

Metropolitan Archivist

Volume 18, No. 1

Winter 2012



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WELCOME

The following individuals have joined the Archivists Round Table of Metropolitan New York since June 2011

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We extend a special thank you to the following members for their support as
Sponsorship Members:

Celia Hartmann
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Sustaining Members:

Gaetano F. Bello
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Marilyn H. Pettit

The mission of *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

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 30 and November 15. 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.

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

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Front and Back Cover: A souvenir program from the Lambs Club All Star Gambol, *All the World's a Stage*, 1916, from an annotated scrapbook belonging to Agnes Miller, Henry Miller's daughter. Image courtesy of the Henry and Gilbert Miller Collection, Roundabout Theatre Company Archives.

LETTER FROM THE PRESIDENT

Dear Members,

Welcome to 2012!

Over the course of the past year the ART Board and its committees have been prioritizing the areas of outreach and advocacy. In 2011, we renewed our commitment to outreach programming through New York Archives Week. In addition to hosting more than twenty activities — including open houses, exhibitions, lectures, workshops, and behind-the-scenes tours of archives throughout the city — we held the second K-12 Archives Education Institute, an initiative to assist educators in utilizing archival documents in the classroom. Also as part of Archives Week, we held a two-day symposium on artists' records attended by close to 400 registrants, whose goal was to increase dialogue among archivists, librarians, art historians, curators, and artists.

We also formed an ART advocacy committee dedicated to promoting and supporting the archives profession and the work of archivists. The committee will provide leadership to archivists, and direction to the community as a whole on important policy issues, starting with the creation of an advocacy resource page for our website, which will be posted soon.

As you read this issue of *Metropolitan Archivist*, there are volunteers working to improve ART's organizational structure through revision of our bylaws and the creation of our first

records-retention schedule; to reach our local communities through outreach programs and advocacy campaigns; and to serve our members through the creation of programming meetings, workshops, newsletters, the ART mentoring program, and discussion groups. I ask you to consider how you can help us improve and strengthen our professional community. ART comprises dozens of dedicated volunteers, ranging from students and new professionals to those who are well established in the profession. Every volunteer is essential to running our organization and sustaining our community.

Help us provide our professional community with ideas, support, and leadership. Please join me in ushering in possibilities for the year ahead.

Best wishes,

Rachel Chatalbash
President

Archivists Round Table of Metropolitan New York, Inc.
president@nycarchivists.org



EDITOR'S NOTE

Dear Readers,

The lifeblood of ART is our volunteers. Last October, ART members and many repositories dedicated countless hours to New York Archives Week. In conjunction with the nationwide celebration of Archives Month, ART worked with dozens of volunteers to raise awareness about the value of archives and archivists. You'll find more details about the success of New York Archives Week throughout this issue.

As ART President Rachel Chatalbash notes, we are asking you, our members, how we can improve ART's activities and broaden exposure for archives and archivists working in the New York Metropolitan area. For instance, what would you like to see for next year's Archives Week? How can we reach new audiences and communities through programming and social media? How can ART best support your organization?

We welcome your responses to these questions as well as any other feedback. In addition, we encourage you to become involved with ART's activities and our vision for the future. You

will find new volunteer opportunities on ART's website. Nominations for ART Board positions will be announced this spring, and we invite you to begin considering whether you would like to run. As always, we are also seeking ways to enhance *Metropolitan Archivist*. Please contact me any time about any of these matters.

Thank you for your readership, and I wish you all the best for the winter season!

Regards,

Ryan Anthony Donaldson, CA
Editor, *Metropolitan Archivist*
Coordinator, Outreach and Communications Committee
outreach@nycarchivists.org



DISCUSSION GROUPS

ART DISCUSSION GROUP #8: Oral Histories and the Archives

by Editorial Staff



The ART Discussion Group met on Tuesday, June 28, 2011, at the Kellen Design Archives to talk about the role of oral histories in and out of the archives. Photograph courtesy of Wendy Scheir.

