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## The Austin Archives Bazaar: A collaborative outreach event

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## The Austin Archives Bazaar: A collaborative outreach event

### Cover Page Footnote

An early form of this paper was originally presented as a session at the Society of Southwest Archivists annual meeting in Fayetteville, Arkansas in May 2017.

## **The Austin Archives Bazaar: A Collaborative Outreach Event**

Daniel Alonzo, Amy Rushing, and Kristy Sorensen

### **Introduction**

The Austin Archives Bazaar (AAB) is a biennial, multi-institutional, community outreach event organized by the Archivists of Central Texas (ACT), an all-volunteer group of archivists in Austin, Texas. It is designed to be free, fun, and appealing to the general public, including those who may not know exactly what an archives is. The co-authors of this article, Daniel Alonzo, Amy Rushing, and Kristy Sorensen, worked on both the inaugural Austin Archives Bazaar in October 2014 and the second Bazaar in October 2016, along with other steering committee members, repository representatives, and volunteers. In this paper we will discuss the planning and execution of the 2016 Bazaar and reflect back on how it built on lessons learned in 2014. We will also look ahead to possible improvements as we begin planning for the next Bazaar in 2018. We believe this case study of a creative, multi-institutional outreach event can provide valuable lessons and ideas for outreach events at the regional, city, or repository level.<sup>1</sup>

### **General Description**

The Austin Archives Bazaar was conceived by local archivist Jennifer Hecker on a model inspired by the Los Angeles Archives Bazaar and the Portland Archives Crawl. No event like this had ever been held in Austin, but because our informal local professional group, the Archivists of Central Texas, had been gaining more momentum, and after serving as part of the local arrangements committee for the 2013 meeting of the Society of Southwest Archivists in Austin, we decided we were ready to collaborate on this ambitious outreach event.

The 2014 Austin Archives Bazaar was held at the Spider House Ballroom, just north of The University of Texas at Austin. The venue included both indoor and outdoor spaces, a bar, and audio/video capabilities. Post-event surveys showed that both attendees and participating repositories felt the venue was crowded,

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<sup>1</sup> Please contact the authors if you'd like sample copies of any of the documents or templates discussed below to help with planning your own event.

but vibrant. Because it is usually a club, the indoor lighting was not ideal, and the space for booths was congested. Because the use of the venue was given to the Archivists of Central Texas free of charge, it was a good choice for our first try at a Bazaar.

In 2016, the Bazaar moved to Saengerrunde Hall, a historic German social club connected to Scholz beer garden near the Texas State Capitol. While the ACT did have to pay for this venue, the hall gave us a discounted rate, and the new space gave the participating repositories more room to spread out and better lighting for booths. Saengerrunde Hall also had both indoor and outdoor spaces we could use, and provided a historic location that suited the context of the Bazaar.



Figure 1: Attendees and repository booths at the 2014 Austin Archives Bazaar.

The key feature of both Bazaars was the booths, which included both large and small repositories showing off their collections and engaging with the public. In 2016 we made an effort to reach out to less formal groups doing archival work (including non-institutional community archives) and to be more deliberate about including a diverse array of participants.

Each Bazaar also included a series of speakers, made up of area authors, filmmakers, archivists, and historians discussing how they used local archives in their work. In 2016, participating repositories were given the opportunity to sign up for a brief

“lightning talk” to promote their collections, exhibits, events, or booth. Including time for these lightning talks let us expand the promotion of local archives and also helped to fill empty time on the stage and keep the audience engaged between speakers.



Figure 2: Journalist and author Michael Barnes on the outdoor speaker stage at the 2016 Austin Archives Bazaar.

A popular activity at both Bazaars was our historic photo booth, run by Amy Bowman and Justin Kovar of the Dolph Briscoe Center for American History at The University of Texas at Austin. The booth allowed attendees to pick from an array of costumes and accessories before having their pictures taken by the booth staff and printed out on an on-site printer. Attendees then cut out their pictures and attached them to pre-printed Austin Archives Bazaar *carte de visites* that they could hand-color and take home as souvenirs.

Following on the long-standing Austin tradition of an annual Archives Clinic (an event at the Austin History Center inviting members of the public to come and talk to professional archivists about preserving their family history), the Bazaars both included a Preservation Station where people could bring family history materials and get advice on the best ways to preserve them. Good

lighting and ample table space were particularly important for this part of the Bazaar.

