The mission of the *Metropolitan Archivist* is to serve members of the Archivists Round Table of Metropolitan New York (ART) by:

- **Informing** them of ART 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.

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

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

The *Metropolitan Archivist* and ART assume no responsibility for statements made by contributors.

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### Welcome New Members!

The following individuals have joined the Archivists Round Table of Metropolitan New York since January 2010.

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<th>Columbia University</th>
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<td>University, Palmer</td>
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<td>School of Library &amp; Information Science</td>
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<td>Seeley G. Mudd</td>
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<td>New York University</td>
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<td>Liza Harrell-Edge</td>
<td>John DeLooper</td>
<td>Cicely Mulcare</td>
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<td>Ann Harris</td>
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<td>Caitlin Nitz</td>
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The following students have joined the Archivists Round Table of Metropolitan New York since January 2010.

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<th>Brett Dion</th>
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<td>Allison Bottomley</td>
<td>Arielle Dorlester</td>
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<td>Nancy Cole</td>
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<td>Laura DeMuro</td>
<td>Perry Garvin</td>
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<td>Diane Ritchey</td>
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Front Cover Image:
Mrs. Dorothy Willis prepares to receive her degree at the 22nd Marist Commencement (1968) as eight of her ten children look on. Mrs. Willis is one of two women who received their Bachelor of Arts degree on Saturday, June 1, 1968. This was the first time in Marist College history that women were granted degrees. Image courtesy of Marist College Archives and Special Collections.
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President’s Message

I want to remind everyone that the Archivists Round Table of Metropolitan New York is active all summer long. Our workshops, programming, and networking activities continue, and we also enter into the membership renewal season. I have detailed in my previous letters in *Metropolitan Archivist* the benefits of becoming an ART member. In this letter I ask each of you, as you consider renewing, to think about our organization’s strengths and weaknesses. I urge all ART members to contact me via e-mail with any advice, praise, programming ideas, and other ways to improve the organization. Sharing your opinions will help ART grow into a stronger organization.

The ART Board is considering conducting a membership survey to elicit detailed feedback in all areas. But don’t feel you have to wait until then. As a member of the Archivists Round Table of Metropolitan New York you do have a voice, and the ART Board is happy to listen to you any time.

Finally, I want to mention ART’s participation in the recent New York Archives Conference (NYAC). ART worked with the NYAC members to organize this conference at Marist College, in Poughkeepsie, NY, from June 2–4. We also continue to partner with the Society of American Archivists for workshops. Such joint ventures have proved fruitful for all organizations involved, and we hope to continue working closely with these organizations and with other archival institutions and societies, such as the Metropolitan New York Library Council (METRO). I urge our members to take part in these activities for their continued professional and educational development.

Sincerely,
Michael Simonson
President, Archivists Round Table of Metropolitan New York, Inc.
president@nycarchivists.org

Editor’s Note

Welcome to the latest issue of *Metropolitan Archivist*! After working on the newsletter for the past four years, this is my last issue as editor. I would like to thank all the newsletter volunteers: Casey Babcock, Amanda Brown, Celia Hartmann, Shirin Khaki, Ellen Mehling, Kristen Nyitray, Mary Ann Quinn, Madeline Rogers, Bonnie Marie Sauer, and Joy Weiner. These ART members — whose jobs range from commissioning newsletter articles, to copyediting, to completing final layout — contribute great energy and time to the production of each *Metropolitan Archivist*. I would like each of you to know how much I have appreciated your enthusiasm and dedication to providing this resource to our ART community.

Two members of the *Metropolitan Archivist* staff, Bonnie Marie Sauer and Kristen Nyitray, will be departing from the newsletter with this issue. Bonnie has served as the layout editor since 2006, updating our newsletter’s design and enabling the newsletter to move into its current online format. Kristen has served as the book review editor since 2005. In this capacity she has brought critical attention to local and national publications and provided an invaluable tool for our readership. Please join me in thanking them and wishing them farewell.

We hope that you enjoy reading this issue of *Metropolitan Archivist*. As always, we encourage you to submit ideas for feature articles, repository profiles, and book reviews. Please help us in furthering the newsletter’s role within our community.

Best wishes,
Rachel Chatalbash
Coordinator, Communications and Outreach Committee
Archivists Round Table of Metropolitan New York, Inc.
outreach@nycarchivists.org
I’m an Archivist
For Jon Stewart
Lyrics by David Kay
Sung to the tune of Monty Python’s “Lumberjack Song”

ARCHIVIST:
Oh, I’m an archivist and I’m all right
I work all day and I write at night.

CHORUS:
He’s an archivist and he’s all right.
He works all day and he writes at night.

ARCHIVIST:
I organize collections, put things in their proper place.
I also manage backups to make sure they aren’t erased.

CHORUS:
He organizes collections, puts things in their proper place.
He manages the backups and makes sure things aren’t erased.

ARCHIVIST:
I catalog and classify and create good metadata.
If I make a mistake, I correct my own errata.
I describe all the assets in their content and their form.
And I can even tell you if it is Digital Born.

CHORUS:
He describes all the assets in their content and their form.
And he can even tell you if it is Digital Born.

ARCHIVIST:
I create controlled vocabularies and I usually remind,
“Good archiving starts with you,” so let me help you find.
If you trust your archivist, you’ll get what you deserve,
for when you check in ten years, everything will be preserved.

CHORUS:
If you trust your archivist, you’ll get what you deserve,
for when you check in ten years, everything will be preserved.

ARCHIVIST:
I work closely with others to determine best tactics.
I am always searching for ways to do best practices.
It might seem very funny that we’re a professional trade [ha-ha].
We monetize collections, but we’re still underpaid.

CHORUS:
It might seem very funny that they’re a professional trade.
They monetize collections, but they’re still underpaid.

ARCHIVIST:
With imminent obsolescence it’s a race against time.
If you do not strategize, it could be a serious crime.
There are things you need right now and things you don’t need yet.
With a good archivist you won’t be filled with regret.

CHORUS:
There are things you need right now and things you don’t need yet.
With a good archivist you won’t be filled with regret.

ARCHIVIST:
I manage all the knowledge, I update the database.
On Friday afternoons, I free up server space.
At the end of every project, I plan for our escape.
I digitize the assets, and archive them all to tape.

CHORUS:
At the end of every project, he plans for our escape.
He digitizes assets, and archives them all to tape.

ARCHIVIST:
Oh I’m an archivist and I’m all right.
I work all day and I write at night.

CHORUS:
He’s an archivist and he’s all right.
He works all day and he writes at night.

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David Kay is a digital archivist and Director of Archives at Little Airplane Productions, an animation studio in New York City. He is also founder of New York Digital Archivists Working Group (NYDAWG) He writes limericks and songs, and performs music live and on YouTube as The Woody Guth3. He can be reached by e-mail at davidkaymls@gmail.com
(Re-)Visualizing the Bronx: Exhibiting the Photography of Joe Conzo

Mario H. Ramírez
Project Archivist
Centro de Estudios Puertorriqueños, Hunter College

Existing in the popular imagination as a land of burnt-out buildings, rampant crime, and unremitting poverty, the Bronx has increasingly demonstrated its staying power as a hub of cultural, social, and political creativity and foment. Known the world over as the birthplace of hip-hop, the borough has had some difficulty shedding its much maligned reputation and demonstrating its historical relevance to the New York City area. Although it still suffers some of the highest levels of poverty and crime in the city, and the most underfunded public schools, the Bronx nevertheless persists as a locus of artistic activity, grassroots politics, community activism, and cultural invention.

Born and raised in the South Bronx, the photographer Joe Conzo embodies in his life and career many of the dynamic aspects of life in the borough. He was the grandson of Evelina López Antonetty, a community activist and founder of the organization United Bronx Parents Inc., and a member of a large, extended family dedicated to progressive activism in the borough. In addition, his father, Joe Conzo Sr., was a confidant and documentarian of the musician Tito Puente, and he introduced his son to Puente and other Latin music legends such as Hector Lavoe, Celia Cruz, and Machito. A self-professed fan of disco in the late 1970s, Conzo was “kidnapped” into the burgeoning hip-hop scene in the Bronx through his high school friendships with members of the Cold Crush Brothers. He later became acquainted with other hip-hop pioneers in the Treacherous 3, the Furious Five, Eazy AD, Tony Tone, Afrika Bambaataa, and DJ Kool Herc. By photographing their performances and the life on the streets of his neighborhood, Conzo began to hone his artistic sensibility and further cultivated the skills he had started developing as a youth at the Agnes Russell School (an experimental school at Teachers College, Columbia University) and later at the School of Visual Arts.

In 1984, shortly after the death of his grandmother, Conzo succumbed to a heroin addiction. What was once a promising photographic career became mired in a repetitive cycle of addiction and rehabilitation, along with stealing and homelessness, which ended only with the intervention of his mother, Lorraine Montenegro, who had been active in combating drug abuse in the Puerto Rican community in the Bronx. It was Conzo’s mother who had the foresight to preserve his photographs and negatives during this dark period in his life, recognizing their value as historical documents and the central role they could play in helping her son recover his sense of identity and purpose.

The exhibition The Bronx: Mi Barrio, Mi Orgullo, on view in the library of the Centro de Estudios Puertorriqueños (Centro) through June 20, 2010, featured a selection of twenty-five images, representative of the hundreds of photographs Conzo has taken over more than thirty years. Shot mainly during the 1970s and 80s, the photos covered performances by such founders of hip-hop as the Cold Crush Brothers and Afrika Bambaataa; portraits of the musicians Johnny Pacheco, Celia Cruz, Machito, and Tito Puente; as well as poignant and insightful views of community life in the Bronx. Although they capture the physical devastation the borough incurred during these
decades, what stands out in these latter images is the vibrancy of the Puerto Rican community, even in the face of its marginalization and virtual abandonment by the city. Like other Bronx-based Puerto Rican photographers of the era, among them Carlos Ortiz, Ricky Flores, and Francisco Reyes, Conzo juxtaposes the desolation of the South Bronx with the creativity and resourcefulness of its residents. His images encourage viewers to look beyond media representations and their own preconceptions and to recognize the borough’s contributions to New York City history and culture.

Also on exhibit were artifacts (such as one of Conzo’s first cameras), books and publications featuring his work (including Conzo’s most recent publication, *Born in the Bronx: A Visual Record of the Early Days of Hip Hop* [2007]), and Polaroids and early snapshots of family and friends. Recent newspaper clippings note the influential reach of Conzo’s photographs. Our goal with the exhibition was to interweave Conzo’s history with the development of hip-hop and the wider cultural and artistic context of his photographs. Publications such as *Latin NY* and posters and ephemera advertising the film *Wild Style* help to present this context and lend insight into what was taking place in New York and in Puerto Rican/Latino artistic circles at the time.

A reception for the exhibition’s opening was held on March 11, 2010, at the Centro library. The event, attended by community members, fellow photographers, hip-hop pioneers, and family, assembled a cross section of the multiple worlds that Joe Conzo and his subjects inhabit, and it served to underscore the widespread appreciation for his work. It is only within the last eight years that the Bronx has experienced a resurgence. Joe Conzo’s images have helped to re-frame the history of the South Bronx, and they give a much needed human dimension to the statistical profile of the neighborhood. The exhibition is a tribute not only to Conzo’s photographic work, but also to the enduring spirit of the community and neighborhood where he grew up.

*The Bronx: Mi Barrio, Mi Orgullo, Photography by Joe Conzo* was on view from March 11–June 20, 2010, at the Centro de Estudios Puertorriqueños Library, Hunter College, CUNY.

