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LOC.GOV



Radio Bilingüe

Samuel Orozco of Radio Bilingüe (left) interviews Mexican political leader Cuauhtémoc Cárdenas in the station's Oakland, California, studios in 2011.

New Online Exhibit Highlights Latinos in Public Media

Audio and video programs chronicle key moments in the Latino civil rights movement.

BY MARIA PEÑA

Fed up with a long impasse in negotiations, Puerto Rican media activists took over the WNET television studio in New York during an evening pledge drive, demanding a program by and for Latinos. The angry 1972 protest saw the birth of “Realidades” (1972–77), the first national Latino bilingual series for adults in the history of American television.

It is now part of “[Latino Empowerment Through Public Broadcasting](#),” an online exhibition the American Archive of Public Broadcasting (AAPB) released on its website last month. The AAPB is

a joint project of the Library and GBH, the Boston public broadcaster, to preserve and make accessible significant historical content created by public media.

Through hundreds of hours of radio and TV programming culled from public stations around the nation from the 1960s to the present, “Latino Empowerment” documents the winding, potholed road Latinos have traveled in their struggle for equity and inclusion.

Public broadcasting gave them a voice and visibility beyond the tired stereotypes found in mainstream media, accord-

LATINO EMPOWERMENT, CONTINUED ON 6

NOTICES

THRIFT SAVINGS PLAN 2022

Tax year 2022 begins with pay period 26 (Dec. 19, 2021, to Jan. 1, 2022). The Thrift Savings Plan (TSP) elective deferral limit for tax year 2022 is \$20,500. Employees who are age 50 or older at any time in 2022 can elect an additional \$6,500 for a total of \$27,000.

Employees are encouraged to make TSP contribution elections using their [Employee Personal Page](#) (EPP). Elections can be changed at any time through EPP.

To start or change 2022 contributions for the first pay period of the 2022 tax year, enter elections into EPP no later than Dec. 18. Elections entered by then will be reflected in employees' direct deposits on Jan. 10, 2022.

Alternatively, employees can submit a [completed form TSP-1](#) no later than Dec. 17 to the [HCD Portal](#) or to AskHR@loc.gov.

For more information about TSP, visit the [TSP website](#) or call 1-877-968-3788.

CANCER MOONSHOT SYMPOSIUM

Dec. 6, noon

[Online](#)

Join the Health Services Division (HSD) and the Science, Technology and Business Division for "Cancer Immunotherapy," this year's symposium in the Library's annual "Cancer Moonshot" series, launched in 2016. Leading scientists and clinicians will join in virtual discussion, including Nobel Laureate James Allison of the University of Texas' MD Anderson Cancer Center. The program is open to everyone. [Register here](#).

Questions? Contact HSD at hso@loc.gov.

Request ADA accommodations five business days in advance at (202) 7076362 or ADA@loc.gov.

GAZETTE LIBRARY OF CONGRESS

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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 Dec. 17 Gazette is Wednesday, Dec. 8.

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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Road Map Established for Tech Projects

BY SAHAR KAZMI

The Project Management Office (PMO) performs the essential work of shepherding the Library's IT projects into reality. Located within the Office of the Chief Information Officer (OCIO), PMO last month put into place a new, multiyear planning framework that establishes a detailed road map for how the Library will manage complex technology projects from conception to completion.

"The [PMO Execution Road Map](#) is designed to mature OCIO's high-level project management practices and ensure we're developing schedules and allocating resources as effectively as possible over the next five years," said PMO division chief Crystal Washington.

Framed around seven key domains of the Library's IT project work, including stakeholder communications, cost management and project scheduling, the road map outlines objectives to enhance the Library's overall IT project management practices. By articulating both short- and long-term activities to drive toward these goals, the approach creates a plan rooted in continual improvement.

"One of the most important aspects of the road map is that it's a living document," Washington said. "It's designed to evolve over time as we develop processes and identify new interdependencies to manage the Library's complete portfolio of IT projects."

For example, to align IT project management, the Library's strategic plan and OCIO's IT directional plan, the road map outlines steps to deepen service unit and program-level project reporting and strengthen how interconnected projects and activities are coordinated across the Library.

It also addresses cost- and schedule-management processes, laying out new practices PMO will implement in conjunction with the Financial Services Director-

ate (FSD) to monitor costs and IT project scheduling more accurately. In particular, the road map incorporates best practices from the Government Accountability Office (GAO) to better estimate and share information about IT project costs with Library stakeholders.

