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Project Summary Report

New Mexico Public Media Digitization Project

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Project Background and Collection Summary

For decades, New Mexico public media stations recorded programs utilizing broadcast formats that have fallen by the wayside as technology advanced. These programs exist on obsolete and deteriorating video and audio formats that are no longer produced, like one-inch video reels, U-matics, Betacam, MiniDVs, ¼ inch audio reels, and audiocassettes. **[Figure 1]** In 2019, Michael Kamins, NMPBS Executive Producer for Arts and Cultural Affairs, in collaboration with Casey Davis Kaufman, MLA Associate Director and American Archive of Public Broadcasting Manager, with input from Karen Cariani, AAPB Project Director and WGBH Senior Director at the WGBH Media Library & Archives, applied for and received a generous grant from the Council on Library and Information Resources (CLIR) to preserve these materials and give them a new life as open access digital files in the public domain.

To this end, KNME created a partnership with the American Archive of Public Broadcasting (AAPB) to digitize, preserve, and provide open online access to the collections of five leading public media stations in New Mexico: NMPBS/KNME in Albuquerque; KRWG (PBS) in southwestern New Mexico; KENW (PBS) in eastern New Mexico; KUNM (FM) at the University of New Mexico; and KANW (FM) in Albuquerque.[i] **[Figure 2]**

The collection contains in-depth coverage of New Mexico news, elections, science, health, medicine, arts and humanities television, and radio programming from 1970-2020. Project archivist, Megan Rose Kilidjian explains one of the reasons why this collection is important, "New Mexico Public Media Stations have years of original programming that is a unique and in-depth, fascinating portrait of New Mexico's social, political, artistic, and cultural

life. Well represented are communities that are often underrepresented, under-resourced, and marginalized, like New Mexico's large Indigenous and Hispanic communities."[ii]

The collection includes entire runs of longstanding series, such as KNME's *New Mexico in Focus*, *The Illustrated Daily*, *Public Square*, *¡COLORES!*, *Stateline New Mexico*, *The Line*, *On Assignment*; KENW's *Report from Santa Fe*, *You Should Know*; KRWG's *Aggie Almanac*; and KUNM's *Espejos de Aztlán*. Other strengths include in-depth documentaries and programs, many of which have won prestigious awards, notably: KNME's *Surviving Columbus: The Story of the Pueblo People*, *Behind the Pickett Fence*, *Monuments to Failure*, and KRWG's Emmy Award-winning documentary, *Crossing*. The collection also includes extensive amounts of raw footage that has never been available to the public before, including live audio recordings documenting University of New Mexico student protests in the 1970s made by student journalists, footage of the February 1980 New Mexico State Penitentiary riot and its aftermath, and field interviews recorded during the production of *Surviving Columbus.*

<u>Audience and Scope</u>

The stature and resources of our institutional partners - The American Archive of Public Broadcasting, GBH, and the Library of Congress - ensures that this digitized collection once processed will reach a national and global audience. In August 2013, the Library of Congress and WGBH received a grant from the Corporation for Public Broadcasting to engage in the first phase of a long-term project to preserve public media. During this first phase (which ended in 2016), the Library of Congress and WGBH oversaw the digitization of approximately 40,000 hours of programs selected by more than 100 public broadcasting stations throughout the nation. The AAPB database began with a collection of 68,000 programs from more than one hundred stations in many U.S. states and territories.[iii] The AAPB has sought to fill important gaps in its

collection, yet by 2019, the archive still lacked materials representative of New Mexico and its people. This digitization project fills this gap and promises to provide a substantive look at New Mexico and its unique contributions to U.S. history. In 2013, the Library of Congress and GBH became permanent stewards of the AAPB.[iv] In addition to AAPB and the Library of Congress databases, digitized files will be available on numerous regional and local databases including: New Mexico State Library, New Mexico State Archives and Records Center, UNM Center for Southwest Research, the Rocky Mountain Online Archive, and Las Cruces Public Schools.

The collection is available on the AAPB database and can be accessed by following the link below:

[American Archive of Public Broadcasting Search Results](#)

Needs Addressed and Project Goals

As defined by Megan Rose Kilidijan at the outset of the project in 2019, the New Mexico Public Media Digitization Project answers the needs of **preservation**, **cataloging**, **description**, **accessibility**, and **interpretation** of a vital collection of audio/visual materials spanning fifty years of public broadcasting in New Mexico.

- The first goal of the New Mexico Public Media Digitization Project is to **catalog, describe, and preserve** the content of approximately 9,000 audio-visual assets from 1970-2021 and to make those digital assets open and freely accessible to the public online.

- The second goal is to create an **online exhibition** highlighting collection contents. The exhibition objectives are twofold 1) to provide a broad interpretation of the collection's significance 2) to encourage public use and exploration of the newly digitized collection, available through the American Archive of Public Broadcasting's online database.

Project Significance: Benefits and Impacts

The stations that have contributed to the collection currently do not have a plan for keeping or preserving the masters. Once digitized and entered in the AAPB and Library of Congress databases, all masters will be returned to their original home stations. Given that there is no preservation or archival plan for the masters, it is highly likely that the digital archive will be the only complete record of decades of programming preserved for the future. This raises the significance of creating a high-quality, accessible digital collection even higher. Digital preservation files, however, are also vulnerable to loss over time and will need upkeep and migration to new formats as data storage, software, and platforms change quickly. Archivists are establishing new professional protocols and policies regarding preserving digitized collections, born digital content, and web archiving to address this problem.[v]

An important benefit of this project is that the collection will serve as a means of **institutional strengthening.** When seen as a unified whole, the collection creates a powerful case as to why it is important to continue supporting public media now and into the future. Digitized archives can extend the life span, relevance, and use of historical material that otherwise would have been lost, fragmented, or difficult to understand in isolation. It can be used in future fundraising, grant writing, and lobbying/advocacy appeals. Being able to examine and reexamine large swaths of New Mexico's public media creates a bird's eye view of vast amounts of content spanning decades. This long historical perspective will strengthen the institutional identities of contributing stations and act as a testament to the value of public broadcasting in New Mexico as a whole.

Ultimately, The New Mexico Public Media Digitization Project fulfills the mission of New Mexico PBS (KNME): "…to inform, engage, educate, and connect New Mexico's diverse

communities, reflecting their interests and needs through quality programming, services, and online content that can be accessed anytime, anywhere."[vi]

Specifically, this project meets this mission by providing:

- **Preservation of fragile historical materials** through digitization of 9,000 programs that collectively form a vital picture of New Mexico.

- **Open access to materials** by digitizing and cataloging previously inaccessible audio-visual resources and making them discoverable on stable online databases.

