

Metropolitan Archivist



The
**Archivists
Round Table**
of Metropolitan
New York,
Inc.

Volume 20,
No. 1
Winter 2014

nycarchivists.org



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Welcome! The following individuals have joined the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.) from August 2013 to January 2014

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We extend a special thank you to the following members for their support as A.R.T. Sustaining Members: Gaetano F. Bello, Anthony Cucchiara, Constance de Ropp, Barbara Haws, Chris Lacinak, Sharon Lehner, Liz Kent León, Alice Merchant, Sanford Santacroce

Thank you to our Sponsorship Members:

Ann Butler, Frank Caputo, Linda Edgerly, Chris Genao, Celia Hartmann, David Kay, Stephen Perkins, Marilyn H. Pettit, Alix Ross, Craig Savino

The mission of *Metropolitan Archivist* is to serve members of the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.) by:

- Informing them of A.R.T. activities through reports of monthly meetings and committee activities
- Relating important announcements about individual members and member repositories
- Reporting important news related to the New York metropolitan area archival profession
- Providing a forum to discuss archival issues

Metropolitan Archivist (ISSN 1546-3125) is issued semi-annually to the members of A.R.T. Comments, questions, or submissions for features should be directed to the editor. Deadlines for submissions are April 30 and November 15. Similar inquiries and submissions for reviews should be directed to editor@nycarchivists.org.

Preferred length of submissions is 800–1000 words for feature articles and 400–500 words for reviews.

Metropolitan Archivist and A.R.T. assume no responsibility for statements made by contributors.

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From the President of A.R.T.

As I watch yesterday's snowfall melt it reminds me of how quickly the fall flew by, how busy we are as we start work on new programs and initiatives, finish others and barely have time to reflect on how much our organization has accomplished.

I would like to thank the A.R.T. Board of Directors and A.R.T. Committees for their tireless work on delivering robust programs and education opportunities, and for facilitating behind the scenes administration and production necessary to support the work of our volunteer-led organization. Their vision and commitment are what drives our success. I am fortunate to be part of a team committed not only to our profession, but also to our community.

Thank you to you—our members—for your continued support of A.R.T. through your membership, attending programming events, and sharing your voices. We take your opinion very seriously. The A.R.T. Board is appreciative of the feedback received, from your keen eye on helping inform the decision about our rebranding efforts, to completing programming surveys. We appreciate your bringing advocacy issues to our attention, participating in outreach, publishing work in *Metropolitan Archivist* when you have something to share, and being involved in our ever-growing social media community, which is crucial to getting the word out not only about A.R.T., but also about archives and our profession.

Best wishes for 2014.

Pamela Cruz

President

Archivists Round Table of Metropolitan New York, Inc.



From the Editor

Happy New Year to all! I hope you enjoy the first *Metropolitan Archivist* of 2014 and my first issue as Editor-in-Chief. I am very pleased to be tackling this new role and am excited to continue working with such a dedicated group of volunteers on the editorial staff. If you would like to join us, please feel free to contact me, as there are a few vacant roles that I would be happy to discuss with any interested folks.

In reviewing the content for this issue, I was struck by our amazingly vibrant membership (in other words, Wow, they have an archives, I totally want to go there). While we often share a common title, our membership includes organizations of all shapes and sizes, and I am excited that this issue represents that diversity.

Thank you to all our contributors, the very hard working volunteers on the *Metropolitan Archivist* editorial staff, our editor-in-chief emeritus and vice president Ryan Anthony Donaldson, and A.R.T. president Pamela Cruz, for making my transition a smooth one. Also many thanks to the talented John Seckler, the graphic designer responsible for A.R.T.'s new branding, featured for the first time in this issue.

Enjoy!

Lindsey Rice Wyckoff

Editor-in-Chief

Metropolitan Archivist

Education Committee Report

by Julie Maher
Director of the Education Committee



New York Archives Week symposium on "Disaster Planning for Archives and Their Communities," October 7, 2013, at the Center for Jewish History. Photo courtesy of Julie Maher.

Our summer started off with two workshops A.R.T. helped sponsor with the Society of American Archivists (SAA) in June and July on the topics of "Encoded Archival Context: Corporate Bodies, Persons, and Families" and "Preserving Digital Archives." The latter course is one element in the curriculum for SAA's Digital Archives Specialist (DAS) Certificate. Both workshops were filled to capacity, and we received excellent feedback on the instructors, structure, and content.

In the fall, the Education Committee organized the symposium held during New York Archives Week (October 7–12, 2013). A.R.T. acknowledges the continued support of MetLife, a major sponsor of New York Archives Week, and generous support from the Lucius N. Littauer Foundation. "Disaster Planning for Archives and Their Communities," cosponsored by the Center for Jewish History, brought together archivists, records managers, librarians, museum professionals, emergency responders, disaster-recovery professionals, volunteers, and the general public, to address how professional and citizen archivists, as well as related professionals, can better protect their collections from disaster and also become a resource for the larger community in disaster situations. Over twenty panelists participated in this full-day symposium.

In October, A.R.T. cosponsored a workshop with the Metropolitan New York Library Council (METRO). Instructor Marc Custer, Archivist and Metadata Coordinator at Yale University's Beinecke Rare Book and Manuscript Library, led a very engaging workshop on "EAD and the Web," in which attendees ingested and indexed EAD finding aids into

a database, worked on XSLT style sheets that converted EAD into HTML, and discussed strategies to get EAD finding aids on the web.

In November, the Education and Programming Committees teamed up to work on a joint project sponsored by the Leon Levy Foundation and A.R.T. This full-day forum on "Preserving and Archiving Electronically Generated Materials" was held at the Morgan Library and Museum.

The Education Committee is looking forward to the 2014 membership year and has some exciting workshops planned. Starting in mid-January, A.R.T. will begin a four-part workshop series on records management for non-records managers. Cosponsored with ARMA, the series will be called "ARMA at Noon." We are also planning workshops with METRO and SAA on topics such as judicial records, privacy and confidentiality issues, arrangement and description of electronic records, and in-reach and outreach for digital archives. Finally, in the early spring, the committee will start reviewing topics for the annual Archives Week symposium.

A special thanks goes to the Education Committee volunteers for doing such a terrific job developing and administering our programming this year.

If you are interested in joining the Education Committee, or would like to propose a workshop, please e-mail education@nycarchivists.org. ♦

Joan Mitchell: At Home in Poetry



Vitrines in Poetry Foundation library.

Photo by Nathan Keay, courtesy of the Poetry Foundation.

by Laura Morris, Archivist, Joan Mitchell Foundation

The Joan Mitchell Foundation recently had the pleasure and honor of collaborating with Chicago's Poetry Foundation, *Poetry* magazine, and the Center for Book and Paper Arts at Columbia College, on a wide range of projects, including a publication, an exhibition of archival materials and artwork, educational programming, a daylong symposium, and the creation of a keepsake broadside based on an archival photograph. These collaborations explored the abstract expressionist artist Joan Mitchell's relationship to her hometown of Chicago and to *Poetry* magazine, her friendships and collaborations with poets, and the interrelations of poetry and her artwork.

Each project also aimed to explore artist/poet collaborations more broadly: to be both historically grounded and generative. We had in mind not only art historians and scholars, but also artists, writers, and the general public.

About the Joan Mitchell Foundation Archives

The archives of the Joan Mitchell Foundation includes Mitchell's personal papers, as well as significant family papers, photographs, exhibition records, interviews, published material, books from her library, and other items collected during her lifetime. It also includes so-called archival art, which encompasses student work, sketchbooks, studio materials, trial proofs from various printmaking projects, and gifts of artwork from friends and colleagues.

In addition, the archives contains relevant materials collected since Mitchell's death in 1992, including exhibition catalogs and other publications, research files, symposia pro-

ceedings and recordings, a nascent oral history collection, and records of the Estate and Foundation. We continue an active program of collecting and preserving materials that illuminate Mitchell and her legacy.

Poetry Magazine

Joan Mitchell's mother, Marion Strobel, was associate editor of *Poetry* magazine when Mitchell was young, and the magazine published one of Mitchell's own poems in 1935, when she was just ten years old. Our initial contact with the magazine concerned the author photo Mitchell had submitted with that poem. After a series of conversations with *Poetry's* editors, it became clear that their magazine would be an ideal venue for writing about Mitchell, and, moreover, the Poetry Foundation's new building had a gallery space ideal for exhibiting a large painting. Associate Editor Fred Sasaki and other staff were incredibly generous and enthusiastic collaborators in every project.

After extensive dialogue and multiple rounds of color correction, a thirty-page portfolio of essays and reminiscences about Mitchell, accompanied by photographs and images of artwork from the Joan Mitchell Foundation archives, was published in the February 2013 issue of *Poetry*. Writings by friends Paul Auster, Bill Berkson, Lydia Davis, Nathan Kernan, and John Yau, and by scholar Marjorie Perloff (who did not know Mitchell), considered the artist and her work. Mitchell's 1935 poem, "Autumn," was also included. I contributed an introduction to ground the writings historically and biographically.

Poetry Foundation Galleries

A huge part of this project involved setting up workflows. Coinciding with the portfolio's publication, an exhibition entitled *Joan Mitchell: At Home in Poetry* opened in the galleries of the Poetry Foundation's striking new building. A large quadriptych painting from our collection, *Minnesota*, 1980, was hung in the beautifully sunlit front gallery. This was the first time a painting had been exhibited in that space, and *Minnesota* was very well received by both the public and the magazine and foundation staff.