A far-reaching aspect of the Austin Archives Bazaar is our Oral History Booth. In 2014, Lauren Kata and Carol Mead researched and purchased equipment for recording live oral history interviews during the Bazaar. Participants could either register ahead of time or fill in an open slot at the event. The interviews loosely followed the StoryCorp model and asked participants to record their stories about Austin, with prompts provided as needed. Participants signed an agreement to deposit the interviews at the Austin History Center, and were also sent a link to download a copy for their own use. The 2016 Bazaar reused the same equipment and followed a similar model, with the addition of a listening booth where attendees could hear the interviews recorded in 2014.<sup>2</sup> Ultimately the Archivists of Central Texas would like to turn the equipment from the Oral History Booth into a lendable oral history station that local groups can use for recording projects.

While space limitations prohibit us from listing all the activities and features of the two Bazaars, a quick list of some of the other highlights includes: goodie bags with AAB giveaways (temporary tattoos, pens, stickers, koozies, buttons, all featuring our logo), door prizes donated by generous sponsors, and an Austin-based archival film reel from the Texas Archive of the Moving Image. The steering committee also worked hard to develop a “wow factor” element to each Bazaar. In 2014 we had live screen printing of AAB souvenirs and historic cocktails based on local collections, including take-home souvenir recipe cards. The 2016 Bazaar featured AAB-branded merchandise for purchase, including koozies and pint glasses.

Both the 2014 and 2016 Bazaars were successful, each involving over 20 repositories and 400 attendees and we received positive comments in our post-event surveys, as discussed below.

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<sup>2</sup> Listen to the oral history recordings from 2014 (<https://soundcloud.com/austinhistorycenter/sets/austin-archives-bazaar>) and 2016 (<https://soundcloud.com/austinhistorycenter/sets/austin-archives-bazaar-2016-1>) on the Austin History Center Soundcloud page.

## **Governance**

The key to a successful event of this scope is to have a strong leadership team and a committed group of volunteers. Because the Archivists of Central Texas is a volunteer organization and the Austin Archives Bazaar is not tied to a single institution, having clear lines of communication and an equitable division of labor was critical.

Planning for the October 2014 Bazaar started in February 2014. Our steering committee consisted of a Bazaar chair (Jennifer Hecker) and committee chairs for Logistics (Daniel Alonzo and Molly Hults), Program (Jennifer Hecker), Publicity (Madeline Moya), and Sponsorships (Kristy Sorensen). As we decided to add new features to the Bazaar, the list of committee chairs grew with new volunteers helping out with speakers, door prizes, volunteers, and other aspects of the Bazaar. This meant that our meetings got larger—and harder to schedule and come to consensus—as more leadership positions were added.

One of the lessons we learned after the first Bazaar was that we would benefit from having more time for planning and a streamlined leadership structure. For the October 2016 Bazaar we started the planning process in October 2015. The most important part of the initial planning work was to lock down a date and location for the Bazaar, a tricky thing in Austin, where October includes college football and multiple festivals. Our steering committee was made up of the same core group as the 2014 Bazaar, but we added a new position of Secretary-General (Molly Hults) who did not serve on any other committees and did the work of calling meetings, taking minutes, keeping all the committees on track, and organizing our working files in Google Drive. We also transitioned to a tighter committee structure where each steering committee member oversaw the work of committees focused on a particular aspect of the Bazaar (speakers, oral history booth, door prizes, volunteer coordinator, etc.). The smaller committees were free to call their own meetings as needed and then report up the chain of command to their respective steering committee member. Regular monthly meetings were generally limited to the core group, with a few larger meetings including all the committee chairs and members.

Having one person in charge of keeping everyone on task and organized made a huge difference in the efficiency of the second

Bazaar. When putting on an event of this scope outside of the umbrella of a single institution, it is important to have four to six committed volunteers to help move all the parts along. They need to be able to meet regularly and maintain open lines of communication. While much of the work is done after-hours on the volunteers' own time, the importance of institutional support to allow for some Bazaar-planning work to be done on the clock cannot be over-emphasized, particularly if you want volunteers to avoid burnout. Making a case to institutional leadership for the benefits of this work is key.

Altogether about twenty people were involved in the planning of the Bazaar as committee chairs or members and many more than that came out to volunteer the day of. The trick is to find a balance between too many people to make decisions at meetings and not enough people to spread the work out.

### **Sponsorships**

Because the Archivists of Central Texas is an all-volunteer group that does not charge dues, our initial budget for the first Austin Archives Bazaar was zero. This meant that we had to devote considerable energy to fundraising and donations in order to make the Bazaar a success.

Through a system of trial and error, we came up with a successful fundraising model. In 2014, the Bazaar worked with 22 sponsors who donated \$5,300 in cash; 14 door prizes; in-kind donations like our logo design, venue, and tables; and some kegs of beer that were sold at a discounted rate through the bar at our venue. In 2016 we nearly doubled our level of donations with 34 sponsors contributing \$10,575 in cash, over 30 door prizes, and other in-kind donations.





