

Navigating Challenges:
Archives in an Age of Uncertainty

Society of Tennessee Archivists
ANNUAL MEETING

October 16-17, 2025
Vanderbilt University Special Collections
Nashville, Tennessee

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SCHEDULES

Thursday, October 16

Friday's sessions will be held at the Vanderbilt University Special Collections (1101 19th Avenue South), in the **SCUA Large Meeting Space and Small Meeting Space (SCUA 200 & 210)**.

Parking information

Begin	End	Event
8:00 AM	8:30 AM	Registration and Breakfast
8:30 AM	8:45 AM	Welcome message from Tim Gollins, Director of Vanderbilt University Special Collections and University Archives
8:45 AM	10:00 AM	“Principles of Digital Preservation in Practice: Lessons at Vanderbilt” Workshop
10:00 AM	10:15 AM	<i>Break</i>
10:15 AM	11:30 AM	“Principles of Digital Preservation in Practice: Lessons at Vanderbilt” Workshop (Continued)
11:30 AM	12:30 PM	<i>Lunch</i>
12:30 PM	1:20 PM	“Invasion, Transgression, and Encroachment”: Housing Authority Records at the Knox County Archives
1:20 PM	1:30 PM	<i>Break</i>
1:30 PM	3:00 PM	Come Sail Away: A Workshop to Chart a New Course for the Future of the Society of Tennessee Archivists
3:00 PM		Tours: History of Medicine Collections OR Tennessee State Library and Archives

SCHEDULES

Friday, October 17

Friday's sessions will be held at the Vanderbilt University Special Collections (1101 19th Avenue South), in the **SCUA Large Meeting Space and Small Meeting Space (SCUA 200 & 210)**.

Parking

Begin	End	Event
7:30 AM	8:30 AM	Registration and Breakfast
8:30 AM	9:20 AM	<u>Strategies and challenges for preserving LGBTQ history in government, academic, and community archives</u>
9:30 AM	10:50 AM	<u>The Social Media Multiverse: Strategies for Engagement Across Organizations and Generations</u>
11:00 AM	11:30 AM	<u>TAMIS at 20</u>
11:30 AM	1:00 PM	<i>Lunch and Business Meeting</i>
1:00 PM	1:50 PM	<u>Removed to Oversized: Dealing with legacy finding aids</u>
2:00 PM	2:50 PM	<u>Copyright in Archives: A Primer</u> <u>Unsilenced Voices</u> <u>Preserving Peabody</u> <u>Concerning Digital Records in Time Capsules</u>
3:00 PM		<i>Adjourn</i>

SESSION DETAILS

"Invasion, Transgression, and Encroachment": Housing Authority Records at the Knox County Archives (Individual presentation)

Zachary Keith, Knox County Archives

The Knoxville Housing Authority's Urban Renewal records document a half century of change to Knoxville's urban landscape. Correspondence, reports, photographs, maps, payrolls, contracts and various other document types tell the story of the acquisition and destruction of thousands of residences, churches, and businesses in primarily Black neighborhoods. In digitizing the records to make them more accessible to the public, I am attempting to reconnect Knoxvillians with their past, especially descendants with their family's home. This project comes at a time where a \$42 million grant was recently eliminated that aimed to reconnect these areas of East Knoxville to downtown, hoping to mitigate some of the effects of these urban renewal projects.

Coupled with the digitization and indexing project, the Archives has produced story maps to tell the story of some of the structures torn down for Urban Renewal, to enable learning in an interactive and tactile medium.

Come Sail Away: A Workshop to Chart a New Course for the Future of the Society of Tennessee Archivists (Facilitated discussion)

Carolyn Runyon, University of Tennessee at Chattanooga

Participate in a facilitated discussion to help set a new strategic course for the Society of Tennessee Archivists. In this session we'll accomplish the following:

- Examine membership needs and expectations as well as the Society's current objectives stated in the Articles of Organization;
- Set strategic areas of focus and prioritize efforts based on available resources and membership needs;
- And, draft new objectives and an action plan to be disseminated to the Society's membership following the annual meeting.