Mario H. Ramírez can be reached by e-mail at mra0009@hunter.cuny.edu.
The Jeremy Blake (Born-Digital) Papers

Lisa Darms  
Senior Archivist  
and  
Lawrence Giffin  
Processing Intern  
Fales Library and Special Collections, New York University

At the Fales Library and Special Collections at New York University (NYU), we actively collect the papers of artists as part of our Downtown Collection, which documents the art, performance, music, political and social activism, and literature of Downtown New York with a focus on the 1970s and 80s. Because Downtown works were almost always by definition transdisciplinary, we are used to the challenges presented by complex and genre-defying works. The “papers” of digital artist Jeremy Blake (1971-2007), however, present a new challenge: although born-digital material appears throughout Fales archival and manuscript collections, the Blake Papers is our first collection that consists primarily of born-digital files.

Jeremy Blake is best known for his abstract digital photography and the looped animated sequences of digitally rendered images that he referred to as time-based paintings. The collection, which was donated to Fales in 2009, consists of the files from Blake’s MacBook laptop computer and an external hard drive, as well as computer disks and videotapes in multiple formats. In all, the collection represents hundreds of thousands of files in various formats ranging from very complex Photoshop files to very simple text files. The volume of files reflects Blake’s creative process: in his digital videos, for example, Blake would create some thirty or forty painstakingly rendered Photoshop files, each with up to one hundred unique and detailed layers composed of hand-rendered and appropriated images, which would later be animated to a soundtrack of music, voiceover, and abstract sound works.

We are approaching the processing of the collection as a pilot project in the arrangement, description, and preservation of born-digital material at Fales. While big-budget projects such as the Salman Rushdie archives at Emory University have received well-deserved attention, we are curious about what we can accomplish without special funding and with limited staff resources to preserve these files and make them accessible to researchers. Fales’s sole archivist, Lisa Darms, is overseeing the project, while intern Lawrence Giffin is undertaking the bulk of the work, with input from NYU Moving Image Archive Preservation student Joseph Gallucci and occasional technical support provided by NYU’s Digital Library Technical Services (DLTS). As we work to appraise the collection and then create a finding aid using the Archivists’ Toolkit, we shall employ what we learn to inform the future processing of born-digital materials at Fales.

Blake’s overarching organization was quite good, but continued on next page
the sheer volume of computer files and the ambiguity of some of their original functions present challenges for basic archival practice, including appraisal, description, and providing access. DLTS is currently creating a tool to help us appraise the digital assets in the Blake Papers; it will enable us to identify file types and weed out duplicates, select those we want to keep, apply limited descriptive metadata to batches of files, and study Blake’s own arrangement of his files. Although the files have an “original order,” in some cases it is hard to know how much of it reflects Blake’s organizational habits, and how much is imposed by the computing environment (which is so exact that it can turn even the most disorganized artist into an orderly file clerk).

Nevertheless, the collection reveals Blake to have been a methodical and systematic craftsman for whom the computer, in all its functions, became an indispensable medium. We hope to expose Blake’s implicit intellectual arrangement while maintaining the collection’s original file structure.

Although we are still at the appraisal stage, we have begun to consider the possible ways in which we can describe such a varied and sprawling collection. Most of the available literature recommends describing at the folder level. The arrangement and names of the folders are probably the most reliable indicators of Blake’s arrangement, and it would be impossible for us to describe the hundreds of thousands of files individually. By describing the collection within the hierarchal structure of a finding aid, we hope that the contextual information provided by series and folders will help. But by applying basic descriptive metadata to the files in batches, we will also allow the files to be accessed in other ways without losing that context. Although the initial point of entry will be the finding aid, we hope in the future to provide a second, non-linear interface that will be searchable and allow multiple points of entry to the same content. Because of complex copyright issues in this collection, access to the Jeremy Blake Papers will initially be limited to the Fales reading room. Since files will be available only in their original formats at first, the researcher will be dependent on the proprietary software we will make available on the reading room computer to view the files.

Systems for the long-term preservation and storage of born-digital files at NYU have been implemented by DLTS, and DLTS will preserve the Blake files after we have completed the initial arrangement and description of the collection. Most discussions about born-digital materials have, rightly, focused on the preservation of the files, but there has been much less discussion about issues of arrangement and description in the context of standard archival practice. The Jeremy Blake Papers will not only provide access to the creative process of one of our more important contemporary artists, but also provides us an opportunity to develop best archival practices in a born-digital age.

“Although the files have an ‘original order,’ in some cases it is hard to know how much of it reflects Blake’s organizational habits, and how much is imposed by the computing environment...”


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Marymount Manhattan College’s Theatre Archives and Active Learning

Mary Elizabeth Brown
Archivist/Bibliographer, Marymount Manhattan College and
Jill Stevenson
Assistant Professor of Theatre Arts, Marymount Manhattan College

“I was able to feel my own personal connection to the material, rather than learning through the middle man, so to speak” (Jennifer Gold).

Professor Jill Stevenson’s archives-based assignment for students in her theatre history class is a research experience that undergraduate students rarely get. At Marymount Manhattan College (MMC), a liberal arts college located on Manhattan’s Upper East Side, the Theatre Department is committed to combining its many majors’ professional training with a liberal arts education. All theatre majors take a two-semester theatre history sequence. Theatre History II covers developments since 1750, and has a research component. Professor Stevenson was seeking a way to make that research more realistic—documents-driven rather than thesis-driven. The MMC Archives, tended by archivist and adjunct professor Mary Brown, was able to help her meet that goal.

MMC houses two collections relevant to Theatre History II: the Martin Papers are 12 linear feet of material deposited by George and Ethel Martin, who worked in musical theatre from the 1940s to the 1990s; the Harris Papers were deposited by the family and friends of William B. Harris, a New York City dance and drama critic active from the early 1970s until his death in 1999. The collection consists of 1.25 linear feet of reviews Mr. Harris wrote and 70.75 linear feet of theatre ephemera he collected. Both collections contain advertisements, clippings, posters, reviews, and scripts; the Martin Papers contain scores and documents related to the production process, such as prompt books.

Each spring, 40 to 45 students enroll in Professor Stevenson’s two sections of Theatre History II. Early in the semester, Professor Brown visits both sections to explain the archival holdings and procedures. Each student schedules one 30-minute-minimum archival visit, which forms the basis for two written assignments.

First, students craft 250-300 word proposals for research projects that they would undertake were they to complete full-scale research papers based on archival materials. Proposals must include a clearly worded research topic; an explanation of why this topic is relevant to theatre historians and what the student hopes to discover through further research; possible research questions; at least five sources from MMC’s archives related to this topic; and other materials the student would need to consider for the project.

For the next part of the assignment, students write a two to three page reflection paper comparing this archival work to their other research experiences. These reflection papers reveal that the archival assignment alters student thinking regarding research, through what may be their first encounter with primary sources. As student Alexander Reifeis explained, “In the library the books look back on specific times and comment from the present. We are used to the superior knowledge that analysis of a particular time lends to us, and in the archives the pieces are from the time in which they came. Nothing is looking back from a great distance….The Archive was a

continued on next page
very interesting experience because it opened my mind to a new way of thinking about research. It gives you a launching point, or question, to go from with your research. It makes sense to work that way, not to just pick up a book. Questions lead to wanting to find the answer.”

Similarly, Daniel Berardi noted, “Usually I search online for sources in which other people have analyzed and discussed what I was researching and then I use this second or third hand knowledge to prove a point. With this project there was no filter between the material and me. I had to look at this design plot and figure out for myself what it implied about the theatre and the designer and what kind of productions were being done. I think after doing research in the archive I have a better understanding of how research should be done.”

Student comments also suggest that the archival assignment boosts the confidence needed to assert claims about evidence. “There was a level of certainty in the archival research that gave me confidence in making claims. I will definitely be utilizing the archives in my research projects from now on. I have learned a great deal from this assignment, the most important being that I need to broaden my scope when it comes to researching topics,” said Elena Skopetos.

Students also indicated that their archival experience would shape their future research. According to Gabrielle Miller, “The archives made research exciting to me, which was surprising because research tends to be very dull for me, even when I’m really interested in my topic. From this assignment I have gained a new attitude and perception towards research. My research doesn’t have to be constrained to written works and published articles. In fact you can get just as much information sometimes from those articles as you can from a newspaper clipping or a photograph. Using the archive also incites many more questions within you and makes you more curious, which is beneficial when putting together a research paper. It can really help you take your paper in new directions you never thought of before.”

Even when they acknowledged the added work involved in archival research, nearly every student responded positively to the assignment. Katerina Madson summed this up: “The challenge of the archive report research was that it is definitely far more time consuming than simply typing your topic into the Google search bar on your computer. It requires patience, diligence, and a keen selective process. One must be willing to sort through all of the information available in order to best suit your needs for your particular topic of research….. It is certainly not as easy as looking up your specific topic in Google search or the index of a textbook, but the reward is certainly a payoff.”

Mary Elizabeth Brown can be reached by e-mail at mbrown1@mmm.edu
Jill Stevenson can be reached by e-mail at jstevenson@mmm.edu
Archives Delegation to South Africa

Kenneth Schlesinger
Chief Librarian, Lehman College

From March 1–10, 2010, I participated in a Global Archives Management visiting delegation of archivists to Johannesburg and Cape Town, South Africa. Sponsored by People to People Citizen Ambassador Programs, our objective was to tour leading archival repositories and have facilitated discussions with our South African colleagues on a number of predetermined topics.

In many respects, Nelson Mandela was the touchstone of this journey. Our first visit in Johannesburg was to the Nelson Mandela Foundation, which in a sense functions as a presidential library. We met with activist archivist Verne Harris, who has written persuasively on access challenges to post-apartheid records. Catherine Kennedy of South African History Archives (SAHA) also gave a presentation about her organization, which works with communities both to reclaim and to create archival collections.

Sello Hatang gave us a tour of the Mandela collections, where we were shown early photographs, arrest records, and facsimiles of letters he wrote to his family from prison. What we saw was later brought to vivid life when we toured desolate Robben Island (Fig. 1), where Mandela was imprisoned for sixteen years. We saw his tiny cell, as well as the garden he started, in which he hid his writings for other prisoners. The tour guides were former prisoners, who shared details of their harrowing internment with us.

We closed our visit to Johannesburg with a pilgrimage to the beautifully designed Apartheid Museum. Often compared to the U.S. Holocaust Memorial Museum, the Apartheid Museum is organized along two parallel tracks: documentation of political oppression and restrictive laws, and of the liberation struggle and community resistance. Successfully integrating text, photos, and moving images, the narrative culminates in Nelson Mandela’s election as president of South Africa in 1994, in the world’s first negotiated revolution. The experience is overwhelming and unbelievably moving.

We spent a day in Pretoria, South Africa’s historic capital, about an hour from Johannesburg. At the National Archives (Fig. 2), we met with archivist Graham Dominy and his staff. Our delegation had an in-depth discussion about the status of the Truth and Reconciliation Commission archives. It is an immense collection (nearly one linear kilometer!), consisting of over 22,000 testimonies. Due to privacy concerns, these sensitive records have been closed for twenty years. There are only two archivists to process the collection. Access requests must be made to the Department of Justice; the National Archives is only the steward of the records. This is just one
example of the contested archives we heard about repeatedly during the trip.

Our visit to the National Archives was followed by too brief a stop at the National Film, Video, and Sound Archives, where we viewed a reel of collection highlights. Intriguingly, this repository also collects indigenous instruments. They have a major mandate to bring archives to the people. We were struck by the fact that, given limited resources and access issues, archivists bring films and exhibitions to local communities for screening and discussion. Outreach — lamentably an afterthought in many U.S. archives — is central to the mission of South African collections.

