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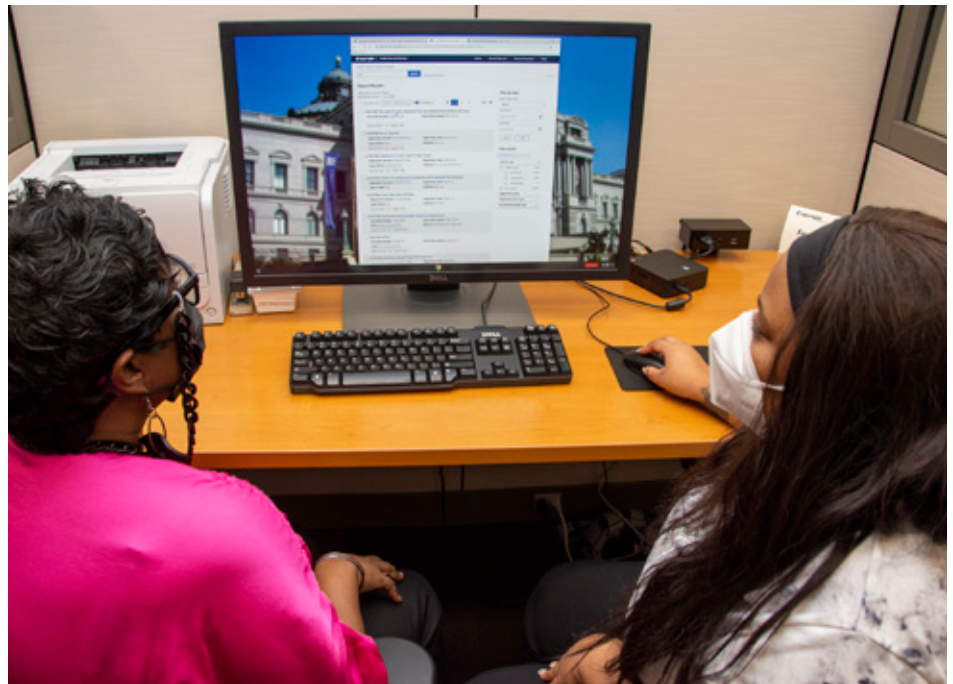
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Researcher Story

Danielle Phillips-Cunningham of Texas Woman's University delved into the papers of Nannie Helen Burroughs to research the trailblazing labor leader.

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Jarletta Walls and LaPriya Parker of the Records Research and Certification Division search the Copyright Public Records System in December.

New Copyright IT System Reimagines Service Delivery

The system's development highlights the benefits of cross-service-unit IT collaboration.

BY SAHAR KAZMI

For over 150 years, the U.S. Copyright Office has been dedicated to empowering the development of the nation's artistic and cultural heritage. Copyright law has evolved during that time, as has technology – dramatically. In the 21st century, modern IT tools and services have never been more important to the Copyright Office's mission to support creativity and free expression.

Recognizing this fact, the Office of the Chief Information Officer (OCIO) and the Copyright Office have been working in partnership over the past two years to completely

reimagine the technology that supports the administration of the nation's copyright system.

At the center of this effort is the development of the new Enterprise Copyright System (ECS). It brings together a suite of applications to implement core copyright functions – registration and licensing of works, recordation of copyright-related documents and dissemination of public records – under a shared design architecture and modern, user-friendly interface.

Leveraging the latest in software design principles, ECS is being built

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NOTICES

TELEWORK APPLICATION WEBINARS

The deadline to submit telework applications is Jan. 19. To facilitate this process, the Human Capital Directorate (HCD) is hosting webinars to demonstrate the automated telework application to employees, supervisors and service-unit telework liaisons.

Sessions for employees and supervisors will take place on Jan. 10 and 18 as shown below. No reservation is needed; simply click on one of the times and log on. Sessions for liaisons were recorded earlier. Recordings for each audience (employees, supervisors, liaisons) will be made available after Jan. 18.

Questions? Write to AskHCD or contact your supervisor.

Jan. 10

Employees: [10 a.m.](#) and [3 p.m.](#)
Supervisors: [2 p.m.](#)

Jan. 18

Employees: [10 a.m.](#) and [3 p.m.](#)
Supervisors: [2 p.m.](#)

CRS GRADUATE RECRUIT PROGRAM

This competitive program of the Congressional Research Service (CRS) offers librarian and research analyst opportunities across issue and service areas, including social policy, foreign affairs, government and finance and legislative information management.