The workshop will be facilitated by Carolyn Runyon, the current President of the Society of Tennessee Archivists, who will employ a participatory approach designed to build consensus.

Strategies and challenges for preserving LGBTQ history in government, academic, and community archives (Panel)

Grace Hulme, Archives Associate, Metropolitan Government Archives of Nashville & Davidson County

Sarah Calise, Curator of Community Histories, Vanderbilt Special Collections and University Archives, Founder, Nashville Queer History

Donna Braquet, Knoxville Queer History and Voices Out Loud Project; Research Librarian, University of Tennessee, Knoxville

Abstract 1: Grace Hulme, Archives Associate, Metropolitan Government Archives of Nashville & Davidson County

When discussing the preservation of LGBTQ+ history and LGBTQ+ archives, government archives are often used as counterexamples, symbolic of dominant and oppressive views of history. This polarity is not unfounded (particularly in a modern, Western context) as government archives often not only contain the records of those in power but also are defined by those same bodies. Current events only serve to compound the divide between government repositories and LGBTQ+ and other marginalized communities. These challenges, however, also make government archives a useful context for exploring strategies to preserve LGBTQ+ histories beyond archival and governmental tradition. This presentation covers strategies for government archivists to authentically join the networks preserving LGBTQ+ history as part of a movement towards more professionally responsible, equitable, and ethical stewardship. Guided by the idea of allyship, the strategies in this presentation primarily focus on changes in perspective: first, in terms of shifting the role of government archives to be a part of the network of communities we represent and secondly, in terms of conscientiously considering the records archivists create in addition to those they preserve. This presentation will look at how government records - even those not directly associated with LGBTQ+ communities - and repositories can support preserving LGBTQ+ histories. Archivists have a unique ability to affect how their archives function in the wider world, and particularly as times become more uncertain and unprecedented, it is more vital than ever that archivists have a clear understanding of their agency and ability to represent their communities with authenticity and reliability.

Abstract 2: Sarah Calise, Curator of Community Histories, Vanderbilt Special Collections and University Archives; Founder, Nashville Queer History

Academic archival and library institutions are experiencing a challenging moment when it comes to preserving and providing resources related to marginalized communities, as state and federal policies restrict or outright dismantle diversity and inclusion initiatives at public colleges and universities. Public university archives and special collections have always been regulated by state and federal governments, so, to some extent, academic archives in largely conservative cities, states and regions have (or should have) considered how their political environments may threaten the acquisition and preservation of LGBTQ history and culture. Many private liberal arts university archives, on the other hand, have been in a

unique position to collect, preserve and provide access to LGBTQ archival material since they are largely unregulated by government entities. Private university archives within conservative regions are particularly well-suited to acquire and preserve archival materials that would be vulnerable at surrounding public universities. Unfortunately, many private universities are folding to current government threats, leaving the academic archives community with many questions and concerns about the future of LGBTQ archives in these spaces. This panelist will discuss the different regulations and considerations for archiving at public and private universities, using their own experience as both as a professional archivist at a private university (Vanderbilt) and as a community archivist (Nashville Queer History) attempting to navigate new dangers within private academic institutions, while also collaborating closely with independent organizations like Invisible Histories. The panelist will also provide guidelines and resources for academic archivists, or any archivists, looking to evaluate current LGBTQ collections or those who want to start collecting LGBTQ history at their own institutions.