We continued our stimulating trip in Cape Town (Fig. 3), considered one of the world’s most beautiful cities, where our first stop was University of Cape Town’s manuscripts and archives department. This more traditional repository, in a leading university, documents the colonial era. We toured their African Studies Library, government documents, and the Rudyard Kipling Room.

One of the high points of our trip was our meeting at University of Western Cape’s RIM (Robben Island Museum) Mayibuye Archive (Fig. 4), which contains collections from Robben Island. On display are photographs and materials capturing the liberation struggle, including comprehensive holdings of anti-apartheid posters and artifacts. Our colleagues were impassioned and articulate about the need to repatriate materials removed from the country for safekeeping.

Even digital preservation is a controversial issue since it is primarily researchers outside of South Africa who benefit from it. Moreover, multinational vendors (three guesses) insist on the transfer of ownership rights, which one practitioner termed “digital colonialism.” The impulse for access is inhibited by unclear ownership (much material was created anonymously), coupled with respect for privacy and complex human rights considerations.

Our final visit was to the provincial Western Cape Archives and Records Service, a clean, well-organized facility with heavily used colonial records dating back to the late seventeenth century (Fig. 5). It featured an impressive conservation lab. We had a lively conversation with archivists and invited cultural heritage workers from the National Library and the local-history District Six Museum.

Participants were candid about specific difficulties facing South African archives involving government underfunding, limited hands-on professional training, as well as an aging workforce with a civil service mentality. We were encouraged to hear about the resuscitation of the South African Society of Archivists, which will be holding a major conference this summer.

Our delegation also had some leisure time. We took a day trip to the scenic Cape Peninsula, glimpsing ostriches and baboons in the wild, as well as visiting an African penguin preserve. The day culminated at the splendid Kirstenbosch Botanical Gardens. At Lesendi Cultural Village we watched authentic reconstructions of tribal dances, followed by an African feast where we sampled ostrich and crocodile!

South Africa is a fascinating country with a complex, troubled history. It still faces overwhelming social problems: an estimated 43 percent unemployment rate; the most extreme income disparities, resulting in a digital and educational divide; as well as a devastating AIDS pandemic. Nevertheless, we were inspired by the knowledge and commitment of our archivist colleagues, who are embracing and documenting the rich multicultural heritage of this emerging democracy.

Kenneth Schlesinger can be reached by e-mail at KENNETH.SCHLESINGER@lehman.cuny.edu.
Brooklyn Historical Society’s Catablog: Emma

Interview by Celia Hartmann
Project Archivist, New-York Historical Society

Metropolitan Archivist recently caught up with Brooklyn Historical Society Archivist Chela Scott Weber to find out more about her recently launched catablog, Emma.

What were the institution’s goals for Emma?
When I got to the Brooklyn Historical Society, we had only five of our many finding aids online, and a serious reference backlog. I wanted to get as much collection information online as quickly as possible, so that patrons could do resource discovery themselves and not be too reliant on reference staff. I also wanted to put the information online in a way that made it searchable and browseable, and have it indexed by search engines such as Google so that more people would find us. Because BHS had no structured data about our collections and no staff to dedicate to creating it, MARC, EAD, or other structured outputs weren’t realistic in the short term. We needed a solution that used the various textual collection descriptions we already had, did not require too much IT support, and was really inexpensive.

Is Emma meeting those goals?
Yes! Over the last six months, we have put more than 100 collection descriptions and finding aids online. Google is indexing the content, and we are seeing a marked increase in the number of people requesting research appointments. Our reference-question backlog is also shrinking. The blogging software is free and simple enough that I was able to build out the site myself; after the initial installation, IT support is minimal.

How does Emma combine blogging software and items from your archival holdings?
Emma uses WordPress, which is a free, open-source content management system used mainly as blogging software. No matter what system one chooses, blogs pretty much work the same way: the author creates posts, which can be assigned categories and tags. We create a new post for each collection, with the name of its creator as the title. The abstract and other administrative information are added to the body of the post, and a full PDF of the finding aid is uploaded to WordPress and linked to in the post. The post then gets a tag of the first letter of the creator’s last name; this allows users to browse alphabetically by creator. To allow the user to browse by subject, the post also gets assigned appropriate categories, which are distillations of our most commonly used subject headings. Most blogs have a stream of posts on their homepage, updated each time the author creates a new post. Emma has a static front page: the individual posts are visible only through searching, browsing, or clicking on a recently added collection option off this front page, or via a permalink to a specific collection.

Who adds to Emma, and how often?
The bulk of additions have been by Nick Pavlik, an intern from the Queens College MLIS program, who works on Emma once a week. Nick has been a tremendous help and moved the project forward in a big way. We’ve also integrated the catablog into the staff’s reference workflow so now, any collection not yet in Emma, and which is referred to in a reference response, is added to the catablog.

What is most exciting about Emma?
Hands down, the number of new people finding us and using our collections!

What challenges has Emma posed?
Initially, getting the site to look the way I wanted, since my CSS and HTML skills are limited. Finding the AtahualpaWordPress theme was great; it is idiot-proof and made it much easier to get the look I wanted. I’d like to make some improvements, too. The search feature within WordPress only indexes the posts, not the content in the full finding aids; I’d like to get all that content indexed — and do a better job of backing it up.

Any unexpected findings?
It’s not really unexpected, but the enthusiasm and support from the archives community has been great. I learned about catablogs from Rob Cox’s conference presentation (http://www.pacsclsurvey.org/cox.htm) on the UMass catablog, UMarmot. Rob was really helpful in getting Emma up and running. I’ve recently been contacted by archivists interested in starting a catablog at their institution. It’s exciting to see the idea starting to catch

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Interview with the Archivist: Jackie Kilberg

By Ellen Mehling

Jackie Kilberg is the Archivist for the McGraw Hill Companies.

EM: Where were you born? Where did you grow up?
JK: I was born in Pottstown, Pennsylvania, just by chance: it was between Australia and New York, and my mother would just end up there while pregnant with me ...

EM: She was traveling from Australia?
JK: Yes, she and my father decided to separate before I was born. My mother didn't want me to be born in Australia; she wanted me to be a U.S. citizen, so she decided to go back to the states and move in with her sister temporarily. She loved New York and that's where she wanted to live.

EM: Is your Mom Australian?
JK: No! My mother was actually from Germany and came to the states in 1929. Her father was a butcher and moved to Ridgewood, Queens where many Germans lived at the time. After a couple of years, my grandfather moved his family to South Hempstead where my mother grew up. After she graduated from high school, she followed her sister to Pennsylvania. After college she went to work for the State Department and the diplomatic corps, and eventually wound up in Australia. There she met my father who was a geologist. He really wasn't the type to settle down and realized he really didn't want a family. Mom wanted to raise me, so she moved back to the states. So that's how I wound up being born in Pottstown. My mother finally got a place — a railroad flat in a two-story house, which her aunt owned in Bushwick, Brooklyn. Bushwick wasn't the place for a single mother and a toddler during the Civil Rights movement, when there was a lot of dissension and animosity. One day we got a tip-off that there was a group of people who wanted us out — they didn't want anybody white living in the house. So my uncle came from Rego Park, Queens, took us out one night around midnight; two days later they set the house on fire and actually the burned down most of the block. It was a blessing in disguise since the neighborhood we moved to, Rego Park, was safer. I've been living in the area ever since — forty-six years so far.

EM: Where did you go to school, and what degrees do you have?
JK: After high school I decided to go to Fordham at Lincoln Center. I liked it because they had a program called “The College at Sixty” where anybody over the age of sixty could go back and finish their degree. Some of their life experience was transferable into credits, to speed up the process. It was wonderful for me because unlike other kids who wanted to party hearty and all that sort of stuff, I really liked being with older people and learning from them. I had a double major in English and history; I remember once in a world history class, the professor was talking about a certain battle during World War II. There sitting next to me was this elderly gentleman who raised his hand and said, “Excuse me, professor, but I'm going to have to correct you on a certain detail, for I was in that battle.” So, it was those types of experiences that I really liked. It's more the trend now to see mid-career changers and older people who never went to college going back to get a degree, but back in the late '70s, early '80s, that was very unusual. The only disappointment I had at college was that Denzel Washington graduated a year before I went there. I heard that he did Othello at Fordham, which started him on the path to stardom!

From there I attended library school at Rutgers...
University in New Brunswick, New Jersey. Even though there were — and still are — fabulous library schools in New York City, I wanted to go away from home for a while ... against my mother’s protests! I got to meet new people who I still associate with to this day, and it’s not like I necessarily miss knowing people by not going to library school in Queens because I’ve wound up working with those graduates during my career here in New York City. I enjoyed that more than any of my other schooling. I loved it. I thought, “Wow, this is what I really want to do!” I had been working in libraries since I was five years old. I started at P.S. 174 in Rego Park as the aide to the school librarian. She thought I was fabulous because I was the only kid in first grade who could figure out how to use the Readers’ Guide to Periodical Literature. I could locate the articles in no time flat. She said I had talent. Then when I was in middle school during the ’70s recession, my mother was constantly getting laid off as a school aide. The school librarian got my mom a job as a legal secretary. My mother had a second job at night working as a circulation assistant at LaGuardia Community College, and I went along with her. After I finished my homework, I would help her. I’d help all the students find their books, magazines, newspapers ... whatever.

In high school, I worked in a library at a camp in Cape Cod. The library was such a mess; I fixed it up, and since we had international campers who couldn’t speak English, I brought them into the library, and set up ESL classes. The next year I made a proposal to the camp director to let me run the library again, and see if we could offer tutoring sessions to get extra income. And parents did pay; they wanted their children to learn English. If they didn’t do well in school they could get summer tutoring, and still attend camp. It was better than going to summer school. So we had this great program, and it worked out very well until I went to college. At Fordham I worked in the Alexander Library and in graduate school (this is really funny) for my internship they assigned me to work in the library at the entomology department.

**EM: What’s that, bugs?**

**JK:** Yes. They had a live beehive on top of my card catalog, but it was encased in glass. I was so nervous! Not about the beehive, but it was my first time in a special library and I had no background in the subject matter at all. During my first week there, a scientist came into the library to ask me for assistance and I thought, “Oh my gosh, how am I gonna help this person?” So he says to me, “Do you have the latest issue of Bee World?” I said, “Yes! I do! I know exactly where that is!” I was so thrilled I could help somebody. So that worked out just fine. It wound up that the department really just wanted me to file the magazines, keep the books in order, update the card catalog — you know, it wasn’t rocket science, so I was okay with that. In the end they were so happy with my work that the scientists gave me a jar of honey as a gift. It was fun, but I didn’t think academic libraries were really my forte. After that internship, I got really chummy-chummy with the job placement director at the library school. I told her to go on her summer vacation and I would be happy to run the office for her while she was away. Back in those days you didn’t have job postings on the Internet so whenever there was a job offer, the employers would call all the library schools, including ours, to report an opening, so I had knowledge of the openings before anyone else did.

**EM: Smart**

**JK:** Yeah, but I was terrible: I applied for at least three jobs before posting them on the bulletin board (both laughing). Gee, I hope nobody reads this ... we’ll see!

**EM: (laughing) I don’t think there’s anything wrong with that! You were using your resources (both laughing).**

**JK:** Anyway I only did that for the ones that I wanted, the rest I just put up on the bulletin board right away.

**EM:** So you studied English and history as an undergrad. Then when it came time for grad school it was a natural decision: libraries?