The exhibition also included extensive materials from the Joan Mitchell Foundation's archives. Displayed in vitrines inside the Poetry Foundation library, these materials included correspondence and typescripts of poems from Frank O'Hara, photographs of Mitchell and others, and print portfolios and artists' books on which Mitchell collaborated. Although we had suspected that the painting might hold the most appeal for visitors, it soon became clear that many found the archival materials equally compelling. The sole criticism in published reviews of the exhibition was that more archival materials would have been desirable.

Selecting archival materials to include in the exhibition proved to be the most complicated aspect of the collaboration, for purely logistical reasons resulting from Hurricane Sandy. During the period I had intended to select materials for inclusion in the exhibition and to write the corresponding texts, I was without access to either our office or collections. Water had ruined our building's electrical system, rendering our office unsafe for occupation. Because I could not access the materials, I was unable to provide Poetry Foundation staff with the measurements they needed to build book cradles for the artists' books and print portfolios. As a result,



Marion Strobel and Joan Mitchell, circa 1932.

Photo courtesy Joan Mitchell Foundation Archives, © Estate of Joan Mitchell.

those vitrines were installed later than other portions of the exhibition and were not seen by some visitors. When we returned to our office a few months later, I made an expedited selection of archival materials; but the process was stressful. In retrospect, there were multiple items that I wish I had included but overlooked in the hurried circumstances.

Educational Posters

In keeping with its emphasis on making art education accessible and non-intimidating, the Joan Mitchell Foundation produced an educational poster about *Minnesota* and Mitchell, which was appropriate for visitors with a range of training and past experience looking at art. The full-color poster was available free of charge to all visitors, and it proved so popular that additional copies had to be printed only a month after the exhibition had opened.

Using materials from the archives, the text on the back of the poster includes sections about Joan Mitchell's life, the medium and technique used in creating *Minnesota*, the painting's context, and a short essay about her relationship to poetry. The poster also includes a set of questions for discussion, written with a general audience of all ages in mind, as well as photographs from the archives.



Joan Mitchell's MINNESOTA, 1980, seen from the Poetry Foundation's courtyard. Photo by Nathan Keay, courtesy of the Poetry Foundation.

Symposium

In May, the Poetry Foundation hosted a symposium, “Sitting between the Sea and the Buildings,” named after the first line of John Ashbery’s “The Painter.” The day began with a presentation by Bill Berkson about Mitchell and her relationships with poets and poetry, which included a slideshow of images from the archives and a lively reading of Frank O’Hara’s poem, “Adieu to Norman, Bonjour to Joan and Jean-Paul.” The original typescript of the poem, which O’Hara attached to a 1959 letter to Mitchell, was among the archival documents loaned to the exhibition.

Other symposium sessions explored contemporary collaborations between poets and visual artists. Staff from the Center for Book and Paper Arts at Columbia College, Chicago, discussed their related printing projects, which included a beautiful broadside featuring a photograph from our archives of Mitchell as a child, along with a poem by Berkson. The broadside was distributed to all symposium attendees. The day concluded with a thought-provoking panel discussion moderated by poet and critic John Yau.

Conclusion / Outcomes

Each of our collaborative projects with *Poetry* magazine and the Poetry Foundation was successful in its own way, and we learned a great deal throughout the process. The exhibition marked the first time our Foundation had loaned archival materials outside of a museum setting, and it demonstrated that alternate spaces can allow diverse audiences access to items from the archives. Individuals who saw the exhibition have contacted the archives with a range of comments and questions, and these collaborations have inspired several scholarly projects.

Perhaps most importantly, we have established fruitful relationships in Chicago, where Mitchell was born and raised, and where she and her work are not as widely recognized as they are elsewhere. We hope to collaborate on future projects with *Poetry*, and we are very pleased that the exhibition and programming brought new attention both to Mitchell’s artwork and to the resources available in our archives. ♦

Book Review

Exhibits in Archives and Special Collections Libraries
by Jessica Lacher-Feldman
Society of American Archivists, 2013.
208 pp.
ISBN: 1-931666-64-4.
\$69.95/ \$49.95 (SAA members)

Review by Ryan A. Donaldson
Manager of Heritage and Information
Services, The Durst Organization

EXHIBITS IN ARCHIVES AND SPECIAL COLLECTIONS LIBRARIES

Jessica Lacher-Feldman

In *Exhibits in Archives and Special Collections Libraries*, Jessica Lacher-Feldman identifies exhibitions as a crucial outreach tool for archivists. As she sums up, “we exhibit because we want to disseminate knowledge, share excitement, and provide entertainment to an audience.” Exhibitions allow archivists a rare opportunity to engage new audiences in what she calls spontaneous learning. Although exhibitions can pose significant challenges, Lacher-Feldman asserts that archivists should be catalysts for exhibition development, as the benefits outweigh the risks. Her maxim “Proceed and Be Bold!” echoes throughout the book.

Exhibits in Archives serves as a practical guide to help archivists plan and implement exhibits. In Chapter 1, Lacher-Feldman lays out the reasons why we exhibit, noting a range of internal and external motivations. She then describes the model exhibit cycle, emphasizing the critical role planning plays in a successful exhibition. Evaluation and assessment are also essential, because they then inform future exhibitions. It becomes clear that an exhibition is far from over once the materials are reunited with the collection.

Other chapters focus on key aspects of the exhibit cycle, including administrative matters, aesthetic and design concerns, marketing, programs, outreach, and education. These chapters offer helpful tips drawing on the author’s exhibition experience at the University of Alabama and Louisiana State University. For example, Chapter 3 includes “Ten for Twelve: A Handful of Ideas for Each Month of the Year.” This list contains a timeline of commemorative events throughout the year, which can serve as inspiration for exhibitions of any size. I have already found the list to be fruitful in my own exhibition planning.

In addition to providing illuminating mini case studies throughout, Lacher-Feldman devotes the final chapters to three longer case studies, written by authors who worked on controversial exhibitions. The case studies include: Stonewall’s fortieth anniversary at the Smithsonian’s National Museum of American History; an exhibition on slavery at the Columbus Museum in Columbus, Georgia; and an exhibition on the Three Mile Island nuclear accident, hosted by the Archives and Special Collections department at Penn State Harrisburg Library. These chapters are among the most valuable of the book, as they provide rare insights into exhibitions that squarely take on controversial themes. As readers, we learn about expected and unexpected real-life issues that can affect exhibition work, and about what went on behind the scenes.

Lacher-Feldman’s book is a handy contribution that presents many comparative examples and a generous selection of images. She compiles resources from throughout the library, archives, and museum community, reprinting, for example, the Standards for Museum Exhibitions and Indicators of Excellence. Lacher-Feldman also takes exercises and tools from other sources. From the realm of literature, she cleverly adapts the “Seven Essential Elements,” used by authors to drive a plot, to apply to exhibition development.

In her review of the relevant literature, Lacher-Feldman notes that publications addressing archives and exhibitions are scarce and the information can quickly become dated. She makes a persuasive case for archivists to think creatively and invest time and energy to support exhibitions. The book inspires confidence and encourages archivists to step away from comfort zones and reach more people. *Exhibits in Archives* emerges as a new standard that will be required reading for archivists working on any type of exhibition. ♦

SOUP and Symmetry: Physics Majors Explore an Archival Collection

by Lindsay Anderberg,
Archivist and User
Services Librarian,
Bern Dibner Library
of Science and
Technology, NYU-Poly

Film can from the Judith Bregman Collection, Poly Archives and Special Collections.

“We’re really allowed to touch this with our hands?” I’d already urged the students twice to open the film canister and unreel the contents. They still hesitated, worried that they might cause irreparable harm. It is easy to forget that most of today’s college undergraduates have never seen or touched 16 mm film; to them, this object is more artifact than instrument. I reminded them that they would not damage the film if they held it by the edges and, besides, this was our fourth copy. I pointed to decades-old masking tape on the metal canister, which indicated the film was already scratched, for additional reassurance. With that, they began to unreel with enthusiasm, holding the film up to the light, inspecting the static images they had experienced in motion only moments before, and calculating the number of frames per second. Within minutes a ribbon of film draped around the table, each student holding a section in his or her hands.

This tactile evaluation occurred at the Bern Dibner Library of Science and Technology on November 8, 2013, after a screening for members of the NYU-Poly club, SOUP (Society of Undergraduate Physicists). The film, *Symmetry* (1966), was created by former Polytechnic physics professor Judith Bregman in cooperation with Alan Holden, Richard Davisson, and Philip Stapp, a well-known animator. The film is now part of the Judith Bregman Collection in the Poly Archives and Special Collections at Bern Dibner Library.

Dr. Judith Bregman was a professor of physics at the Polytechnic Institute of Brooklyn (PIB) from 1957 to 1978. A graduate of Bryn Mawr College and Cornell University,

**“We’re
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Bregman specialized in the areas of physical chemistry, x-ray crystallography, electron diffraction, and light scattering. During her time at PIB, she developed an interest in the creation of instructional films and is perhaps most well known for *Symmetry*, which received praise from the physics community and beyond; it was even screened at the Museum of Modern Art. The Judith Bregman Collection contains not only 16 mm films, but supporting documentation, including information about 1960s computer animation, Bregman’s application and award from the National Science Foundation, and hand-written responses to her films, *Symmetry* and *Aspects of Symmetry*, from students and teachers in the 1970s.