Position listings, including application instructions, eligibility requirements and closing dates, are available on [CRS' career website](#).

In summer 2022, employees selected for the program will be detailed or temporarily promoted (depending on qualifications) for an initial period of up to 120 days. Those who perform successfully may be considered for conversion to permanent or permanent-conditional appointments.

Questions? Contact Carmen Reese at CRSGraduateRecruit@crs.loc.gov or (202) 707-6275.

CALLING ALL DONORS! COMBINED FEDERAL CAMPAIGN

This year's Combined Federal Campaign ends on Jan. 15. The CFC team encourages you to visit the [Library's CFC site](#) before then to donate to a cause you believe in.

OIG WOULD LIKE TO KNOW

Report suspected illegal activities, waste, fraud, abuse and mismanagement in Library of Congress administration and operations to the Office of the Inspector General (OIG). A link to all Library regulations is available on the staff intranet at <http://staff.loc.gov/sites/rules-and-regulations/>.

To make a report, contact OIG via the online form at www.loc.gov/about/office-of-the-inspector-general/contact-us/ or report anonymously by mail to 101 Independence Ave., S.E., LM 630, Washington, D.C., 20540-1060.

GAZETTE

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MISSION OF THE LIBRARY OF CONGRESS

The Library's central mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

ABOUT THE GAZETTE

An official publication of the Library of Congress, The Gazette encourages Library managers and staff to submit articles and photographs of general interest. Submissions will be edited to convey the most necessary information.

Back issues of The Gazette in print are available in the Communications Office, LM 143. Electronic archived issues and a color PDF file of the current issue are available online at loc.gov/staff/gazette.

GAZETTE WELCOMES LETTERS FROM STAFF

Staff members are invited to use the Gazette for lively and thoughtful debate relevant to Library issues. Letters must be signed by the author, whose place of work and telephone extension should be included so we can verify authorship. If a letter calls for management response, an explanation of a policy or actions or clarification of fact, we will ask for management response.—Ed.

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GAZETTE DEADLINES

The deadline for editorial copy for the Jan. 21 Gazette is Wednesday, Jan. 12.

Email editorial copy and letters to the editor to mhartsell@loc.gov and wmal@loc.gov.

To promote events through the Library's online calendar (www.loc.gov/loc/events) and the Gazette Calendar, email event and contact information to calendar@loc.gov by 9 a.m. Monday of the week of publication.

Boxed announcements should be submitted electronically (text files) by 9 a.m. Monday the week of publication to mhartsell@loc.gov and wmal@loc.gov.

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Koussevitzky Foundation Commissions New Music

The Serge Koussevitzky Music Foundation has awarded commissions for new musical works to seven composers, the Library announced last month. The foundation granted the commissions jointly with the performing organizations that will present world premiere performances of the newly composed works.

Winning composers for 2021 and the groups co-sponsoring their commissions include Katherine Balch (Longleash); Helen Grime (Boston Symphony Orchestra/London Symphony Orchestra); Tonia Ko (Contemporaneous); Eric Nathan (Milwaukee Symphony Orchestra); Hilda Paredes (Takt Trio); and Matthew Ricketts (Duo Axis).

A seventh commission was newly inaugurated in 2021 in memory of composer Andrew W. Imbrie (1921–2007), a longtime member of the foundation's board. Composer Sebastian Currier (loadbang ensemble) received the commission, which was made possible through a gift from Barbara Cushing Imbrie and Andrew Philip Imbrie.

Koussevitzky, conductor of the Boston Symphony Orchestra from 1924 to 1949, was a leading champion of contemporary music. Throughout his career, he played a vital role in the creation of new works by commissioning composers such as Béla Bartók, Leonard Bernstein, Aaron Copland, Arnold Schoenberg and Igor Stravinsky. He established the Koussevitzky Foundation in 1942 and passed operations to the Library in 1949. Original manuscripts of works the foundation has commissioned make up an integral part of the Library's music collections.