On Tuesday, June 28, 2011, a group of archivists gathered at the Kellen Design Archives at The New School to discuss the role of oral histories in and out of the archives.

Questions included: Does your repository have an oral history program, or are you thinking about starting one? Do you work with another department in your institution that conducts oral histories?

Or, do you have a cache of old interviews on audiocassette that you're trying to decide what to do with?

The following issues were addressed:

- Deciding to shoot video, or only to record audio
- Role of the archivist in creating oral history
- Selecting/buying/leasing equipment
- Choosing subjects
- Coordinating with other departments
- Pre- and post-interview communication with interview subjects
- Transcription
- Online access to audio and transcripts
- Digitizing recordings
- Rights issues
- Use in exhibitions

ART DISCUSSION GROUP #9: Creative Uses of Archival Collections

by Janine St. Germain

Principal, Winthrop & St. Germain

On September 19, 2011, ART hosted an informal discussion group at CUNY Graduate Center's Special Collections Reading Room focusing on the innovative use of the archival collections with which we work. Ten or so archivists hailing from NYPL, Yale, the New Museum, Citibank, and Barnard College, to name a few, offered talked about how their collections are currently used, and how the material potentially could be used.

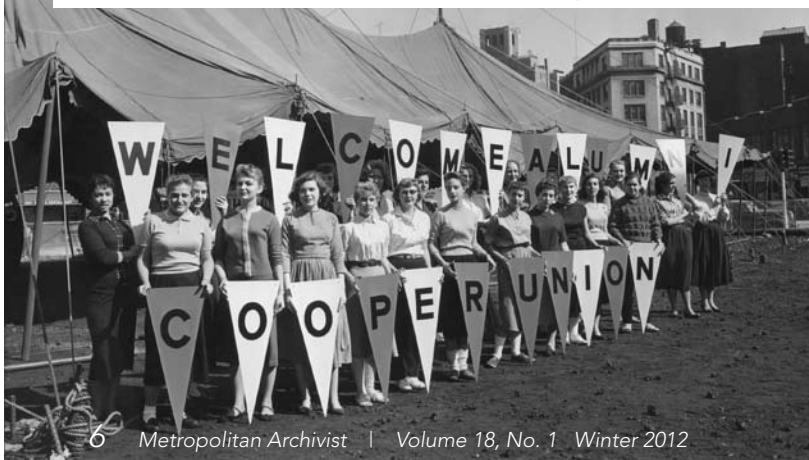
DISCUSSION GROUPS IN GENERAL

Our goal is to create a space where archivists can engage in focused conversation around a specific archives-related problem and to explore strategies archivists employ in their everyday practice. Group size is kept small to encourage and facilitate discussion. Unless noted otherwise, each session will be designed for archivists with similar experience levels. Participants will come away from discussions with fresh approaches to practical challenges.

Discussion centered on digital projects based on archival collections; the challenges of the "public service" side of archives; and how creative collaborative projects could provide archivists with an opportunity to showcase their collections using social media and mobile technology, as well as by outreach to academic faculty and other users of primary resources. Thoughts were shared about how to better market our collections to a wider audience, how one might take advantage of the versatility of the digital assets we manage, as well as the inevitable idiosyncrasies and challenges inherent in the collections represented by the group. The evening ended with an expression of shared interest in continuing the conversation, and the possibility of a future collaboration.

This program is intended to address topics generated by ART members, to take on topics that address the immediate needs of working archivists. In fact, this discussion topic was suggested by ART members, and these members will lead the discussion.

In order for this program to continue to flourish, we need to hear from you! Please send us your ideas for future discussion topics. Or, even better, if you would like to lead a discussion, let us know. Send comments, questions, and suggestions to Wendy Scheir and Maria LaCalle at scheirw@newschool.edu and Maria.LaCalle@jdcny.org.