Abstract 3: Donna Braquet, Knoxville Queer History and Voices Out Loud Project; Research Librarian, University of Tennessee, Knoxville

Recent executive orders and the statewide Dismantling DEI Act have targeted marginalized communities' programs, offices and activities. Across the state DEI offices, Pride and Multicultural Centers are being shuttered, while university websites are scrubbed for all mentions of diversity. This symbolic annihilation, a term Caswell (2014) borrowed from feminist scholars of the 1970s and applied to archives, is when "members of marginalized groups are absent, grossly under-represented, maligned, or trivialized" by the mainstream. Will archival collections be labeled as "DEI" and become targets as well and be 'annihilated'? Conversely, do our archival collections about marginalized groups now pose a threat and make those in the archives vulnerable? Spade (2015) speaks of 'administrative violence' which is how administrative systems facilitate violence against marginalized groups based on how it defines and categorizes indigeneity, race, gender, orientation, ability and national origin, etc. How are finding aides, indexing, oral histories, and other ways of archival categorization and discovery now a threat to the very people that we sought to preserve and showcase in our archives? This panelist will discuss the challenges, pros, cons, uncertainty and possible consequences of queer community archives working in partnership with an academic archive versus working solo. Finally, they will highlight the ways in which the archive can be used as a means of administrative violence against queer people and the strategies that they are taking to protect, as much as possible, the donors and oral history narrators in the Knoxville Queer History and Voices Out Loud projects.

Caswell, M. (2014). Seeing Yourself in History: Community Archives and the Fight Against Symbolic Annihilation. *The Public Historian*, 36(4), 26–37. <https://doi.org/10.1525/tph.2014.36.4.26>

Spade D (2015) *Normal Life: Administrative Violence, Critical Trans Politics, and the Limits of Law*. Durham, NC: Duke University Press.

The Social Media Multiverse: Strategies for Engagement Across Organizations and Generations (Panel)

Sarah Arntz, Metro Nashville Archives

Laura Scott, Nashville Public Library

Cindy Gadley, Nashville Public Library

Sol Ayala, Nashville Public Library

M. Kelley, Studio NPL (they/them/ours)

Sarah Arntz: "How the Old Becomes New in the Digital World of Social Media"

What do you think of when you hear the words “social media”? If you just cringed, this presentation will hopefully remind you of the wonderful power—and ally—that social media can be. As the Program Coordinator for Metro Archives, one of my responsibilities is curating content for our social media pages (Facebook and Instagram). That task comes with many surprises as well as challenges. The surprises range from making unanticipated connections with followers to receiving helpful feedback on previously unknown content you’ve shared. However, there are also challenges—such as reaching audiences of all ages, cultures, backgrounds, and senses of humor. But it’s not impossible, and it can be enlightening to see what kind of content brings people together.

Drawing from my own experiences—the trials and successes of curating social media content—this presentation will share the simple rules I live by when creating posts and show that there’s no single “perfect” way to run a successful account. In addition to examples from our own pages, I’ll highlight other accounts I follow for inspiration and briefly discuss the initial questions you should ask before diving into the social media world: What platforms will we use (Facebook, Instagram, X, etc.)? Who is our audience? What story do we want to tell?

Each repository can explore these questions further, but starting there will help guide your strategy and content creation. And as historical institutions continue to evolve, recognizing and strengthening your social media presence isn’t just helpful—it’s essential for staying connected and relevant.

Sol Ayala: "What Your Audience Actually Want"

Everyone wants engagement on socials, and it’s not that simple, but you can play along. I grew up in fandom Twitter culture, studied journalism and communications in college, and when I was hired at Main Children’s, I asked who was doing their social media because it was bad. My boss said they needed new followers and more likes, that they wanted those numbers up. I took one look at their social media and knew why they were not getting the engagement they wanted.

We are all content consumers. We want to be part of the culture, that is why influencers are so prominent. They bring us in into their world. Same for brands like Baggu: they make you feel part of the community of having Baggu products, and that makes you want to have more. Passive content, like a poster for your event will not bring in more viewers.

Show your users the fun side of you, look into trends and jump on it, give it your take. Bring us in for behind the scenes. Make the audience part of the community. Be a person not a logo. Talk with people not at them, reply to their DMs/mentions, ask for their recommendations. Fake it till you make it. What are other accounts similar to you doing? Take inspiration from pages you'd like your content to look like. Where is your audience, if teens are on discord, make a server there instead of forcing them into your Instagram. Finally, be realistic; you won't get the results you want in a week; you'll need to be consistent.