Figure 3: The logo for the Austin Archives Bazaar was an in-kind donation from a professional graphic designer, Louise Bova.

In our model, the Sponsorships chair (Kristy Sorensen) convened a small committee of local archivists with broad-reaching connections to both archives vendors and local businesses. The committee brainstormed a master list of possible sponsors and then divided the contact duties among committee members and other local archivists. Finding the right person to make the “ask” is the most critical part of sponsorships work, and while we had a few successful cold calls, our most generous sponsorships came from organizations that had a close relationship with the person who did the asking. The chair paid close attention to tracking the progress of the sponsorship requests and following up as needed.

We created a one-page sponsorship handout giving a brief overview of the Bazaar and where donated funds would go (Appendix 1). Broadening our request beyond cash donations let us work with local businesses and other groups who were able to contribute door prizes or in-kind services, but not money. The handout for the second Bazaar in 2016 also included statistics and positive quotes from attendees at the 2014 event.

To encourage donations, we offered a list of incentives for giving at different levels. These were popular with sponsors and allowed us to integrate them into the Bazaar by putting their logo on our webpage, including them in social media updates, adding them to on-site signage, distributing promotional giveaways in our attendee goodie bags, and more. This extra level of engagement made sponsors more likely to share information about the Bazaar with their

customers, patrons, or members, allowing us to leverage our contact with the sponsors to spread the word about the Bazaar to people who may not have been on our radar.

After each event, we sent out a post-event survey to everyone who gave their e-mail when they registered for the door prize drawings, as well as volunteers and contacts at all participating repositories. Our survey questions were nearly identical both years, although for the 2016 Bazaar we added a demographics question asking if the respondent was an archivist, a student, or a member of the general public.

The questions included:

1. How did you hear about the Austin Archives Bazaar?
2. Have you ever visited an archives before?
3. Do you plan to visit an archives after your experience at the Austin Archives Bazaar?
4. Was the Bazaar what you expected?
5. What was the most interesting / fun part of the Austin Archives Bazaar?
6. How did the Austin Archives Bazaar make you feel?
7. What can we do better next time?
8. Anything else you'd like to let us know?
9. I am: (a member of the general public; a professional archivist; an archives student; other\_\_\_\_\_)
10. Did you attend the 2014 Austin Archives Bazaar?

Data and open-ended responses from this survey were then put into a post-event report that was sent to each sponsor letting them know that the Bazaar was a success and inviting them to contribute again in the future (Appendix 2).

One unintended benefit of our sponsorship work was the creation of the Community Outreach Fund through the Society of Southwest Archivists (SSA). SSA was a generous sponsor of both the 2014 and the 2016 Bazaar. After we asked for a sponsorship in 2014, the SSA leadership decided to establish an ongoing fund to which members could apply for financial support for public outreach events – either at the institutional or multi-institutional level. In addition to the Austin Archives Bazaar, the Community Outreach Fund has helped support a Preservation Week event held by the New

Mexico Highlands University Thomas C. Donnelly Library, in partnership with the City of Las Vegas Museum and Rough Rider Memorial Exhibit; the Houston Archives Bazaar; the Oklahoma Archives Bazaar; and the Border Archives Bazaar.<sup>3</sup> The fund is starting to get some traction and the hope is that it will have an impact on archival advocacy in the Southwest region.

During the non-Bazaar year of 2017, the Archivists of Central Texas group is working to apply for 501(c)3 status which will qualify us for more grants and allow donors to claim a tax deduction for the next Bazaar in 2018.

## Publicity

Social media has become the dominant mechanism for publicizing events. Despite the fact that we used Twitter, Facebook, and Instagram to publicize the Bazaar, we felt that there needed to be an anchor for the most basic information about the Bazaar, a single point to which all of our outreach media efforts could point.<sup>4</sup>