THE COOPER UNION 100th ANNIVERSARY PHOTOGRAPHS

by Julie Castelluzzo

Electronic Services Librarian and Digital Projects Coordinator
The Cooper Union Library

Carol Salomon

Archives Librarian and Acting Director
The Cooper Union Library

On April 20, 2011, The Cooper Union Library announced the first searchable digital collection from the Cooper Archives: The Cooper Union 100th Anniversary Photographs. The collection consists of 198 scanned photographic prints depicting events surrounding the 100th anniversary, in the 1950s, of the founding of The Cooper Union for the Advancement of Science and Art. The centennial began with a three-day convocation in 1956 and culminated in the 100th Anniversary Convocation on November 2, 1959. Many notable individuals addressed the guests and participated in panel discussions held at The Cooper Union and at various locations in Manhattan. Speakers included the architect R. Buckminster Fuller, former President of the United States Herbert Hoover, Supreme Court Justice Felix Frankfurter, and writer and urbanist Lewis Mumford.

Undertaking a First Digitization Project and Finding the Means

The Cooper librarians initially discussed a potential digital project in March 2009. Ideas for projects from the archives had been brewing for years but had not taken off, mainly due to budgetary constraints. Having been unsuccessful with grant applications, we lacked hardware and software for an appropriate development platform and personnel with the necessary skills, namely familiarity with the standards and best practices involved in creating an archival digital collection and ability to maintain a server.

Two major obstacles disappeared with the addition of a hosted instance of the CONTENTdm digital collection management software through OCLC, at no additional cost beyond the existing FirstSearch Base Package subscription. It eliminated the need for a server in house, and provided the right software for the task.

Next came the choice of a collection to digitize. The 100th Anniversary Photographs were chosen because:

- They had not been cataloged at the item level
- The collection was a manageable size

- The content would be of interest to researchers both inside and outside the institution, including historians, alumni, and development personnel
- The photographs would provide a touchstone for Cooper Union's 150th Anniversary Celebration, which would take place in 2009.

Personnel

Without funds for additional staff, we decided that existing library personnel would take on the project as a team, even though the staffing level at the time could be best described as adequate. The learning curve would be steep, and it meant trying to squeeze more work out of the day. However, the benefits of experience gained as well as the promotion and visibility for the Cooper Archives and the Library in general outweighed the costs.

Carol Salomon and Julie Castelluzzo, the archives librarian and electronic services librarian, respectively, attended a METRO workshop on the basics of CONTENTdm, along with Mitsuko Brooks, part-time archives assistant. They formed the core of the team. Julie became project coordinator, learned the basics of Dublin Core, put together the initial record schema and [Continued on page 36](#)

Previous Page, top: Cooper Union Board Chairman Irving S. Olds and President Edwin S. Burdell about to cut the 100th-anniversary cake, Waldorf-Astoria Hotel, November 2, 1959. Center: Herbert Hoover, former President of the United States, and Honorary Chairman of the Cooper Union Centennial Committee, holding his translation of Agricola's *De re metallica*, October 9, 1956. The volume is now part of the Cooper Union Library's collection. Bottom right: Richard Buckminster Fuller addressing the General Session of the 1956 Convocation on the topic "The Union of Science and Art," October 6, 1956, in the Great Hall of The Cooper Union. Bottom left: Cooper Art School students holding banners welcoming alumni to the Alumni Association tent, erected on the former Bible House site, for the alumni gathering luncheon, October 6, 1956. All photographs courtesy of The Cooper Union

Roundabout Theatre's Stephen Sondheim Theatre: Discovering Its Past

by Tiffany Nixon

Archivist, Roundabout Theatre Company

The Roundabout Theatre Company's connection to Henry Miller's Theatre (renamed the Stephen Sondheim Theatre in 2010) dates to the late 1990s. The venue was then operating as a nightclub, and we leased it for a production of *Cabaret*. The dark seediness provided the perfect venue for Roundabout's gritty revival, which ran there for nine months. Following a construction accident nearby, the production was forced to relocate to another nightclub — the notorious Studio 54.

