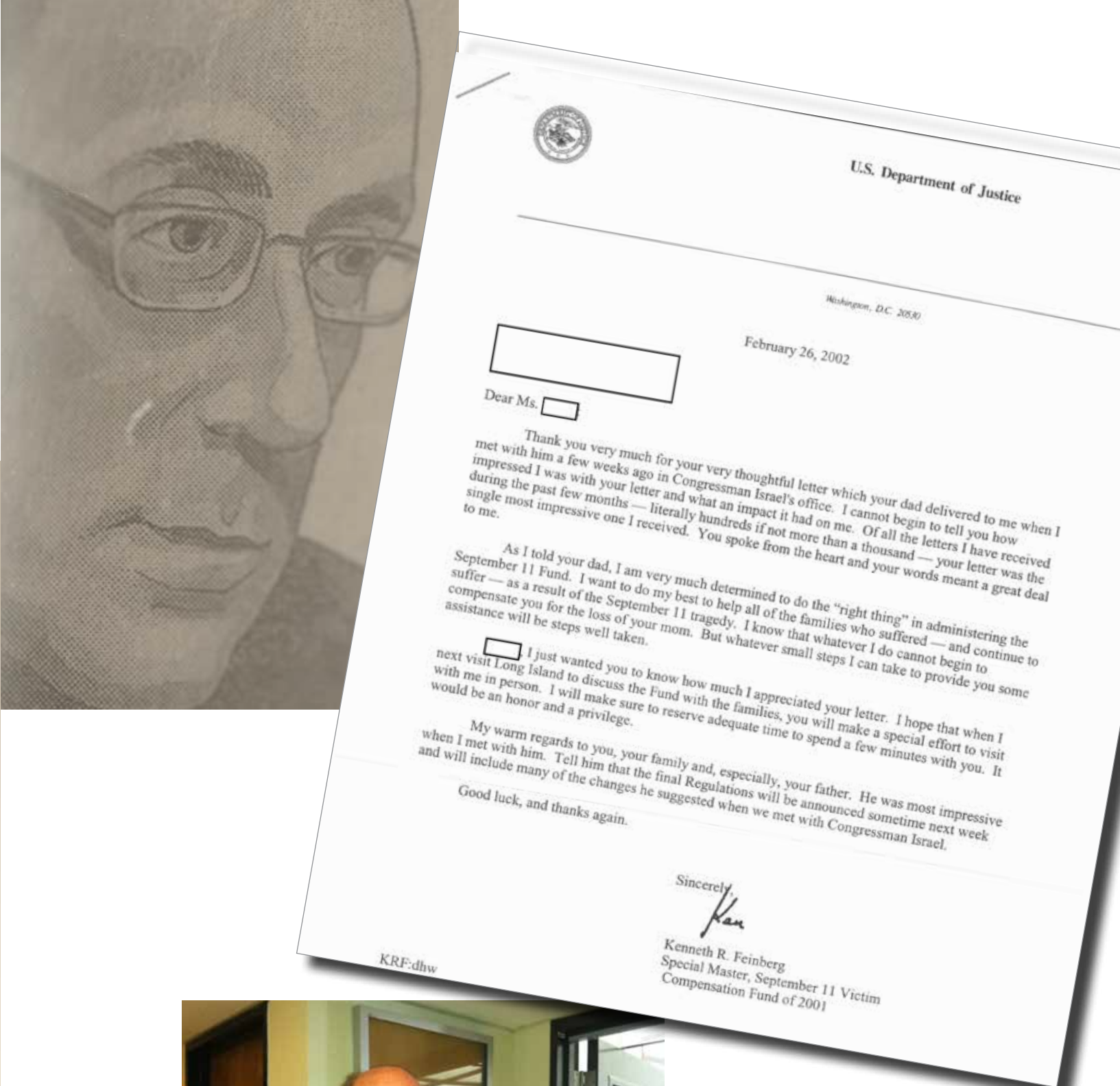
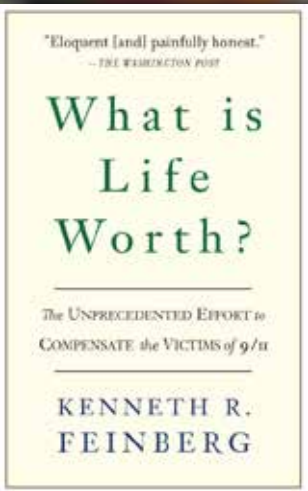
Feinberg's book was adapted into the Netflix film *Worth*, starring Michael Keaton as Feinberg and Amy Ryan as Biros, released September 3.

UMass President Marty Meehan sat down for a virtual fireside chat with Kenneth Feinberg '67, '02H, and his business partner, Camille Biros. Watch it here: bit.ly/firesideFeinberg

In their discussion, Feinberg, and Biros talked about:

- How reparations work and how they should be allocated;
- Their perspectives on the 9/11 attacks, twenty years later;
- What the process was like as Feinberg's book was adapted for a Netflix film

Read UMass Virtual Book Club: *What is Life Worth?* Reading period: October 15—December 17. Info at pbc.guru/umass



Ken Feinberg and Caroline White, 2013

Caroline J. White, now Archives and Manuscript Librarian, Special Collections and University Archives, was appointed Kenneth R. Feinberg Archivist in 2012. Before she moved to Western Massachusetts and became an archivist, she lived in New York City and worked as an editor for Penguin Books from 1987 to 2006.

Flights of Whimsy

For my work with the UMass Amherst Libraries, I use a mix of digital and traditional illustration techniques. I tend to start out each piece traditionally, because I find sketching most intuitive on paper, before finishing it digitally so it is bright, colorful, and ready for print. For most of these illustrations, the most important quality I want to convey is whimsy. I take inspiration from mid century children's book illustration and contemporary graphic novels. In my personal work, I often use gouache paint layered with colored pencils and I adore playing with textures, incorporating organic textures into my digital work as often as possible.

—Chloe Deeley '18



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Bookmark above:
This albumen print from the Paul Rheingold Collection is of girls, possibly in uniforms, ca. late 19th century.

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THE ART & SCIENCE OF DRUG POLICY

Keynote Speaker
Carl Hart, M.D.

Please join us for a day-long conference exploring the future of drugs and drug policy, with experts from around the world, in honor of the late **Lester Grinspoon, M.D.**, whose groundbreaking work in the field of drug policy still guides policymaking today, and whose papers reside in special collections in the libraries.

Carl Hart, Chair of the Department of Psychology at Columbia University is the Ziff Professor of Psychology in the Departments of Psychology and Psychiatry at Columbia. Professor Hart has published numerous scientific and popular articles in the area of neuropsychopharmacology. He is co-author of the textbook *Drugs, Society and Human Behavior* (with Charles Ksir); his 2014 title, *High Price: A Neuroscientist's Journey of Self-Discovery That Challenges Everything You Know About Drugs and Society*, won the 2014 PEN/E.O. Wilson Literary Science Writing Award. His most recent book, *Drug Use for Grown-Ups: Chasing Liberty in the Land of Fear*, explores how the illegality of drugs does more damage than the drugs themselves.



Friday, June 24, 2022

UMass Amherst

*Full program and speakers
will be shared early in 2022*

Bookmark above: This albumen print from the Paul Rheingold Collection of a young tidily dressed man can be dated by the cover of the *Saturday Evening Post*, featuring "Old Gorgon Graham," from October 3, 1903. It is marked by the Reimann & Co. Studio in Cincinnati, Ohio.