**JK:** Yes, I always wanted to work in libraries. My mother actually thought about me becoming a lawyer. I was pre-law at Fordham, but I just couldn’t get into it that much — too nerve-wracking. It was just not my cup of tea.

**EM:** What is your current position at McGraw-Hill?

**JK:** I am called a research associate. I have been a research associate for about six years there, and prior to that I was called an “information specialist,” and then prior to that I was a manager. When I first started at McGraw-Hill, I ran the library there, and four years later, I decided I wanted to go part-time to adopt my daughter from China. I actually sent in my resignation letter, and they asked me to hire my replacement. So I did, and remained at McGraw-Hill part-time. She was very good, but she really wanted to be on the fast career track so she left to go to another company where she’d have a higher title and more money. Then we hired somebody else to be
Interview
continued from previous page

the manager. She was there until, unfortunately, she and the rest of the library staff, with the exception of me, [were] laid off [in 2008].

JK: So they closed the library, but part of the library had the corporate archives. The focus of the library was to provide business research. We tried to update the collection from time to time and were successful in getting funding for a couple of digitization projects. One was to digitize about fifteen to twenty years’ worth of our employee newsletter, another was to digitize our entire collection of annual reports. The digital project I launched was digitizing our entire collection of CEO memos from the early 1920s to the present. Once I was officially in charge of the archives, in 2009, I was able to get the rest of the employee newsletter collection — 80 years’ worth — digitized using an outside vendor. It’s a great accomplishment.

In the past, people would ask us to find something in those newsletters and it took forever to go through them because there was no index! Now I can locate the information so quickly.

EM: How often do the newsletters come out?
JK: Now they come out monthly.

EM: And in the past …?
JK: Well back to 1988 they were still monthly, but before then it varied — monthly, biweekly, and weekly. Chances are between the memos, annual reports, and the newsletters, I can answer 80 percent of the questions that are usually given to me like “who was hired then?” or “who retired then?” or “when did we acquire?” or “when did we divest?” Maintaining the archives is now most of my job but I still do some business research for the senior executives. I also do long-term projects such as planning for our 125th anniversary, in 2013. This year I got some practice by assisting our Standard & Poor’s subsidiary with their 150th anniversary celebration, because they don’t have their own archivist. It’s a shame that so many companies do not have corporate archives. Our collection is in somewhat good shape, but I would say a third of it is unprocessed. From time to time I will pull up something that I never knew I had from one of those unprocessed boxes. It’s great to know I have it but also unfortunate since I could have used it for a research request two years ago.

EM: Do all your research requests come from internal users?
JK: Most of the time, but we do get some scholars who call us from outside. One gentleman, the editor of Harvard’s Business History Review, is working on a book and has been coming in periodically to look at some of our collection. I get a lot of one-offs — people coming in to look at our book catalogs from years ago — and I get a lot of phone calls. Really quick ones, like today, somebody called saying, “Oh, you used to publish this book and I need to find out where I could get the reprint rights for an illustration …” so I’ve got to figure out if we’ve ever published the book and then if we have rights to the illustration.

A lot of times I get calls from older people who are simply trying to find a book or a magazine that we used to publish. They either don’t know how to use the computer, or can’t afford one, or they don’t think about going to the library … so they call me. I help all of these callers by guiding them to whatever sources there are. At times I will even do the searches for them and say, “Here’s the bookseller or library you can get this item from and their phone number.” You never know: they could be shareholders. I find it to be good public relations. Everything that I do ties into building the reputation of the company.

EM: Now we’re going to switch gears from the professional to the personal, to short questions from the Proust Questionnaire. First, what is your idea of happiness?
JK: That my husband and my daughter are happy, because when they’re happy I’m happy.

EM: Your favorite prose authors?
JK: Charles Dickens, Mark Twain, Barbara Kingsolver

EM: Your favorite heroes in fiction?
JK: Luke Skywalker, David Copperfield, Oliver Twist, Scrooge, and Anne of Green Gables — funny huh?

EM: Your heroes in real life?
JK: My husband is my hero. Also Gail Blanke, author of Throw Out Fifty Things, and Joni Eareckson Tada, inspirational author and speaker

EM: Your favorite food and drink?
JK: Fried chicken and milk

EM: For what fault do you have the most toleration?
JK: People who are incessant talkers. No matter how long they go on I get a lot of phone catalogs from years ago — people coming in to look at some of our collection. I get a lot of one-offs — people coming in to look at our book catalogs from years ago — and I get a lot of phone calls. Really quick ones, like today, somebody called saying, “Oh, you used to publish this book and I need to find out where I could get the reprint rights for an illustration …” so I’ve got to figure out if we’ve ever published the book and then if we have rights to the illustration.

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EM: Your favorite food and drink?
JK: Fried chicken and milk

EM: For what fault do you have the most toleration?
JK: People who are incessant talkers. No matter how long they go on I really enjoy listening to them.

EM: Your favorite motto?
JK: “Adopted and loved forever.”

EM: And lastly, if you could have dinner with anyone, living or dead, real or fictional, whom would you choose?
JK: My mother, because she’s dead and I’d like just for one night to have her come back and tell me how she is doing in heaven.
**Reaching Out**

Web 2.0 Outreach: How Blogging and Twitter Keep an Archive Up To Date

Shirin Khaki
Intern
Solomon R. Guggenheim Museum

The Meyer Schapiro Collection is currently being processed behind the stacks of the Butler Library at Columbia University. That is where about 300 linear feet of the prolific American art historian’s papers, artwork, reel-to-reel tapes, and other gems reside. It is also where “On Archiving Shapiro,” a blog, and “@SchapiroArchive,” a Twitter feed, originate.

The Meyer Schapiro collection is part of Columbia’s Rare Book and Manuscript Library (RBML), which, according to its website, is home to “some 500,000 printed books and 14 miles of manuscripts, personal papers, and records.” It is also home to five blogs and four Twitter feeds — just a small fraction of the blogs that share news and shed light on the inner workings of Columbia University’s vast library system.

Behind “On Archiving Shapiro” and “@ShapiroArchive” is Farris Wahbeh, the project archivist, who has made a concentrated effort to take advantage of Web 2.0 initiatives from the moment he arrived at the Meyer Schapiro Collection in February 2009. Based on the success of a blog detailing the processing of the New York Chamber of Commerce records, another collection housed in the RBML, Mr. Wahbeh was encouraged to pursue blogging as a workable outreach opportunity.

Columbia University Libraries has embraced blogging as a tool, developing internal software for blogs in August 2009. By then, many staff members had already begun blogging using third-party software. Indeed, the first iteration of “On Archiving Schapiro” was on the popular blogging site Blogger. Although Columbia does not mandate that all library-affiliated blogs be migrated to its system, the university does encourage and facilitate such moves. Mr. Wahbeh says he initially “had trepidations” about migrating “On Archiving Schapiro” from Blogger to the Columbia University Libraries’ system, but he believes any negatives, including a potential loss of audience, were easily outweighed by the positives. “Having that institutional stamp of approval, I feel much more a part of the community. I don’t feel like an orphan blogger, I feel like part of a larger public face,” says Mr. Wahbeh. His blog becomes part of Columbia University history; it will be archived and maintained for future generations of the Columbia community.

Building an online community is among the most daunting tasks for a blogger. The good news is that archives blogs tend to attract “really loyal, really strong, smaller audiences that in the aggregate can add up to a lot,” says Joanna DiPasquale, the web and new media developer for Columbia University Libraries. Yet, despite a loyal audience, every blog sees an ebb and flow of public interest. Mr. Wahbeh recognizes a need to constantly engage the public in order to keep and build readership.

Of course, before one has an audience, one must create content that will attract them. Mr. Wahbeh stresses the importance of having a strong framework before beginning a blog. His method includes writing a mission statement (now part of the masthead), developing a visual...
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aesthetic (minimal yet appealing), and identifying the audience (the art world and the archives world). His first blog post explained the story behind the banner image, which in turn helped set the tone of the blog. He has blogged about a variety of topics, ranging from conservation concerns (the stability of lipstick on a note to Meyer Schapiro from the artist Frida Kahlo) to borrowing books (a letter to Meyer Schapiro from Leon Trotsky concerning the artist André Breton). The Trotsky post was one of the most popular.

Mr. Wahbeh creates detailed subject tags for his blog entries and has the site indexed by Google to draw in readers who search the Internet for topics beyond Meyer Schapiro. There is great interest in the Meyer Schapiro Collection among art historians, yet the blog audience extends beyond specialists. Someone interested in lipstick conservation, for example, might one day stumble upon “On Archiving Schapiro.” And, although the lifetime of this blog is contingent on the timeframe of processing the collection, its beauty is that even once Mr. Wahbeh finishes processing, his record of the process will be available in perpetuity.

Mr. Wahbeh also uses Twitter to bring in new readers. It began as an experiment “to see if it would work.” After testing, he found that he was able to use Twitter “in tandem” with his blog. He now reserves Twitter for newsblasts, sharing tidbits on various art-world topics and often re-tweeting what other institutions have tweeted. Twitter — short, sweet, and constant — offers the opportunity to remain present in the minds of Meyer Schapiro Collection’s followers. In contrast, the blog offers Mr. Wahbeh a forum for exploring and presenting the collection in deeper, more complex ways.

One issue that may deter potential archives bloggers is the time required to create a well-conceived, engaging, and successful blog. Mr. Wahbeh has found it helpful to make the blog part of his workflow. He spends about one day per month on updating the blog, but he keeps it in mind almost constantly. He immediately scans items he finds while processing, even if he doesn’t plan to feature them for months to come, if ever. Mr. Wahbeh researches and fact-checks his blog entries to provide deeper context. Although potentially addictive, this constant engagement isn’t altogether divorced from Mr. Wahbeh’s regular duties as the project archivist. He knows that his research will come in handy when he writes the finding aid for the collection.

As ubiquitous as blogging is today, many blogs fizzle and become abandoned skeletons due to a lack of commitment from their creators. Skeptics may wonder how many blogs are too many. At what point does the audience become too segmented and the content too redundant? “In the next year that will be a real issue if the blogs have the exponential growth that they had this year,” says Ms. DiPasquale.

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The Student Section of the Metropolitan Archivist is written for and by students in archives programs in the New York metropolitan area. We invite all up and coming archivists to write about the profession and/or any issues important to archives students, new archivists and the archiving community. This includes opinion pieces, news or events. Photographs accompanying the articles of students in action are welcome. Please submit all proposals and questions for the next issue via e-mail to Amanda Brown at outreach@nycarchivists.org.

The Bernard Reder Papers at the Museum of Sex: An Attempt to Restore Original Order

Lauren Robinson
MLS Candidate, Graduate School of Library and Information Studies
Queens College

In 2003 the Museum of Sex acquired 62 works on cardboard, 99 drawings on paper, and 261 letters that artist Bernard Reder sent to his mistress, fellow-artist Dolly Perutz, from 1946 to 1951. The letters profess Reder’s love for Perutz, and most of the artwork is erotic, featuring a couple engaging in sexual intercourse. Reder never dated his letters, and many of them were found without postmarked envelopes. Of the letters found in postmarked envelopes, the donor believed some to have been placed in the wrong envelope. The Museum of Sex wanted to restore the original order of the letters, dating them by internal evidence or context if possible.

Reder was a prolific sculptor and printmaker who attained critical acclaim in the 1940s. Born in 1897 in Czernowitz, he made his way to Prague and later to Paris, where he and his wife narrowly escaped capture by the Nazis. They lived in Cuba for two years, before moving to New York in 1943. Reder’s fame culminated in 1961, when the Whitney Museum of American Art exhibited an unprecedented three-floor, one-man retrospective of his artwork. Reder died only two years after the exhibition at the age of sixty-six, his prominence fading with the passage of time.

