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Webinars Attract New Users

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American Archive of Public Broadcasting

In an interview included in a new online exhibit, civil rights activist Frederick Leonard recounts being attacked during a 1961 Freedom Ride.

‘Eyes on the Prize’ Civil Rights Online Exhibition Released

The exhibit features unedited interviews from the acclaimed PBS series.

BY WENDI A. MALONEY

Everything seemed quiet as Frederick Leonard’s bus pulled into the terminal in Montgomery, Alabama. “We didn’t see anybody. And we didn’t see any police, either. And then all of a sudden, just like ... magic, white people, sticks and bricks,” he recalled.

Leonard took part in the Freedom Rides, bus trips into the American South during 1961 to protest state-sanctioned segregation on buses and in bus terminals. His account of a mob attack is one of 127 unedited interviews newly released in an online exhibition

on the website of the American Archive of Public Broadcasting (AAPB). The interviews were recorded for the landmark PBS series “Eyes on the Prize,” which documents the U.S. civil rights movement through firsthand recollections.

AAPB released the new exhibition, “Freedom Song: Interviews from ‘Eyes on the Prize: America’s Civil Rights Years, 1954–1965,’” last month. It covers part one of “Eyes,” which debuted in 1987. An AAPB special collection to be released later this spring will present interviews from “Eyes on

AAPB, CONTINUED ON 6

NOTICES

DONATED TIME

The following employees have satisfied eligibility requirements to receive leave donations from other staff members. Contact Lisa Davis at lidav@loc.gov.

Lynette Brown

Stephanie Jefferson

COVID-19 UPDATE

The Health Services Division (HSD) continues to monitor Library staff members with symptoms, clinical diagnoses or positive test results associated with COVID-19. On May 6, HSD announced that it had received four new reports of symptoms of COVID-19 or confirmed cases since its previous COVID-19 announcement on April 29. Most employees reporting symptoms are not diagnosed with COVID-19, but, out of caution, the Library is monitoring all reports of symptoms.

HSD recognizes that some employees have received COVID-19 vaccines. However, on-site health and safety protocols to address the pandemic remain in place. Library staff are required to wear masks when they are in shared workspaces where at least six feet of distance cannot be maintained and in common areas, hallways and restrooms.

More information on the Library's pandemic response: <https://go.usa.gov/xdtv5> (intranet) or <https://go.usa.gov/xdtvQ> (public-facing staff webpage)

LECTURE: EVIDENCE-BASED POLICING

May 19, 1 to 2 p.m.

[Online](#)

The Library of Congress Asian American Association invites all staff to commemorate Asian Pacific American Heritage Month by attending a virtual lecture by Cynthia Lum, director of George Mason University's Center for Evidence-Based Crime Policy. Lum will focus on research, evaluation and scientific processes in law enforcement policymaking and practice.

The lecture will be followed by an audience Q&A. To submit questions in advance, send an email to Holly Evan at heva@loc.gov and Phoebe Coleman at phco@loc.gov.

Use passcode 163970 to join "[Evidence-Based Policing](#)."

QUARTERLY TECH FORUM

May 20, 2 to 3:30 p.m.

[Online](#)

The Office of the Chief Information Officer (OCIO) invites all Library staff to attend its quarterly tech forum. OCIO senior leaders will update staff on recent information technology activities and field questions. Staff can send an email to askthecio@loc.gov to submit a question in advance. Questions will also be accepted during the forum.

Use passcode to attend the [quarterly tech forum](#).

"MAPPING OUR WORLD" LCM ISSUE AVAILABLE



Throughout history, cartography has revealed the way humans perceive themselves. The collections of the Geography and Map Division illustrate how those perceptions have changed over the centuries. Also, history's first atlas, use of GIS to map the COVID-19 pandemic and revelations through hyperspectral imaging of hidden stories in historical maps.

[Click here for a downloadable PDF.](#)

GAZETTE LIBRARY OF CONGRESS

loc.gov/staff/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 May 28 Gazette is Wednesday, May 19.

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.

Law Library Expands Online Educational Offerings

Staff have converted in-person classes to webinars and launched entirely new series.