STEM (Science, Technology, Engineering, and Mathematics) undergraduates are not usually the first group to come to mind when archivists think about outreach. However, these students have much to gain from understanding the history of their respective fields through primary source materials. While science is not strictly linear,

it is a discipline that builds upon itself. As in almost any field, the past informs the present. The responses to the film of 1970s students practically beg for a re-viewing and response from modern physics students.

As the personal librarian to all physics and math majors, I was aware of SOUP and knew two club members. This simplified my outreach efforts, as I was acquainted with these students and knew their high level of interest in their discipline. I decided to begin my outreach with the students, rather than their faculty adviser, because I wanted them to be my collaborators in any project that might follow. I believed that for this outreach to be successful, it was imperative that the students be active participants in the planning and structure of the event.

Christine Truong '14, one of my initial SOUP contacts, turned out to be a fabulous collaborator. She was enthusiastic about organizing a SOUP meeting focused around a screening of *Symmetry* and the Judith Bregman Collection. Once Christine was on board, I provided her with additional background information about the collection, invited her to the archives to view the materials, and promised to provide library space and technical support for the screening, as well as help with advertising the event if and when she needed it. Although we included SOUP's faculty adviser, Lorcan Folan, in the discussion once Christine chose a time and date for the screening, the decision of whether to invite physics faculty or non-SOUP members was left up to SOUP members themselves.

SOUP decided to invite members only. Although this decision may have hampered participation (seven students attended), it also ensured that the participants were highly engaged. The small group also helped to facilitate a spirited discussion and review of the archival materials. The students in attendance were able to look through the documents, touch the film, raise questions, and analyze what they saw.

Symmetry provoked many questions within the group. While the film received high praise when it was released, it created a quandary for this modern audience. The ten-minute film includes no narration, only music, as computer-animated figures move and replicate across the screen. For contemporary viewers, it is easy to understand why *Symmetry* was screened at MoMA, but harder to understand how it was used as a teaching film for physics majors. This peculiarity made the students all the more eager to dig into the box of supporting materials in order to understand the meaning of the film in its original place and time. By reviewing and discussing the primary source materials, the students were able to gain an appreciation for the film not only as an avant-garde instructional tool, but also as an example of the intellectual and technical challenges of designing and capturing computer animation in the 1960s.

While exploring the collection, the students noticed other Bregman films they wanted to see, including *Aspects of Symmetry*, *Swinging Quanta*, and *The Packet of an Uncertain Gaussian*. Unfortunately, *Symmetry* is the only one of



Top: Former Polytechnic physics professor Judith Bregman with a still from her film, *Symmetry*. Bottom: SOUP members examine the 16mm film, *Symmetry*.

Without the initial outreach to SOUP, we never would have known that the Judith Bregman Collection was important to students at our university.

Bregman's films that currently exists in a digital, easily viewable format (on the Internet Archive's website, at https://archive.org/details/afana_symmetry).

Without the initial outreach to SOUP, we never would have known that the Judith Bregman Collection was important to students at our university. Our successful collaboration, combined with SOUP's enthusiasm to see the films, helped us to re-evaluate this collection and re-prioritize its need for preservation. The three Bregman films the students wished to see are now slated to be digitized in January. I look forward to the spring, when my SOUP collaborators and I will view and discuss these films together; the first people to do so in decades. ♦

What Went Right: A Case Study of a Successful Hiring

Part I: The Applicant

by Ellen Mehling, Career Development Consultant at METRO

This article was originally published on the Metropolitan New York Library Council website on December 19, 2013: <http://metro.org/articles/what-went-right-case-study-of-a-successful-hiring-part-i/>

Please visit <http://metro.org> to see Part II of the article.



With many variables affecting the hiring process, applicants often do not know exactly what is going on behind the scenes and what leads the employer to hire a particular candidate. It is also useful to hear from the job seeker exactly what steps were taken to get the job.

This month and next we will examine a successful job application for The Durst Organization, in the form of interviews with the hiring manager and the applicant who was hired for the position of Information Architect.

First we will hear from the successful applicant, Caridad Bojorquez:

Where did you go to school? What degrees and/or certificates do you hold? I have a BFA in Photography from Otis College of Art and Design, 2006, and an MSLIS/Certificate in Archives from Pratt Institute, 2013.

Were you employed elsewhere when you applied for this job? For how long had you been job hunting? I was working as an intern at a private photography archive during my last year of school. It later turned into a part-time summer position. At the same time, I was also interning at Brooklyn Historical Society on Project CHART and Brooklyn Visual Heritage while finishing up school.

I began actively applying for jobs around December 2012, just before I graduated in May 2013. I will say that I “never stopped looking”; that is, I continuously checked the sites here and there.

How did you learn about the position? Did you have any connections via your network to that workplace? I believe the posting was on LinkedIn. At this point I was applying to jobs on a regular basis, so I would scour all the usual sites every day. At first, I didn’t think I had any connections to my new job, but that quickly changed once I got to know some of the people at my current position.

What job hunting methods were you using? What job boards/web-sites? LinkedIn? Do you have a portfolio or professional website or blog? Everything! LinkedIn, blogs, listservs, Inalj.com, Indeed, Twitter, friends; the list goes on and on. Because I had been creating multiple small websites for school projects, I thought it’d be good measure to create a WordPress site for my own work.

On average, how many jobs per week were you applying for? It was a very active process that sometimes had between five and ten applications a day. Keep in mind, though, that I had begun applying so early that jobs I’d initially applied for [and never heard a response from] were being re-posted online ... so

I suppose it was good to stay vigilant, if anything, to avoid re-applying.

What made you decide to apply for this position? What were the most important things you were looking for in a job? I had initially dismissed the job posting because I thought “no way, I’m so not qualified.” But something lingered in the wording [of the job description], and so I decided to print out and dissect the posting. I realized the requirements weren’t too far off from my own skills, and after accepting that the worst that could happen is no response, I decided to go for it.

Among the things I looked for were the use of the skills I’d learned while earning my MSLIS, as well as my previous background and the hours. The internships I had taken helped me identify what I enjoyed most about working in archives. Ultimately, though, it was a gut feeling.

How much time passed from when you sent the application materials to when you were contacted for the interview? During that time, did you contact the employer? I’d say roughly two weeks. I didn’t contact the employer.

Once you were contacted for the interview, how much time did you have to prepare? How did you prepare for the interview? I had a few days to prepare for the interview. I overthought everything, from what I would wear to wondering if my hair was too red. I also re-read that print-out with the dissected job posting, and on the way there listened to some energetic music. I had done everything I could on paper to make myself interesting; giving myself a boost moments before walking in the door was important.

What was your first impression of the workplace, when you arrived for the interview? What were your impressions of those you met? Did those first impres-

sions turn out to be accurate? If you’ve ever been to the forty-eighth floor of any building, you know how intimidating it can be at first. The front desk receptionist and HR manager were so friendly; I almost forgot I was being interviewed. This is where I began to actually feel comfortable, because I saw that the people involved were human and not just a front for another faceless company. I’m still happy to greet my new co-workers each day, so I guess my gut feeling was right.

From your point of view, were there any surprises about the interview, or the hiring process?

There was one surprise: the second interview! Meeting a few important people can be nerve-racking, but it reminded me that this field is incredibly small. People do know each other, so don’t say anything mean! The truth is one thing, but malice is quite another.

Regarding the interviews: when they were over, did you have a sense that they had gone well?

Was there a question or request you found particularly challenging? Did you send a thank you note or letter (or e-mail)? I left both interviews feeling pretty great. After being called, I was given a “pre-employment assignment” and turned that in before the second interview. They wanted a general strategic overview; I gave four pages of strategic details. Prior to that second meeting, I put together an “about me” packet that had an intro, business card, examples of work (screencaps of websites highlighting how they were relevant) and another résumé. Ultimately, I felt it was important to be honest if I wasn’t familiar with a program, despite understanding its primary functions.

I sent two ‘thank you’ e-mails, one to the HR rep and the other to my current boss, thanking them for the opportunity to meet. I had also sent a follow-up e-mail extending my gratitude to the executives who had met with me through the hiring process.

Did the hiring process go more quickly than you expected, or did it take longer, or was it “just right” from your point of view?

The hiring process was just right, from my perspective. I believe I applied at the end of July, and by the end of August was hired.

Between the interviews and the time you received the job offer, did the employer keep you informed of how the hiring process was proceeding? No, but I knew it wasn’t personal. I think, in fact, within a week I knew the job was mine.

Is there anything you wish you’d done differently, or would do differently next time? I am prone to severely stressing myself out, until the minute everything turns out okay. I’d really love to learn how to just relax, even for a little while. Even now, I sometimes wonder if all of this is one giant elaborate prank and I was never hired to begin with. But so far, so good.

In one sentence: to what do you attribute this successful job search?

I wish I could articulate what made the search successful, but it all comes back to that gut feeling.

Is there anything else you’d like to add? Any advice for job hunters?

There is nothing wrong with giving yourself a break every now and again. Job hunting is one of the most incredibly stressful things to go through. Stay active, intern, go to meet-ups, have a good cry every so often, don’t complain, and don’t give up.

◆

Please visit <http://metro.org> to see Part II of this article.

The Role of Archives in Supporting Changing Research Practices: A Panel Discussion

by Jefferson Bailey,
Strategic Initiatives
Manager, Metro-
politan New York
Library Council,
and Rachel Miller,
Senior Manager for
Archival Services,
Center for Jewish
History



Panelists, from left to right: Melanie Meyers, David Ludden, Jefferson Bailey, Roger Schonfeld, Kate Theimer. Image courtesy of Rachel Miller.