More consistent and transparent communications are a vital component of the road map. PMO staff routinely serve as a bridge between OCIO's IT project staff and Library leaders, staff, GAO and the Office of the Inspector General (OIG). The road map therefore devotes a core pathway to building a more connected, communications-oriented approach to IT projects.

Over the next few years, that will include working closely with service unit liaisons from the IT Partner Engagement Directorate to improve PMO's understanding of unique programmatic needs across the Library. It will also involve leveraging the Library's enterprise ServiceNow platform to share IT project details with non-OCIO staff.

Based on recommendations from OIG, the road map adds to PMO's recent achievements in transforming IT project management practices over the last year. Among these successes are the implementation of a new WebTA-based project hours tracking system created in collaboration with FSD and the Human Capital Directorate, as well as a project portfolio management tool to provide Library stakeholders continuous access to IT project progress and other details.

These systems have allowed PMO staff to track and report on ongoing IT projects more accurately, and they have laid the groundwork for ensuring that the work outlined in the road map is both measurable and sustainable.

"The road map ... represents another important tool in our efforts to help OCIO better serve our Library colleagues, public patrons and Congress," Washington said.

[View the road map](#) on PMO's Confluence page. ■

PANDEMIC FOLK ARCHITECTURE



Nancy Groce of the American Folklife Center has been [documenting the thousands of creative outdoor dining sheds](#) built in New York City during the pandemic. The VIV Bar and Restaurant shown here features ornate booths with wallpaper, windows and turfed walls.

Nancy Groce

Newly Released Collections Contain Diverse Content

This fall, the Gazette announced the online release of volumes from the [U.S. Congressional Serial Set](#) and rare illustrated [children's books in Hebrew and Yiddish](#). Here are other collections newly released on [loc.gov](#).

Motion Picture Copyright Descriptions Collection

This online presentation contains select descriptions of works with copyright dates prior to Jan. 1, 1926. The descriptions, which vary widely in form and quality, consists of abstracts, plot summaries, press kits, dialogue and other material submitted to enable descriptive cataloging of motion pictures registered with the U.S. Copyright Office.

Pinelands Folklife Project

This collection records the cultural traditions in and around the Pinelands National Reserve in the Pine Barrens region of southern New Jersey in the mid-1980s. The collection is made up of ethnographic documentation – field notes, sound recordings, images – that examines the relationship between the local culture and the surrounding environment.

Martorell Collection

This collection consists of 1,400 copyist music manuscripts believed to have once been owned by the family of Alonso Tomás Álvarez de Toledo y Silva (1835–95), X Marqués de Martorell, and his wife, Genoveva Samaniego y Pando, VII Marquesa de Casa Pontejos. The largest subset of the collection is made up of 253 volumes including more than 1,000 full scores of excerpts from mostly 18th-century operas. Contributions from close to 90 individual composers are included. Most selections are by Italian composers, but excerpts by Spanish, Portuguese and German composers are interspersed throughout.

Sheet Music of the Musical Theater

This collection features more than 16,000 pieces of sheet music



Selections from the newly released collection of sheet music from musical theater.

published between 1880 and 1922. The songs were taken mostly from musicals, revues and operettas of the American and British stage. Composers and lyricists range from the famous to the obscure, and their songs offer insight into the culture and history of their times in unique and valuable ways.

Blair Family Papers

The Blairs were a prominent 19th-century political family, and this collection consists of 19,100 items principally documenting the careers of patriarch Francis Preston Blair (1791-1876), journalist and presidential adviser, and his sons, Francis Preston Blair (1821-75) and Montgomery Blair (1813-1883). Francis was a soldier and politician, and Montgomery was a lawyer and cabinet officer in the Lincoln administration. The collection contains correspondence, memoranda, diaries, speeches, lectures, writings, legal files, financial records, military records, photographs and other papers.

Single-Sheet Maps, Title Collection Folders

The Geography and Map Division holds over 1.5 million single-sheet maps. Many received by the division before the advent of machine-readable cataloging in 1968 were not individually cataloged, but instead filed by geographical location. This portion of the collection is known as the Title Collection. The newly released online collection, part of a pilot project to help researchers identify materials of interest, presents images of Title Collection map folders. Each folder is typically labeled with information about the map's location, date, scale and creator or publisher, if known. Descriptive notes or references to related materials may also be included.