When Henry Miller's Theatre reopened in 2009 following major renovations it made headlines as Broadway's first LEED-certified theater; less heralded was the care that had been taken to preserve not only the historic neo-Georgian façade, but also the box office lobby and interior artifacts, which are now displayed throughout the theater. Doors, wall panels, and plaster friezes provide a remarkable and historic look at the motifs and color schemes of the original 1918 building.

Recovering a Piece of History

This story, however, is not about the fresh new theater but instead, about the decaying former theater and one man's attempt to salvage a tiny piece of its former glory. In July 2010, the house staff at Henry Miller's Theatre contacted me: a man had left a piece of artwork, with his phone number and a note explaining that the piece was original to the Henry Miller's Theatre. I raced there and found a piece of canvas, 11 by 24 inches, de-



Restored panel salvaged from the Henry Miller's Theatre.
Photograph by Ryan Donaldson.

picting two reclining figures in a black cameo surrounded by a floral motif in greens and reds, surmounted by a lovely woman's face. The canvas showed missing and cracked paint, but overall the colors and condition were remarkably intact. The note stated that the piece was one of the last surviving interior-design elements from the mezzanine loge of the original Henry Miller's Theatre. It had been in private hands for thirty years, and the owner was now returning it.

As I admired this piece of nearly 100-year-old theater history I was transported to 1922: watching Miss Billie Burke recite her lines to Alfred Lunt in *The Intimate Strangers*. Oh, the stories this panel could tell! After gathering my senses, I covered the panel, placed it on a piece of cardboard, and carefully walked it through tourist-clogged Times Square, back to the Roundabout Archives.

The Henry Miller's Theatre is owned by The Durst Organization, but because the theater's records — including some contracts dating to the 1920s and '30s discovered during the renovation — fell outside of Durst's collecting policy, they were gifted to the Roundabout Archives where they now reside, forging a connection between the two organizations. I contacted The Durst Organization's archivist, who immediately came to view the artifact. We decided it was best to relocate it to his collection for preservation. Then I contacted the man who had left it for us.

The Man Behind the Panel

Dan Olderman, an actor dabbling in theater construction in the late 1970s, had

stopped by the Henry Miller's Theatre to oversee its demolition/renovation into a disco. As an actor and a theater-history enthusiast it pained him to see original details destroyed, so he had the painted panel removed, including the entire section of wall behind it. He carried that chunk of wall back to his apartment on the subway. (Envision that in the 1970s!) He had arrived too late to save all eight of the painted mezzanine panels, but he did save this one.

As Mr. Olderman tells it, upon examining the piece, he detected a painting beneath the surface grime. He chipped away at the posterior plasterwork, and consulted a museum conservator who instructed him in cleaning techniques. Eventually he uncovered an original painted motif used throughout the Henry Miller's Theatre (and now found in the historic artifacts on display in the renovated Stephen Sondheim Theatre). Mr. Olderman had the panel framed and took it with him when he left New York. He took good care of the panel, and says that the woman above the cameo

elevations, photographs, and more). They help us understand our history, and shed light on New York's relationship to theater and theater houses: how they have been historically used (and misused), repurposed, and reconstructed.

This recently acquired panel, in its original state with its vivid colors and lovely artistry, emphasizes the beauty and craftsmanship of early twentieth-century theater design. Working together, our two archives benefited from this discovery: The Durst Organization Archives



Reconstructions of the Henry Miller's Theatre into the disco Xenon, view from stage (left) and looking into sideboxes, circa 1977. Photographs by Dan Olderman.

became his muse. When he heard about the restoration of Henry Miller's Theatre back to a legitimate venue, he decided, after three decades of stewardship over a small but lovely piece of local theater history, to return it to the theater.