As digital content begins to comprise a larger portion of accessioned collections and as digital cameras change the on-site research experience, archivists will need to adapt the methods by which they support use of collections.

On September 12, 2013, the Archivists Round Table of Metropolitan New York, the Center for Jewish History, and the Metropolitan New York Library Council cosponsored a panel discussion entitled “The Role of Archives in Supporting Changing Research Practices.” Held as part of the Center for Jewish History’s Archival Leaders Advocate annual seminar series, the panel focused on the ways that digital and digitized primary source materials, along with digital research tools, are influencing the relationship between archivists and researchers. Speaking at the event were Roger Schonfeld, Program Director for Libraries, Users, and Scholarly Practices at Ithaka S+R; Kate Theimer, archivist, writer, and author of the ArchivesNext blog; David Ludden, Professor of History at New York University; and Melanie Meyers, Senior Reference Services Librarian for Special Collections at the Center for Jewish History. Jefferson Bailey, Strategic Initiatives Manager at the Metropolitan New York Library Council, moderated.

The panel used the recent Ithaka S+R report, *Supporting the Changing Research Practices of Historians*, as a jumping-off point for exploring how traditional methods of archival description, accessibility, and reference services will evolve in parallel with the evolutions in research practices driven by digital technologies. Panelist Roger Schonfeld was a coauthor of the Ithaka report, and panelist David Ludden was one of the historians interviewed as part of its findings. Though the Ithaka report framed its analysis around the research methods of the academic historian, it also featured a broad examination of, and recommendations for, the archives and special collections supporting this research. This panel aimed to draw upon the diverse perspectives of its speakers to discuss the report’s findings in the specific context of archives and archivists. As digital content begins to comprise a larger portion of accessioned collections and as digital cameras change the on-site research experience, archivists will need to adapt the methods by which they support use of collections. The speakers and audience zeroed in on several key themes in the course of the discussion.

Shifting Expectations and Methods of Discovery

Schonfeld noted that all the ways in which individuals encounter and use information are in flux, as are their expectations. Ironically, he added, increased access to content is causing anxiety about comprehensiveness. The researcher’s ideal has

always been the achievement of comprehensiveness, but that goal was not feasible in most fields of historical inquiry. Our current search and discovery tools are capable of finding many things, but not everything related to a given query. How can we get the users closer to the everything that they desire? How can archival practice keep pace with changing methods of discovery and achieve the “parallel adjustment” recommended in the report?

Silences

In the archival literature, “archival silence” specifically refers to records that are not present in the archives. Kate Theimer found it problematic that some scholars have appropriated this term to refer to that which has not been digitized — thereby defining undigitized materials as nonexistent. Stressing that this is not an archival silence but a “digitization silence,” she underscored how important it is for researchers to understand digitization as representing merely a subset of what exists in the archives. Digitization, Melanie Meyers observed, is generally driven by demand and usage, which therefore means that a “digitization silence” in large part reflects silences propagated by historians. Schonfeld added that he would characterize the silence as a “discovery silence.” The objects may exist, whether digitized or not, but if they are not discoverable, that’s the biggest problem.

Knowledge Production and Inequity

Bringing a unique perspective to the panel, historian David Ludden approached the report as a historical document, specifically interpreting it as a neoliberal effort to improve the knowledge of the individual, an effort that he considers to be part of the historical process of knowledge production inside globalization. Addressing the act of digitization, Ludden colorfully labeled it a dismembering of the archive, a process that allows users to dislocate documents from their context, and he called on historians to be aware of this dislocation and its implications for research. Ludden also argued that digitization, “as with many other aspects of high tech globalization ... is extremely inequitable in its benefits,” disproportionately privileging people with higher incomes and greater access to technology.

Reference & Collaboration

In an environment in which digital imaging by users has altered the on-site research experience — changing it from one of analysis and exploration to one of photographing for later perusal — how are reference services impacted? Meyers posed the question, “How can we as a profession encourage this technological innovation and engagement without sacrificing the actual scholarly interfacing with the physical object?” Theimer noted that throughout the report archivists are referred to as “support,” but she prefers historians to approach archivists as active collaborators, not solely support providers. She is interested in a return to the spirit of collaboration present in the early days of the American Historical Association, when archivists and historians were equal partners in the historical enterprise and not yet so professionally distinct

from one another. The support versus collaboration construct reveals a real disconnect, which both professions should do more to address. One potential point of collaboration, arising in the report and to which both Meyers and Schonfeld referred, would be for archivists to harness and make publicly accessible the digital images that researchers create when sitting with collections. Schonfeld asked, “How could an archives systematically partner with users to empower the next set of users to make better choices around discovery, access, and usage, based on captures that have been created?” Meyers indicated that the Center for Jewish History is currently exploring these possibilities.

Conclusion

Throughout the wide-ranging panel discussion and audience question-and-answer session, it became clear that archivists and researchers both are still gauging how changing practices and material types are affecting their respective endeavors. For archivists, these changes are seen primarily as new opportunities for enhancing availability, supporting more extensive collaboration with researchers, and capitalizing on archivists’ specialized knowledge regarding their own collections and other repositories and resources. A burgeoning volume of digitized and born-digital materials may inspire new types of patron services, archival description, and online discovery, but the overarching commitment of archivists to preservation and accessibility remains unaffected. ♦

Links:

To view the video of the event, see <http://archivalleaders.cjh.org/>.

The Ithaka report is found at <http://www.sr.ithaka.org/research-publications/supporting-changing-research-practices-historians>.

StoryCorps: Hear and There

by Virginia
Millington,
Recording and
Archive Manager,
and Talya Cooper,
Senior Archive
Coordinator,
StoryCorps



After listening to
a story about stickball,
a participant came
across a game
in progress.

In 2010, StoryCorps was invited to be part of the New Museum’s fall exhibition, *The Last Newspaper*. The exhibition curators, Richard Flood and Benjamin Godsill, invited several organizations — including the Slought Foundation, the Center for Urban Pedagogy, Latitudes, and StoryCorps — to set up offices on-site that would encourage conversation and discussion among the museum visitors. In response to this prompt, the Recording and Archive department at StoryCorps developed a laboratory to explore new ways to allow access to the tens of thousands of interviews collected through the StoryCorps project. The opportunity excited us because much of the public is only familiar with the edited pieces that air on NPR, which represent a small fragment of our archives’ contents. To introduce the archives to a broader audience, we created a “reference desk” where visitors could search for and listen to selections from our vast and varied collection of interviews recorded in all five boroughs of New York. We also set up a “reading room,” where visitors could experience randomly selected full-length, forty-minute StoryCorps interviews; listen to the edited broadcast pieces; and watch our animated shorts on listening and viewing stations. For over three months, we staffed the reference desk and engaged with the public. We added portraits of recent StoryCorps participants to the wall behind our stations and fielded requests for interviews about growing up in the Bronx, pigeons, Ellis Island, ghosts, lovers, and more. This was the first time the StoryCorps archives was publicly accessible in New York City. Visitors were quick to notice something that we had known all along; the archives — with over 10,000 interviews re-

corded in New York alone — represents a unique and important cultural collection. And so, when the New Museum invited us to take part in the Festival of Ideas for the New City in 2011, we happily accepted.

To help us move beyond the museum, we contacted Krissy Clark, an award-winning journalist whose location-based storytelling work uses mobile-phone technology to situate stories physically within their original geographic contexts. She employs the idea of “narrative archeology,” mining audio archives and first-person interviews to find the voices that once inhabited a particular space. We had previously provided Krissy Clark with interviews from our collection about the American West; for this project, we asked her to work with our New York collection, specifically interviews that referenced the neighborhoods that surround the New Museum: the Lower East Side, the East Village, and the Bowery. Krissy, whose locative storytelling work had grown out of a Knight Journalism Fellowship at Stanford University, was interested in creating a way to “make the walls talk,” and after many discussions, we settled on the idea of creating an immersive sound walk that would allow the voices from our collection to tell the stories of the streets and structures of New York. The walk, created in partnership with KQED public radio, would be called StoryCorps: Hear and There.

Every StoryCorps interview record contains extensive descriptive metadata, including an interview description, participant information, time-coded log sheets, and fixed and



Above: A participant consults his StoryCorps: Hear and There map and listens to a story.

Left: Participants were provided with a hard-copy map to guide their walk.

All photos courtesy of Krissy Clark.

general keywords. To identify stories that could be included in our sound walk, our intern, Nadia Wilson, used keywords and log sheets to find interviews that seemed to refer to specific locations that we could pinpoint, often right down to the address or cross-streets. Krissy then listened to each interview and pulled out the most relevant sections. She selected close to thirty interviews and edited them into brief clips that make up the content of the sound walk. Each piece was geo-located to its exact location (in a span that ranged from Avenue D to Thompson Street, and from 11th Street to Chambers Street), and was accessed either by calling a phone number or using a (now discontinued) mobile app, *Getting Closer*, that activated each au-

dio story as one approached its location. Persons using the app would hear a slow murmur of voices building as they approached the site and then hear, for example, a description of Orchard Street's pushcarts while standing where the carts were once located. Another story, between a mother and daughter, described the mother's arrival from China to New York's Chinatown and her efforts as a young girl to assimilate with her classmates. To hear this conversation while standing in front of the playground where the mother went to school, watching a new generation of immigrants pass by on the street, was a uniquely tactile experience. "We ended up wandering around the Lower East Side for two hours or so," one participant wrote us. "I was really surprised

how affecting the experience was. It was really magical to come up to a corner and have those voices all of a sudden pop up in my head."