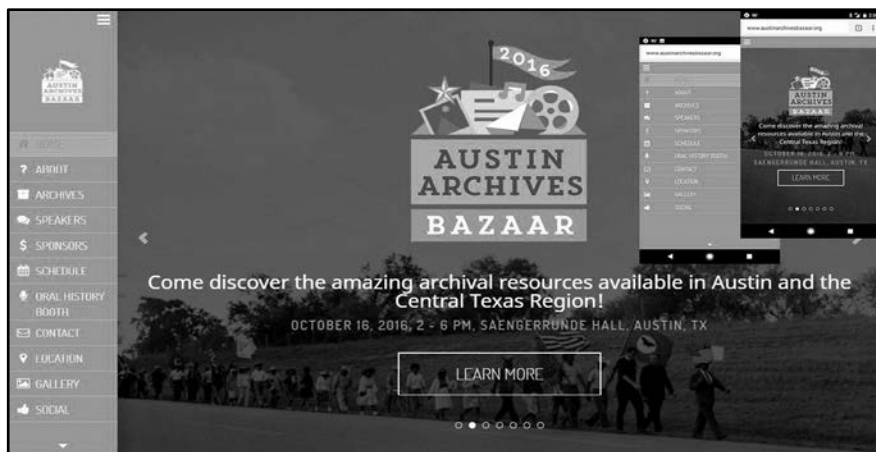


Figure 4: The homepage of 2016 Austin Archives Bazaar website, including mobile versions.

<sup>3</sup> The Houston Archives Bazaar, Oklahoma Archives Bazaar, and Border Archives Bazaar were all inspired by success of the Austin Archives Bazaar and used it as a model for some of their activities.

<sup>4</sup> "Home," *Austin Archives Bazaar*, accessed July 27, 2017, <http://www.austinarchivesbazaar.org>.

In 2016, we used start-up funds to purchase a Wordpress template from showthemes.com for \$80. Our publicity chair (Madeline Moya) was on the phone often with tech support to get the site customized to do exactly what we wanted it to do. This swank and supported website came mobile ready, so whether a visitor was on a desktop, laptop, tablet, or smartphone, the website had a consistent and smooth look throughout.

With our expanded website in 2016, we attempted to be clever with the sponsor levels, riffing on the familiar archival trope by assigning “Series Level,” “Folder Level,” and “Item Level” sponsorships, based on the amount donated to the Bazaar.<sup>5</sup> Though we could not quite get the formatting right on the site, perhaps someone got a laugh out of it.

With the website in place, Madeline pushed publicity items through the traditional methods of social media: Facebook, Instagram, and Twitter. Posts scheduled as early as six months out were simple reminders with general information akin to a “save the date” card to a wedding. Towards the end of the Texas summer (September) Madeline posted more frequently highlighting speakers, repositories, and sponsors.

We also used traditional print media including postcards, flyers, and posters as well as giveaways such as koozies, magnets, temporary tattoos, stickers, buttons, and reusable grocery bags. We came up with a slogan that accompanied the logo: a play on the much-maligned, polarizing phrase “KEEP AUSTIN WEIRD,” changing it to “KEEPING AUSTIN’S WEIRD.” The slogan both confuses and delights depending on the reader’s willingness to accept the relative untruth and unimportance of slogans.

The publicity chair recruited volunteers to pass out promotional materials at community events with a natural archival constituency: events at the Austin History Center; adult night at the children’s museum; and Nerd Nite, a regular event where Austinites gather to listen to engaging speakers on nerdy topics and have drinks. However, even a seemingly natural fit required some prodding. Describing exactly what archives were was difficult; we could not just rely on pictures of our “cool stuff.” Even though outreach

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<sup>5</sup> “Sponsors,” *Austin Archives Bazaar*, accessed July 27, 2017, <http://www.austinarchivesbazaar.org/sponsors/>.

archivists have been saying for years, perhaps decades, that we cannot take archival literacy for granted, it is still easy to forget.



Figure 5: Back of publicity postcard

We also did a traditional poster push throughout the city. In 2014 we used existing steering committee expertise and the model of our professionally designed logo to put together a functional poster, but in 2016 we expanded our resources to include the design of a proper publicity poster (Appendix 3) created by Steve Siwinsky, our volunteer graphic designer and Bazaar MC. We also had volunteer graduate students from the School of Information at The University of Texas at Austin willing to hang them at businesses around town for us; they even turned it into a pub crawl. We placed ads in the local alternative weekly, the *Austin Chronicle*, and promoted the event the morning of the Bazaar on the local daytime news.

We learned from an expanded Bazaar that the publicity workload is too much for one person. We recommend two to three people who communicate well together. If you are going to have a Facebook presence, make a Facebook group for the event instead of an event page so that posts written by multiple people look as though posted by one singular entity. Require, cajole, and harass participating repositories to share, like, and repost to their

institutions' social media platforms to ensure that updates are seen by a wide number of people.