I began working on this project in June 2009. At its outset the project presented seemingly insurmountable difficulties. Nearly all of the letters are written in German, although Yiddish, French, and English words occasionally appear in some sentences. I have a reading knowledge of German, but not of Yiddish or French. Reder often sketched directly onto the letters themselves, sometimes obscuring the surrounding text. He appeared to use whatever paper was available to him: some of the letters are written on small notepads, while others are written on construction paper. Many of the letters are brittle and pose a preservation challenge. Finally, there is Reder’s handwriting. While not entirely illegible, its faded contours and bends eluded me for a few weeks.

Once accustomed to Reder’s handwriting, I was unsure if it would be possible at all to restore original order. The first letters I processed revealed deeply personal feelings Reder had for his mistress and his wife, as well as his attitudes about the New York art world. But they divulged no apparent information that could serve as a timeline. A few days later, however, I processed a letter, written in English no less, which mentioned theologian Reinhold continued on next page
Niebuhr's portrait on the cover of *Time* magazine. Niebuhr was featured on the March 8, 1948, issue of *Time* (http://www.time.com/time/covers/0,16641,19480308,00.html), and, while the letter lacked a postmark, it obviously could not have been written before that date. Another letter, enclosed in a postmarked envelope, referred to a man named Ingersoll, namely, R. Sturgis Ingersoll, president of the Philadelphia Museum of Art from 1947 until 1964. A patron of Reder, Ingersoll paid for the transport of the artist’s sculptures from Paris to New York after World War II. Therefore, the date of the postmark, 1947, is likely the year in which the letter was written.

Of the 261 letters, only 6 yielded absolute clues to their dates. However, 21 other letters were given an approximate date range based on the more subtle evidence they contained. Digitization of some of the letters is a possibility, as is the inclusion of some of Reder’s artwork in the museum’s permanent exhibition. It is my hope that digitization, as well as the publication of this article, will result in the letters being read by other people who could, perhaps, provide additional insight.

Lauren Robinson can be reached by e-mail at lbr77@yahoo.com.

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**Reaching Out: Web 2.0 Outreach**

To try to avoid some of those issues Columbia University Libraries has implemented a strict application process for anyone wishing to start a blog. The applicant is required to state the intent and purpose of the blog in order to ensure that the blog will present unique content, while discouraging “blogging for blogging’s sake,” which Ms. DiPasquale says does not work well.

Additionally, to curb the conflicts and redundancies that can inevitably occur as a result of over-blogging, the Columbia Libraries gathers data about its blog audiences, “in an impersonal way,” and plans to improve its content management system to provide better stats-tracking to help understand the web traffic.

What seems to make the whole process worthwhile is the potential to truly connect to other people. Ms. DiPasquale notes that she has not seen any problems regarding bloggers veering off topic or appearing unprofessional. The bloggers know, Ms. DiPasquale says, “that they’re developing a community, they know that their community will interact with them ... [the blog] is not just to meet our standards, but the community’s standards.”

Both Ms. DiPasquale and Mr. Wahbeh believe that blogging about archives has helped demystify archives, providing people with a better understanding of how special collections function by allowing a peek into archivist’s daily activities. Susan Hamson, Columbia’s Curator of Manuscripts and University Archivist, has noted that “the successful outcome of [Mr. Wahbeh’s] outreach has helped to drive the point to the department and the library writ large that Web 2.0 is not something geared toward 20-something college students as a social tool, but an effective and efficient way to publicize collections and provide yet one more avenue for access.”

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This is the second installment of *REACHING OUT*, a column that highlights outreach activities at various repositories. Have you overcome the challenges of implementing successful outreach efforts on behalf of your repository? To share your story in the next installment of *REACHING OUT*, e-mail Shirin Khaki at shirin.khaki@gmail.com. We look forward to hearing (and learning) from you.
As a student archivist acquainting myself with the profession, and with various archives along the way, I find myself drawn to outliers, archives that don’t fit easily within the boundaries of standard practice. These exceptions help me understand how and why the rules of archival practice are shaped as they are, and guide me toward questions about how they might shift or change in the future. In particular, The Lesbian Herstory Archives offered me a concrete experience through which to explore these ideas.

In this collectively run community archive, the interplay of memories, access, and records is particularly convoluted, as those who control the archive are also members of the community that uses the archive, and whose lives are reflected in the materials that the archive contains. As a result, this archive, like other community archives, displays characteristics distinct from the institutional archives with which I have become familiar through my studies and internships. Their unorthodox organizational strategy and philosophy have brought me a new understanding of the interplay between archives and identity, as well as an enriched view of the work of the archivist.

The Lesbian Herstory Archives was founded in 1973 by a group of lesbian academics who had previously been part of a larger Gay Academic Union, comprising mostly CUNY graduates and students. These women felt the need to create their own space in order to record the ways in which their history was unique from that of their gay-male colleagues. In an effort to take control of their own history, they created a repository that could be useful to future community members, who might not have ready access to information on lesbian lives in their own homes, schools, or communities. The founders would collect material from any lesbian source, including but not limited to correspondence, ephemera, manuscripts, and audio and videotapes. Thus, from the beginning, this was a grassroots community project, which was collectively run rather than managed by an archivist working in an institutional structure. The Herstory Archives website tells of the early days of the collection, when founding members would bring the archival material to any venue interested in seeing it — homes, women’s festivals, churches, synagogues — to educate the larger community about the importance of archiving their own materials.

This practice —making a case for preservation and collection so actively and so broadly — seemed antithetical to what I had learned in the course of my formal studies: that archives are the things that stay put in a repository, where the items are kept safe and access is carefully controlled. But as I pondered further, it became quite clear to me that educating potential donors and users is part of the archivist’s role. In the case of the Herstory Archive, the women eventually created a slideshow that introduced their materials to their community without endangering their collections. But the question of how to activate this advocacy in the most visceral way for an individual archives user is one that will stick with me as I progress in my career.

The experience of actually visiting the Herstory Archives adds another layer to this investigation: and if you want to access their materials, you must visit the archive. Many members of the Hertstory collective resist digitization and anything beyond a basic web presence. Their archive is, by design, an immersive, physical one. The collection is housed in a Brooklyn brownstone, which the Archives owns, and of which it is the sole occupant. The building offers visitors a homey reception. On my trips there, helpful volunteers have guided me through the collections, offered me coffee and lunch, shared fascinating conversation, and left me to my own devices to explore and use the collections as I saw fit. The archive’s highlights include a significant collection of pulp novels, runs of obscure lesbian-feminist periodicals, and an extensive collection of approximately 1,000 t-shirts bearing lesbian-feminist graphics. Once you are in the archives, it surrounds you. Every room contains archival...
Student Section

Moving Image Archiving and Preservation Program Thesis Presentations

Students in the Moving Image Archiving and Preservation Program at New York University's Tisch School of the Arts cinema studies department presented the results of their studies on April 14-16, 2010.

Siobhan Hagan
Chesapeake Baywatch!
Life Guarding Regional Television Airwaves, Featuring the WJZ-TV Collection at the University of Baltimore

Working with the WJZ-TV Collection at the University of Baltimore's Langsdale Library special collections department, Siobhan C. Hagan focused on the question of what should be saved in a regional television collection. Her discussion illuminated best practices in terms of selection and appraisal within this particular type of moving-image and recorded-sound collection, with a focus on the demystification of production elements. Her research examined the years 1976 through 1986, the period in which WJZ shifted from film to video production, and covered both the production workflows of this regional station and the common broadcasting practices of this time.

Stefan Elnabli
Lowbrow Longevity: An Examination of Commercial Video Distribution's Unique Role in the Preservation of Independent Exploitation Horror Film

Throughout the development of home consumer video formats, films of marginal nature otherwise considered orphaned have continued to circulate and live on. The genre of exploitation horror is comprised of many independent films which fall into this category and whose preservation has benefited from various non-traditional means: commercial distribution, bootlegging, and private collecting. Elnabli's presentation addressed the unique preservation issues that this genre of film presents, with an emphasis on the distinct role of video distribution and restoration in the preservation process.

Andy Uhrich
"...Maybe the horse will learn to sing!" Preserving the Computer Files of Hollis Frampton and the Digital Arts Lab

From 1977 to 1984 filmmaker Hollis Frampton turned his creative energies to the development of computer software. Together with his students in the University of Buffalo's digital arts lab, they developed a software language that would allow artists to generate and manipulate digital audio and video. Uhrich's presentation examined the preservation strategies available for Frampton's collection of eight-inch floppy disks and computer printouts.

Jennifer Blaylock
Reproducing History: Colonial Discourses and Digital Silences in African Audiovisual Archives

Jennifer Blaylock discussed the ethical and political issues involved in digitizing African audiovisual cultural heritage through internationally funded preservation projects. These digitization projects often prioritize international over local access, extracting audiovisual artifacts from their cultural-historical contexts. As a consequence, significant data within the archival record is excluded from historical research, affecting the way African history is written and understood. In some instances, current audiovisual digitization projects are analogous to the colonial development projects promoted in the very films that are in need of preservation. Jennifer Blaylock made this comparison through an analysis of British colonial-era agricultural films.

Joseph Gallucci
Reading Jeremy Blake: Issues of Access and Preservation to Born-Digital Artists' Archives in a Multi-Institutional Context

(see related article on page 9)

Joseph Gallucci's presentation focused on NYU's Fales Library and Special Collections' recent acquisition of several hard drives, CD-Rs, and other media that belonged to the late artist Jeremy Blake (1971-2007). This collection contains many of the born-digital working files that he used to create his video pieces, which the artist referred to as “time-based paintings.” Using this collection as a springboard, the talk discussed larger issues of born-digital audiovisual preservation and access, including the necessity of collaboration between and within institutions, descriptions of similar recent undertakings in the largely untested waters of digital object preservation, and recommendations for the long-term sustainability of these works.

Walter Forsberg
Averting the Lost Highway: Archival Advocacy and Migration Strategies for the Country Music Hall of Fame and Museum's 1-inch Type C Videotape Materials.

continued on next page
approaching obsolescence and untenable preservation costs for the 1-inch type C format, this project was designed as an advocacy fire-starter and included recommendations for a future video digitization project, including actionable technical, cataloging, rights, and workflow recommendations.

Sandra Gibson
A Case Study: Internal System by Coleen Fitzgibbon
This case study was a “meta-archival” project that took an experimental film, Internal System (1974-75), which was never quite what the author intended, and restored it to meet the wishes of the artist. It attempted to work out and unfold the following question: What are (and should be) the limits of “aesthetic” decision-making in the field of film preservation? At what point does the preservation project “over-step” its creative boundaries, and how can we prevent this by applying a concept and work ethic of what we may call “archival specificity”? Because experimental film particularly addresses the specificity of the medium, what does it mean to be “faithful” to the work at hand? The main goal of this project was to push the envelope of specificity, through the process of preserving Coleen Fitzgibbon’s experimental film.

Jonah Volk
A Producer’s Guide to Preserving File-Based Digital Video
Increasingly, many production companies are relying on file-based recording formats such as P2, XDCAM, and Red. This thesis proposed a workflow to ensure that material remains viable and accessible in both the short and long term, focusing particularly on strategies for managing metadata throughout the process, from pre-production to archiving. It discussed, in addition, a specific case study carried out at Broadway Video Digital Media.

Herstory Archives
materials and posters, and ephemera line the walls. Even the bathroom houses a display of pins and buttons.