Mr. Olderman also took photographs in the 1970s during the theater's conversion, which show architectural elements of the early Henry Miller's Theatre as well as the changes made to accommodate the disco. He donated reproductions to The Durst Organization and Roundabout Archives. He also guided us through the renovated Stephen Sondheim Theatre, pointing out differences in older and new construction, and suggesting where the artifacts on display might have come from, thus bringing new meaning to them. On examining the doors on display we realized that the motif on Mr. Olderman's panel was there, hidden under nearly 100 years of grime.

Archival Treasures and Collaborations

Because Roundabout Theatre Company has occupied numerous theaters in New York City, our collection includes documents from these venues (reconstructions,

received a significant piece of interior design (with supporting history) and the Roundabout Archives received important information about one of the theaters it now occupies.

These wonderful, unexpected discoveries breathe life into our understanding of history and its context for future generations.

Roundabout Theatre Company Archives are made possible through a grant from the Leon Levy Foundation. For more information, contact Tiffany Nixon by e-mail at TiffanyN@roundabouttheatre.org

EDWARD STEICHEN ARCHIVE NOW AVAILABLE at The Museum of Modern ART

by Celia Hartmann

Project Assistant Archivist, Edward Steichen Archive, The Museum of Modern Art

The Edward Steichen Archive is now available to researchers in the archives at The Museum of Modern Art. The Steichen archive was assembled from 1968 to 1980 in the museum's Department of Photography, which Steichen (1879–1973) headed from 1947 to 1962. Designed as a study resource on Steichen's life and output as painter, designer, photographer, museum professional, and film-maker, the archive includes original correspondence, photographs and sketches, still and moving images, sound recordings, tear-sheets, and other materials. The archive's finding aid is searchable online from any Internet-enabled device (<http://www.moma.org/learn/resources/archives/EAD/steichenf>); the physical materials can be consulted, by appointment at MoMA's Queens Archives Reading Room (http://www.moma.org/learn/resources/archives/archives_contact).

According to René d'Harnoncourt who served as MoMA's director from 1949 to 1967: "The function of the archive will be to collect, catalog and supervise the use of research materials that will amplify and clarify the meaning of Steichen's contribution to the art of photography, and to modern art generally..." He noted that it was designed to complement Steichen's work in various media in the museum context, "where it could be studied in proximity to the museum's rich collection of works by Steichen and by many of the other artists with whom he has been most closely associated."

The archive was created by Grace M.



Edward Steichen Photography Study Center. The Museum of Modern Art, New York, 1967. Reports and Pamphlets, 1960s. Photograph courtesy of The Museum of Modern Art Archives, New York.

Mayer. She began her career in the Department of Photography as assistant to the director in 1959 and became curator of photography in 1962. She retired in 1968, returning to serve as curator of the Edward Steichen Archive until the mid-1980s. As well as seeking, amassing, and organizing materials by, about, and related to Steichen from individuals, institutions, and published sources, she created detailed card catalogues of various groups of these materials, now housed in the Grace M. Mayer Papers, also at MoMA.

The Edward Steichen Archive consists of deliberately selected primary and secondary materials (a so-called artificial collection) about Steichen's personal and family life; his work in painting, design, photography, museum

Continued on page 36

METRO Digitization Grant at the Center for Jewish History

by Susan Woodland

Senior Archivist

American Jewish Historical Society

The Hadassah Archives, on deposit with the American Jewish Historical Society at the Center for Jewish History, announces its completion of a 2010 Collaborative Digitization Grant from the Metropolitan New York Library Council (METRO). Thanks to the METRO grant, Hadassah has now digitized fifty audio reels from its collection, as well as the first twenty years of the Hadassah Newsletter (1914–1933).

The Hadassah grant, which totaled nearly \$11,000, was written in collaboration with the Digital Lab at the Center for Jewish History, where the digitization was done. The grant permitted the digitization of the audio tapes and optical character recognition digitization of the newsletter. Additional funds were used to enter the files into the center's catalog, where they are now accessible alongside other Hadassah material and findable in a general search of all of the Center's digital collections: http://digital.cjh.org/R/81XK85MRHRILUAVFK341B39YV4GET9596AGKNAI4F6C25U2XRS-04640?func=collections&collection_id=1411.