Balch's critically acclaimed works have been performed by the Los Angeles Philharmonic; the symphony orchestras of Albany, Boston, Indianapolis, Minnesota and Oregon; the London Sinfonietta; and the Ensemble Inter-



Katherine Balch (clockwise from left), Matthew Ricketts, Tonia Ko, Sebastian Currier, Helen Grime, Hilda Paredes and Eric Nathan.

contemporain. She will write a new work for violin, cello and piano for Longleash, a trio dedicated to new music.

Currier's music has been presented by such organizations as the New York Philharmonic, the Boston Symphony, the Gewandhaus Orchestra, the Kronos Quartet and the Berlin Philharmonic. His new commission will result in a work for New York-based ensemble loadbang.

Grime will compose a new trumpet concerto for virtuoso soloist Håkan Hardenberger and the Boston Symphony Orchestra together with the London Symphony Orchestra. Since 2017, she has served as professor of composition at the Royal Academy of Music in London.

Ko works across media as a composer, sound artist and visual artist. Her Koussevitzky commission will result in a new, large-scale concerto for amplified bubble wrap, featuring Ko as soloist with the 23-musician group Contemporaneous.

Nathan has been commissioned by prominent chamber ensembles and orchestras including the New York Philharmonic, Tangle-

wood Music Center, Boston Musica Viva and the Boston Symphony Orchestra. His Koussevitzky commission, "Opening," written for the Milwaukee Symphony Orchestra, premiered in the orchestra's new Bradley Center in October.

Paredes has been commissioned by top soloists, ensembles and orchestras in Europe and North America, including the Arditti Quartet, Collegium Novum Zurich, Ensemble Intercontemporain, the Hilliard Ensemble, ICE and the Filarmónica de la Ciudad de México. She is commissioned to write a trio for horn, violin and piano to be performed by the Takt Trio, an ensemble formed in anticipation of the upcoming centenary of composer György Ligeti.

Ricketts' music has been performed by orchestras and ensembles such as the JACK Quartet, Mivos Quartet, le Nouvel Ensemble Moderne, the Minnesota Orchestra, Orchestre Symphonique de Montréal and the Philharmonisches Staatsorchester Hamburg. His new commission will be a work written for Duo Axis as part of a larger commissioning project celebrating new works for flute and piano by American composers. ■

Web Archives Grow with Wide-Ranging Additions

In the second half of 2021, the web archive team in the Digital Collections Management and Services Division released archived content from more than 1,500 new entities.

The content spans 46 collections and is diverse both geographically and culturally, with 68 countries and 56 languages represented. The subjects included also range widely, from government, music, science and women's studies to education, public health, economics and law.

The web archiving program also recently announced the first LibGuide focused on web archives: [Performing Arts Web Archives at the Library of Con-](#)

[gress](#). Melissa Wertheimer of the Music Division deserves credit for making it happen.

Here is a sampling of new web archives that reflects the diversity of archived content:

Indian Political and Social Issues Web Archive

This archive is made up of sites that follow political and social issues in India, South Asia and diasporic communities. Content includes news sources, online magazines, blogs and publications of governmental, nongovernmental and international organizations.

Earth Day 2020 Web Archive

April 22, 2020, marked the 50th

anniversary of Earth Day. The focus of this web archive is on digital actions and activities organized by environmental groups; colleges and universities; civic organizations; and city, state and federal government entities.

Professional Organizations for Performing Arts Web Archive

This archive covers websites and select social media documenting professional networks in the performing arts over time. The archive represents the range of fields within the performing arts, including performance, publishing, scholarship, technology, education, advocacy and labor organizing. ■

New Book Spotlights Library's Dante Collection

A new book, "The Unexpected Dante: Perspectives on the Divine Comedy," features a guide that showcases selected treasures from the Library's extensive Dante collections. Bucknell University Press published the book last month in association with the Library.

Dante Alighieri's Italian narrative poem, "The Divine Comedy," has been one of the foundational texts of European literature for over 700 years. In the newly published book, five leading scholars offer fresh perspectives on the meanings and reception of the poem.

"The Unexpected Dante" explores

the poem's esoteric allusions to topics ranging from musical instruments to Roman law, and it examines its long afterlife and reception in the United States. The book also showcases new discoveries about Nicolaus de Laurentii's 1481 edition of the "Divine Comedy" and creative contemporary adaptations that have relocated Dante's visions of heaven and hell to urban American settings. The guide to Library holdings helps to illustrate the depth and global influence of the enduring work.