Laura Scott: "Instant Posts, Lasting Impact: Balancing Library Events and Collections Online"

NPL Special Collections teams run on two clocks—programs demands more immediacy and collections tend to be discovered over time. That tension can muddle a consistent social voice. This session outlines our current method for blending those tempos and coordinating Instagram and Facebook to expand visibility for programs and archival resources. Our aim is a light, repeatable workflow that yields a balanced, approachable, inclusive feed.

As a kind of liaison between Programming (events and outreach) and Collections (archives, exhibits, historical resources), I translate both cadences into a single plan. A simple written calendar anchors time-sensitive posts—events and newly processed collections—while additional posts draw from our archived collections to add variety, depth, and timely tie-ins. Ideas arrive via brief conversations or email; items move from draft to publish through captioning, basic layout, and hashtags. We standardize credits and access language to support patron research and programming attendance, while preserving flexibility for last-minute opportunities.

We pair platform metrics with mission outcomes. Meta Insights—reach, engagement rate, shares/saves, link taps, profile actions—sit alongside in-person indicators: program attendance, gallery/exhibit visits, and on-site use of materials. We also track access to the NPL Digital Collections via post link taps and related measures.

The session shares our posting timeline, draft-to-publish flow, and a straightforward reporting cadence. We'll highlight practical lessons—maintaining structure with flexibility, aligning team rhythms, and sustaining shared ownership—and outline next steps: tighter collection-program tie-ins, expanded collaborations, an opt-in process to feature staff in

photos and short videos, more calls to action, and more behind-the-scenes content to deepen personal connection and keep the feed community-focused and responsive.

Cindy Gadley: "Collaborating for Success: an Inter-Departmental and Multi-Platform Approach to Collections Promotion"

We have all been there: you put in the hours of work to process a collection and make it available for your patrons. The catalog record is live; the finding aid is printed and filed. Now what?

In the past year, Nashville Public Library's Special Collections has added two new collections to CONTENTdm featuring interview excerpts from the Music Row Oral History Project and the Brooks Fund History Project. Typically, we add new materials without fanfare but wanted to try something different with these collections because they are rich resources that cover iconic slices of Nashville history with Music Row and create avenues for understanding the Middle Tennessee LGBTQ+ community with Brooks. Starting with the excerpts online, we wanted to create a promotional pathway that led people to our collections.

Our approach included looping in our teammate who handles Instagram for Special Collections and NPL's Marketing and Communications department to coordinate a promotion campaign on social media and beyond. Through these campaigns we promoted our materials through email marketing, on Facebook, Instagram and X (formerly known as Twitter), in Axios Nashville, and on WPLN. After, MarCom generated a Metrics / Visibility report that showed the reach and engagement from their methods.

This presentation will cover our process for selecting materials to publish and promote, the collaborative process of promotion, timing and distribution, goals, traffic, and reach. I will share what we learned are the most effective channels for promoting our collections and what we saw with digital collection access after these campaigns.

M. Kelley: "How to Get Your Teenager's Attention (at least from an Institutional Social Media Strategy)"

In the ever-changing virtual landscape, it can sometimes feel like the signposts keep moving. How does one connect to and attract youth from a social media perspective?

As a teen-focused Makerspace, Studio NPL works primarily with ages 12-18...but needs to make social media accessible, informative, and engaging not just for our teen patrons, but for the families and guardians who are involved in their lives and activities, and appealing to younger siblings aging up into our spaces.

We'll discuss strategies for creating safe and inclusive virtual spaces for teens used everyday in our makerspaces, as well as those employed by YOUmedia, the national

network of makerspaces Studio NPL supports; ways that we've gotten our patrons and junior mentors to help create relevant and impactful content that speaks to youth; and how a digitally-driven, trend-informed approach is fundamental to the success of our space. Even if you're not a makerspace, we'll show you how these tools can apply to your institution.