Sound Recordings

Prior to digitization, the only information we had about the audio reels came from minimal labeling on the packages or from random documentation included with the reels. Working from the names, dates, and events mentioned in the labeling, we selected recordings from the entire collection of more than 100 reels for potential interest to a wide and general audience, importance in the context of

Eleanor Roosevelt speaking at the dedication of the Eleanor Roosevelt Youth Center, Beersheba, March 25, 1959. Photograph by the Jewish Agency, courtesy of the Hadassah, the Women's Zionist Organization of America, Inc.



Senator Edward M. Kennedy visiting Hadassah Hospital in Jerusalem, September 14, 1971. Photograph by Werner Braun, courtesy of the Hadassah, the Women's Zionist Organization of America, Inc.

related materials within the collection, and, to simplify copyright research, probable ownership by Hadassah. The results of the project were deeply rewarding, as the content of the digitized tapes proved to be rich and varied.

Here are a few of the highlights:

Senator Edward M. Kennedy visiting Hadassah Hospital, Jerusalem, September 14, 1971

Senator Edward Kennedy gave a brief





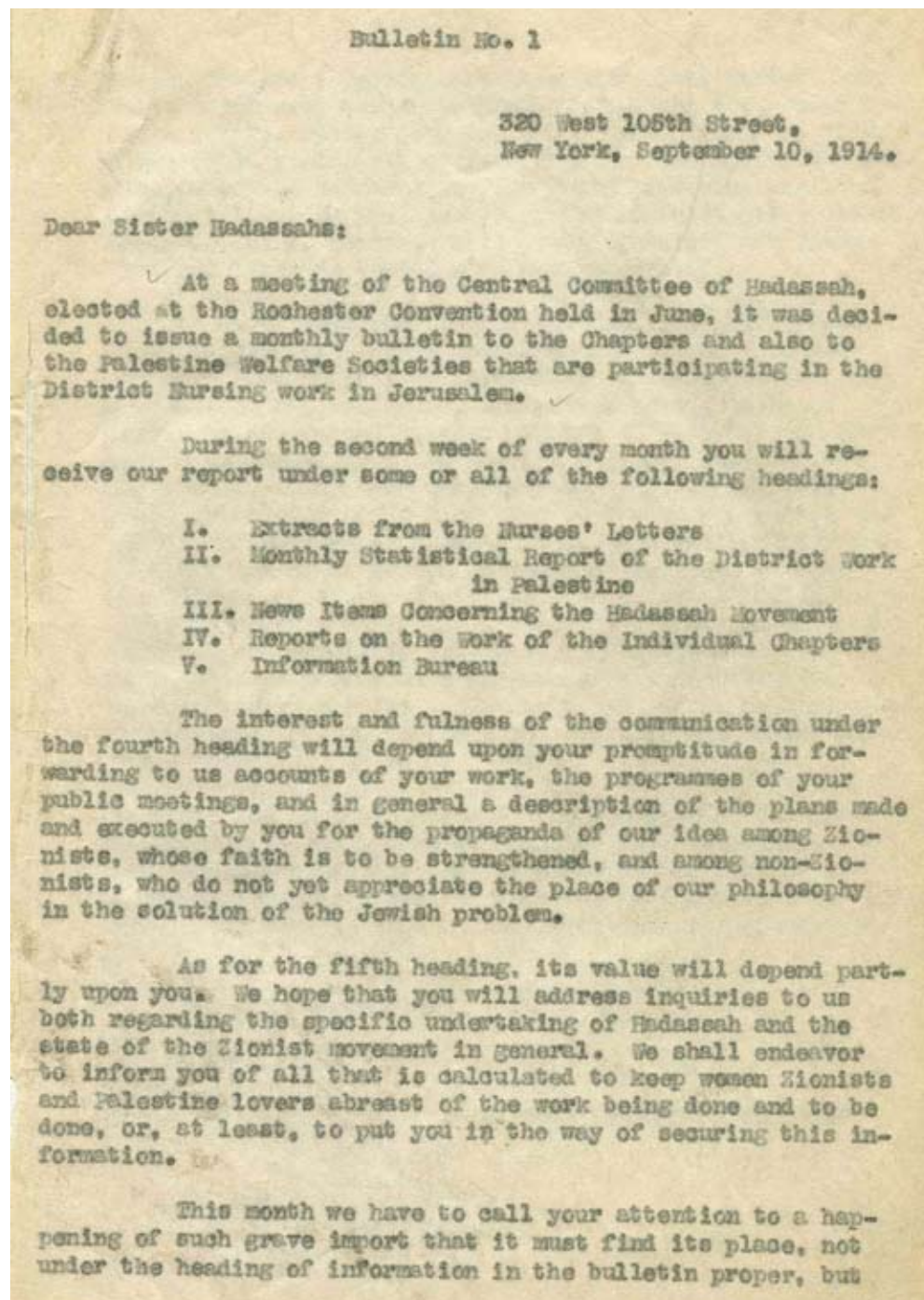
Madeline Lewin-Epstein with her father-in-law, Eliyahu W. Lewin-Epstein, and her new husband, Samuel Lewin-Epstein, soon after arrival in Palestine, circa 1918, courtesy of the Hadassah, the Women's Zionist Organization of America, Inc.