BY BARBARA BAVIS

When the COVID-19 pandemic closed the Library's doors to the public last year, the Law Library had already laid the groundwork to shift some of its educational programming online. The need to capitalize on these efforts quickly became apparent. Now, a little more than a year later, the library has robust educational online offerings, including two new webinar series, and it is reaching more people than ever.

"The move to remote work last spring provided a unique opportunity to significantly expand our online instruction," Andrew Winston, chief of the Law Library's Public Services Division, said. "We now are able to connect the Law Library with a much larger and more diverse audience of users."

In 2019, the Law Library's regular public educational offerings included three classes – Orientation to Legal Research and Orientation to Law Library Collections, both provided on-site, and the webinar Congress.gov, offered online. Taking inspiration from this popular webinar, the Law Library began to overhaul its educational programs.

Starting early last year, the two-and-a-half-hour legal research orientation became a series of three one-hour webinars on the laws made by each branch of government – U.S. Federal Statutes, U.S. Case Law and Tracing Federal Regulations. With information about how to do legal research, as well as where to find resources on freely available websites, the webinars experienced a surge in attendance after shutdowns compelled users to do their research from home.



Barbara Bavis

Reference librarian Barbara Bavis participates in a Law Library webinar from her home office.

In light of this interest, the Law Library converted the collections orientation to webinar format as well. The new webinar shifted the focus of the class to resources available on Law Library-affiliated websites that patrons can access from anywhere. Both online orientations have continued in popularity since their introduction. The legal research orientation is offered monthly; the collections orientation takes places bimonthly.

Legal research classes for congressional staff soon followed. The Law Library converted its four-class in-person Congressional Legal Instruction Program to a webinar and launched a new congressional orientation webinar to increase awareness of its services and resources for congressional staff.

The Law Library also created webinars highlighting the expertise of its staff. The Foreign and Comparative Law Webinar Series consists of one-hour webinars taught by the library's foreign law specialists. The webinars focus on issues from the specialists' recent work, including articles from the Global Legal Monitor and legal research reports created for members of Congress. Especially popular have

been examinations of different countries' approaches to combating COVID-19, global trends in regulation of artificial intelligence and an overview of new elections and campaign finance reform laws worldwide. A recent presentation on the French civil code attracted over 100 attendees.

The Lunch and Learn Webinar Series, added in 2021, spotlights the Law Library's collections and projects. Presenters are drawn from different divisions of the library to discuss diverse areas of interest, like the digitization of the U.S. Serial Set and the Herencia crowdsourcing campaign.

Yet another offering launched during the pandemic is the Law Library of Congress Legal Research Institute (<https://go.usa.gov/xH8ZC>). A one-stop-shop for educational offerings, it connects users with all of the public webinar series noted above. Users can find details about upcoming webinars and registration, links to online legal research resources and recordings and presentation slides for many past webinars.

Having built this strong foundation in online instruction, the Law Library plans to continue to enhance its webinar offerings, meeting users where they are and expanding their ideas about what they can do with Library of Congress resources from anywhere. ■

HAVING TECHNICAL ISSUES?

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

HCD SERVICES PORTAL

During this period of remote work, the Human Capital Directorate (HCD) services portal (<https://bit.ly/31fqIKw>) is there to help. Ask questions of HCD professionals; submit documents related to benefits, retirement and payroll matters; and track requests.

Tunnel-Level Restaurants to Reopen

Limited food service will resume on May 17.



Shawn Miller

Workers prepare for the reopening of Subway.

To accommodate the phased reopening of Library facilities, food services will be available as follows starting May 17:

Dunkin'

Monday to Friday
7 a.m. to 2 p.m.

Subway

Monday to Friday
11 a.m. to 2 p.m.

Jefferson Coffee Shop

Monday to Friday
7 a.m. to 2 p.m.

Because social-distancing protocols remain in place at the Library, there will be only limited seating in the Subway and Dunkin' food service area. Cafeteria service in the Madison and Adams buildings will remain closed until further notice. Updates to food services and operation times will be posted on the intranet site of Integrated Support Services.

Questions? Send an email to facilityoperations@loc.gov. ■

Jazz and Soul Vocalist Kandace Springs to Perform Virtually



Robby Klein

Kandace Springs

A conversation, educational videos will also be streamed.