## **Logistics**

The first and foremost logistical task is finding a venue that provides the path of least resistance to someone who might attend an Archives Bazaar. For Texans and most southerners, that means parking, bathrooms, booze, and food, not in any particular order. Everyone on the steering committee is a de facto member of the logistics committee while a venue is being chosen. In 2014, our venue selection was limited by availability—since we got started later than would have been ideal—and price—since we had no budget. For the most recent Bazaar, all members of the steering committee either visited or explored venues on their own or as a group. Of the five venues we looked at, only the Saengerrunde Hall met our price point and fulfilled most of our requirements.

Once the venue was picked, we arranged to visit the space to take measurements. While both venues had floor plans that were available online, neither was accurate enough. We needed to take measurements that would be accurate to the inch. In measuring the space, we borrowed a laser distance measurer. The device took a lot of the uncertainty out of our calculations. Along with measurements of the tables, we created two floor plans in Photoshop: one for the indoor spaces (Appendix 4), and one for the outdoor spaces. The plans showed where all events would take place and the table assignments for each shop. The plan also showed the locations of all directional signage.

We found participation by archives that were invited was near 100 percent. That meant 22 participants in 2014 and 26 in 2016 as we opened participation to non-traditional, non-collecting institutions. Space for each institution had to be allocated as a portion of a table instead of a full table like at most conferences, in order to fit all the participants. The venue for the 2014 Bazaar was so small that each repository only got 2.5 linear feet (expanding to a more generous 5.5 linear feet in 2016). An embarrassment of riches? Failure by success? Everyone was gracious despite the space crunch.

With all the activity going on in a crowded space, it is imperative that there be good signage. While that sounds easy enough, we assure you that it is not. We visualized the flow of the

crowd circulating throughout the venue, making educated guesses about how people would move in the space. We assessed the needs of the event's activities, how many signs they would need, and where. In 2016, we decided that each group would also get their own sign, using their own branding, over their table. This led to creation of just over 50 signs. The signs, like the floor plan, were created in Photoshop using design elements from the publicity poster. We used three template sizes—2 x 3 feet, 18 x 27 inches, and letter-size—as well as a few custom sizes. Size used depended on whether the sign was to direct the public somewhere (Restrooms! Door Prizes!), whether it held vital information (Schedule!), or whether it needed to fit in a given space (tabletop schedules, photo booth directions, sponsorships). Fabrication of the signs was outsourced in 2016, but can be done in house—we did the first year—if your shop has a large format printer.

On the day of the event, volunteers were given the floor plans and set to work lashing the signs to easels for placement using packing tape and fishing line. While this worked well to prevent signs from falling over due to run-ins with attendees and outdoor winds, we learned that fishing line and tape will not work for hanging foam board from the ceiling.

Volunteers for the Bazaar were recruited from the ACT email list and Facebook page, as well as through a contact at the School of Information at The University of Texas at Austin. Recruits were pointed to a Google form that collected their interest area, such as photo booth, set-up, oral history booth, door prizes, and their contact information. Volunteers were assigned two-hour shifts and food was provided. Many volunteers signed up for more than one shift. Overall, we had full coverage with about 30 volunteers, though we could have used more.

## **Merchandising**

The merchandising experiment at the 2016 Bazaar was managed by two volunteers. We sold branded pint glasses, koozies, and small note books similar to mini Moleskine notebooks. Or, more accurately, we did not sell the small notebooks that day. Despite the two weeks of lead time, a broken piece of equipment at the factory caused enough of a delay in production that the notebooks were not ready in time for the Bazaar. Our merchandise table accepted credit

cards through PayPal's app via an iPhone accessory. Along with cash purchases, the merchandise table made a small profit of \$150, even after paying for the notebooks that were not delivered on time. We learned that PayPal is not necessarily an easy vendor to work with unless you are willing to call them on the phone to iron out day-of problems. After first denying our request to use the credit card transaction app (which we did not know needed to be made and did not know had been denied), we found out during the Bazaar that transactions are capped for new businesses. We were able to persuade them by phone to lift the cap as we were only selling for one day.

### **Repository Perspective: University of Texas at San Antonio**

From a repository's perspective, the Austin Archives Bazaar presents a unique community engagement opportunity to share and promote resources with the public and with Austin-area archives colleagues. The University of Texas at San Antonio (UTSA) Special Collections learned of the 2014 Bazaar through Austin archivists' channels and without hesitation signed up to participate. From our experience, the 2014 Bazaar was an impressive and incredibly successful event. When the announcement came out about the 2016 Bazaar, there was no question UTSA would participate.