- **Education.** The 9,000 programs we digitized, cataloged, and put online will be an invaluable resource to educators at all levels and to community groups and members who are interested in self-guided learning and research.

- **Interpretation.** The online exhibition *Witnessing New Mexico* serves as an example of how resources in the archive can shed light on contemporary issues and experiences. While the exhibition only provides one interpretation, the process itself demonstrates that these are resources to be examined and reexamined through multiple interpretive lens indefinitely into the future.

- **Methodological innovation.** We hope that our project will serve of a model of its kind for future AAPB exhibitions in terms of prioritizing viewer experience, engagement, and participation.

- **Opportunities for public outreach and engagement**. Ideally this collection can connect the public media stations involved with new and existing audiences.

Project Structure: Timeline, Team Members, and Division of Responsibilities

Project Leader Duties

The project archivist, Megan Rose Kilidjian, was responsible for all aspects of project management, including defining project goals and milestones, timelines, and tracking progress towards these. She also created and managed the spreadsheet into which all asset metadata was entered. She trained fellows in metadata standards and proofread metadata. She was also responsible for gathering up the masters from various stations, creating a basic inventory of the

masters and shipping them to the vendor who digitized them. **[Figures 3 and 4]** Content was preserved by creating high quality archival preservation masters and access copy MP4s for streaming online. All digitization of materials was handled by George Blood (an outside vendor). All technical decisions related to digitization were made by George Blood, Megan Rose Kilidjian, and the AAPB project team.

Project Fellows Duties

Cataloging

David Saiz and I were hired as project fellows in January of 2021. Our first responsibility was to learn PBCore metadata standards. PBCore is a standardized system designed to facilitate preservation, identification, exchange, distribution, and discoverability of data using advanced digital infrastructures.[vii] Next, we started proofreading and cleaning up existing metadata in the earliest version of the spreadsheet. Existing metadata was gathered from old/legacy program descriptions and paper records. Once digitized files began arriving from the vendor, after digital conversion and processing by the vendor, we started checking them for quality, and skimming them to retrieve key information to populate metadata fields. Key metadata fields we populated include: program title, series title, program description, series description, date created, date aired, producing organization, contributing organization, asset type (episode, raw footage, program, segment, clip, or compilation), genre (call-in, documentary, event coverage, interview, magazine, news, news report, performance, talk show, or unedited), duration and producer(s) names. **[Figure 5]** We also added flags and content warnings as needed. We were able to find most of this metadata via titles, program credits, and by watching content when necessary. During this time, I attended weekly trainings/team meetings to perfect our understanding of

metadata protocols. I also attended occasional meetings with our institutional partners to track project timelines and milestones and to discuss the online exhibition.

Metadata creation and file review comprised the bulk of our work for twenty hours a week until December 2021, when our focus shifted to planning and curating the online exhibition. By January of 2022, we had quality checked and cataloged over half of the files (c. 4,300 items). At this point, two additional catalogers were hired, which allowed David and I to focus on the exhibition development.

Online Exhibition – Conceptual Development

David and I met several times and discussed exhibition themes, methodology, and values we wanted to guide the exhibition. First, we decided on the title: ***Witnessing New Mexico: The New Mexico Public Broadcasting Digitization Project 1970-2021***. **[Figure 6]** We chose this title because it suggests that digitization has given this media a new life, a new audience, and a chance to be witnessed and re-witnessed - interpreted and reinterpreted. We also liked that the term 'witnessing' alludes to journalistic documentation, a particular strength of this collection.

From there, we formed a **curatorial thesis**: "Presented through public broadcast media produced in New Mexico, *Witnessing New Mexico* is a reconstitution of often overlooked perspectives, stories, and peoples that challenge typical historical narratives."

This thesis underscores the idea of preservation of histories that would have been lost to time had they not been re-constituted through the archive. It also indicates that this exhibition will not rehearse well-known histories of New Mexico. Instead, we set out to de-mythologize romanticized notions of unity and cultural harmony among New Mexico's diverse people. We also set out to deconstruct essentialized, apolitical representations of New Mexico's landscape.

Our aim is to challenge viewers and demonstrate that the land of New Mexico is contested in many important ways. Our approach is driven by the hope that marginalized people and communities might feel seen and heard in this interpretation of this collection.

With this said, David and I focused on letting the collection speak for itself. The fact that there is an abundance of programs to support the curatorial thesis demonstrates that our premise is true to the contents of the collection. *Witnessing New Mexico* is not only a reflection of this state's complexity. It is also a narrative about *how* public media documented New Mexico's multifaceted history through a myriad of critical, creative, and analytical lenses. Therefore, an important subtext of the exhibition is the value of the unique contribution that an independent public media makes to life in New Mexico.

Exhibition Themes and Interpretive Texts

David wrote the exhibition's introductory text **[Figure 7]**. I and other team members provided comments and edits. Together, we then decided upon four subthemes within the exhibition: **Reclaiming Histories, Revealing Forgotten Faces, Challenging Preconceptions and Navigating Racism**. Each subtheme has an introductory text. **[Figure 8]** I composed the subtheme text for Reclaiming Histories and Revealing Forgotten Faces.

Exhibition Rationale and Challenges

One of the challenges of creating the exhibition was to resist the urge to provide a false sense of resolution to the generational traumas that are a deep part of life in New Mexico. To ignore the persistent problems recorded in the collection would be a disservice to creators and the activists and community leaders who have dedicated their lives to trying to solve these problems. Some of the challenging topics of this collection include: health and economic

inequities, poverty and people experiencing homelessness, substance abuse and addiction, DWI, child abuse and neglect, domestic and partner violence, suicide, incarceration, racism, police violence, gangs, gun violence, school shootings, epidemics, corruption in government and schools, nuclear war, and genocide of Indigenous people. Given the subjects covered in the exhibition, many visitors will experience strong emotions. The problems and struggles represented in the collection are very much still alive and causing active harm to people and communities.

It was not difficult to identify racism as a prime driver and common thread throughout so many of the problems that plague our state and people. David suggested we make Navigating Racism a stand-alone category. Coupling the verb navigating with the term racism was intended to convey that both the people represented in the archive and contemporary viewers of the online exhibition are involved in the process of working through the realities and impacts of racism. The term navigating involves active decision making then and now, even within highly constrained systems of power designed to limit and cut certain people out of the privilege of choice and self-determination. It invites visitors to our exhibition to consider their own identity position and the availability, or lack thereof, of choices within these systems.