"The Unexpected Dante" is available from booksellers worldwide. ■



THRIFT SAVINGS PLAN WEBCAST

"Your TSP Account – What to Think About When Nearing Retirement or Considering Leaving the Government" is open to all federal employees and members of the uniformed services. Program topics include Thrift Savings Plan (TSP) distribution options, withdrawals, investment risks and fees, assessment of financial professionals and issues to consider when moving funds from TSP.

There is no need to register for the webcast. To attend, simply click [this link](#).

For questions about your TSP retirement, go to www.tsp.gov or call (877) 968-3778. For technical webcast problems, send an email to Webmaster@sec.gov.

Staff can also direct questions to the Human Capital Directorate (HCD) at (202) 707-5627 or [AskHCD](#).

HAVING TECHNICAL ISSUES?

The Office of the Chief Information Officer's service desk is staffed around the clock with technicians ready to help. Contact ocioservicedesk@loc.gov or (202) 707-7727.



Danielle Phillips-Cunningham

Danielle Phillips-Cunningham teaches multicultural women's and gender studies at Texas Woman's University and writes about race and women's labor history.

She is now writing a book about Nannie Helen Burroughs, who just over 100 years ago founded the National Association of Wage Earners, a little-known but important Black women's labor organization. Phillips-Cunningham has researched the book in the Library's Nannie Helen Burroughs papers.

Who was Nannie Helen Burroughs?

Burroughs was an African American labor leader, suffragist, educator and civil rights organizer born in Orange, Virginia, in 1879. In 1909, she founded the National Trade School for Women and Girls (NTS). Located in Washington, D.C., the NTS served as a trade school for Black girls and young women throughout the African diaspora until the 1960s.

Her primary mission in creating the NTS was to improve the working conditions of Black domestic workers. With formal education in domestic science, Burroughs believed, Black women could demand higher wages from household employers and

could be more selective about the homes where they worked.

Burroughs also wanted Black women and girls to have the option of becoming entrepreneurs and pursuing a variety of professions where they were underrepresented because of discriminatory hiring practices. She created an extensive school curriculum that included courses in cooperative farming, stenography, printing, barbering and public speaking, to name a few.

What inspired you to tell Burroughs' story, and how are you documenting it?

I was blown away when I discovered that Burroughs established the National Association of Wage Earners (NAWE) in 1921, one of the first national Black women's labor organizations in U.S. history. The organization operated like a labor union and had an extensive membership of domestic workers, clubwomen, educators, pastors, insurance agents, beauticians and many other workers from across the country who fought for labor rights for Black domestic workers.

I am documenting Burroughs' history for a wide range of people to learn about her work and possibly become inspired to research the Burroughs papers at the Library for themselves.

While writing my book, I published [an op-ed about Burroughs](#) in the Washington Post.

What do you most want to let people know about Burroughs?

Nannie Helen Burroughs should be a household name. There is only one surviving building of the NTS, and her history could be lost if we do not continue to tell her story.

Burroughs contributed extensively to the labor and civil rights movements through her school, writings, speeches and leadership in women's organizations. She worked on multiple fronts to push for Black women's access to living wages, quality education, voting, safe living and working conditions and protection from lynchings and sexual assault.

While presiding over the NTS and NAWE, she took on other important roles as well, including as co-founder and president of the [National League of Republican Colored Women](#), a women's voting group that organized against lynchings and Jim Crow laws.

What are a couple favorite discoveries from the Burroughs papers?

Thousands of people from around the world came to Washington, D.C., to visit Burroughs' remarkable school. I was heartened to see the names of professors from my alma mater, Spelman College, in an NTS guest book from the early 1910s. I later learned that Burroughs regarded Spelman as a model for her own school. I also found NAWE membership cards from professors of the Atlanta University Center, a group of historically Black colleges and universities that includes Spelman College.

Another favorite gem is the subscriber lists of *The Worker*, a paper that Burroughs started in the printing department of her school to circulate her writings about labor organizing, civil rights and religion. People from Cuba, Jamaica and large bustling cities and small rural towns of every single U.S. state subscribed to her paper.

Do you have any advice for other researchers on navigating the Library's collections?

Get to know the archivists! I've found that many people at the Library have been working there for several years and have deep knowledge about the collections that you cannot get from secondary sources.