UTSA, a Hispanic-Serving Institution, was founded in 1969 and has grown to be the fourth-largest university in the University of Texas system. The Libraries' Special Collections was formally established in 1974 with the donation of the John Peace Texana Rare Book Collection. However, it was not until the 1990s that Special Collections began actively acquiring archives. The strengths of the collection reflect the diverse histories and cultures of San Antonio, and include a collecting focus on Mexican-American activism, history of women and gender in Texas, Mexican/Tex-Mex culinary history, San Antonio artists and authors, and the history of UTSA. Special Collections has grown to almost 10,000 linear feet of manuscripts and university archives, 30,000 rare books, and 3.5 million historic photographs, making it the largest academic repository in the San Antonio metropolitan region.

As a young repository, UTSA Special Collections does not have a long history of national and regional exposure compared to our older central Texas counterparts. In 2014, the Libraries



recognized and acknowledged that Special Collections can bring distinction to the University, and made it a strategic priority to promote and raise the profile of Special Collections, both internally and externally. Working with the Libraries Communications team, Special Collections created a promotion plan that included: a new website; regular press releases for acquisitions; new brochures and promotional giveaways; and community outreach and partnerships that promote our resources.

By 2016, Special Collections had accomplished many of the deliverables in the promotion plan, such as implementing a new website, creating promotional giveaways, and launching a Special Collections Instagram account. In addition to monetary funds provided by the Libraries for brochures and giveaways, we earmarked funds out of our own department budget specifically for promotion. With these funds we were able to become a sponsor of the 2016 Bazaar. We selected a sponsorship level that would increase our exposure through sponsorship recognition on the website and distribution of our giveaways in Bazaar goodie bags. We received enthusiastic and positive feedback about our giveaway: hand fans with images from our collections—a useful tool in central Texas, even in October. This was the first time Special Collections had ever sponsored an event, and because of the visibility it provided us, we now look for other archives-related sponsorship opportunities.



Figure 6: UTSA hand fans were included in goodie bags.

We designed our booth to showcase items that represent the variety of formats held within our repository as well as items from

our signature collections. We also provided additional giveaways, such as magnets and a poster highlighting our Mexican Cookbook Collection. The steady stream of Bazaar visitors gave us the opportunity to educate the public about our collections, answer questions, and promote our Instagram account and WordPress blog. Most of the visitors to our booth were from the Austin area and were very interested in learning more about UTSA and Special Collections' holdings. Several visitors lived in Austin but grew up in San Antonio, and they were particularly proud to see UTSA at the event.



Figure 7: The UTSA booth

Though we attended the Bazaar to promote our own repository, we enjoyed the opportunity to visit other repository booths, meet new colleagues, reconnect with old colleagues, and identify potential opportunities for collaboration. It was particularly interesting to see how other participants designed their booths. Some repositories brought iPads and laptops to feature web exhibits and digitized material; others provided hands-on activities or fun selfie props.



Figure 8: Catwoman photo prop at the Austin History Center's booth

Our experience at the Austin Archives Bazaar was engaging, educational, and rewarding. As with any project, we have room for improvement. We identified several things to consider for future events: engage the visitors with a fun activity to provide a more interactive experience; utilize technology to showcase our social media presence and digital portal; count the number of visitors to our booth and include the number in our outreach statistics; provide an email sign-up sheet for visitors who wish to subscribe to our blog and the Libraries' newsletter; and have a clear understanding prior to the Bazaar of the space allocated to our booth in order to maximize space efficiently. With more Bazaar repository participants came more tables and people, resulting in repositories sharing tables. This presented a challenge for us in that we had very limited space for materials and not enough space for staff to comfortably move around behind the booth. Regardless, the benefits of participating in the Bazaar far outweighed these slight inconveniences and we look forward to participating again in 2018.

### **Lessons Learned**

The Austin Archives Bazaar has been a high risk, high reward endeavor. We spend a year planning without a guarantee that the event is going to be a success. Lessons learned the first year took some of the risk out of the second Bazaar, but new ideas and bold changes kept things interesting. For the planning group, the journey

is just as rewarding as the event. Planning meetings over drinks creates lasting bonds, friendships are forged, and it is an opportunity to get out of our daily routines.

The most daunting part of putting on any event is the fundraising. This is not always part of the traditional archivist's skill set, but in practice, the process is similar to donor relations. As noted above, it is helpful to have established relationships with businesses and institutions that might contribute. Providing sponsors with multiple donation levels or the opportunity to give in-kind contributions instead of cash and lots of personalized follow-up tend to soften the ask.

Publicity for the event must be engaging, especially on social media where you need to walk that line between too many posts and too few. A good rule of thumb for Facebook event invitations is to expect about one-fourth of those "going" to show up. Work any and every media contact that someone on the planning committee might have, no matter how tenuous the relationship. Print advertising can be helpful if you have money in the budget for it.