Creativity is a defining feature of life in New Mexico. Indeed, creative expression is inseparable from the production of culture and history. It is a lifeline to the past and a path to the future. It is a means of not only surviving, but thriving in New Mexico. Most of this content is linked in the Revealing Forgotten Faces and Reclaiming History sections of the exhibition. One example is *Coming of Age in New Mexico*, an 18-part series consisting of five-minute audio modules that chronicle the lives of New Mexico women. Women both Anglo and Hispanic, famous, and unknown, wealthy, and poor all making important contributions to their

communities and to New Mexico. The series begins with Guadalupe Baca de Gallegos, a Las Vegas businesswoman born in 1853, and ends with Pablita Velarde, a Santa Clara Pueblo painter born around 1920. [Coming of Age in New Mexico - American Archive of Public Broadcasting] Another example featured in the exhibition is *¡COLORES!* episode 317, from 1997, featuring the Buen Viaje Dance Group. [¡colores!; 317; Opening Doors: The Buen Viaje Dancers - American Archive of Public Broadcasting] The dancers come from all backgrounds and share a common bond of being specially enabled. While these dancers do not have the classic dancer bodies and do not move with the same grace or coordination expected from dancers without disability, they are dancers who do not recognize disability as a problem. They write, choreograph, and dance in their own productions with creativity, joy, and great success.

While these themes may provide a necessary release and counterpoint to the others in our exhibition, David and I in no way intend this content and the framing of it to be a catharsis. In other words, it is not intended to act as an erasure or release of collective institutional and systemic and individual responsibility to continue to fight against New Mexico's ongoing problems and inequities. Resolution is not one of the objectives of our exhibition. Following the lead of materials in the collection, Witnessing New Mexico provides an overview and analysis of these problems and public media's efforts to document them.

<u>Exhibition – Curation</u>

The curatorial thesis guided decisions about the exhibition. Selections were based on three criteria: 1) potential to challenge expectations and presumptions about New Mexico and to feature neglected histories and points of view, 2) ability to highlight what makes public broadcasting, particularly in New Mexico unique, with a spotlight on high quality journalism,

and 3) potential to be interesting and educative to all - but especially engaging to under-served communities in New Mexico.

David and I each curated twenty programs for two of the subthemes. We then switched subthemes and selected an additional five programs. **[Figure 9]** After careful reflection, Challenging Preconceptions was merged with other categories to streamline the visitor's experience. Each subtheme features approximately ten different items from the collection as primary files. These files are meant to highlight the main topics addressed in the subtheme text, and to be illustrative of the exhibition thesis. Each of the ten primary files is supported by or elaborated upon by 3-5 secondary files.

Other exhibitions already hosted by AAPB created by archivists engaged in similar digitizing efforts resemble illustrated blogs, or curated lists with links to content.[viii] We inquired about other options and decided upon the Library of Congress' Story Maps platform because it enables a more visually engaging layout and presentation.[ix] **[Figure 10]**

Section II. Theoretical Perspectives and Methods

Values, Methods, and Outcomes

The logistical goals of the New Mexico Public Media Digitization project are – preservation, description, organization, access, and interpretation. But what are the *desired outcomes* of the project? And h*ow* did we set out to achieve them? Furthermore, *why* are these outcomes meaningful? This section addresses these questions and identifies the scholars that influenced us.

This digitization project aims to achieve the following **outcomes**:

- **Diversity, equity, learning, collaboration, and relationship building resulting in confidence and trust**.

We strive to achieve these outcomes through **methods** that provide many opportunities for:

- **Inclusion, participation, ongoing free-choice learning and institutional transparency.**

These outcomes and means of achieving them are *shared responsibilities* between the institutions and people who created the project and 'the public' (meaning anyone who finds, experiences, and uses the archive).[x] The diagram below illustrates and elaborates on the interconnected nature of our project values, methods, and outcomes:

New Mexico PBS Media Digitization Project Values, Methods and Outcomes

Values
- People Centered
- Polyvocal
- Accurate and Inclusive Representation
- Open Access
- Culturally Sensitive
- Viewer Participation, Choice and Engagement
- Transparency

Methods
- Cataloging Protocols: Flagging, Content Warnings and Appropriate/Sensitive Language
- Curatorial Selections and Rationale In Line with Project Values
- Exhibit Design Reflects Values and Communicates Big Idea
- Exhibit Design is Accessible
- Interpretive Texts Communicate Big Idea Clearly and Efficiently
- Interpretive Texts Use Inclusive, Non-Specialized Language
- Minimal Text That Does not Overwhelm Visitor and Enhances Visitor Confidence and Interest
- Use of Questions, Quotes and Contrasting Points of View to Encourage Personal Investment, Active Interpretation, and Reflection on Content Experienced

Outcomes
- Visitor is Personally Motivated and Engaged
- Visitor Feels Seen and Heard in Exhibition Content and Modes of Presentation
- Visitor Sees Exhibition as Relevant and Useful to Their Learning and Lives
- Visitor Engages in Reflection Long After Experience
- Visitor Feels Interested in Knowing More and Exploring Larger Collection
- Visitor Respects and Appreciates the Value and Work of NMPBS
- Visitor Wants to Share the Content and/or Experience With Others

People First: Diversity, Equity and Collaboration

    C. Kurt Dewhurst, Diana Baird N'Diaye, and Marsha MacDowell explain in their 2014 essay, "Cultivating Connectivity" that museums need to share authority and control over objects as well as their interpretation and use. They propose that the success (or failure) of a museum is defined by their ability to meet the needs of the community. One important way museums can achieve this is by: ". . . not just cooperating and collaborating on—but also by co-creating—work with their communities where existing knowledge is shared and new knowledge is constructed."[xi]

    Chip Colwell-Chanthaphonh and T.J. Ferguson explore different levels of collaborative practices with communities using the Collaborative Inquiry Model they developed, which begins at the lowest level with Resistance, progresses to Participation, and ends with the gold standard of Collaboration.[xii]

Collaborative Inquiry Model

Table 1.1. Collaboration Conceived as a Continuum of Practices

Resistance	Participation	Collaboration
Goals develop in opposition	Goals develop independently	Goals develop jointly
Information is secreted	Information is disclosed	Information flows freely
No stakeholder involvement	Limited stakeholder involvement	Full stakeholder involvement
No voice for stakeholders	Some voice for stakeholders	Full voice for stakeholders
No support is given/obtained	Support is solicited	Support is tacit
Needs of others unconsidered	Needs of most parties mostly met	Needs of all parties realized

Source: Chip Colwell- Chanthaphonh and T. J. Ferguson from *Collaboration in Archeological Practice: Engaging Descendent Communities*

Because the primary goal of this project is preservation and access, we were unable to achieve the gold standard of using the collection as an active point of collaboration, relationship building, and co-creating content with specific communities. Though our work has laid the foundation from which these kinds of community collaborations may happen in the future.