In 2013, we brought the project back to IDEAS CITY (the second iteration of the New Museum's city-wide festival). For this occasion, Krissy expanded the format of the walk to allow participants to record their own stories, further blurring the line between listener and speaker. We also made StoryCorps: Hear and There permanently accessible on the StoryCorps website (<http://www.storycorps.org/new-museum>). This project originally took shape as a way to illuminate our vast collection and to emphasize its deep connections to the lived geography of New York and the memories of New York's inhabitants — both living and dead. However, we see "narrative archeology" as an approach that could also be useful and productive in a variety of settings — especially when utilized in support of other forms of scholarly or creative inquiry. We hope to continue to develop similar projects to generate further exposure for our archives. ♦

Upstanding: The Holocaust Memorial and Tolerance Center of Nassau County

by
Christopher
Boire

HOLocaust Memorial & Tolerance Center
of Nassau County

External view of the Holocaust Memorial and Tolerance Center, a Georgian-style mansion on Welwyn Preserve.

For over twenty-one years, the Holocaust Memorial and Tolerance Center has stood within the dense woodlands of Welwyn Preserve, in Glen Cove, New York. Far from the main roads and sharing its northern border with Long Island Sound, the 200-acre preserve provides a space of quiet contemplation away from the everyday world. And while Long Island is not a place that comes to mind when one thinks about the horrors of the Holocaust, visitors will welcome the peace, to hear and reflect on the stories told within the center's walls.

The Holocaust Memorial and Tolerance Center of Nassau County teaches the events of the Holocaust in the hope of encouraging visitors to confront such examples of bigotry, bullying, intolerance, and prejudice today; to be not a bystander of intolerance, but an "Upstander." The museum sections lead visitors through various periods and moments of the Holocaust, using enlarged photographs and recorded interviews with local survivors.

The center reaches out to the community at large through school visits and tolerance training for law-enforcement professionals. Additional resources include guided tours, traveling exhibits, a library of Holocaust-related books, and the archives. Located in a room off the center's library, the archives contains over 500 Holocaust-related documents and artifacts. While anything related to the Holocaust is accepted, donations from survivors living on Long Island are particularly valued.

As a nonprofit organization juggling multiple priorities, one of the center's largest challenges has been securing funding and other resources to care for and manage the relics that have been collected. Many donations were accepted and stored, to be processed at a later date. Last year, the center learned that this was not a good practice, when a mold infestation damaged several artifacts. So when the center began renovating for its new education center, it took the important step of installing a temperature- and humidity-controlled room for the archives and began to pay more attention to the archives' care.

I learned about the center through one of its traveling exhibits, and I decided it would be a good place to intern for my Advanced Certificate in Archives and Records Management from Long Island University's Palmer School of Library and Information Science. I took on the task of conducting a full inventory and reviewing and describing artifacts and their related acquisition records. A side room in the library allowed easy access to the collection, a computer to compile the inventory, and plenty of table space to examine larger artifacts.

As I progressed through the collections, several key tasks comprised my workload. Historical research helped provide context, connecting events with personal accounts. The most time-consuming work involved rudimentary translation of documents in German, Italian, Polish, and, in the case of a wine license from a Jewish ghetto in Shanghai, Chinese. Some of the staff members were helpful with basic Hebrew.



Left: Entryway to the museum's permanent exhibit. The display case contains a portable Torah from Vienna and a wedding ring from Spain, both samples of everyday life before Nazism.

Below: Jim Van Raalte, a frequent speaker at the center, served in the U.S. Signal Corps during the liberation of Buchenwald concentration camp. His dog tag was rediscovered in the course of our inventory.

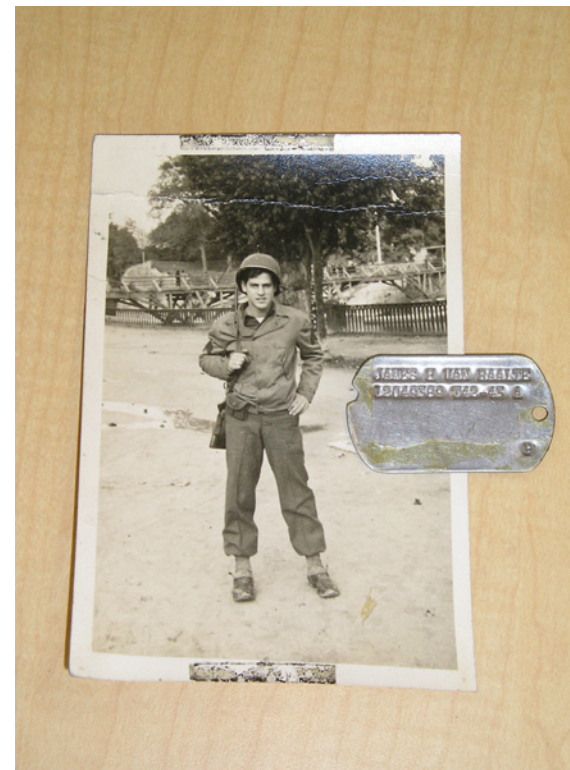
All photographs courtesy of the Holocaust Memorial and Tolerance Center.

Their involvement had the benefit in turn of making them more familiar with their archives.

Most of the artifacts are paper documents, such as personal letters, photographs, and travel records, like passports. These remnants highlight the experiences of survivors and liberating soldiers alike. Other artifacts include medals, weapons, and Nazi flags; a town flag, seized and signed by an American battalion, was donated by one of the battalion members. The archives also holds recordings, on VHS tapes and DVDs, of interviews with Holocaust survivors visiting the center.

What surprised me most about the collection was that some of the acquisitions were not strictly about the Holocaust. Rather, in keeping with the center's mission of educating others about intolerance, several items portrayed the long history of bigotry and anti-Semitism. I found a beer stein, dating from the late 1800s, covered in caricatures of Jewish stereotypes. The piece reaches out to remind us that we must confront the bigotry and intolerance that still exist today.

With the inventory complete, the center can now take further steps to integrate the archives into the center's mission and operation. The center now understands what its archives contains and what it needs to do as more acquisitions arrive. Future objectives include providing finding aids for researchers on the center's website, prioritizing select artifacts for more intensive preservation and restoration, and incorporating artifacts into the center's educational and outreach programming. Researchers, visitors, and students will benefit greatly from easier access to these items. In all, the Holocaust Memorial and Tolerance Center has much to teach the modern world, in maintaining what is left of this dark time, and showing what continues. ♦



Herstories: A Digital Collection: Preserving Twentieth-Century Lesbian Oral History

by Lauren Reinhalter
MILS Candidate,
Pratt Institute



Lesbian Herstory Archives interior view.

What does a grassroots archives do with an oral history collection of over 3,000 rapidly deteriorating cassette and VHS tapes? That was precisely the problem facing the Lesbian Herstory Archives (LHA) in 2008, as they approached their fortieth anniversary. Relying solely on community donations and an army of volunteers, the LHA collects and preserves “any materials that are relevant to the lives and experiences of Lesbians” (<http://www.lesbianherstoryarchives.org>).

Established in 1974 out of the Gay Academic Union, the LHA is not only one of the oldest archives dedicated to lesbian history, but also the largest, housed in a historic brownstone in Park Slope, Brooklyn. In addition to the 3,000 spoken-word tapes, it maintains more than 10,000 books by or about lesbians, 1,400 periodicals, 12,000 photographs, 500 queer pulp novels, and an ephemera collection of activist buttons, t-shirts, signs, and various other “lesbiana.” They also maintain 400 special collections of personal archival materials donated by lesbians from all walks of life.

In 2010, the LHA began a partnership with Pratt Institute’s School of Information and Library Science (SILS), to bring the LHA’s rich oral history collection to life. Since then, Pratt students have been instrumental in preserving the spoken-word collection and making it accessible to the public.

Each semester, as part of Professor Anthony Cocciolo’s Projects in Digital Archives class, students use audiovisual archiving technology and free, open-source software to dig-

itize the cassettes and VHS tapes, many of which are twenty or thirty years old, turning them into preservation quality .wav and .avi files. Using the content management system Omeka, students built a digital archives that is accessible online.

Anyone with an internet connection can access this digital archive.

Each oral history file is uploaded to Omeka as a streaming .mp3 or .mp4 and cataloged using the Dublin Core Metadata Standard. Students chose to add tags to the metadata schema, utilizing the LHA’s internal subject headings as a controlled vocabulary, to supplement the Library of Congress’s somewhat limiting subject headings.

The result of this collaboration is *Herstories: A Digital Collection*, which can be found at <http://herstories.pratt-sils.org/omeka/>. Anyone with an internet connection can access this digital archive. Users can browse the collections, view archival photographs, and freely stream any of the oral histories.