Whether a best practice for community engagement, online resources, or simply some fun ideas to kickstart your own social media refresh, walk with us as we share our experiences building an online bridge to teens and families...and regardless of the demographics you serve, you'll come away with hands-on, helpful tips you can implement right away.

TAMIS at 20 (Individual presentation)

Janine Winfree, Tennessee Archive of Moving Image and Sound

Since 2005, the Tennessee Archive of Moving Image and Sound (TAMIS) has been collecting, digitizing, preserving, and sharing the moving image heritage of East Tennessee. Started by film archivists Louisa Trott and Bradley Reeves, TAMIS has collected thousands of unique, one-of-one moving image artifacts and audio recordings and shared them with the public, increasing awareness of a rich cultural history.

Each of these fascinating artifacts come with a story, and TAMIS has plenty to tell. To celebrate 20 years, TAMIS staff and collaborators sat down to reflect on the past two decades, beginning with a collection overflowing in a small apartment to growing into a permanent part of the Calvin M. McClung Special Collections at the Knox County Public Library.

The beginnings of TAMIS required adaptation and resilience in the face of challenges like funding, space, and stability. The story of TAMIS highlights the tenacity of archivists preserving audiovisual materials in an era of uncertainty, such as taking in large collections before securing permanent storage. Not only does this documentary explain the history of an important audiovisual collection, it also provides hope and inspiration for archives in uncertain times.

Removed to Oversized: Dealing with legacy finding aids (Panel)

Alesha Shumar, University of Tennessee, Knoxville

Dennis Koch, University of Tennessee, Knoxville

Kris Bronstad, University of Tennessee, Knoxville

Courtney Holmes, University of Tennessee, Knoxville

As archival standards evolve and user expectations shift toward increased accessibility, many archival institutions are confronting the challenges of outdated, incomplete, or even incorrect legacy finding aids. This panel explores strategies for addressing these legacy guides and highlights the importance of ensuring accurate and user-friendly access to archival materials. Panelists from the University of Tennessee- Knoxville, will share their various approaches to revising and standardizing legacy finding aids, ranging from minimal processing to complete collection reprocessing efforts. Topics will include prioritization frameworks, reprocessing standards, inclusive description practices, and the use of digital platforms to increase discoverability. The panel will also address common obstacles such as limited staffing, and budget constraints, while offering practical, scalable solutions. By examining how repositories are reconciling past practices with current standards such as DACS and EAD, this session aims to foster a collaborative discussion on ethical stewardship and accessibility. Attendees will gain insight into the workflows, decision-making processes, and tools that can be employed to update legacy finding aids and reprocess collections in ways that reflect contemporary values and user needs. The panel invites archivists at all stages of this work looking to gain insight on reprocessing and descriptive decision making.

Copyright in Archives: A Primer (Individual presentation)

Brigitte Billeaudeau, University of Memphis

For many working in cultural heritage and memory positions, copyright can be mysterious, intimidating, and ultimately easy to ignore. While technology has evolved to allow for tremendous amounts of sharing, lending, and licensing of archival materials, the courts have made changes to our laws that can add to the mysterious nature of Title 17 of the U.S. Code. Without a concrete understanding of the law and how it applies to archives and cultural heritage, practitioners may feel limited in what they can offer to the public. This has implications that impact who and how archival items are accessed and used in research, education, and scholarly output. These laws can affect how we promote ourselves within our respective communities, which can impact the ability to garner support for our organizations within those communities. We are now in a time where the laws are changing and evolving on a regular – and sometimes rapid-- basis and will ultimately impact access and distribution of collections. This session will provide a basis of what copyright is, its duration, and what parts of the Code pertain to the cultural heritage and memory profession. It will provide attendees with a basic tool kit that can be referenced for tricky

copyright situations, and we will review different programs available to individuals and cultural heritage organizations that will help safeguard against litigation.