When and where possible, collaboration was built into the project. For example, community consultants will review our exhibition and offer advice about community needs. We advocated for Spanish translation of all metadata and exhibition text. And we advocated for exhibition design formats that are accessible to visitors with diverse needs.

Witnessing New Mexico showcases only those examples of public media that engaged in the kind of ethical community collaboration that we as archivists, scholars, and museum professionals seek to uphold. For example, we included episode 304 of *Public Square* from 2013, which is a forum for LGBTQ+ youth in New Mexico to speak openly about their struggles and lives. [Public Square; 304; LGBTQ Youth In New Mexico - American Archive of Public Broadcasting] The values of inclusion, diversity and equity also guided the curatorial selections featured in *Witnessing New Mexico*. Specifically, we included programs that take on problems that disproportionately impact communities of color. For example, *Public Square* episode 405 from 2015, entitled *Cancer: Connecting to Cultures* examines the unique challenges in talking about cancer in Hispanic and Native American communities. This program questions: Why aren't people getting screenings earlier? What role does access to healthcare play? And how can we change these outcomes? [Public Square; 405; Cancer: Connecting to Cultures - American Archive of Public Broadcasting] The exhibition also features the two part program *Environment, Race and Class: Poisoning Communities of Color* (1991), which tackles the subject of environmental justice by showing how people of color are the most impacted by environmental pollution and

dumping. A diverse panel of experts on the topic answer call-in questions from viewers and discuss the problem. [Environment, Race, and Class: The Poisoning of Communities of Color; Part 1 - American Archive of Public Broadcasting] We also included a 2014 episode of *New Mexico in Focus* where advocates and officials debate what a new model of civilian oversight would look like in the wake of a Department of Justice investigation that found the Albuquerque Police Department engages in a pattern or practice of use of excessive force. [New Mexico in Focus; 744; Police Oversight Panels - American Archive of Public Broadcasting]

These programs are good examples of how the media content itself achieves the gold standard of community collaboration and demonstrates a bold commitment to diversity, equity, and inclusion. We selected these programs, and all others featured in the exhibition, to highlight collaboration as a means of public engagement, learning and trust. Future researchers, archivists, budding journalists, teachers, and in fact anyone who so desires, might use the digitized collection to study the importance of this kind of community collaboration and co-creation. Perhaps contemporary viewers will be inspired by and further these same methods and values in their own work and in their own communities. This is possible because public broadcasting creators and producers treated participants and audiences not just as passive consumers that stand apart from meaning-making, but as important and competent co-creators and collaborators.

From the earliest days of the project, Megan Rose, David, and I have strongly advocated for a transparent, people-centered approach that is poly-vocal. We achieved this in our curatorial selections for the online exhibition and our interpretive texts. One example is our decision to feature *Surviving Columbus: The Story of the Pueblo People* in the exhibition. This documentary looks at Europeans arrival in the Americas from the perspective of the Pueblo peoples. It also offers the rare opportunity to go inside New Mexico's Pueblos and hear directly from tribal

elders themselves. This Peabody Award winning documentary is an example of how KNME collaborated with Indigenous peoples and produced indigenous media. Conroy Chino of Acoma Pueblo hosts the program and it is directed by Diane Reyna of Taos Pueblo. Mainstream media does not typically cover these kinds of topics because they confront dominant modes of power and versions of history that serve that power. *Witnessing New Mexico* honors this content and those who made it. The digital collection furthers its impact by providing open access to raw footage and field interviews for the first time.

In addition to *recognizing* and *prioritizing* collaborative, polyvocal, diverse content in our exhibition, David and I paid special attention to *not replicating damaging terms and practices* in our cataloging and description duties (metadata creation). I researched scholarship and guidelines on creating anti-racist metadata and guidelines for addressing bias in archival descriptions and catalog records.[xiii] We flagged language and content deemed potentially offensive or harmful to certain communities and individuals. These flags will appear in the historical records and online descriptions as notes.

Some real-world examples from the project include flagging content that violates current standards about privacy in medical contexts, or in relation to vulnerable populations. For example, notes were included in descriptions for assets that include drug addicted individuals, people filmed without consent or against their will, adults and minors in abusive environments, and unhoused individuals in crisis. **[Figure 11]** These flags will trigger legal and ethics reviews of content before material can be added to the archive. In extremely rare cases, flagged content may not be included in the digitized/online version of the archive. In such cases, the file or original film will be retained and only made accessible in person at the physical archive with permissions and restrictions. The important and sometimes difficult conversations about when

and why to flag content required balancing open access against the harm some content may cause to individuals and communities.

After engaging with this archive, we hope marginalized people and groups feel seen and heard, not only in the content preserved and made available, but also in the methods used to curate, describe, and interpret the collection.

<u>Engagement through Participation and Free-Choice Learning</u>

Our people-centered values for the New Mexico Public Media Digitization Project also meant using methods and designs that prioritized *viewer choice, engagement, and participation* to the greatest extent possible. In their book *Learning from Museums* (2018), renown museum studies scholars John Falk and Lynn Dierking advocate for free-choice learning in museums. According to Falk and Dierking, free choice learning is non-linear, personally motivated, and involves considerable choice on the part of the learner as to when, where, with whom, and what is learned.[xiv]

Witnessing New Mexico fosters free choice learning through brief and accessible exhibition texts. These texts help visitors relate to and reflect upon the content in ways that become *personally meaningful*. Using questions, quotes, and presenting multiple points of view, the exhibition text prompts viewers into understanding that their active engagement is needed.[xv] **[Figure 12]** By demonstrating that there is more than one way to interpret the content, visitors may feel the need to participate more actively in the process of understanding and learning. Museum educator, Lisa C. Roberts, characterizes this as an important way for museums to ". . . enter a relation of shared authority, in which both visitors and museums engage in constructive activities that give rise to the possible meaning of things."[xvi]

The exhibition's visual and information design also encourages free choice learning. There is a hierarchical presentation of information in *Witnessing New Mexico* that allows visitors to begin with general ideas and drill down into fine grain details with an abundance of examples. The scaffolding of interpretation was designed to only go three layers deep – thesis, subtheme, examples. Interpretive texts are suggestive of connections and differences between subthemes, but most of those connections were left for visitors themselves to discover. **[Figure 13]**

Witnessing New Mexico offers individual choice in navigating the exhibition. It also offers interpretive textual supports in just the right places and quantities. Visitors should feel supported in their learning process and never overwhelmed or confused by text.[xvii] Visitors should not be lectured to or told what to think, nor should they be inundated by text.[xviii]

Curatorial selections can also be experienced according to individual choice and interests. There is no preferred order of experiencing any of the three subthemes. Most people will not choose to view all the examples provided. For this reason, the exhibition enables a person to watch one or two items and leave with a clearer and deeper understanding of the exhibition thesis and subtheme.