Find more information about [fiscal 2021](#) and [fiscal 2022](#) releases and updates on the Confluence pages of the Digital Collections Management and Services Division.

Questions? Contact Carlyn Osborn at cosb@loc.gov. ■

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.



Farrah Skeiky of Farrah Skeiky Photo

Owen Rogers

Owen Rogers is a liaison specialist with the Veterans History Project.

Tell us a little about your background.

I grew up in Chaplin, a small town in postindustrial eastern Connecticut. My childhood home was a chicken coop that our landlord rehabilitated into an apartment. I remember my first Connecticut winters and the cold concrete floors concealed under thin carpeting. One night, I saw lightning creep down our chimney and roll around the belly of an old wood stove.

During that time, I fell in love with the William Ross Public Library in Chaplin. My refuge was a bean bag chair and the smell of old books.

From a young age, I was entranced by the past. My fascination with public history was piqued during a downtown revitalization campaign that connected renewal to the American Revolution. Nostalgia birthed nativism and a colonial narrative that excluded many of my neighbors. This watershed moment led me to working-class narratives and, eventually, a working-class archive focused on veterans.

I was drawn to the public history master's degree program at Central Connecticut State University

(CCSU) for a specific reason: The university was actively collecting Connecticut veterans' oral histories. I could simultaneously study oral history methodology and apply my learning to field recordings, which is what I wanted to do.

What brought you to the Library, and what do you do?

I worked at the CCSU Veterans History Project as a graduate student. It's a university archive and donor institution for the Library of Congress' Veterans History Project (VHP). There, I nurtured my love for historical narratives by collecting veterans' oral histories and digitally archiving their personal materials.

I felt empowered by the "radical trust" the Library places in VHP volunteer interviewers, who create Library materials regardless of their professional status. Veteran narrators were similarly transformed. I witnessed firsthand the unburdening of veterans who told their stories knowing that they'd be heard by future generations – in the world's largest library!

I remember watching veterans' body language loosen as they unsheathed old memories. "I've never told that to anyone before," many said as we parted. And in the days that followed, I sometimes received phone calls from interviewees eager to share more stories. It often felt like I'd made friends for life. One World War II veteran sent me Christmas cards.

In spring 2012, just before I graduated, I applied to a temporary position at the Library. A couple months later, I was working with my father at the Electric Boat shipyard in Groton, Connecticut, when I got the VHP job offer. I nearly did jumping jacks down the graving dock!

I applied to a permanent position as a VHP liaison specialist the following year and the rest, as they say, is history.

What are some of your standout projects?

Depending on how long you've lived in the D.C. metro area, you may have seen one of my favor-

ite projects on your morning commute. In 2015, VHP launched "Do Your Part, D.C.," a collections initiative that solicited D.C. veterans and volunteer interviewers to record oral histories. To publicize it, I combined collection images with contemporary staff portraits in a military-recruitment-style marketing campaign. The ads appeared throughout the Washington, D.C. transit system.

I'm also particularly proud of my co-curation of the military life section of the 2017 "Pride in the Library" pop-up exhibit. It featured works of LGBTQ+ creators and representations of LGBTQ+ life in America, including veterans who did VHP interviews.

A personal highlight of that exhibit was an oral history workshop I organized with LC GLOBE colleagues. To accompany a display of the panels from the National AIDS Memorial Quilt that Library staff members created, I recorded a group narrative of active and retired Library staff AIDS quilters. Their story now lives on through the collections.

More recently, when I was three weeks into a Leadership Development Program supervisory detail, the COVID-19 pandemic struck. As a frontline supervisor in the Knowledge Services Group of the Congressional Research Service (CRS), I formed a working group that created the first CRS-wide policy to enable teleworking staff to remove research materials from Library buildings. Within 72 hours, we developed and implemented our plan, affording CRS staff safe and timely access to materials required by congressional clients.

What do you enjoy doing outside work?

When I'm not at work, you'll find me on my bicycle, baking pies or rolling for double sixes in a tabletop game.

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

My collection of hardcore punk T-shirts fills two entire dressers. ■

LATINO EMPOWERMENT, CONTINUED FROM 1

ing to the online exhibit.