Unsilenced Voices: Processing an oral history collection (Individual presentation)

Gerald Chaudron, University of Memphis

Many archives include audio recordings and ensuring they are preserved and accessible to researchers can be challenging depending on the media and the resources of the archive. The University of Memphis Special Collections Department is the custodian of hundreds of oral histories, mostly produced by the Oral History Research Office directed by Dr. Charles Crawford. From the late 1960s to the 2010s, Crawford, along with other faculty and students, conducted interviews across Tennessee and beyond on topics including state politics, World War II, TVA, Memphis subjects and prominent people. The recordings and many transcriptions were transferred to Special Collections spasmodically over time with inconsistent inventorying of the materials. Digitized samples of the transcripts were published on the Internet Archive, but the audio reels and cassettes were largely unavailable except by special request. In 2013, the first effort to digitize the recordings by students began and continued until 2018. Yet, by the time the activities of the OHRO began to wind down in the 2010s, there was still no comprehensive inventory of all the recordings or the transcriptions in the department or a plan to make them available. The transfer of the last recordings held by Crawford on his retirement in 2023 spurred the department to take on the daunting task of making sense of the collection. This presentation will discuss the challenges of processing a large oral history collection with a complex history, including information on the digitization, preservation, access and copyright issues associated with it.

Preserving Peabody: Processing the Peabody College Archives (Lightning talk)

Chris Hastings, Vanderbilt University

Vanderbilt University's Peabody College is one of the front runners of education instruction in the country and is integral to the educational history of the South. Founded in Nashville in 1875 and relocated to its current site in 1914, Peabody College's roots run as far back as the establishment of Tennessee itself. The George Peabody College for Teachers boasted a long history of being an independent institution of higher education, having developed from its predecessor institutions including the University of Nashville, Cumberland College, and Davidson Academy. When the George Peabody College for Teachers merged with Vanderbilt University in 1979, material related to the inception and operation of the college was transferred to Vanderbilt's Special Collections and University Archives. It remained largely untouched since the merger with Vanderbilt. In March 2025 processing began on the

archival material generated by Peabody College and its predecessor institutions, namely the University of Nashville and Cumberland College. The collection provides a look at two centuries of institutional history through administrative records, faculty correspondence, publications, curriculum files, photographs, and ephemera. Totalling nearly 500 linear feet of material consisting of a variety of formats such as photographs, paper, cassettes, and records, the collection requires nuanced approaches to preservation and access. This presentation addresses the scope, challenges, and unexpected material that has arisen during the ongoing processing of the Peabody College Archives. It is intended that this presentation will bring awareness to the ongoing processing of this material and garner interest in its use for research.

Concerning Digital Records in Time Capsules (Lightning talk)

Faith McConnon, Vanderbilt University

From 2023 to 2024, the University Archives participated in the creation and installation of Vanderbilt University's time capsule. We discovered many uncertainties that pervaded the creation of time capsules in the 21st century. Specifically, we faced a 21st problem: the preservation of digital records. How do we select digital records from the Vanderbilt community? How do we preserve these records in the face of obsolescence and changing environmental conditions?

For this predicament, we collaborated with other departments and groups to select and collect representative physical and digital objects for the time capsule. While doing so, we faced a new side-quest – we needed to squeeze oversized physical objects in the medium-sized time capsule. Our solution was to digitize these objects, which led us back to the main problem of digital record preservation. We identified three ways to preserve digital records inside the time capsule: printing on acid-free paper, an M-Disc, and a solid-state flash drive. The disc and the drive also serve as experiments for the future to answer several questions: What does obsolete technology look like in one hundred years? Can the files be opened on future devices?

BIOGRAPHICAL STATEMENTS

Sarah Arntz—A native Nashvillian, Sarah has called Nashville home for most of her life and has worked with the Nashville Public Library for 14 years—nine of those with the Metro Nashville Archives. As Program Coordinator, she primarily focuses on creating promotional content for the Archives through social media, exhibits, blog posts, and podcasts. However, her passion also lies in processing and digitization (also known as finding the good stuff). She is a Certified Archivist through the Academy of Certified Archivists and earned her master's degree in Museum Studies from the University of Oklahoma, as well as

a bachelor's degree in Journalism and History from Butler University.