Museum educator, Beverly Serrell calls this method "chunking" and compares it to 'a buffet of opportunities' where visitors are free to pick and choose which elements appeal to them and any of their choices are likely to add up to an experience that is within range of the exhibition developers intended goals.[xix] She prefers chunking to layering systems of information. The layering system tends to try to accommodate every different learner category and ends up serving none. A common misconception in layering systems is the belief that it is better to supply more information rather than less, because people who are interested and able can drill down into deeper content, while others can stay on a more general level and skim. Win-win,

right? Not according to Sorrell, who explains, in practice this leads to overwhelming and alienating most visitors. She presents us with an interesting paradox, that too much and too little complexity in exhibition information has the same effect upon viewers: making them feel stupid.[xx] Visitors either feel patronized by dumbed down content, or incompetent, excluded, and bored from content that bombards them and goes over their heads. She stresses that there is a difference between simplicity and clarity, the latter is essential to a successful exhibition and results from focusing on one Big Idea. She explains that *clarity helps all visitors feel competent*.[xxi]

The Big Idea is a statement of what the exhibition is about that identifies a subject, an action (the verb), and a consequence (so what?). It provides an unambiguous focus for the exhibition team throughout the development process by clearly stating the scope and purpose of an exhibition. A Big Idea provides a thread of meaning and coherence. Having a Big Idea does not make visitor's experiences in the exhibition more controlled or constricted, or less open-ended than an exhibition without one, but it does make it more likely that a visitor will be able to decipher the exhibitions communication goals. A Big Idea keeps the exhibition team accountable to its learning objectives while *allowing visitors to construct their own experiences freely*.[xxii]

By having a Big Idea (thesis) and using the chunking method, *Witnessing New Mexico* provides structure and clarity without forcing or imposing learning. The exhibition content is brief and accessible. We edited and streamlined a lot. In fact, we eliminated an entire category and merged its essential content into the others and cut curatorial selections in half in the final incarnation of the exhibition. We selected only the most salient clips from programs to be included for viewing in the exhibition. Those who want to see more can click on links that will take them to AAPB's database, where programs can be seen in their entirety.

The primary purpose of the exhibition is to spark visitors' interests and curiosity; not to turn them into experts. We hope visitors will have a clear and focused exhibition experience that leaves them feeling competent, confident, and personally fulfilled. We hope such an experience will prompt them to visit and explore the collection on AAPB's database in a series of ongoing, reinforcing learning experiences over time, something Falk and Dierking also identify as a key factor in free-choice learning.[xxiii]

Falk and Dierking emphasize free-choice learning is a process and a product, a verb, and a noun. They explain, ". . . learning describes not just changes in cognition, but equally changes in attitudes, awareness, skills, sensitivities and even relationships."[xxiv] When the philosophy of free-choice learning and collaboration is coupled with methods that result in clear and accessible interpretation and design, even difficult content can be experienced as worthwhile and fulfilling. Success can be measured by meaningful experiences that are worth remembering and continuing to ponder and explore long after the primary learning experience has ended. Visitors might consider: *Is the experience worth sharing with others? Does it enhance my understanding and appreciation of the value of public media? Do I feel empowered and confident to engage again?* If visitors to our exhibition can answer these questions in the affirmative, we have achieved our desired outcomes.

<u>Transparency</u>

Museum educator Lisa C. Roberts highlights the importance of openly talking about how museums and institutions create knowledge in her book *From Knowledge to Narrative* (1997). She critiques the often invisible or neutral stance that institutions take in this process, "By omitting any mention about the decisions behind the determination of meaning, museums exclude visitors not only from an awareness that knowledge is something that is produced but

also from the possibility that they themselves may participate in its production."[xxv] She explains how interpretation can be an act of empowerment, if it provides visitors with both the knowledge and an invitation to engage in critical dialogue about the messages museums present.[xxvi]

Roberts' analysis underscores the importance of methods that are self-aware and transparent. Indeed, this is the first step in inviting visitor participation. Taking this advice to heart, *Witnessing New Mexico* underscores *how* and *why* public media is created in certain ways and not others. Our exhibition texts examine the ways public media content over the last fifty years supported (or failed to support) its unique institutional mission and values, and how and why these shifted over time. *Witnessing New Mexico* is a narrative, itself a construction of a particular story that we as curators are telling. Because the exhibition is a broad survey across time, *Witnessing New Mexico* inevitably says something definitive about public media's identity. Following Roberts, we did not set out to enhance the institution's authority or infallibility. We set out to create opportunities for public engagement with this institution now and in the future. The starting point for doing that is building *reflexive analysis* as well as *institutional transparency* and *accountability* into the exhibition narratives.

At key points the exhibition text describes public media programs as *constructed* artifacts. It also underscores the institution's active role in meaning-making and its historically privileged position of authority in that process. The texts ask questions, use quotes, and encourage discussion, debate, and ongoing reflection. These are the ways we intend to prompt visitors to *think critically about media content as well as our methods and approaches in interpreting and describing it*.

Ideally, even more could be done to invite people into active critical dialogue with the messages presented in the exhibition. Barriers to those conversations should be much, much

lower than they currently are, not just with this project, but in museums and archives everywhere. Although these tools were not options available to us at this moment, making them available in future archival projects would elevate the institutions involved to a new level of engagement that would enhance their public value.

To encourage greater transparency, David and I also took steps to document the identity positions from which we each write and curate. We asked to include our bios in the 'about this project' section of the exhibition website. **[Figure 14]** Another way we hope to promote transparency is by generating a documentation file that will be open and accessible to researchers and kept in the archives related to this collection. This file will be a 'behind the scenes look' into the decisions, problems, processes, and people shaping this project. It will explain the limitations we worked under, our personal and methodological priorities, and rationale used in our decision-making processes. It will provide analysis of challenges and missteps along the way, and suggestions for future expansion and improvement.

The New Mexico Public Media Digitization Project has transformed what was once stand-alone content into a conglomerate, into a unified collection. What was originally experienced as an ephemeral broadcast, intended for one, maybe two viewings, is now centralized, preserved and available on demand, for repeated viewing, in perpetuity. This shift enables a coalesced portrait and opportunity to assess the value of the institutions from which it emerged.