interview in Jerusalem after visiting the Hadassah Medical Center on a fact-finding mission with the United States Senate Health Sub-Committee, which he chaired. Listening to him speak of his hopes that their findings would be helpful in solving the health care crisis in the United States, one realizes how long the United States (and, until his death, Senator Kennedy) had struggled with providing affordable healthcare coverage.

Listen to the sound recording here:
http://digital.cjh.org:80/R/-?func=dbin-jump-full&object_id=1358925&silolibrary=GEN01

Eleanor Roosevelt receiving the First Henrietta Szold Award at the Waldorf Astoria (addresses by Rose Halprin and Eleanor Roosevelt), February 10, 1949

It is a rare treat to hear, on one of Hadassah's earliest surviving recordings, Eleanor Roosevelt speaking about her work with Youth Aliyah, a youth rescue program that Hadassah began funding in 1933: "I was in Paris and couldn't go to Israel; I had the good fortune of having Mr. [Henry] Morgenthau invite my



Hadassah Bulletin No. 1, September 10, 1914. Photograph courtesy of Hadassah, the Women's Zionist Organization of America, Inc.

grandson to go. And he came back with a deep impression of what it meant to see a young nation being born, to see the enthusiasm of young people, but also deeply impressed at what that young nation could do for refugees, particularly for children. And a little bit ashamed that we couldn't do the same thing in this country. Nevertheless I think probably that unselfishness which seems to be able to take other people and share with them in the most extraordinary way will probably bring great reward in the future to the young nation of Israel."

Listen to the sound recording here:
http://digital.cjh.org:80/R/-?func=dbin-jump-full&object_id=1357370&silolibrary=GEN01

Madeline Lewin-Epstein, interviewed in Jerusalem by Moshe (Marlin) Levin, March 21, 1961

This is one of three surviving recordings of interviews Continued on page 38

Brooklyn Historical Society Launches Project to Teach Undergrads to Use Archives

by Robin Katz

Outreach and Public Services Archivist
Brooklyn Historical Society

Brooklyn Historical Society (BHS) recently launched an ambitious project whose goal is to create new models for undergraduate instruction in archives. Students and Faculty in the Archives (SAFA) is a museum-university collaboration that will teach first-year undergraduates to use primary sources, and will support faculty integration of archival material into course assignments. The project will establish effective practices for managing a robust instruction program with limited resources. Most important, it hopes to demonstrate the benefits of archival instruction.