Being familiar with the proper handling of archival materials, and with traditional research practices, I was able to use the archives to my advantage and to safely handle the materials. But not all users of the Herstory collections are so trained: in fact, the archive’s mission states that, “All Lesbian women must have access to the Archives; no academic, political, or sexual credentials will be required for use of the collection; race and class must be no barrier for use or inclusion.” As a student archivist, this idea of completely open access combined with the home-like atmosphere of Herstory, of course, raised questions for me about the security of the materials.

I eventually came to understand — from speaking to Herstory Archives volunteers and reading more about the organization’s history — that within their mission, access trumps control. The very act of their collecting is an activist process, to which this collective is devoted. The collection that results is a rich and engaging one, and completely unique. While the resistance to online access continues to astound me, having experienced the Herstory Archives in person, it is clear to me that being in the physical presence of the materials is an experience that could never be captured online. Of course this is an issue that has been discussed time and again in my archival education, but the impact of place in the Herstory Archives allowed me to experience that difference in person, not just in theory. The interactions I had at the Herstory Archives, and the “serendipity in the stacks” aspect of sleuthing on my own, were empowering, exciting, and made the archive part of a living community, not merely a recorded one.

The unorthodox organization and practices of the Lesbian Herstory Archives present a singular case. But this extreme version of a community archive breaks from so many of the patterns I learned in my archival education that the collection, the concept, the collective model, its processes, its physical space, and the entire endeavor becomes a fascinating and important record of reaction to traditional archival practice.

There is much I could not cover here about the Lesbian Herstory Archives. To learn more, visit http://www.lesbianherstoryarchives.org.
Book Review

Lost and Found: The CUNY Poetics Document Initiative

Amiri Baraka & Edward Dorn: Selections from the Collected Letters 1959-1960

The Correspondence of Kenneth Koch & Frank O’Hara 1955-1956 Part I and II


The 1963 Vancouver Poetry Conference / Robert Creeley’s Contexts of Poetry: With Daphne Marlatt’s Journal Entries

Review by Mark Lamoureux.

The CUNY Poetics Document Initiative, based at the Center for the Humanities at the CUNY Graduate Center in New York, has assembled a series of small books assembled from primary documents surrounding The New American Poetry, an anthology published by Donald Allen in 1960 focusing on experimental writing in the United States at that time. The chapbooks in this series feature primary documents from Amiri Baraka and Ed Dorn, Kenneth Koch and Frank O’Hara, Muriel Rukeyser, Philip Whalen, and Robert Creeley. These documents have been culled from “archival work and contemporary textual scholarship being done by students in the English Program at the Graduate Center of the City University of New York,” presumably for the purpose of making this archival material available to other scholars, writers, and the general public. The mission statement of the project indicates that the “key is for these texts not to be chosen as historical curiosities but for their ability to intervene and intersect with conditions and interpretations of the present.”

The legacy of the Allen anthology is an important one, and the poets therein have had an enormous influence on contemporary American poetics, beyond what would be evident by perusing mainstream anthologies and literary histories; ergo, the collection and presentation of these documents is an important project, both for literary scholarship and American poetics in general. Within the texts in the series is much material of paramount interest to anyone involved with any kind of contemporary American poetics divergent from the confessional tradition, which has heretofore been more ubiquitously documented and presented to the American public as “American Literature.”

It is unclear, however, to whom these texts are addressed. The austere volumes are available for purchase on an obscure tributary of the Graduate Center’s website (http://www.centerforthehumanitiesgc.org) with little supporting material (photographs, other media, excerpts from the texts), suggesting that the primary audience is scholars who already know what it is they are looking for in these texts. The vital importance of these documents would seem to warrant a presentation more accessible to those who would not necessarily already be aware of their importance, especially if the initiative’s goal — making make the texts available to a broader audience — is to be believed. There is little here to attract a non-academic audience, which is puzzling as the majority of the writers represented were not academics and were not significantly involved in the academy in any way: only Creeley, Koch and Baraka had significant academic careers, with the latter’s relationship to the academy being tempestuous at the very least.

More could be done with the rich material to increase its visibility to an audience outside of the academy; an audience that most certainly exists and would benefit immensely from the material presented. At present the texts appear to be merely one step away from the archives itself, conveniently collected and edited by capable scholars, but not presented in such a way that they might rise from the dust and folders of the archives and collections where they have slept these many years.

Likewise, insofar as these texts arise from a poetic tradition that was closely linked to the vibrant visual arts and music communities of New York City, the presentation of the chapbooks is almost laughably sterile. One must assume that amongst the textual material from which these documents arise that there must also be visual material that could have been used (even with a limited budget) to enliven the presentation, again assuming that the purpose of the initiative is to reach a wider audience.

The initiative has collected and published a fascinating continued on page 35
Book Review

Preserving Archives and Manuscripts (second edition)
By Mary Lynn Ritzenthaler.
Review by Benjamin Z. Brown

The first step to a successful preservation program is admitting that you, or the institution you represent, have a problem. What you do or do not do about those problems is what makes the greatest difference in the life of the records in your care. Mary Lynn Ritzenthaler’s second edition of Preserving Archives and Manuscripts serves as an extensive guide to the understanding of preservation issues in institutions, organizations, and other groups housing archives or manuscripts. This volume is the final title in the Society of American Archivists’ Archival Fundamentals Series II, and it is the lengthiest in the series.

Ritzenthaler begins the work by bringing attention to the conflict between preservation and access and use. She calls for “informed action” when one works with materials ranging from paper and motion picture film to animal hide and electronic media. Education and working experience are therefore among this volume’s main themes. Her work is a wealth of informational resources, from annotations pointing to critical articles in the field to regional vendor contact information. This essential source lends itself to quick reference as well as to in-depth reading. Ritzenthaler implores us always to be deliberate, to make sure the appropriate preservation actions are done right the first time. Specifically, she reminds the reader to “adapt systems that meet the requirements of the materials, rather than adapt or alter the records to the space.”

A major theme of this reference book is the importance of collaboration in the pursuit of preservation goals. Often, when it comes to specific techniques or technologies, one should seek guidance from professionals in the field, whether a vendor, a professional organization, or someone who has dealt with the same issues before. However, Ritzenthaler makes it very clear that the archivist should always be the advocate for the materials. The archivist knows the collection best and should use that knowledge to serve the archives.

Ritzenthaler’s guidance is most effective when she is analyzing a preservation problem. She provides the reader with alternatives for solving that problem and with her opinions on the best possible strategy. Though in practice choices depend upon many situational factors (funding, staffing, space, etc.), this book is an indispensable tool that can help the archivist decide among available options. Institutional support, according to the author, is of paramount importance in creating and maintaining a preservation environment: practice and policy must be accepted from the top of an organization and be implemented uniformly throughout.

Ritzenthaler emphasizes that even simple acts - such as collecting data without installing costly equipment, like an overhaul of an HVAC system, for instance - can go a long way toward helping the collections. This data can create meaningful arguments for future funding or preservation prioritizing. She rightly notes, however, that precaution is almost always less expensive than the costs of responding to an emergency or a disaster.

Other chapters specifically address implementing a preservation program, handling archival materials, and conservation. The appendices include definitions and wonderful drawings demonstrating basic preservation practices — such as crafting a humidity chamber — that make this book an exceptional addition to any library.

This updated second edition of the book adds a brief discussion of electronic records and digital-media preservation. In contrast to the detailed preservation techniques she outlines for “traditional” holdings, Ritzenthaler’s treatment of these new media remains more philosophical than strategic, as she counsels the reader to apply the best practices of the past to the formats of the future. This approach certainly does little to bolster one’s confidence about meeting the needs of electronic records preservation.

In all, this book presents an argument for the best possible preservation program, which will likely not be feasible in many settings. Ritzenthaler effectively argues, however, that when the materials come first, best practices follow.

Benjamin Z. Brown is an archivist with the Winthrop Group in New York City.
Book Review

**College and University Archives: Readings in Theory and Practice**

*By Christopher J. Prom and Ellen Swain, Eds.*


Review by Chris Ellwood

More than thirty years ago, responding to what it saw as a nascent need to address the distinctive concerns that were then being raised by a growing body of members employed “in the college setting,” the Society of American Archivists published a series of specialized tracts under the title *College and University Archives: Selected Readings.* The intent was to produce a single volume of “practical literature,” not otherwise accessible, which would prove useful to the college or university archivist early in his or her career.

Here in the United States, the number of academic archives and the complexity of the challenges they face have only multiplied since 1979. Those realities, together with the steady expansion of archival education programs at American institutions of higher learning — and, too, the prevalence of academic professionals in the hierarchy and ranks of the SAA — have helped spur the creation of a second reader that was conceived primarily for archivists who work in the academy: *College and University Archives: Readings in Theory and Practice.*

Nearly one-third longer and no less ambitious than the now-out-of-print volume it follows, the current compilation provides an encapsulated view of evolving best practice, even as it aims to “venture over the horizon” and traverse the next digital divide.

Edited by Christopher J. Prom and Ellen D. Swain, both of whom are archivists and professors of library administration at the University of Illinois at Urbana-Champaign, this new collection of writings features contributions by directors and faculty from many of the nation’s largest and most-respected university repositories, among them Yale, Duke, Columbia, Michigan, UC Berkeley, UNC-Chapel Hill, and the University of Wisconsin—Madison.

[Author’s note: That a purely “college” perspective is conspicuously absent from this text should serve as an incentive for the campus contingent of ART to submit copy for any future iterations. Academic archivists who are new to the group will find guidance and encouragement from their colleagues who spoke during the March 2007 meeting on “Archival Journals and Publishing.”]

The bulk of the book consists of thirteen essays — some are recently revised editions of work previously published in the *American Archivist* — that range from overviews of emerging trends in information technology and electronic publishing, to focused investigations of what those developments portend for specific aspects of institutional operations. Topics include privacy, copyright, outreach, oral histories, access, the archival dimensions of records management, and managing the reference expectations of repository patrons.

The sum total, 360 pages of richly footnoted writing, is attractively presented in four balanced sections united by themes like the necessity for proaction and collaborative planning. All in all, the book is less noteworthy, perhaps, for its theoretical content than for its emphasis on assessment and methodologies.

Like its predecessor, *College and University Archives: Readings in Theory and Practice* makes no claims to review the entire subfield or trace the general history of archival programs on college campuses. Titular allusions to theory and practice notwithstanding, the book will not serve as a substitute for some acquaintance with archival classics, nor will it supplant the need for familiarity with fundamentals manuals, like the instructional handbooks published by the SAA.

What it will do for the academic archivist, when consulted in concert with other titles in the Society’s catalog — resources like *The Management of College and University Archives,* by William J. Maher, or *Varsity Letters: Documenting Modern Colleges and Universities,* by Helen W. Samuels — is help pinpoint the parameters of one vanguard of the profession that is continually reinventing itself. And, to that extent, this book is a provocative compendium well suited for ready reference; one that will appeal not only to academic archivists, records managers, and campus IT personnel, but also to many of their peers in organizations outside the proverbial ivory tower.

Finally, there is one additional reason this book deserves careful consideration; a reason that is arguably the most compelling, if also, perhaps, the least tangible. *continued on page 33*
How can we as librarians and archivists effectively link up our data, to extend our reach to a global community of users? On April 10 this and many other topics were discussed at the “Semantic Web for Librarians and Special Collections” workshop, which was collaboratively presented by the Library Association of the City University of New York (LACUNY), the Metropolitan New York Library Council (METRO), and the Archivists Round Table of Metropolitan New York (ART). Corey Harper, metadata services librarian at New York University who led the workshop, provided participants with an enthusiastic presentation clarifying the Semantic Web for the uninitiated.