Section III. Historical Context: Public Institutions and Ideals of Public Good

Public Broadcasting and Media

Founded on October 5, 1970, PBS has provided a home for quality journalism to flourish. One of the founding principles of PBS was that independent journalism and an informed, educated public are both essential in a healthy democracy. PBS set out to fulfill this need by becoming a source of education and information not driven by market forces.[xxvii]

Acclaimed journalist Alex S. Jones explains the role of objective, investigative journalism in maintaining a healthy democracy in his book *Losing the News* (2009): "Traditional journalists have long believed that fact-based accountability news is the essential food supply of democracy and that without enough of this healthy nourishment, democracy will weaken, sicken, or even fail."[xxviii] This philosophy of the role of journalism is essentially the same as the one that has driven high-quality reporting in public broadcasting since its inception.

Bill Kovach and Tom Rosenstiel underscore similar values in their book *The Elements of Journalism* (2021). Among the key elements of responsible journalism, they highlight are an obligation to tell the truth, verification of information, independence from subjects (they cannot be corrupted by sources or swayed by power), monitoring those in power, and loyalty to citizens.[xxix]

They explain further, loyalty to citizens means: "Journalists must also remember to represent *all* members of society. By ignoring certain groups, journalists lose credibility along with readers."[xxx] The defining features of loyalty to citizens according to Kovach and Rosenstiel, are *inclusion* and *representation of all members of society*. Inclusion and representation are strengths in this collection because they are integral to the accountability journalism public broadcasting stations in New Mexico have produced for fifty years.

KNME's vision statement's emphasis on serving the public good encapsulates the same philosophies behind the development of public media in the United States at large: "[we] will invest its resources to enrich the lives of viewers through engaging content and services that expand horizons, stimulate local culture, foster public dialogue, encourage civic involvement, and advance the quality of life for all."[xxxi]

There is ample evidence within this collection supporting that some of these aspirations have resulted in outcomes – particularly in terms of diverse representation and fostering public dialogue. However, other aspects, particularly the far-reaching goal of impacting the quality of life for all - remains vexingly difficult to achieve. Actual demographics studies show PBS's primary audience is white, middle class, older women. While diversity in representation is admirable, and the intent to achieve a more demographically balanced viewership is a goal, clearly there is still significant work needed to extend the reach of who consumes and benefits from public media.

Archives and Museums

Like public media, museums and archives aim to support the production of knowledge and learning. They also strive to manage and preserve reliable information for public good. As such, these institutions can play a vital role in our sense of self and society. And like public media, their legacy of building public trust is their greatest asset. Given these institutions historical association with authenticity, expertise, and objectivity, they are held to the highest standards for ethical behavior.[xxxii]

The American Alliance of Museum's Code of Ethics for Museums states:

> Museums in the United States are grounded in the tradition of public service.
> They are organized as public trusts, holding their collections and information as a

benefit for those they were established to serve. Museums rely on the public and are one of the most trusted institutions in society, therefore they need to maintain the highest level of accountability and transparency.[xxxiii]

In 2019, alarmed by the rise of disinformation and concerned about deteriorating trust in public institutions, Elizabeth Merritt, Founding Director of the Center for the Future of Museums, created a video and teaching guide for museum studies educators and museums that highlights the critical connection between maintaining a healthy independent press and museums, as well as other public non-profit institutions.[xxxiv] In the video, Merritt interviews AAM CEO Laura Lott, and Sonya Gavankar, the Newseum's director of public relations, inviting them to share their thoughts on why museums are trusted sources of information, what museums need to do to retain that trust, and how museums can help rebuild trust in other civic institutions. These interviews took place at the Newseum, a museum dedicated to teaching the public about the importance of free and fair press in healthy democracies. A dark harbinger of the threat to that very ideal is the sad fact that Newseum closed to the public in December of 2019, after 22 years in existence, and a mere four months after Merritt's video was filmed.

In his book *Whose Muse? Art Museums and the Public Trust* (2004), James Cuno explains the notion of museums and public trust: "The public has entrusted in us the authority and responsibility to select, preserve, and provide access to works of art that can enhance, even change, people's lives. And in turn, we have agreed to dedicate all our resources – financial, physical, and intellectual – to this purpose."[xxxv] Although Cuno's premise is accurate, the methods he proposes to achieve public trust are outdated and symptomatic of the kind of privileged detachment that has too long plagued museums. He concludes that museums can best earn public trust, ". . . simply by remaining open as places of refuge and spiritual and cultural nourishment. In museums people can experience a sense of place and be inspired, one object at a

time, to pursue the ideal of objectivity and be led from beauty to justice by a lateral distribution of caring."[xxxvi]

Cuno's poetic notions that a museum goer's 'detached admiration' of art could lead to 'caring and justice' places all the work on the museum visitor, while releasing the museum from its responsibilities of equity, accountability, and engagement. He assumes a homogenous audience and ignores the complicated relationship many individuals feel towards museums and their histories.[xxxvii] This sentiment is not unique to Cuno. It is indicative of widespread ideology that still lingers in academic and institutional contexts and in museums and professional organizations at large.

In 2000, the American Alliance of Museums outlined core standards to achieve public trust and accountability as follows:

- The museum is a good steward of its resources held in the public trust.
- The museum identifies the communities it serves and makes appropriate decisions in how it serves them.
- Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.
- The museum strives to be inclusive and offers opportunities for diverse participation.
- The museum asserts its public service role and places education at the center of that role.
- The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.
- The museum is committed to public accountability and is transparent in its mission and its operations.
- The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.
- The governing authority, staff and volunteers legally, ethically, and effectively carry out their responsibilities.[xxxviii]

While there is much to admire in these standards, a close critical analysis reveals they need revision and updating. For example, although the word 'Stewardship' can imply good and responsible management, it also replicates historical notions about top-down authority and power, where the museum and its professionals are presumed to know what is best for the public. This language closes off opportunities for a more collaborative, reciprocal approach, and for shared authority. These standards would benefit from more collaborative language where communities are not 'identified' by museums, but rather *consulted* and *included*. Core standards need to commit to actions like asking, listening, communicating, sharing, and collaborating. We should stop referring to Education as a finished product museums offer. A better choice is to prioritize the act of *learning* as *a process* that museums and their publics undertake together.

In May of 2021, the AAM published a new study on the topic of Museums and Trust and found that the public continues to regard museums as highly trustworthy. However, they also found that households made up solely of people who identify as white are significantly more trusting of museums than people from households comprised of people of color.[xxxix] The study further found that people who think museums are neutral express higher levels of trust. The AAM acknowledges the public interpretation of the term neutrality is in tension with the growing awareness in the museum profession that museums are *not* neutral, but inherently present a specific point of view. This data highlights the need for museums to build better relationships, particularly with people of color, and to find new pathways to building public trust beyond neutrality and authority - including accountability, collaboration, and transparency.