I am so glad that I met Patrick Kerwin in the Manuscript Reading Room during my first visit to the Library. Over the years, he has directed me to sources at the Library that I did not readily see online or in finding aids. He also suggested that I contact people who are connected to the Burroughs papers and whose names are not mentioned in published articles or books that cover Burroughs' history. ■

ECS, CONTINUED FROM 1

in the cloud. A platform of shared services will support common functions such as email, payment processing and event management, streamlining and speeding up the copyright workflow.

“ECS will provide the public an improved, easier-to-use technology system, and the IT enhancements will also prepare the Library and the Copyright Office to accommodate future needs and growth,” David Brunton, special advisor to the register of copyrights, said.

OCIO’s User Experience Design team designed ECS in close collaboration with Copyright Office subject-matter experts based on one of the broadest IT user-research efforts the Library has ever conducted. Developers solicited extensive input on how both Copyright Office staff and the public use the copyright system, leading to a design in which each individual application can mix and match a core set of technical components to meet specialized user needs.

“This user-centered foundation ensures that ECS, from its code base to its user interface, is well organized and consistent, both visually and functionally,” Brunton said.

Several ECS applications have already been made available to the copyright community in pilot form, as Register of Copyrights Shira Perlmutter reported during a [Senate hearing in October](#).

An initial recordation pilot, launched in April 2020, saw four major releases in fiscal 2021. The application automates submissions of copyright-related documents through a browser-based interface designed to speed up and eventually replace the Copyright Office’s current paper-based recordation process.

“We are already getting tremendous feedback from users,” Brunton said.

A pilot of the Copyright Public Records System was launched in December 2020, and a slate of

updates followed in August 2021. The system provides an interface for accessing copyright records, including registrations and recordings. Also in December 2020, a limited prototype of a new registration application was made available to Copyright Office staff and select public users, and additional updates were released in March 2021.

Development work continues for both the public records system and the registration application.

“We’re focusing now on incorporating ongoing user feedback and adding new features and functionality to the system,” Brunton said.

Most recently, after extensive design research and planning by a dedicated User Experience Design team, OCIO has begun development of a copyright licensing IT application.

This continuous progress has been made possible by purposeful collaboration and modern IT best practices. Supported by OCIO’s Project Management Office, Copyright Office subject-matter experts and OCIO teams have embraced what is called a scaled agile framework (SAFe) to coordinate the complex and intertwined technical activities behind ECS development.

SAFe supports OCIO’s agile development method in which IT projects are assembled iteratively, with small updates building on each other incrementally to reach a successful product delivery. It does so by establishing a structured, enterprise-level vision of the complete ECS effort while encouraging conversations between teams around specific projects.

By scheduling program increments, or time periods for completion of work, SAFe guarantees that project managers and stakeholders collaborate to plan key aspects of ECS work and align on common goals. And because it is role based, SAFe ensures that each team concentrates on the work it does best. Copyright Office staff, for example, identify and prioritize high-level business needs, while OCIO’s IT

specialists focus on developing and implementing technology to meet those needs.

“Agile development and project management embrace a constant state of adjustments as the norm, but SAFe gives us a framework to harmonize our various ECS work streams into a cohesive whole,” Joanna Corwin, an OCIO project manager, said.

To further advance ESC’s development, OCIO and the Copyright Office initiated quarterly ECS planning events and program increment sessions in January 2021. Four have been held to date.

During each, dozens of staff involved in ECS development showcase their recent work and answer questions from colleagues. Time is also allotted for staff to prepare for features they’ll be working on next, identify dependencies between teams and pinpoint technical issues they will be tracking over the upcoming quarter.

Project managers are noticing the positive impact of that extensive communication.

“These meetings help us get a bird’s eye view on the next set of ECS features and make thoughtful adjustments based on each other’s workloads,” Camille Hordatt, an OCIO project manager, said.

In 2022, OCIO and the Copyright Office plan to bring even more ECS developments to life, including moving the recordation and public records pilots to full production.

“Register Perlmutter is committed to a copyright system as understandable and accessible as possible and one that keeps pace with technological developments,” Brunton said. “Our ongoing partnership with OCIO to create an intuitive and technically sophisticated Enterprise Copyright System is an investment in this that will keep paying dividends for a long time to come.” ■