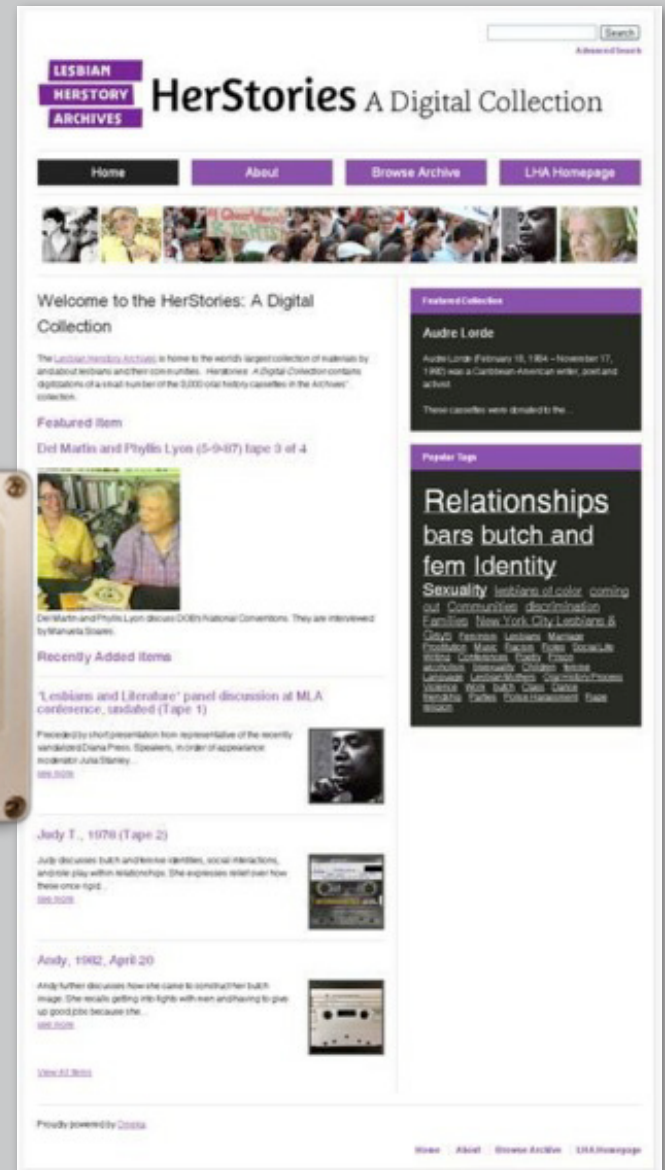
While there is still much work to be done and many tapes to save, the collaboration between Pratt Institute and the Lesbian Herstory Archives has ensured that people all over the world will hear the voices of the lesbian community for many years to come.

Original format: cassette tape.



Herstories currently includes four oral history collections. The first is a collection of public appearances by writer, poet, and activist, Audre Lorde (1934–1992). The second consists of interviews by LHA founding member Joan Nestle with Mabel Hampton (1902–1989), an African American dancer in the Harlem Renaissance. Third is a collection of interviews with a community of lesbians who lived in Buffalo, NY, from the mid-1930s to the 1960s. These interviews formed the basis for much of the research behind the book *Boots of Leather, Slippers of Gold* by Madeline Davis and Elizabeth Kennedy, who donated their tapes to the LHA. Finally, a collection of several videos documents interviews with members of the Daughter of Bilitis, the first lesbian civil and political rights organization in the United States.

The tapes that have been digitized and added to the online collection make up only a small portion of the 3,000-tape collection. In 2011, the LHA began supplementing the preservation effort by employing interns to digitize additional tapes on site. This large digitization project is ongoing, and newly digitized tapes will be added to *Herstories* as they become available. While there is still much work to be done and many tapes to save, the collaboration between Pratt Institute and the Lesbian Herstory Archives has ensured that people all over the world will hear the voices of the lesbian community for many years to come. ♦



Herstories homepage.

Programming Committee Report

by Nick Pavlik
Director of the
Programming
Committee



Attendees at the November born-digital forum had a chance to mingle during the event's lunch break, which included a box lunch provided through the courtesy of the Leon Levy Foundation.

The A.R.T. Programming Committee enjoyed an active Fall 2013 with a series of diversified and engaging public programs for A.R.T. members. For its September Programming Event, A.R.T. partnered with the Center for Jewish History (CJH) and the Metropolitan New York Library Council (METRO) to copresent “Archival Leaders Advocate,” an annual event hosted by CJH that features “prominent figures in the archives field addressing issues of broad relevance to all archivists.” This year’s Archival Leaders Advocate panel deliberated upon the recent Ithaka S+R study *Supporting the Changing Research Practices of Historians*, authored by Roger C. Schonfeld and Jennifer Rutner and published in December 2012.

The panel, held in CJH’s Leo and Julia Forchheimer Auditorium and moderated by METRO’s Jefferson Bailey, featured participants from across the archival and historical disciplines, including David Ludden, Professor of History at New York University; Melanie Meyers, Senior Reference Services Librarian for Special Collections at CJH; Roger C. Schonfeld, Program Director for Libraries, Users, and Scholarly Practices at Ithaka S+R and coauthor of the aforementioned study; and Kate Theimer, a writer and blogger on archives at www.ArchivesNext.com. The wide-ranging backgrounds and perspectives of the panelists provided for an evening of compelling discussion and insightful examination of the ways in which archives professionals are adapting to the dramatic changes taking place in historians’ everyday research practices, as well as the many challenges and opportunities embedded in the archivist–historian relationship. A video recording of the full panel is available on the CJH website at <http://archivalleaders.cjh.org/>.

For its October Programming Event, A.R.T. partnered with the Green-Wood Historic Fund to host an event at Brooklyn’s Green-Wood Cemetery, where the Historic Fund is undertaking several exciting projects aimed at bringing the cemetery’s fascinating 150-year history to light. Held in Green-Wood’s beautiful historic chapel, the event featured an exhibition of several unique items from the Green-Wood Cemetery Archives, as well as captivating presentations by Historic Fund staff members. Chelsea Dowell, Manager of Programs and Membership for the Historic Fund, provided details on the Historic Fund’s multifaceted public programs and membership benefits, while Green-Wood’s historian Jeff Richman delivered a lively talk on the cemetery’s significance in American history and little-known stories concerning some of the historical figures now interred at the cemetery. Tony Cucchiara, archivist for the Historic-Fund, delivered an excellent presentation on his work overseeing the development of Green-Wood’s archives from an underutilized trove of documents and artifacts into a well-organized, professionally managed, and publicly accessible historical resource. Lastly, Archivist Mark Daly provided an overview of “Green-ealogy,” a research program that connects genealogists and family history researchers to the genealogical records contained in Green-Wood’s archives.

In November, thanks to the generous support of the Leon Levy Foundation, A.R.T. held an all-day forum, “Preserving and Archiving Electronically Generated Materials,” at the Morgan Library and Museum’s Gilder Lehrman Hall. Organized upon encouragement and funding from the Leon Levy Foundation, the forum was designed to help demystify and illuminate the sometimes overwhelmingly complex process-

es surrounding the management of electronically generated archival records, particularly for archivists who may not have much formal technical training but who are, nonetheless, responsible for managing born-digital records at their institutions. The forum featured inspiring keynote talks by archives and records management luminaries Anne Kenney, Chief Academic and Administrative Officer at Cornell University Library, and William Saffady, professor at the Palmer School of Library and Information Science at Long Island University. The rest of the forum was comprised of four panels focusing on particular aspects of born-digital records management, including the establishment of a born-digital records program, digital preservation, storage of born-digital records, and useful born-digital management tools and software. Each panel featured informative and illustrative presentations by archival professionals with significant experience working with born-digital records, followed by Q&A sessions in which the panelists offered invaluable advice and encouragement to the forum's 115 attendees. While the list of participating event panelists is too large to include here, all participant bios are listed on the A.R.T. website's page for this event (<http://nycarchivists.org/ElectronicMaterialsResources/>). A.R.T. is currently developing a supplementary resource page based upon the content presented at the November forum; we anticipate that this online toolkit will be ready for use in the Spring of 2014.

A.R.T. rounded out its Fall 2013 programming season with two events in December: the first Discussion Group of the 2013–2014 year and the annual A.R.T. Holiday Party. This fall's discussion group, organized by Programming Committee members Katherine Meyers and Tamar Zeffren and held at Hunter College, focused on the unique challenges and opportunities of working with community archives. The annual A.R.T. Holiday Party convened at the Alexander Hamilton U.S. Custom House in lower Manhattan, which is



New and experienced archivists alike enjoyed the chance to meet one another at the Speed Networking Hour, which proved to be a lively addition to this year's A.R.T. Holiday Party.

also home to the National Archives at New York City. For the holiday party, 137 A.R.T. members and guests gathered in the Custom House's beautiful Rotunda to mingle and celebrate the holiday season and coming New Year over wine and hors d'oeuvres. A.R.T. also added a new dimension to its holiday party this year in the form of a Speed Networking Hour, in which archives students / new professionals and more experienced archivists were paired together for rotating three-minute intervals to engage in informal and relaxed conversation, establish professional contacts, and develop potential mentor–mentee relationships (yes, the format was very similar to speed dating!). Feedback from Speed Networking Hour participants was very positive, which has led A.R.T. to consider holding more Speed Networking Hours at future events. Lastly, many holiday party attendees also participated in A.R.T.'s annual holiday gift drive, and all donations of toys, books, and clothing were delivered to Toys of Hope (<http://www.toysofhope.org/>), a Long Island–based charity supporting needy children and their families.