New perspectives and methods take time to infiltrate institutional and professional culture, one hopeful sign of change is the emergence of professional groups coalesced around the goals of equity and justice in museums. Some are creating useful tools for analysis and change. Two

great examples are Mass Action's tool kits for equity in museums and the Empathetic Museum's Maturity Model of assessment.[xl]

In looking for models to emulate in my work, I found inspiration in the ethics and goals of community archives. Community archives are typically not extractive, meaning they do not collect and keep things. Community archivists are more broadcasters of messages than keepers of materials. The best community archives always involve input and participation of the people represented.[xli]

Some of these archives document marginalized groups and ephemeral public events. This might include, for example, protests, spontaneous public memorials, civic responses to natural disasters, and social justice movements. These archives are typically not collected or represented in institutions – both for ideological reasons and/or logistical concerns such as space and demands of preservation. Many institutional archivists are reluctant to take on this responsibility and are not trained to engage in this kind of work (actively curating and collecting in real time with living subjects often in vulnerable situations). More archivists, however, are recognizing the need to get involved in – or at the very least support the importance of such work.[xlii] Without reaching the high bar of being History 'proper,' or being attached to individuals of privileged status, or collected in a centralized location, these records are highly vulnerable to fragmentation and loss over time. This is one-way historical erasure can happen by simply doing nothing.

This sets up a system where underrepresented people and communities and certain events are rarely represented in institutional archives and museums. These omissions mean history is not represented equitably. And when people do not see themselves represented (or worse misrepresented) in archives and museums, they do not value archives as relevant to themselves and their communities and lose interest, or worse, harbor mistrust. Inaction results in museums

and archives losing public trust. Community archives are engaging in a radical reimagining of archival audiences, priorities, and protocols. While the purpose of these community archives does not exactly align with that of the New Mexico Public Media Digitization Project, there is much institutional archivists like myself can learn from the people first priorities and methods they employ, and their more expansive and inclusive understanding of what history looks like, when it happens, and why it matters *to everyone*.

Section IV. Project Analysis

Challenges to the Project

Logistical

At the start of the project in 2020, the digitization and gathering masters from various stations experienced delays due to the COVID pandemic. Megan Rose had to reconfigure our work by having us proofread and reformat metadata that was already in the spreadsheet. This slowed down our initial cataloging efforts but did not significantly influence final outcomes. Further complicating this project, Megan Rose accepted a new job in January of 2022. Fortunately, she trained David and I well and designed strong project infrastructure, so we had the tools needed to complete the project in her absence. David began working an additional ten hours a week and covered critical management tasks. Around this same time, I experienced unexpected contract disruptions. During a lapse between contracts, I volunteered my time and continued to attend team meetings. My contract was renewed in April of 2022 and I began working thirty hours a week. These extra hours have allowed me to quickly catch up on exhibition design development tasks. From these challenges I learned the importance of

persistence and patience while dealing with bureaucratic constraints and complicated rules of grant funding.

Emotional

One of the striking aspects of cataloging and interpreting this collection is the ways in which many of the same serious problems addressed in the programs remain unresolved today. This could, at times, take an emotional and psychological toll, especially when viewing and describing raw footage for 5-8 hours a day, month after month. David and I would occasionally discuss this challenge in meetings and recognized the need to take breaks from the work for our own wellbeing. Having a sympathetic colleague who was experiencing similar effects was a comfort and helped me decompress when needed.

Working through these emotions helped David and I bring compassion and empathy to our cataloging and curatorial work. Having cataloged the collection, we understood the challenges and joys of experiencing it firsthand. We tried to keep in mind the role our flags, and exhibition text and images would have on viewers as a means of processing feelings about the content. Having a clear idea of the benefits and good our work will provide future generations also helped us persist.

Section V. Conclusion

Possible Next Steps for the Collection

The New Mexico Public Media Digitization Project was a foundational effort and now that it is nearing completion, there are further steps that may enhance its use and value. The following are my suggestions going forward:

- **Evaluation and assessment** are missing from the project scope. It would be helpful to carry out user surveys on exhibition experiences and be able to make changes according to that feedback.

- **Public programing and interpretive development** of the collection would expand its audiences and its potential impacts. David has reached out to the National Museum of Nuclear Science and History, and we attended a few meetings to discuss how the collection could be used as a platform for a series of public events at the museum. These talks are ongoing at the time of writing this report. This potential for use of the collection in similar events and to partner with other community organizations and groups is vast and untapped.

- **Develop additional online exhibitions from the collection, ideally with tools for user engagement/participation.** This digitized, open access collection might become a resource for community and grassroots and amateur archivists to research, reinterpret, and create their own media content, share stories, and even create their own exhibitions and media. Give visitors tools to record and share video responses to content, or curate their own exhibitions from the collection. Give users significant opportunities, tools, and support to respond actively.

- **Seek funds for developing the existing archive and to create a centralized, long-term archival plan and collection policies for dealing with preservation and access to future public media content as it is created.**

Experience in Museum Studies Program and Future Professional Plans

I am tremendously grateful for all I learned from the Museum Studies program. I am most grateful for and changed by the program's focus on people first methodology. Equally important to me is the people that I have meet - from superb professors and mentors to engaged and dynamic classmates. When I started the program, I had just left a tenured professorship and had no professional connections or friends in New Mexico. I entered the program with humble expectations of developing connections and exploring new career options and quickly found a passion for museum and archival work. I also found a group of supportive teachers, friends, and

colleagues that have enriched all aspects of my personal and professional life. I never dreamed the program would open as many opportunities as it has for me in my mid-career shift!

This summer I will begin working for local photographer Donald Woodman to establish and organize his archive. I am always looking for opportunities to integrate my art history, archival, and museum studies knowledge with my deep love of teaching. I would also like to eventually become a certified archivist. Finally, I would love to write a grant to fund a position for myself to help community archives, or to process collections in existing institutions representing people and subjects that currently lack representation and resources. The possibilities are many and varied and I feel prepared to take on new and exciting challenges!

[i] Facts and wording of the project background and needs section of this paper were provided by Megan Rose Kilidjian as described on the New Mexico Public Media Digitization Project Blog. See "Preserving a Fragile History: The New Mexico Public Media Digitization Project" accessed March 28, 2022: New Mexico Public Media Digitization Project | New Mexico PBS, KNME-TV

[ii] Megan Rose Kilidjian, "Preserving a Fragile History: The New Mexico Public Media Digitization Project" accessed March 28, 2022: New Mexico Public Media Digitization Project | New Mexico PBS, KNME-TV

[iii] For more on AAPB history see: Karen Cariani: The History of Public Media and the AAPB - YouTube

[iv] For extensive analysis about the significance of the AAPB's work at large see: About the AAPB (americanarchive.org)

[v] The Canadian Council on Archives has published an accessible step by step guide to digitization projects TECHNICALITIES & PRACTICALITIES (cdncouncilarchives.ca). Also see: Guidelines for Digitizing Archival Materials for Electronic Access | National Archives from the National Archives and Records Administration in Washington D.C..