The first half of the workshop introduced basic concepts and foundations of the Semantic Web. Corey began with a brief talk on the history of the Semantic Web, referring to Tim Berners-Lee, the founder and director of the W3C, and his original intentions to make data more open and accessible on the web. Corey then went on to describe the objectives of the Semantic Web and Linked Data movement:

- has the potential to allow greater integration with other Semantic Web sources such as DBPedia, ultimately contributing to the ever-expanding Linked Data Cloud. By using web languages, standards, and ontologies such as Dublin Core, RDF, and URIs, it is possible to make library holdings and collections interoperable and to provide users with content-based search and browsing services linked to a global collection base. It also provides us with an easy means to integrate new data sources into our discovery environments.

Corey closed the session with the claim that librarians and archivists, who have spent centuries building a reputation for being the authoritative source of knowledge, have an obligation to become more involved and familiarize themselves with rapidly developing Semantic Web technologies. This observation was followed by a lively Q&A with participants, who walked away with a broader understanding and an increased level of engagement with Semantic Web and Linked Data issues. Thanks to LACUNY president Jane Fitzgerald for her assistance in securing the event space, and to Jason Kuscma, emerging technologies manager (METRO), and Kevin Reiss, emerging technologies co-chair (LACUNY), for their assistance in co-sponsoring this event with ART.

Cynthia Tobar is a metadata librarian at the CUNY Graduate Center.
News Around the Table

Meeting Roundup: Spring 2010

Submitted by Jennifer Anna
Vice-President, Archivists Round Table of Metropolitan New York, Inc.

and

Jenny Swadosh
Programming Committee Chair, Archivists Round Table of Metropolitan New York, Inc.

January

On January 12, 2010, ART partnered with New York Law School’s Institute for Information Law and Policy to present a program on the Google Book Search settlement. An audience of eighty-three archivists, librarians, law students, and members of the publishing industry turned out to hear Prof. James Grimmelmann’s perspective on the legal settlement. Although the situation has yet to be resolved (since January several developments have substantially complicated the matter), Professor Grimmelmann’s cogent and entertaining presentation helped clarify a complex matter involving the intersection of access, rights, and the public interest. Prof. Grimmelmann later wrote to the Programming Committee, thanking ART for the opportunity to address the archival community.

For anyone who missed the presentation or who would like to view it again, the presentation is available as a video online at http://nyls.mediasite.com/mediasite/Viewer/peid=a7fb7a79a2a64c87a3a8b015b45a2 or in slide format at http://james.grimmelmann.net/presentations/2010-01-12-books-computers-law.pdf.

February

Our February meeting focused on “real world” digitization projects undertaken by METRO grant recipients the American Museum of Natural History (AMNH), the Abraham Lincoln Brigade Archives (ALBA), and the Queens College (CUNY) MLIS program.

Barbara Mathé, AMNH’s museum archivist, discussed a prototype web exhibit the museum mounted featuring images from its extensive photographic collection, http://images.library.amnh.org/photos/index.html. Jill Annitto spoke about ALBA’s digital library, focusing on the challenges of creating digital content with limited funding and an outdated web structure. Dr. Claudia Perry and Dr. Thomas Surprenant, of Queens College’s graduate program in library and information science, candidly shared their experiences using digitization projects as pedagogical tools. Their efforts have resulted in “The Waterways of New York,” an online collection of historic postcards digitized and cataloged by successive classes of graduate students, http://qcpages.qc.edu/GSLIS/digitization.html.

Thirty-eight brave archivists attended this meeting, which coincided with severely inclement weather.

March

On March 22, New York University’s Moving Image Archiving and Preservation Program (MIAP) offered ART members an opportunity to learn about different aspects of moving image archiving. Prof. Dan Streible discussed issues of preservation and access with regard to orphan films; his presentation included a stirring travelogue of a mission to an Argentine film archive. MIAP student Joseph Gallucci reported on a project involving the Latin American Video Archives (LAVA), as he taught ART members the best practices (and key vocabulary) for the preservation of analog video. Prof. Mona Jimenez concluded the program with an introduction to the world of digital video, in which she provided insight into digital video production processes and

continued on next page
the new ways in which archivists will need to care for these materials as they begin arriving in our repositories. She closed with an urgent plea for action before moving image materials are lost forever. MIAP regularly hosts film- and video-related presentations and screenings, which are open to the public. Notice of upcoming events is regularly posted to the MIAP website, http://www.nyu.edu/tisch/preservation, and on the MIAP Facebook page.

In collaboration with the Anthology Film Archives, ART hosted a screening of films preserved through funding from the National Film Preservation Foundation (www.filmpreservation.org). In addition to Anthology Film Archives, contributors to the screening included the American Museum of Natural History and the American Jewish Historical Society. An audience of archivists and the general public viewed a collection of travelogue, educational, and home movies, and experimental 16mm preservation prints.

April
April’s program at the Fashion Institute of Technology (FIT) highlighted three different perspectives on the purpose of archival materials and research. Karen Trivette Cannell, head of special collections and FIT archives, organized the presentation, which illustrated the cycle of archival information and its application in an academic environment. Presenters included Elisa and Rachel Cohen, donors of their mother’s collection of paper dolls; Brendan Brick, a student in the FIT toy design department; and Roshan L. Wijerama and Evan Buzzerio, owner and executive vice president of Horizon Toys.

May
Our May meeting was held at the historic Jersey City Free Public Library. Cynthia Harris, a librarian who is responsible for historical collections in the library’s Jersey Room, and Leon Yost, a professional photographer, discussed their collaborative pictorial history of Jersey City.

June
As this issue of Metropolitan Archivist goes to press, we have not yet had our last meeting of the year, which will be held on June 23 at the Center for Jewish History. Molly Hazleton, project archivist for digitization at the Leo Baeck Institute, will discuss the institute’s ambitious digital initiative, DigiBaeck. This meeting will also serve as ART’s annual business meeting.

from the Programming Committee
We are always looking for new committee members who can bring enthusiasm, energy, and ideas to an integral aspect of ART’s activities. No prior event-planning experience is necessary, and students are welcome to volunteer. We are in particular need of members who would like to help plan the 2010 holiday party.

The Programming Committee also seeks event spaces (or leads on spaces) that can hold upward of sixty people. It is vital that we identify meeting locations capable of accommodating a larger percentage of ART’s growing membership. The Programming Committee is committed to fewer waiting lists in 2010–2011.

Please do not hesitate to contact us if you have any questions, comments, tips, or suggestions.

Jennifer Anna
Vice President, veep@nycarchivists.org
Jenny Swadosh
Programming Chair, jennyswadosh@gmail.com

Thank you.
The Archivists Round Table of Metropolitan New York would like to thank Marist College and John Ansley Head, Archives and Special Collections for hosting the 2010 NYAC/ART Joint Meeting
“Findings” from the Solomon R. Guggenheim Museum Archives Now Online

Submitted by Rachel Chatalbash
Archivist, Solomon R. Guggenheim Museum

Since September 2009, with the benefit of a processing grant awarded by the National Historical Publications and Records Commission (NHPRC), the Guggenheim Museum Archives project staff has been processing the records of the Guggenheim’s first three directors, its exhibitions, and its reel-to-reel collection. Together, the collections document the first fifty years of the museum’s history. While processing these five archival collections, project staff has been highlighting “findings” — documents of interest found in the collections — on the museum’s website. These discoveries are posted to the website on a weekly basis and include an image of the finding or document along with a description. Examples of findings posted include: sketches created by founding director Hilla Rebay documenting how to install an exhibition; a contact sheet showing staff moving into the new Frank Lloyd Wright–designed building in 1959; and a photograph of President Dwight D. Eisenhower presenting the 1958 Guggenheim International Award to Joan Miró.

The Guggenheim Archives staff invites you to view our findings as we post them at: www.guggenheim.org/nhprcfindings.

For more information please contact: archives@guggenheim.org.

Queens College Developing Artists Books and ‘Zines Collections

Kathryn Hughes, Adjunct Archivist, Special Collections and Archives, Queens College Libraries

The Department of Special Collections and Archives at Queens College (CUNY) has recently begun developing and acquiring materials for their Artists Books and ‘Zines collections. Beginning in the spring of 2009, the department began research into these genres and subsequently began collecting relevant pieces and reference materials. Artists Books, which are difficult to define, can range from a book made out of Legos to a book that looks like a pinwheel. The department began collecting these types of materials to expand its collections, which show the book evolving over time to become an Artists Book. The genre is also an example of artistic expression in any form. Combined with the college’s rich background in the humanities, this collection is helping to expand the diverse materials in the department of Special Collections and Archives.

Like Artists Books, the ‘Zines Collection at Queens College serves as an example of an Independent work of art. A zine (an abbreviation of fanzine or magazine) is usually self-published and normally concentrates on one specific subject but can also include an array of subjects including text, images, or a combination of both. The ‘Zines collection is an excellent addition to the college’s history of activism on campus and other student interests such as politics, art and design, and social theory.

To view the Artists Books and ‘Zines Collections at Queens College, please contact the Adjunct Archivist, Katie Hughes at Kathryn.Hughes@qc.cuny.edu.
Hadassah Archives Receives Funding for Film Preservation and Digitization

Submitted by Susan Woodland
Archivist, The Hadassah Archives at the American Jewish Historical Society

The Hadassah Archives has just received a grant of $4,000 from the Women’s Film Preservation Fund, to cover 50 percent of the cost of preservation and digitization of the 1945 film *Henrietta Szold*. Hadassah will match the balance of the funds.

This biographical film about Hadassah’s founder was put into pre-production soon after Henrietta Szold’s death in February 1945. Through stills from Henrietta Szold’s life, stock footage of events she lived through, an interview with her sister Bertha Levin, and brief footage of Miss Szold herself, the film documents her life and her work in the context of world events from 1860 to 1945.

As were all Hadassah films, *Henrietta Szold* was made for an audience of American women, the members and fundraisers of Hadassah. It was intended as a fundraising tool; but the driving force in making this particular film was the desire of the second generation of Hadassah leadership to document her life and work for those who did not know her. This labor of love makes the film unique among Hadassah’s films. As Judith Epstein, a member of Hadassah’s national board, wrote to Henrietta Szold’s sister Bertha in April 1945: “We believe that it is important that a generation who did not know Miss Szold would not be bereft of the heritage she has left us.”

Many people in the American Jewish community still know her name today. Children, especially girls, often write about her for class projects. The long-lasting importance of Szold’s accomplishments can be shown, among other things, by her 2007 induction into the National Women’s Hall of Fame. Hadassah would like to make this film accessible to those interested in learning more about Henrietta Szold, especially as we approach the one hundred and fiftieth anniversary of her birth in December 2010. Once digitized, the film will be available for viewing on the Center for Jewish History website (www.cjh.org), as well as on the Hadassah website (www.hadassah.org).

Catablog: Emma  
continued from page 15  
catch on, to be able to offer help and encouragement, and to see how others implement the idea.

Why the name Emma?  
Emma Toedteberg was our librarian for more than fifty years. She began as an assistant librarian in 1869, a few years after the society was founded, and was promoted to librarian in 1889, serving until shortly before her death in 1936. Initially we tried to create an acronym for the catablog, but nothing really worked. Naming it after Emma seemed a fitting honor for her years of service and dedication to our library.

Chela Scott Weber by can be reached by email at csweber@brooklynhistory.org.