Sol Ayala is a Children's Library Associate at the Main Nashville Public Library. She is at the time the only person in the library system doing Bilingual story time. Being an expert in both the Spanish and English picture books are just a small part of her day-to-day job responsibilities. Although new to Nashville Public Library, Sol took over the children's newsletter, blog post and social media distribution as she had previous experience working for newspapers/magazines. She Graduated May 2025 with a degree in Multimedia Journalism and communication Studies and is truly passionate about staying informed and on trend.

Brigitte Billeaudeaux is an Associate Professor and Head of the Special Collections Department at the University of Memphis Libraries. She became interested in copyright as a way to navigate the care and use of the University Libraries' audio visual, image, and sound collections. She remains interested in copyright for its implications for use and impact it has in teaching with primary sources. She has most recently completed the CopyrightX course on copyright law through the Berkman Klein Center for Internet & Society at Harvard University.

Donna Braquet (she/they) is a subject librarian at the University of Tennessee in Knoxville. In 2016 she created Voices Out Loud, an oral history project to collect stories of queer people in the Knoxville area. A couple years later she expanded that to include physical and digital collections under the name Knoxville Queer History. She earned her master's in Library and Information Science from Louisiana State University in 2000. She has been at UTK since 2004 where she is tenured and a full professor.

Kris Bronstad is the Modern Papers Archivist at Betsey B. Creekmore Special Collections & University Archives at the University of Tennessee, Knoxville. She manages storage, processing, and reference for the Modern Political Archives (3,000 feet) as well as other large cultural manuscript collections from the 20th century. She previously worked with the McCormick International Harvester collections at the Wisconsin Historical Society and in the archives of the LBJ Library and Museum while going to college in Texas.

Sarah Calise (she/they) is an archivist and public historian in Nashville, TN. She currently serves as Metadata Coordinator and Curator of Community Histories at Vanderbilt Special Collections and University Archives. In 2013, Sarah earned their bachelor's in history from the University of Florida, where they began working in archives as an assistant to Special and Area Studies. She later earned a master's in public history from Middle Tennessee State University in 2016, and a master's in information science from University of Tennessee Knoxville in 2022. She was an archivist at MTSU from 2017 to 2022, before moving onto Vanderbilt University.

Gerald Chaudron

is the Executive Director of the University of Memphis Libraries and was head of the Special Collections Department from 2015 to 2024. Previously he was Manuscripts Librarian at the Mississippi State University Libraries. He holds an MLIS from Louisiana State University, a PhD in History from the University of Canterbury, New Zealand, and is a Certified Archivist. Gerald has published articles, book chapters and made presentations on archival and historical topics and is author of the book "New Zealand in the League of Nations: The Beginnings of an Independent Foreign Policy, 1919-1939".

Cynthia “Cindy” Gadley is a Librarian for the Special Collections Division of Nashville Public Library and has served in this role since December 2022. Her typical job responsibilities include processing oral histories, collaborating with her colleagues on digital preservation initiatives, and making materials available in NPL’s Digital Collections. Cindy has a passion for information accessibility that guides her career.

Chris Hastings is the Peabody College Archivist at Vanderbilt University. He is originally from Southern California and received a BA in History from the University of California, San Diego. Pursuing a master’s in information science he moved to Tennessee to attend the University of Tennessee, Knoxville, having received his MSIS in December 2024. Chris was hired as the Peabody College Archivist in March 2025. He is twice published with articles on usability of AI for library cataloging and the mammoth ivory trade in Siberia, a paper he also presented at the 29th Polar Libraries Colloquy in June 2024.

Courtney Holmes is the Processing Archivist for the Betsey B. Creekmore Special Collections & University Archives at the University of Tennessee, Knoxville. As a part of the manuscripts collection team, she works to process, reprocess, and update over 5,000 linear feet of materials, as well as assisting with exhibit curation.