BY CLAUDIA MORALES

The late musical superstar Prince once said that Kandace Springs “has a voice that could melt snow.” Now, Library audiences will be able to judge for themselves.

The Nashville vocalist, pianist and songwriter will present a virtual performance of her most recent album, “The Women Who Raised Me,” on May 22 at 8 p.m. with her all-women trio. The program pays tribute to legendary female singers Nina Simone, Billie Holiday, Carmen McRae and Ella Fitzgerald, who inspired Springs to begin her journey toward becoming one of the premier jazz and soul vocalists of our time. As a special treat, Springs will join the audience in discussion during streaming of the concert.

On May 21 at 10 a.m., the Music Division will stream an interview with Springs in which she discusses the behind-the-scenes story of her friendship with Prince, her new album and her love of cars. The same day and time, the division will release educational videos featuring Springs and her trio demonstrating jazz vocal fun-

damentals, including scat singing, swinging and different styles.

Hosting Springs continues the Library’s longtime commitment to showcasing jazz, said Michael Turpin of the Music Division’s Concert Office. “Many Americans consider jazz to be our nation’s ‘classical’ music ... a form that was invented and developed here. I feel it’s music that carries the same cultural weight and significance as the Beethoven Quartets or Schubert songs.”

Spring’s father, Scat Springs, a Nashville soul vocalist, taught her and her sisters how to sing. Recognizing her natural talent for playing piano when she was 10, he signed her up for piano lessons. As a teenager, she received a scholarship from a local arts organization to learn jazz. During the same years, Scat Springs gave his daughter a Norah Jones album, and it was love at first sight. One of Springs’ dreams came true when, years later, she met Jones and collaborated with her on the song “Angel Eyes.”

Audiences can access all the events from loc.gov/concerts and on the performing arts [Facebook](#) and [YouTube](#) pages. ■



Holly Evan

Holly Evan

Holly Evan is an information technology acquisition and vendor management specialist in the Office of the Chief Information Officer.

Tell us a little about your background.

I grew up as an only child in the Little Rocky Run subdivision of Centreville, Virginia. I went to Centreville High School, but I don't remember much, because I graduated when I was 16 years old.

I wanted to pursue filmmaking, graphic arts and criminal justice in college, but I spent a few years working. Then, I studied international conflict analysis and resolution at George Mason University, where I learned the art of negotiation and the science of crisis management.

I entered federal procurement more by accident than by design – my entire professional background is in procurement. I started as an intern at the U.S. Department of Education and worked my way up to senior contract specialist. In 2014, I graduated from the University of Maryland University College

with a bachelor's degree in management. Right afterward, I was hired at the Library as team lead/contracting officer in the Contracts and Grants Directorate (CGD).

Within five years, I earned two master's degrees (in management and business) and completed details in the Office of the Chief Operating Officer and the Office of the Chief Information Officer (OCIO) while raising two young boys. I served as deputy chief of contracts at the U.S. Trade and Development Agency for a year, then returned to the Library in 2020.

What brought you back?

I'm preaching to the choir, but the Library is a really cool and powerful place to work. I left the Library briefly to explore another opportunity, but I returned because I strongly believe in our mission, leadership and strategic direction.

What are some of your standout projects?

The Library is my standout project. I collaborate with Library stakeholders and business owners to fulfill the needs of our projects. I've negotiated everything from business analyses to office cubicles, FEDLINK subscriptions to security equipment. I've purchased smart phones, geospatial data, login tokens and laptops. I've negotiated contracts for flu shots, retirement planning seminars, the holiday tree, shredding services and exhibitions. I've awarded contracts for everything from janitorial and food services to the software used to view PDFs.

In other words, I acquire the best goods and services that I can find in the marketplace at a fair and reasonable price to ensure that the Library can continue its mission. Now, I work in OCIO to help fulfill the Library's IT requirements and modernization efforts.

You're president of the Asian American Association. Tell us about that.

Phoebe Coleman, my former CGD colleague and past president of the association – known as the LCAA – inspired me to serve this

year. She made it look so easy to organize programs, and she hosted all of the coolest events. None of this is easy. It has been an especially tough year to be president with the pandemic and everything else that's been impacting everyone's life. I am learning how to lead as we go.