Mapping out and allocating space for the activities and participating groups, as well as graphic design and sign making work, should ideally be done by folks who can adapt to change easily. Participants will drop in or drop out at the last minute; they may ask for more space; they may not want to be next to a particular institution. Activities coordinators will need additional signage; they may want to tweak something right before the signs go to the printers.

The archivists representing the many participant institutions felt the event was worthwhile to them despite the limited space. Many used the event not just to reach out to the public but also to connect with area colleagues. Many archivists were also able to participate in the lightning talks, the photo booths, as volunteers, and some even won door prizes.

## **Conclusion**

A unique event like the Austin Archives Bazaar is hard but worth it, and elements of the Bazaar can be easily repurposed for an event of a different scale or in a different location. If you are looking to leverage an archival outreach budget in your repository, consider banding together with other archivists in your area and putting on a

Bazaar-like event. Just getting started, even if it is at a small scale, will begin building a community and momentum for future events. You can do this!

And finally we will leave you with this quote from the never-hyperbolic yet always passionate Dr. David Gracy, an inspiration to all things archival in Austin:

The Austin Archives Bazaar was spectacular beyond words. You who worked long and hard to put this on found a perfect setting and did an unbelievably superb job of gathering sponsors, securing participating archives and organizations from near and far, and most importantly, advertising the event so well that people flooded in to learn and enjoy. The Austin Archives Bazaar 2016 not only set a high bar for future Bazaars, but in fact was an event of such magnitude as to become legendary.

*-- David B. Gracy II, Governor Bill Daniel  
Professor in Archival Enterprise Emeritus at  
The University of Texas at Austin*

**Daniel Alonzo** is the digital archivist at the Texas General Land Office (GLO). He received his MSIS in 2004 from the University of Texas at Austin. Prior to the GLO, he was the photo archivist at the Austin History Center. Daniel is the treasurer of the local Archivists of Central Texas and is on the executive board of the Society of Southwest Archivists. He especially enjoys local arrangements committee work. Daniel is also a founding organizer of the Austin Archives Bazaar and will once again serve as the logistics chair for the upcoming 2018 event.

**Amy Rushing** is Head of Special Collections at the University of Texas at San Antonio Libraries where she leads a team of 11 archivists and librarians who curate paper and digital collections that document the diverse

histories of San Antonio and South Texas. Before coming to UTSA, Amy was Head Librarian of Digital Access Services for the University of Texas Libraries in Austin. Amy has also held archivist positions in the University of Arizona Libraries Special Collections and the Palace of the Governors Photo Archives in Santa Fe, New Mexico.

**Kristy Sorensen** has been an archivist and librarian in Austin since graduating with her MLIS from The University of Texas at Austin in 2002. She is currently the associate director of the Stitt Library and head of archives and records management at Austin Presbyterian Theological Seminary, and previously worked as the archivist for the Archives of American Mathematics at the Dolph Briscoe Center for American History. She has served in leadership positions with the Society of Southwest Archivists, the Academy of Certified Archivists, and the Archivists of Central Texas, and currently sits on the Texas Historic Records Advisory Board. She is a founding organizer of the Austin Archives Bazaar and is serving as the Sponsorship chair for the upcoming Bazaar in October 2018.

# Appendix 1: 2016 Sponsorship Handout



## SPONSORSHIP OPPORTUNITIES

### WHAT IS THE AUSTIN ARCHIVES BAZAAR?

The Austin Archives Bazaar (<http://www.austinarchivesbazaar.org/>) is a FREE, fun, and engaging event open to the general public and appropriate for all ages. At the heart of the event are booths from over two dozen Central Texas archives showing off their amazing collections and services in one big room and promoting the diverse cultural heritage resources available to the public in our region. Other planned attractions include an oral history storytelling station, an archival film showcase by the Texas Archive of the Moving Image, a historic photo booth, and a program of speakers. The Austin Archives Bazaar is organized by the Archivists of Central Texas (ACT), a group of local professional archivists.

### WHEN & WHERE

Sunday, October 16, 2016, 2-6pm @ Saengerrunde Hall (<http://www.saengerrunde.org/>)

### HOW DID IT GO LAST TIME?

The first Austin Archives Bazaar was held in October 2014, and it was a huge success!

- 400 attendees
- 150 goodie bags
- 125 "old-timey" photo booth pictures
- 111 souvenirs screen printed live at the event
- 28 volunteers
- 21 participating repositories
- 13 fabulous door prizes
- 8 oral history interviews
- 6 fascinating speakers
- **AND 22 generous sponsors!**

Here are some of the things our attendees had to say after the event:

- "The Bazaar made me feel connected to the history/archives community in a fun, engaging way."
- "I didn't realize how many archival resources we have in central Texas!"
- "Only in Austin could this type of event take place with such unique style: fun, informative, lively, fun, beer, great mix of people, unique venue, fun."