When it passed the Public Broadcasting Act of 1967, Congress noted the need for “an expression of diversity,” Alan Gevinson, AAPB project director at the Library, said. “Since that time, Latino activists have challenged the powers that be within public broadcasting to ensure that it fully realizes its mission.”

The exhibit is a sort of primer on Latino identity and history in the U.S., documenting the setbacks and accomplishments of Hispanics in public media, gained through grassroots activism and, early on, funding from the U.S. Office of Education and the Ford Foundation.

The 1,000-plus audio and video files explore milestones of the Latino civil rights movement and ongoing struggles around worker rights, civil rights, education, housing, health care, jobs and immigration.

For Puerto Rican Gabriela Rivera, a former Library intern and co-curator of the exhibit, “Latino history is American history.” But she adds that Latino contributions are not generally discussed in detail in schools.

“We contain multitudes, and this exhibit is an opportunity to learn more about people who have contributed to making this country what it is today. ... The radio and TV programs came about because there was a need to change the stereotypes and the narrative [of] Latin lovers or criminals,” Rivera said.

Karen Cariani is the executive director of the GBH archives and GBH’s AAPB project director. She said the interactive exhibit “brings critical representation to the archive and in-depth analysis of the work that Latino creators have contributed to public media over decades.”

The exhibit includes archival footage and multimedia materials about Latino groundbreakers like Grammy Award-winning Selena,

the “Queen of Tejano Music”; Luis Valdez, called “the Father of Chicano Theater”; César Chávez and Dolores Huerta, who advocated for farmworker rights; and Sonia Sotomayor, the first Latina judge on the U.S. Supreme Court.

Also featured are Mario Bauzá, who helped create Afro-Cuban jazz and introduced Cuban music to New York City dance halls in the 1930s, and Rita Moreno, the EGOT (Emmy, Grammy, Oscar and Tony) winner whose 70-year career has inspired women.

The first section of the exhibit explores the origins of Latinos in public radio, followed by a second on Latinos in public TV. A third section chronicles the immigrant experience, and a fourth zeroes in on “voices of dissent” and Latino activism. A final section deals with issues of identity and culture within a community known for its resilience and “calidez” (warmth).

Bilingual children’s programming such as PBS’ “Villa Alegre” (1973-74) and “Carrascolendas” (1970-78) – the latter often compared to “Sesame Street” – were a testing ground for burgeoning Latino filmmakers and television producers. The runaway success of “Carrascolendas,” broadcast from a university campus in Texas, led to wider distribution, more government funding and several awards.

Other trailblazing programs include “¡Ahora!,” a KCET production. It was the first to portray Chicano events and issues, and Mexican Americans worked both in front of and behind the cameras. The live program ran for 172 episodes from 1969 to 1970 until its funding from the Ford Foundation ran out.

Sometimes things got tense and ugly before Latinos gained air-time. Hispanic employees at KCET threatened to resign, and their protest led to “Acción Chicano”

(1972-74), a theater-based TV show that played folk songs to convey controversial activist messages.

“Realidades,” a soapbox for the Puerto Rican diaspora and other Latino groups, went on air only after that vocal protest mentioned at the start of this article. The series included news, dramas, documentaries and arts and music programs. But skimpy funding, uneven programming and internal problems caused it to go off the air by 1977.

The exhibit also traces the rise of Chicano community public radio stations and programs from the 1970s through the 1980s, often interwoven with Chicano and farmworker activism. The first stations were KBBF-FM (1973), KDNA (1979), Radio Bilingüe (1980) and Radio Campesina (1983). National Public Radio’s “Enfoque Nacional” became the first national weekly radio program in 1979, but it was canceled nine years later due to small audiences and scarce funding.

Other snippets in the AAPB treasure chest include short plays and “corridos” (Mexican folk ballads) from El Teatro Campesino, dramatizing the plight of farmworkers in California.

As the country grows more ethnically diverse, “Latino Empowerment” serves as a reminder of the impact Hispanics continue to have in daily life and all sectors of American society, from the farm fields to the classrooms to corporate boardrooms.

Rivera hopes the exhibit is the beginning of an overdue recognition of Latinos in this country: “We’re here to stay because this is our home, too,” she said.

A Spanish-language version of “Latino Empowerment” will be made available at a later date. ■

**Your Employee Personal Page (EPP) is at
www.nfc.usda.gov/epps/**