My goals for the presidency include showcasing the work of Asian American Pacific Islanders in public service. For Asian Pacific American Heritage Month, the LCAA will host [a virtual event on May 19 featuring Cynthia Lum](#), director of the Center for Evidence-Based Crime Policy at George Mason University and a former Baltimore City police officer and criminal investigator in the 1990s. She's probably one of the coolest professors. She is an authority on policing, evidence-based crime policy, crime prevention and related topics.

What do you enjoy doing outside work?

I spend time outdoors with my sons, Thomas and George. We have tons of fun exploring historical sites and going on adventures. We frequent the old Lorton Prison, now the Workhouse Arts Center. We also used to love going to museums – my favorite place is the American Visionary Art Museum in Baltimore.

Beyond that, I enjoy reading non-fiction, watching movies and listening to records. "Minari" was the best and most relatable film I've watched in ages. I also like to go to garden centers and grocery stores. My childhood Asian grocery store in Falls Church, Virginia, closed as a result of the pandemic, and I've been feeling sad about it lately.

What is something your co-workers may not know about you?

There were a lot of pets at my home – one guinea pig, two parakeets, one fish and five ducks – and it was very loud at all times. I have to move, so I rehomed most of the zoo recently. ■

NEWS

AAPB, CONTINUED FROM 1

the Prize II: America at the Racial Crossroads, 1965-1985," which first aired in 1990.

For many Americans, "Eyes" is the lens through which they learned about the people, stories and struggles involved in the civil rights movement. Yet, the accounts broadcast on television are only a fraction of those recorded.

"To me, the value of the exhibit is really that the interviews give users insight into this period that they wouldn't get from 'Eyes on the Prize,'" Michelle Kelley, the film and media studies scholar who curated the exhibit, said. "They just give a different perspective. They tell different stories."

AAPB is a joint project of the Library and GBH, the Boston public broadcaster. Alan Gevinson, special assistant to the chief of the Library's National Audio-Visual Conservation Center (NAVCC), is the AAPB's project director.

"The prime concern of AAPB is to digitally preserve historically and culturally significant public radio and television programs, both local and national, for future generations," Gevinson said. Given the cutting-edge technology and staff expertise present at NAVCC, the Library is well positioned to enable preservation.

Another major goal of the AAPB is to make programs widely accessible. GBH focuses on station relations and website management. "We want to become a focal point for discoverability of historical public media content," Gevinson said.

The raw interviews in "Freedom Song" range from five minutes to two hours. The television series had to leave material out to tell a coherent story about the civil rights movement, Kelley explained, and some interviews were not used at all. A few others were recorded by filmmakers for a documentary prior to "Eyes" that did not end up getting broadcast.

The interviews recount the expe-

riences of famous and now-deceased leaders such as John Lewis and Coretta Scott King as well as grassroots activists like Leonard. "His account is really stirring," Kelley said of Leonard's interview.

He tells of escaping from the mob that descended on his bus with some companions, one clutching a typewriter. First, they jumped to a parking area 10 or 15 feet below the terminal. Then, they ran into the back of a building that turned out to be a post office. "When we came through, mail went flying everywhere," he said.

"Eyes on the Prize" does a good job of highlighting the "activism of Black women that has been overshadowed by that of men," Kelley said. Jo Ann Robinson is one such activist, whose full interview is included in "Freedom Song." She was a key organizer of the Montgomery bus boycotts that occurred after the arrest in 1955 of Rosa Parks for refusing to give up her seat on a city bus to a white man.

Robinson "talks about how there's a kind of misconception that the Montgomery bus boycott sort of came out of nowhere," Kelley said.

As president of the Women's Political Council (WPC), a local civic organization for African American professional women, Robinson had been laying the groundwork for a bus boycott for several years. The night Parks was arrested, Robinson

called WPC chapters and as many of the men who had supported the chapters as possible, alerting them of the arrest.

"They said, you have the plans, put them into operation," Robinson said.

With associates, she copied tens of thousands of leaflets and distributed them across the city, calling for a one-day boycott. Its success led to the establishment of the Montgomery Improvement Association, which continued the boycott, and the installation of Martin Luther King Jr. as its president.