### WHAT DO WE NEED?

The Archivists of Central Texas is a non-profit volunteer group and does not collect dues. To help us make the Bazaar a success, we are seeking donations of money, goods (including raffle prizes), and services. Donations will support things like A/V and technical support, venue rental, and printing costs. Have an idea for a unique way to support the event? Contact the sponsorship chair, Kristy Sorensen at [austinarchivesbazaar@gmail.com](mailto:austinarchivesbazaar@gmail.com)

### What do our supporters get in return?

Donate*	...and receive
\$100	Your logo and a link on our event web site
\$250	All the above AND your logo and organization name on our on-site signage
\$500	All the above AND your brochures / giveaways in our event "goodie bags," one handed out to each attendee
\$750	All the above AND mention of your organization from the stage by our emcee.
\$1000	All the above AND a booth/table at our event to promote your organization OR a 60 second video played in our projected reel during the event and placed on our web site.
\$1500	All the above AND sponsorship of the food and beverages for event volunteers and participating repositories, with special signage in the snack room. Only one sponsorship available this partnership. Have another idea for an extra-special sponsorship? Let us know!

\* Note: Donation of goods or services will be assigned a cash value and acknowledged accordingly. Checks should be made payable to the Archivists of Central Texas. Any leftover funds will be used to support the work of the Archivists of Central Texas.

## Appendix 2: 2016 Sponsorship Report



# 2016 Austin Archives Bazaar Report to Sponsors

The 2016 Austin Archives Bazaar (<http://www.austinarchivesbazaar.org/>) was even bigger and better than our first Bazaar in 2014. Our larger venue allowed us to host more repositories, have more activities, and demonstrate the power of archives to even more members of the public!

### The event by the numbers:

- 400+ attendees
- 300 goodie bags filled with koozies, stickers, pins, and literature from repositories and sponsors
- 150 “old-timey” photo booth pictures
- 103 commemorative pint glasses sold
- 56 volunteers
- 30+ fabulous door prize donations
- 26 participating repositories
- 25 engaging lightning talks
- 8 oral history interviews
- 7 fascinating speakers
- **AND 34 generous sponsors!**

But don't just take our word for it; here are some of the **things our attendees had to say** after the event:

- “The Austin Archives Bazaar was spectacular beyond words. You who worked long and hard to put this on found a perfect setting and did an unbelievably superb job of gathering sponsors, securing participating archives and organizations from near and far, and most importantly, advertising the event so well that people flooded in to learn and enjoy. The Austin Archives Bazaar 2016 not only set a high bar for future Bazaars, but in fact was an event of such magnitude as to become legendary.” -- *David B. Gracy II, Governor Bill Daniel Professor in Archival Enterprise Emeritus at The University of Texas at Austin*
- “What history nerd fun that was!”
- “I didn't expect to feel so excited and grateful for the work archivists are doing on community, public, and academic levels.”
- All of those folks brought together out of love for collecting and preserving history and art? Priceless.”
- “The Austin Archives Bazaar made me feel...like I was part of something very important socially, culturally, intellectually, historically.”
- “The Austin Archives Bazaar made me feel ...that we are surrounded by people and institutions that care about preserving the past for the sake of the present.”

If you'd like to check out some **pictures and videos from the event** and see the fun for yourself, visit our photoseet here!:  
<https://www.flickr.com/photos/128765050@N03/albums/72157675495928535>

On behalf of the entire steering committee, all our participating repositories and volunteers, and the hundreds of people who enjoyed the Austin Archives Bazaar on October 16<sup>th</sup>, I'd like to thank you again for your support of the Bazaar – we absolutely could not have had such a successful event without the help of our sponsors. We are currently making plans for a third Bazaar in 2018, and I hope we can count on your continued support then.

**Thank you!**



### Appendix 3: 2016 Publicity Poster



**OCTOBER 16, 2016 2:00 - 6:00 PM**

Come *Discover* all of the Amazing Archival Collections Available in Austin and the Central Texas Area!

20+ Local Repositories | Preservation Station  
Oral History Storytelling Booth | Old Time Photobooth  
Archival Film Screening | Raffle Prizes and More!

*Share* Beers with Like-Minded, History-Loving Locals!

[www.austinarchivesbazaar.org](http://www.austinarchivesbazaar.org)

**Saengerrunde Hall | 1607 San Jacinto Blvd. Austin, TX**