Grace Hulme (she/her) currently works as an archivist at the Metropolitan Government Archives of Nashville & Davidson County. She received her bachelor’s in English from Williams College and her master’s in Archives & Records Management and master’s in Comics & Graphic Novels from the University of Dundee, Scotland. Her graduate work for both programs focused on the intersection of comics and archives (graphic archiving) as a way to better represent the wide network of communities and their contexts.

Zachary Keith is the digital archivist at the Knox County Archives, having previously worked at the Tennessee State Library and Archives. He holds a B. A. in History from the University of Tennessee and an M.A in Public History from MTSU.

As a Makerspace Specialist in Informal Education Environments, **M Kelley’s** career exemplifies a diverse and thorough approach to the arts and sciences. Driven by themes of communication and borderlands archivism, their work explores the ways in which people of color and mixed descent navigate, generate, and hold space for cultural memory,

traditional practices, place, and leadership in forward progress. By inviting others into collaboration, curiosity, and cross-pollination, Kelley creates immersive, interactive spaces for dialogue, design thinking, and connection, both online and in the world with Studio NPL.

Dennis Koch is the Accessions Archivist in the Betsey B. Creekmore Special Collections & University Archives at the University of Tennessee, Knoxville. In his role, Koch is responsible for accessioning incoming materials, including manuscripts, university archives records, and rare books. Prior to this, Dennis worked as a Graduate Student Library Assistant in the Assessment Programs and Collection Strategy department of the UT Libraries.

Faith McConnon is the Archivist and Archives Manager at the University Archives of Vanderbilt University. She graduated in 2023 with a Master of Science in Library and Information Science from the University of Illinois at Urbana-Champaign. While there, she worked as a graduate assistant in the American Library Association Archives. After graduation, Faith worked as the Term Assistant Archivist at the Vanderbilt University Archives to assist with the university's sesquicentennial celebration, then transitioned into her current role last year. When not working, Faith enjoys spending time with her family, putting together jigsaw puzzles, and discovering gluten-free eateries around Nashville.

Carolyn Runyon is a Professor and Director of Special Collections in the Library at the University of Tennessee at Chattanooga. In 2023, she was elected to the Vice President and President-Elect role in the Society of Tennessee Archivists. She has held leadership positions in multiple Society of American Archivists sections, the ArchivesSpace User Advisory Council, Tenn-Share, the American International Consortium of Academic Libraries, and the Society of Indiana Archivists. Carolyn embraces a collaborative leadership style, prioritizing collective input and consensus-building while grounding decision-making in evidence.

Laura Scott is a Library Associate in the Special Collections Division of the Nashville Public Library. For the past three years, she has managed image requests and digitized photographs, negatives, and documents to support public access and long-term preservation, with a primary focus on the Nashville Banner Archives—a cornerstone of Nashville's history. She curates displays in the Nashville Room and creates content for Special Collections' Instagram, while co-managing the division's Facebook with the Programming team to share stories and hidden gems. Since joining NPL full-time in 2011, Laura has served in a variety of roles across the library system.

Alesha Shumar is the Fred O. Stone University Archivist and Assistant Head of the Betsey B. Creekmore Special Collections & University Archives at the University of Tennessee, Knoxville where she oversees 4000+ linear feet of multi-format university archives collections. In her curatorial role, Shumar works to build collections of key importance to the University and community. Prior to UT Libraries, Alesha worked at the University of Pittsburgh as the Archivist for the Frick Collection.

Janine Winfree is the Assistant Audiovisual Archivist at the Calvin M. McClung Historical Collection's Tennessee Archive of Moving Image and Sound (TAMIS), a branch of the Knox County Public Library system in Knoxville, Tennessee.

PARKING

Vanderbilt Special Collections and University Archives (SCUA) is located at [1101 19th Ave. South](#) in Nashville, directly across the street from the Scarritt Bennett Center. SCUA is also located adjacent to on-street hourly parking and the Wesley Place parking garage, which offers hourly parking options. See the map below. Detailed information about Vanderbilt visitor parking is available at <https://www.vanderbilt.edu/transportation-parking/parking/visitors/>.