A little more than a year later, the bus boycott ended with a 1956 U.S. Supreme Court decision finding segregation on public buses unconstitutional.

Filmmaker Henry Hampton and his company, Blackside, produced "Eyes on the Prize." His papers and film archive reside at Washington University, his alma mater. The university had already digitized original film from "Eyes" when it agreed to collaborate with the AAPB to preserve files at the Library and make them available on the AAPB website.

Rachel Curtis, a digital project specialist at NAVCC, manages files donated to the AAPB, including moving image and recorded sound files from "Eyes." She verifies the integrity of the files arriving from Washington University, creates descriptive records for them using

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metadata the university provides and ingests the files into the Library's audiovisual archive.

Each record in the database includes an AAPB identifier, she said, "so researchers can easily find interviews they seek on the AAPB website."

The Library also contributed photographs to the "Freedom Song" exhibit, which in addition to interviews includes an interactive map of locations central to the civil rights movement and a timeline of key events. For these features, Gevinson oversaw selection of rights-free images from holdings such as the U.S. News and World Report and Carol M. Highsmith collections.

He also managed peer review of essays included in the exhibit. "We go through a very thorough vetting process," he said of AAPB exhibits. "We need to be sure that content is fair and accurate."

Kenneth Campbell, an intern Gevinson mentored in 2019-20 from the Archives, History and Heritage Advanced Internship program, created a highlights reel of interview excerpts for the exhibit. At the time, Campbell was in the graduate filmmaking program at Howard University. He is now a documentary filmmaker in New York.

The reel proceeds chronologically through all of the major elements of "Eyes," presenting substantial clips from interviewees speaking about events they took part in, such as the Freedom Rides, the 1963 March on Washington and Bloody Sunday, the day in 1965 when Alabama state troopers viciously attacked marchers at the Edmund Pettis Bridge in Selma seeking to secure the right of Black citizens in the state to vote.

The reel is a "great introductory piece," Gevinson said. "It gets you excited about exploring the interviews." ■

[View the exhibition.](#)



Roswell Encina

Yogananda Pittman (left front), acting chief of the U.S. Capitol Police, views the Nicolay copy of the Gettysburg Address with Librarian of Congress Carla Hayden. Speaking with them are Michelle Krowl (front right) and Connie Cartledge of the Manuscript Division.

Capitol Police View Library Treasures

The Library hosted U.S. Capitol Police officers in the Main Reading Room on May 5 for a display of Library treasures. The event was in recognition of their service to the Library, especially over the past four months while enhanced security measures have been in effect on the Capitol campus.

The display coincided with Public Service Recognition Week (May 2-7) and took place just in advance of Law Enforcement Appreciation Week (May 9-15).

More than 100 officers came to view the display. Because social distancing protocols remain in place to address the COVID-19 pandemic, only 25 were allowed to enter the Main Reading Room at a time. Ten staff members were also present to interpret displayed items, two at the circulation desk and eight at stations throughout the reading room. Everyone wore masks.

Holdings on display included the Nicolay copy of Abraham Lincoln's Gettysburg Address, one of the Library's top treasures, along with Ottoman calligraphy from the African and Middle Eastern Division; original Spider-Man drawings from the Prints and Photographs

Division; Alexander Graham Bell's design sketch of the telephone from the Manuscript Division; the naval dispatch announcing the Japanese attack on Pearl Harbor, also from the Manuscript Division; Irving Berlin's handwritten lyrics for "God Bless America" from the Music Division; the Dunlap broadside of the Declaration of Independence, representing the document's first printing, from the Rare Book and Special Collections Division; and President Harry Truman's law school notebook from the Law Library.

A recent acquisition by the Hispanic Reading Room, "Otra piel para otra entraña/Another Skin for New Insides," by Cuban poet Rolando Estevez and Cuban American anthropologist Ruth Behar attracted much attention. It performatively explores gender, identity and trauma through poetry.

On a more whimsical note, "A Face Without Freckles ... Is a Night Without Stars" by Duchess of Sussex Meghan Markle was also on view. She wrote and hand-illustrated the short book of verse celebrating freckles in eighth grade, later registering it with the U.S. Copyright Office. ■