Book Review: College and University Archives  
continued from page 28  
It has something to do with the spirit that informs this collection and with why so many of us have chosen to answer an archival call. As the editors suggest, in an era increasingly marked by its myriad dislocations, many of us, “if we are not careful,” may find ourselves relegated to the margins of the institutions that we support — i.e., dismissed as mere “keepers of idle curiosities,” in the editors’ words. If nothing else, the sincerity and collegiality of the inquiries that suffuse this reader can serve as a timely reminder that what we do each day does, or should, matter. And therein lies great hope for us all.

Chris Ellwood is collections manager, Archives and Special Collections, at Monmouth University Library in New Jersey.
Putting Up a Show: The Lortel Awards Archival Exhibition

Submitted by June Reich
Archivist, Brooklyn Academy of Music and Sesame Workshop

On Sunday, May 2, 2010, the League of Off-Broadway Theatres and Producers/Lortel Foundation celebrated the twenty-fifth anniversary of the Lucille Lortel Awards at Terminal 5, a party venue on 56th Street and 12th Avenue in Manhattan. A small archival exhibit set up on the second-floor mezzanine displayed playbills, posters, photographs, sketches, and costumes from some of the award-winning productions of prior years.

Tiffany Nixon, archivist for the Roundabout Theatre Company, recruited a small group of volunteers to put this archival show together. In Off-Broadway (or, rather, Downtown) fashion — there was no budget for the exhibit — Tiffany, joined by Ryan Donaldson, archivist for the Durst Organization, and June Reich, archivist at BAM and Sesame Workshop, secured loans of materials and then assembled, monitored, and disassembled the exhibit on the day of the Lortel Awards show. The exhibit featured many beautiful and unique items, including a dress suit worn by Lucille Lortel and a vintage Lortel Award made by Tiffany & Co.

While the exhibit was celebratory, it was also meant to highlight the scarcity of archival materials from Off-Broadway productions. The exhibit curators hope to draw attention to the significance of, and need for, preserving materials designed and created for these theatres. Taken together, these materials enhance our understanding of Off-Broadway’s incredible contribution to New York’s ever-growing theatre history.

The Lortel Archives provides a catalogue of Off-Broadway shows with its Internet Off-Broadway Database, www.IOBDB.com. Working from the present backwards, the IOBDB includes complete Off-Broadway seasons dating back to 1958. More shows are added daily as our research continues.

Commemorative Luncheon for Mayor Robert F. Wagner’s 100th Birthday

Submitted by Casey Babcock
Assistant Archivist, La Guardia and Wagner Archives/CUNY

On April 20, the La Guardia and Wagner Archives sponsored a luncheon to commemorate the one-hundredth birthday of Mayor Robert F. Wagner. Many colleagues and close associates of the mayor were in attendance including Mayor Edward I. Koch, the Honorable Herman Badillo, the Honorable Milton Mollen, and Mary Burke Nicholas Washington. Attendees were asked to record their remembrances of Mayor Wagner and his administration in order to add these oral histories to the Wagner collection. The stories that were offered were lively and robust, and they will make a substantial addition to the collection. The archives was also lucky enough to have New York Times reporter Sam Roberts in attendance. Roberts later blogged about the event (http://cityroom.blogs.nytimes.com/2010/04/20/happy-birthday-mr-mayor/).

To coincide with the luncheon, the archives added a new video to its YouTube channel, showing Mayor Wagner’s swearing-in ceremony from 1961 (http://www.youtube.com/watch?v=Y0w13hT42Q), and it posted additional Wagner photos to its Flickr stream (http://www.flickr.com/photos/laguardiaandwagnerarchives/sets/72157623605710002/). The event also served as a platform for archives’ staff member Dr. Steven Levine to announce a new book he is undertaking on the life of Mayor Wagner.

The event was such a success that plans are now being made to hold a similar event to commemorate the life of Mayor Wagner’s son, Bobby Wagner, sometime early next year.
Action Alert: PAHR Introduced in the Senate

Submitted by the Joint Task Force on PAHR (Preserving the American Historical Record)

S. 3227, “A bill to authorize the Archivist of the United States to make grants to States for the preservation and dissemination of historical records,” was introduced by Senators Orrin Hatch and Carl Levin (with six original co-sponsors) on April 19, 2010, and referred to the Committee on Homeland Security and Governmental Affairs.

This bill is identical to that introduced in the House by Congressman Maurice Hinchey, H.R. 2256. We have an incredible opportunity to get action in both the House and the Senate this spring and summer. We need to act now before the attention of Congress is diverted by the November elections. It is critical that you work with your constituents to tell your senators now why PAHR is important to you, your organization, and your researchers. Please visit www.archivists.org/pahr for more details.

We have the potential to have this legislation enacted in the House and the Senate by the end of this summer. But just as it takes a village to raise a child, it takes the entire archival, history, library, and genealogical community to pass PAHR. We need your help throughout the next three months to make this a reality. Please do your part to bring this to a vote in Congress. Every letter, every phone call, and every visit matters. We can make this change happen, and we look forward to celebrating the passage of PAHR this year!

Please contact us if you have questions or ideas, or need any help with your efforts.

Council of State Archivists: Kathleen Roe, David Carmichael, Karl Niederer, Vicki Walch
Society of American Archivists: Brenda Lawson, Steven Hensen, Ben Primer, Nancy Beaumont
National Association of Government Archives and Records Administrators: Tracey Berezansky, Jelain Chubb

New-York Historical Society Receives MARAC Finding Aid Award

Submitted by Celia Hartmann
Project Archivist, New-York Historical Society

New-York Historical Society (NYHS) reports that the recently completed finding aid for the Children’s Aid Society Records (http://dlib.nyu.edu/findingaids/html/nyhs/childrensaidssociety_at.html) received second place in the Mid-Atlantic Regional Archives Conference Finding Aid Awards. The award, which includes a certificate and check, was presented to project archivist Cherie Acierno at MARAC’s spring meeting in Wilmington, Delaware, on May 1, 2010. Acierno, together with New-York Historical Society’s Alegría Barclay, worked on the 996-box and 490-volume collection over the last three years.

When the awards were announced, Maurita Baldock, curator of manuscripts at NYHS, observed that “this is really a noteworthy achievement. The MARAC region includes some stiff competition [as it] includes many well-funded universities and institutions such as the Smithsonian and the Library of Congress.” New York institutions swept the awards this year, with the New York Public Library and Columbia University’s Rare Book and Manuscript Library taking first and third prizes, respectively.

The MARAC Finding Aid Awards, first given in 1984, were founded by Arthur Breton, during his time at the Archives of American Art. Coincidentally, Breton was also the author of the 1972 Guide to the Manuscript Collections of the New-York Historical Society.

Mark Lamoureux is a poet and editor of Cy Gist Press. He can be contacted by e-mail at mark_lamoureux@yahoo.com.

Book Review: Lost and Found continued from page 26
News Around the Table

This winter season brought another successful ART discussion group, held at the archives of the American Jewish Joint Distribution Committee. Nine archivists gathered to discuss collection development as practiced in their repositories. A lively discussion touched upon issues such as outreach to prospective donors, both within and outside the institution; negotiating with donors who have a hard time letting go of material; and the importance of establishing a clear mission and a rational collecting policy.

Plans for future discussion groups are under way. We are currently considering holding a discussion group on the topic of redesigning archival websites for today’s users. As always, we are on the lookout for other topics of interest to ART membership. Please e-mail comments or suggestions to Wendy Scheir or Maria LaCalle, discussions@nycarchivists.org.

Maria LaCalle Digitization Project Manager, American Jewish Joint Distribution Committee

Discussion Groups

Pete Seeger playing guitar and singing during the Mississippi Freedom Summer Project in 1964. Photograph by Mark Levy. From the Mark Levy Collection, Department of Special Collections and Archives, Queens College, CUNY.
## Profit/Loss Statement

<table>
<thead>
<tr>
<th>Current Year</th>
<th>Prior Year</th>
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<tr>
<td><strong>Revenue</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2010-05</td>
</tr>
<tr>
<td>Contributions, gifts, grants, &amp; similar amounts:</td>
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<tr>
<td>General donations</td>
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<td>Calendar donations</td>
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<td>Family History Fair revenue</td>
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<td>Grants</td>
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<td>Total contributions, gifts, grants, &amp; similar amounts</td>
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<td>Program service revenue:</td>
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<td>Interest on Bank Accounts</td>
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<td>Other revenue</td>
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<td><strong>Total Revenue</strong></td>
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<td><strong>Expenses</strong></td>
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<td>Grants paid by ART</td>
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<td>Benefits paid to or for members</td>
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<td>Employee compensation &amp; benefits</td>
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<td>Professional fees &amp; other payments to independent contractors</td>
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<td>Occupancy, rent, utilities, maintenance</td>
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<td>Printing, publications, postage, shipping</td>
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<td>Other expenses: Program expenses, insurance, website, bank fees</td>
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<td><strong>Total Expenses</strong></td>
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<td>Other changes in net assets</td>
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<td><em><em>Net Assets at May 31, 2010 (must equal below</em>)</em>*</td>
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## Statement of Financial Position (Balance Sheet)

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<th>May 2010</th>
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<tr>
<td>Money Market Account</td>
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<tr>
<td>Savings Account</td>
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<td>Checking Account</td>
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<td>Cash on Hand</td>
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<tr>
<td>Other Assets</td>
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<tr>
<td><strong>Total Assets</strong></td>
<td>22,684.82</td>
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<tr>
<td><strong>Total Liabilities</strong></td>
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<tr>
<td>*<em>Total Net Assets at 05/31/10 (must equal above <em>)</em></em></td>
<td>22,684.82</td>
</tr>
</tbody>
</table>

## Summary of Program Services & Expenses

| Archives Week public events, including awards event recognizing key contributions in archival practice | 5,653.11 | 4,311.81 |
| Communication of archival issues, collections, and other related matters via newsletters, website, calendar, and directory | 44.00 | 2,340.29 |
| Program meetings (9 events attracting approximately 413 total attendees) open to public, concerning practical & professional archival issues, archival collections, or the relation of current events to the profession. (Includes Holiday Party) | 2,442.64 | 7,529.23 |
| Workshops (5 events attracting 165 total attendees) concerning practical archival topics | 1,877.50 | 1,950.88 |
| Outreach Programs (9 events attracting 330 total attendees) | 347.67 | 0.00 |
| **Total program service expenses** | 10,364.92 | 16,132.21 |
| **Total general administration expenses** | 1,135.43 | 1,110.65 |
| **Total expenses** | 11,500.35 | 17,242.86 |
Membership Form

Please send this completed form with your payment to the address below.

Membership year runs from July 1 through June 30.

Please Type or Print Clearly

Name: ______________________________________________________________

Position or Title: ____________________________________________________

Institution: __________________________________________________________

Institution address: __________________________________________________

City: __________________________ State: ________ Zipcode: ______________

Business Telephone: __________________________________

Fax: _______________________________________________

E-Mail: _____________________________________________

Home Address: ______________________________________________________

City: __________________________ State: ________ Zipcode: ______________

Home telephone: ______________________________________

New Member? ___ Yes ___ No

Send notices to (check one):

_____ Email ______ Home _________ Institution

My directory listing should be: ___ Home ___ Institution

I would like to assist in: ____ Monthly Meeting Events ___ Annual Awards Ceremony ____ Annual Awards Committee ____ Holiday Event ___ Education Outreach ____ Newsletter Articles ____ Community Outreach

Membership

_____ Professional Member - $25

_____ Student Member - FREE (please send a photocopy of your Student ID with this form)

$___ Additional Donation

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 ART’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.

Make check or money order payable to the Archivists Round Table of Metropolitan New York, Inc. (ART) and mail to the address below:

Membership
Archivists Round Table of Metropolitan New York
P.O. Box 151
New York, NY 10274-0151