[vi] Mission | New Mexico PBS, KNME-TV

[vii] Alison White, Alan Barker, Mary Bloss, et. al., "PB Core: The Public Broadcasting Metadata Initiative," paper given at the International Conference on Dublin Core and Metadata Applications, 2003. Accessed December 10, 2021, at: Microsoft Word - 603 paper81.doc (dublincore.org). Link to PB Core handbook: PBCore Handbook | PBCore Metadata Standard

[viii] For examples of other exhibitions hosted by AAPB see: Exhibits (americanarchive.org)

[ix] For more on Story Maps visit: Story Maps Help Curators at the Library of Congress Open Up Collections (esri.com)

[x] It is challenging to find the right terms to describe the dynamic we hope to create, perhaps because they do not exist yet. The terms 'audience' and 'consumer' are far too passive and entirely dismiss the vital interpretive and creative role we believe experiencers of this content can and should play. The terms 'institution' and 'public' are dehumanizing and seem to only create further distance between creators and users, while also having the undesirable effect of implying that no one anywhere is accountable in any way. Hopefully, the detailed description of our

methods and theoretical perspectives in this section will outline our precise intent (even when no perfect linguistic tools exist to convey it).

[xi] C. Kurt Dewhurst, Diana Baird N'Diaye, and Marsha MacDowell, "Cultivating Connectivity: Folklife and Inclusive Excellence in Museums," *Curator: The Museum Journal* 57, no. 4, (2014): 455-472.

[xii] Chip Colwell-Chanthaphonh and T.J. Ferguson, *Collaboration in Archeological Practice with Descendent Communities* (Lanham, MD: Altamira Press, 2008), 11.

[xiii] Itza Carbajal, "Historical Metadata Debt: Confronting Colonial and Racist Legacies Through a Post-custodial Metadata Praxis," Special issue: *Unsettling the Archives Across the Disciplines*, 18(1/2), (Nov. 8, 2021). Also see: Further Reading - University of Washington Special Collections Anti-Racism Initiatives - Library Guides at University of Washington Libraries (uw.edu) and UMSILS & Archives West Guidelines on Bias in Archival Description.pdf - Google Drive

[xiv] John Falk and Lynn D. Dierking, *Learning from Museums* (Lanham: Rowman and Littlefield, 2018), 9.

[xv] Lisa C. Roberts, *From Knowledge to Narrative: Educators and the Changing Museum* (New York: Random House Publisher Services, 2014), 143.

[xvi] Roberts, 145.

[xvii] John H. Falk and Lynn D. Dierking, *Learning from Museums* (Lanham: Rowman and Littlefield, 2018). Also see: John_Falk_Understanding_museum_visitors__motivations_and_learning.pdf (slks.dk)

[xviii] Beverly Serrell, Exhibit Labels: An Interpretive Approach (Lanham: Rowman and Littlefield, 2015).

[xix] Ibid., 155-6.

[xx] Ibid., 159.

[xxi] Ibid., 159.

[xxii] Ibid., 5, 12, 15.

[xxiii] Ibid., 150.

[xxiv] Ibid.

[xxv] Lisa C. Roberts, *From Knowledge to Narrative: Educators and the Changing Museum* (New York: Random House Publisher Services, 2014).

[xxvi] Ibid., 75-6, 79.

[xxvii] The Public Broadcasting Act of 1967 (47 U.S.C. § 396) issued the congressional corporate charter for the Corporation for Public Broadcasting (CPB), a private nonprofit corporation funded by taxpayers to disburse grants to public broadcasters in the United States, and eventually established the Public Broadcasting Service (PBS) and National Public Radio (NPR) (1970). The act charged the CPB with encouraging and facilitating program diversity and expanding and developing non-commercial broadcasting. The CPB would have the funds to help local stations create innovative programs, thereby increasing the service of broadcasting in the public interest throughout the country. Source: Public Broadcasting Act of 1967 - Wikipedia

[xxviii] Alex S. Jones, *Losing the News* (Oxford: Oxford University Press: 2009), 3-4.

[xxix] Bill Kovach and Tom Rosenstiel, *The Elements of Journalism* (New York: Crown, 2021), 12.

[xxx] Ibid., 12.

[xxxi] "Vision Statement" accessed at: Mission | New Mexico PBS, KNME-TV

[xxxii] See Public Trust and Accountability Standards – American Alliance of Museums (aam-us.org) and Accountability | PBS Standards.

[xxxiii] Public Trust and Accountability Standards – American Alliance of Museums (aam-us.org) Core Standards

[xxxiv] See: Explore How Museums Can Rebuild Public Trust – American Alliance of Museums (aam-us.org) published August 19, 2019.

[xxxv] James Cuno, ed. *Whose Muse? Art Museums and the Public Trust* (Princeton: Princeton University Press, 2004), 73.

[xxxvi] Ibid., 73.

[xxxvii] Museums and archives have become a focal point for protests against the colonial and racist practices upon which they were built and that many argue continue to this day. Calls to decolonize the museum challenge the notion that museums serve the good of all. See: Karen Coody Cooper, *Spirited Encounters: American Indians Protest Museum Policies and Practices* (Lanham: AltaMira Press, 2008); Amy Lonetree, Decolonizing Museums: Representing Native America in National and Tribal Museums (North Carolina: Univ. of North Carolina Press, 2012); and Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (London: Zed Books, 2012). Also see: Decolonizing-museums - Campaigns - Museums Association and The Royal Museum for Central Africa's Fraught Update - The Atlantic

[xxxviii] Public Trust and Accountability Standards – American Alliance of Museums (aam-us.org)

xxxix [Museums and Trust 2021 – American Alliance of Museums (aam-us.org)](#) posted September 30, 2021.

xl [Resources — MASS Action (museumaction.org)](#) and [Maturity Model - The Empathetic Museum (weebly.com)](#) and [About – Indigenous Archives Collective](#)

xli Some examples of my favorite community archives, initiatives, and archivist collectives are:
[Project STAND – Student Activism Now Documented (standarchives.com)](#)
[Documenting the Now (docnow.io)](#)
[The Blackivists](#)
[Sustainable Futures – Medium](#)
[Community Archives Empower through Access and Inclusion | The Andrew W. Mellon Foundation](#)

xlii [Documenting in Times of Crisis: A Resource Kit | Society of American Archivists](#) and [Indigenous Archives Collective – Connecting people working with Indigenous knowledge sources in Galleries, Libraries, Archives and Museums](#)