A.R.T. would like to thank all its cosponsors and host venues for the Fall 2013 Programming season, including the Center for Jewish History, the Green-Wood Cemetery and Historic Fund, Hunter College (particularly Cynthia Tobar at Hunter's Center for Puerto Rican Studies), the Leon Levy Foundation, the Metropolitan New York Library Council, the Morgan Library and Museum, and the National Archives at New York City. A.R.T. would like to send special thanks to Judith Dobrzynski, Senior Program Consultant at the Leon Levy Foundation, whose close collaboration, encouragement, and support was vital in making the November born-digital forum such a success. ♦



A.R.T. members and guests celebrated the holiday season at the A.R.T. Holiday Party, held in the beautiful Rotunda of the Alexander Hamilton U.S. Custom House, home to the National Archives at New York City.

Things We Learned at the Archivists Round Table Awards Ceremony

submitted by AudioVisual
Preservation Solutions



Geoffrey P. Williams, University Archivist,
University at Albany SUNY, with Rachel
Chatalbash, A.R.T. president emeritus.

The awards ceremony was started in 1989 to mark the tenth anniversary of A.R.T., the Archivists Round Table of Metropolitan New York, Inc. The first award for *Innovative Use of Archives* went to a project based in Brooklyn, because at that point in time doing anything in Brooklyn was an innovation.

The New York Archives Conference originally began as the Lake Ontario Archives Conference with attendees primarily from western New York and Canada.

Archivists are humble about and quick to acknowledge the importance of collaboration and the support of colleagues.

Wang
computers.

If you think the technology of creating digital artworks is hard, **think about the technology** needed to preserve them.

The only thing you really need to learn to pass kindergarten: correct identification of farm animals.

Nat King
Cole's
wax
hands.

Coming soon:

www.teacharchives.org

A.R.T. awards have a multiplying effect on the support of archives (i.e., an award looks good in funding applications).

The secret location of the A.R.T. archives. This information is for A.R.T. members only, but did you know that anyone can become a member, either as a professional or as a Friend of A.R.T.?

Peter Wosh, Director,
Archives and Public History
Program, New York
University. All photos
courtesy of Virgil Talaid.



These people (and organizations) are awesome:

Peter Wosh, Director, Archives and Public History Program, New York University – *Award for Archival Achievement*

New York Archives Conference (Geoffrey P. Williams, University Archivist, University at Albany SUNY, accepting) – *Award for Outstanding Support of Archives*

Rhizome ArtBase (Heather Corcoran and Ben Fino-Radin accepting) – *Award for Innovative Use of Archives*

Brooklyn Historical Society, Students and Faculty in the Archives Project (Julie Golia, Public Historian, and Robin M. Katz, Outreach and Public Services Archivist, accepting) – *Award for Educational Use of Archives*



Bonnie Sauer, chair, A.R.T. Awards Ceremony, is interviewed by Joshua Ranger during the reception.

The program for the ceremony can be found at http://nycarchivists.org/Resources/Documents/2013_ART_Awards%20Ceremony_Journal.pdf. To see more photos of the event, visit A.R.T.'s Flickr photostream: <http://www.flickr.com/photos/archivistsrt/>.

Congratulations to all of the winners, and thanks to all the great presenters and the A.R.T. Board for a fun evening! ♦



Master of Ceremonies Barbara Haws (at podium) with a few of the founders of New York Archives Week (from left): Barbara Niss, Lucinda Manning, Barbara Haws, Deborah Wythe, Mary Hedge, Martha Foley, and Marion Casey.

All photos courtesy of Virgil Talaid.

A.R.T. News

The **Archivists Round Table** of Metropolitan New York, Inc. | Volume 20, No. 1 | Winter 2014 | nycarchivists.org



Bonnie Marie Sauer

REGIONAL ARCHIVAL ASSOCIATIONS CONSORTIUM RECENTLY ESTABLISHED

Did you know that the Archivists Round Table of Metropolitan New York, Inc. played a major role in creating the new Regional Archival Associations Consortium (RAAC)?

Established in 2103, the RAAC provides an official venue for information exchange and collaboration between regional archival associations, and between these organizations and the Society of American Archivists. It offers formal channels to coordinate efforts intrastate, interstate, and with SAA in order to facilitate streamlining of initiatives, cost reduction, and increased services to archivists around the nation. Such efforts include but are not limited to advocacy, public awareness, education, disaster planning/recovery, and grant development.

Representing A.R.T., Rachel Chatalbash, past president, was elected to the RAAC Steering Committee and appointed cochair in November. She will be serving a three-year term and can be reached at rachel.chatalbash@yale.edu.

More information on the RAAC can be found on the group's website: <http://www2.archivists.org/groups/regional-archival-associations-consortium-raac>.

ARCHIVIST'S AWARDS FOR NATIONAL ARCHIVES AT NEW YORK CITY

On May 7, 2013, at the National Archives in College Park, Maryland, Archivist of the United States David Ferriero presented the annual Archivist's Awards to recognize exemplary accomplishments of NARA staff, volunteers, and citizen archivists. Three members of the staff at the National Archives at New York City received awards:

Chris Gushman and Laura McHale were members of a NARA agency services team who received an award for their work in developing the August 24, 2012, joint NARA/OMB Managing Government Records Directive, which is an "executive branch wide effort to reform records management policies and practices." The Directive establishes goals, action items, and timeframes for NARA and other oversight entities to work with Federal agencies to improve their records management practices, with an emphasis on permanent records and electronic records management.

Archivist Bonnie Marie Sauer received the prestigious Guardian Award as part of a team recognized for "outstanding achievement in identifying and recovering holdings stolen from the National Archives and Records Administration." Bonnie participated in the investigation of Barry Landau, a self-proclaimed presidential historian who with an associate stole a huge volume of documents over a period of years from archives and libraries throughout the mid-Atlantic, including NARA's Roosevelt Library in Hyde Park. The FBI, NARA's Inspector

General and Holdings Protection Team, and archives professionals from many repositories collaborated to recover, establish provenance, and return thousands of historical documents and other materials to their proper custody. Much of the initial document recovery occurred at Landau's New York City apartment. Landau was sentenced in June 2012 to seven years in prison.



Chris Gushman and
Laura McHale

NEW ARCHIVES DIRECTOR AT NATIONAL ARCHIVES AT NEW YORK CITY

The National Archives at New York City welcomes Chris Gushman as the new Director of Archival Operations. Chris has been with the National Archives and Records Administration for over seventeen years, starting in DC-area custodial offices, including the Center for Electronic Records, Cartographic Records, and the presidential papers unit of the Federal Register. Moving to New York City in 2005, Chris joined with the New York archives staff working on accessioning and reference for five years. For the last three years, he served on different teams in the agency's regional records management and agency services organization. He holds an MLS with a concentration in archives from the University of Maryland and a BA in history from the University of Virginia.

The National Archives at New York City's new home at the Alexander Hamilton U.S. Custom House in Battery Park gives Chris and the archives staff, in collaboration with the public programs and agency services units, a great opportunity to reconnect with the archives community in the city and region. Through programs and partnerships with other archives professionals and repositories, the National Archives at New York City can make new connections with the public and promote the mission of archives to preserve and provide access to our documentary history.

The National Archives at New York City would also like to thank departing Director Patrick Connelly as he returns to the Philadelphia NARA office. Patrick led the New York office through a major records and facility relocation this fall and winter, negotiating Hurricane Sandy and a host of other challenges.

CARNEGIE HALL PER- FORMANCE HISTORY NOW SEARCHABLE ONLINE

What did Arturo Toscanini, Martha Graham, and Albert Einstein have in common? They all appeared at Carnegie Hall. You can uncover this information, and much more, when you explore Carnegie Hall's new online "Performance History Search" feature, recently added to the History section of carnegiehall.org.

Represented in the database are nearly 50,000 events spanning almost every musical genre, corresponding records for more than 88,000 artists, and a data library covering 15,000 composers and over 80,000 musical works. In their breadth and depth these records — available directly to the public for the first time — offer an abundant cross-section of the cultural and social history of the past 120 years. Metadata cleanup is underway, so the records will be released in installments; the first, available now, covers the period between 1891 and 1950, with over 15,000 events. More will be released on a regular schedule.

Visit: <http://www.carnegiehall.org/PerformanceHistorySearch/>

Carnegie Hall Archives

881 Seventh Avenue
New York, NY 10019
(212) 903-9629

archives@carnegiehall.org

**What did Arturo
Toscanini, Martha
Graham, and Albert
Einstein have in
common? They all
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Carnegie Hall.**

NEW HOME FOR ARCHDIOCESE OF NEW YORK ARCHIVES

The Archives of the Archdiocese of New York has moved to a new home! The building, constructed in the late 1990s on the campus of St. Joseph's Seminary in Yonkers, NY, was originally intended to house the archives, but it was used for other purposes until last spring. In March, work began to renovate the space back to its original purpose, which was to be a library and research center for anyone interested in the history of the Archdiocese of New York. Construction finished at the end of October, and the repository moved on November 12 and 13, 2013. Clancy-Cullen was responsible for moving all of the materials, and they did an excellent job! The Archives looks forward to welcoming researchers to its new location.

THE METROPOLITAN MUSEUM OF ART ARCHIVES OPENS EIGHT COLLECTIONS FOR RESEARCH

The Metropolitan Museum of Art Archives announces the availability for research of eight collections of newly processed historical records. A generous grant from the Leon Levy Foundation funded processing of six of the collections: The Metropolitan Museum of Art 75th Anniversary Committee records, Irvine McManus records related to "Treasures of Tutankhamun" exhibition; The Metropolitan Museum of Art records regarding International Council of Museums (ICOM); Preston Remington records; Albert Ten Eyck Gardner records; and J. Kenneth Loughry records.

Two additional collections processed with the assistance of archives volunteers and interns are also newly available for research: Joseph Breck records and Bachstitz, Inc. records.

For information about access to these collections at The Metropolitan Museum of Art Archives, contact_archives@metmuseum.org, or visit our website at <http://libmma.org/portal/museum-archives/>.

Correction: "Straight to Hell: 20 Years of Dyke Action Machine" (Vol. 19, No. 1, Winter 2013) should have been attributed to author Rachel Corbman, student, New York University, APH Program.



NEW ARCHIVES PODCAST

The Metropolitan New York Library Council (METRO) and AVPreserve are pleased to be partnering on the production of "More Podcast, Less Process," an archives-centric podcast that delves into the theory and practice of archiving and preservation through in-depth, topical interviews with professionals in the field. Cohosted by Jefferson Bailey and Joshua Ranger, topics covered so far include digital forensics, activist archives, archives in the classroom, professional development, institutional collaboration, and web archiving. Episode 3 featured A.R.T. Vice President Ryan Anthony Donaldson and Director of Outreach and Advocacy Janet Bunde discussing the development and growth of the Archives Education Institute and related topics. Also look for the holiday special (Episode 5) presenting interviews with archivists recorded at October's A.R.T. Awards Ceremony. Brief descriptions of the episodes and download links can be found on METRO's Keeping Collections site, at <http://keepingcollections.org/more-podcast-less-process/>, or one can subscribe through iTunes at <https://itunes.apple.com/us/podcast/more-podcast-less-process/id720230339>.

A.R.T. News contributors: Rachel Chatalbash, Yale Center for British Art; Kate Feighery, Archives of the Archdiocese of New York; Rob Hudson, Carnegie Hall Archives; James Moske, The Metropolitan Museum of Art; Joshua Ranger, AudioVisual Preservation Services; Bonnie Marie Sauer, National Archives at New York City

FREE DIGITAL-PRESERVATION RESOURCES

AVPreserve has released a number of free digital-preservation resources developed in-house the past several months:

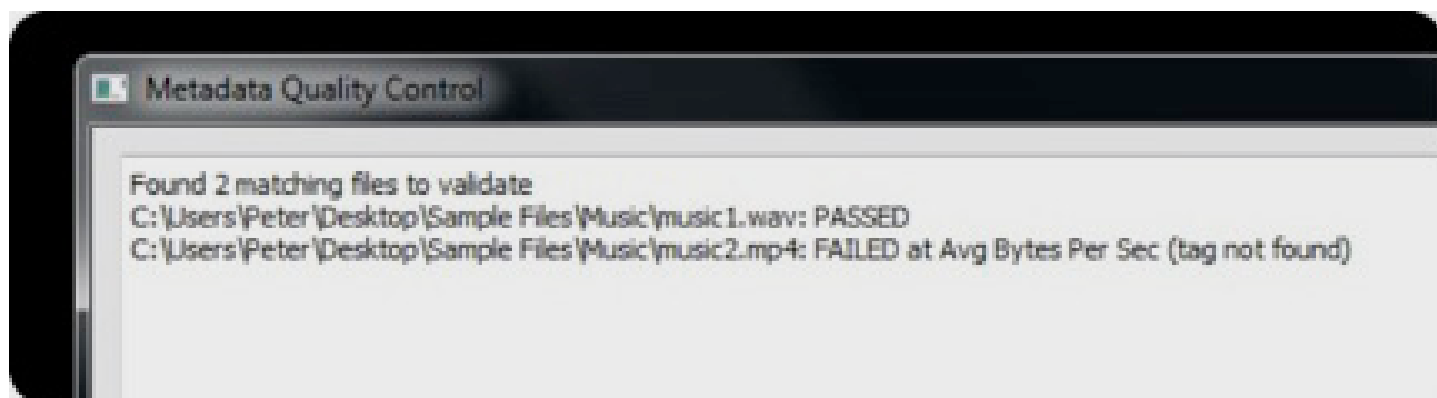
Fixity is a free open-source utility for the documentation and regular review of stored files. Fixity scans a folder or directory, creating a manifest of the files including their file paths and their checksums, against which a regular comparative analysis can be run. Fixity monitors file integrity through generation and validation of checksums, and file attendance through monitoring and reporting on new, missing, moved, and renamed files. Fixity was created with the sole focus of fulfilling the requirements of those concerned with monitoring the fixity of a collection over the long term. It is intended for use in monitoring collections of files that are “final state,” or ready for deposit into an archives or preservation-oriented repository.

MDQC stands for Metadata Quality Control. It is a free open-source utility that reads the embedded metadata of a file or directory and compares it against a set of rules defined by the user. The most common use to date has been to automate and minimize the time needed to QC large batches of digitized or reformatted assets. For instance, organizations

have used MDQC on files being returned from a vendor or in-house lab to verify technical parameters such as bit depth, sample rate, codec, and aspect ratio, as well as non-technical parameters such as copyright statements, title information, identifiers, and more. Although this has been the primary use so far, MDQC can be used in any workflow where comparing actual metadata to expected metadata is useful.

A four-part series of videos focused on Exiftool kicks off a new series of digital-preservation web tutorials. Exiftool is a command-line application that can read, write, and edit embedded metadata in files. The tutorials, created by Kathryn Gronsbell, provide detailed support to users looking for an approachable and practical introduction to Exiftool. Featured exercises have wide-ranging applications, but they trend toward improving digital preservation workflows through step-by-step exploration of Exiftool’s basic features and functions.

Links to the Fixity and MDQC applications and documentation can be found on the AVPreserve Tools page at <http://www.avpreserve.com/avpsresources/tools/>. The Exiftool tutorials can be viewed at <http://www.avpreserve.com/exiftool-tutorial-series/>. ♦



	A	B
1	Fixity report	
2	Project name	New Project
3	Algorithm used	sha256
4	Date	2013-10-27
5	Total files	46
6	Files confirmed	45
7	Files moved	0
8	Files created	0
9	Files corrupted	1
10	Files missing	0
11	FAILURE	C:\Users\AVPS-Alex\Desktop\bag\bag-infoa.txt
12	CONFIRMED	C:\Users\AVPS-Alex\Desktop\bag\bagit.txt
13	CONFIRMED	C:\Users\AVPS-Alex\Desktop\bag\manifest-sha256.txt
14	CONFIRMED	C:\Users\AVPS-Alex\Desktop\bag\tagmanifest-sha256.txt

Financial Report to Membership

6 months through December 31, 2013

Balance Sheet and Cash Summary

	<i>2013 July–Dec</i>	<i>2012 July–Dec</i>
INCOME		
Bank Interest	\$18.99	\$24.55
Grants	\$6,000.00	\$6,000.00
Membership	\$9,595.00	\$8,805.00
Program Revenue & Sponsorships	\$3,090.00	\$2,475.00
Total Income	\$18,703.99	17,304.55
LESS OPERATING EXPENSES (see below for description)		
Administrative	\$1,518.11	\$770.18
Outreach	\$2,232.09	\$1,171.38
Programming	\$10,216.43	\$7,934.82
Total Operating Expenses	\$13,966.63	\$9,876.38
Net Income	\$4,737.36	\$7,428.17
SUMMARY		
Opening Balance	\$35,003.69	\$30,709.00
Plus Net Cash Movement	\$4,737.36	\$7,428.17
Closing Balance	\$39,741.05	\$38,137.17

Administrative = bank fees, postage, software, tax filing fee, web domain, e-mail

Outreach = Archives Education Institute, *Metropolitan Archivist*, student orientation, event cosponsorship

Programming = New York Archives Week programs, holiday party, monthly programs, workshops



The
**Archivists
Round Table**
of Metropolitan
New York,
Inc.

nycarchivists.org

2013-14 Membership Form

Membership year runs from July 1, 2013 to June 30, 2014

PLEASE TYPE OR PRINT CLEARLY

Name:

Position or Title:

Institution:

Address:

City:

State:

Zip Code:

Preferred E-mail Address:

Telephone:

☐ New Membership

☐ Renewal

**Please designate your
membership level:**

*(Membership level descriptions
can be found on the A.R.T. website)*

☐ Student Member Level: free with proof of enrollment

☐ Regular Member Level: \$25

☐ Sponsoring Member Level: \$50

☐ Sustaining Member Level: \$100

☐ Friends of A.R.T. Member Level: \$25

**I am interested
in the following
volunteer
opportunities:**

☐ Advocacy

☐ Annual Holiday Party

☐ Awards Ceremony

☐ Communications

☐ Education/Workshops

☐ Membership

☐ Mentoring

☐ Program

☐ *Metropolitan Archivist*
Newsletter

☐ Outreach

☐ Website

☐ Event Programming

☐ Space Donation

To complete membership: Send the completed form with your membership check to A.R.T. Membership at the address listed at the top. Make checks payable to the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.). Any additional tax-deductible donations are also welcome. You can also complete this form online through our website (www.nycarchivists.org) and make the requisite payment through PayPal. To renew your membership online, simply log in to your profile and follow prompts to renew.

*Note: Membership is FREE for students.

Your donation is tax-deductible to the extent allowed by law. Donors receive no goods or services in return for their donation. A copy of A.R.T.'s latest annual report may be obtained, upon request, from the organization or from the New York State Attorney General's Charities Bureau, Attn: FOIL Officer, 120 Broadway, New York, New York 10271.



Back cover:
Vitrines in Poetry
Foundation library. Photo
by Nathan Keay, courtesy of
the Poetry Foundation.