Project Structure and Design

SAFA is funded by a three-year, \$749,997 grant from the U. S. Department of Education's Fund for the Improvement of Postsecondary Education (FIPSE). The project is led by a full-time, grant-funded team comprising an archivist (the author of this article) and a historian. Since Spring 2011, we have worked closely with eighteen faculty members from three partner schools: New York City College of Technology (City Tech); Brooklyn Campus, Long Island University; and St. Francis College, each chosen for their proximity to BHS and for their commitment to minority, nontraditional, and first-generation students.

Participating faculty will teach at least one SAFA course per academic year for the duration of the project (Fall 2011 to Fall 2013). Each course will visit BHS at least once and will produce a website with support provided by SAFA's contracted educational technologist. All faculty members receive a stipend.

We want to demonstrate that primary-source research can be useful across a wide range of courses. In our first semester alone, we welcomed more than 400 students from fifteen courses in English, history, American studies, religious studies, art history, photography, and architectural technology. Students, who ranged from honors students to remedial level, made a total of forty visits to BHS.

By 2013, external evaluators will assess SAFA's ability to build a collaborative network; design activities; provide faculty development; enhance student archival literacy skills; and improve student engagement, retention, and academic success. In our first semester we have already gained insight into the logistics and pedagogy of undergraduate instruction.

Document Selection

We want SAFA to focus on document analysis, not on searching or finding materials. This is partly because our collections are not easily discoverable (they soon will be, thanks to a Hidden Collections grant from the Council on Library and Information Resources [CLIR]). Most important, we believe first-year students need to hone their document-analysis skills before learning to pose research questions or to find and select sources. Therefore we ask professors to pre-select documents for each visit, considering physical limitations, difficulty, and relevance. Not surprisingly, the most successful visits gave students ample time with fewer documents.

Preparation for Class Visits

All visits were scheduled before the semester began. We ask faculty to submit online



Top: The Othmer Library at Brooklyn Historical Society. Photograph courtesy of Brooklyn Historical Society. Center: Participating faculty at the SAFA Summer Institute, June 2011. Bottom: The reading room at Brooklyn Historical Society is ready for a SAFA class visit. Photographs by Robin Katz.

call slips (a Google form, which populates a spreadsheet used by our project's invaluable stack assistant) three weeks before a visit. We pull items, temporarily re-house and arrange materials, and create individual citations. We like to receive student instructions and agendas a week before. As we refine and document our procedures, we want to make visit preparation more seamless for professors, while establishing consequences for missed deadlines. [Continued on page 37](#)

History Coming Home

by John Beekman

Assistant Manager, New Jersey Room
Jersey City Free Public Library

On October 20, 2011, Carl Childs, director of local records for the Library of Virginia, and his colleague Vince Brooks traveled to the New Jersey Room of the Jersey City Free Public Library to take possession of a volume of colonial records that had been stolen by a Union soldier during the Civil War. Theft and outright destruction of records were so common in northern Virginia through the several conflicts fought there that historians and genealogists have termed the area “the burned counties.” Childs noted at the event marking the volume’s return that “the return of this volume helps to fill a gap in the history of Stafford County and its inhabitants.” Identifying this volume, coming to the realization of what it really was, and being a part of the process of returning it to its proper home in Virginia has been a humbling, gratifying experience.

An Act of War

In early 1863 Capt. William Treadwell was training African-American troops in the Washington, D.C. area, after having served as an aide-de-camp to General Abner Doubleday at Antietam. On March 30, 1863, when he was in Stafford County, about 50 miles down the Potomac, he removed a volume of records from the county courthouse as a souvenir, and shipped it home to Boston. It consisted of court orders — summaries of cases appearing before the local magistrates — from 1749 to 1755, transcribed “in a fair and legible hand” in 1791. As a record of wills contested and other property disputes and personal matters, it provides an invaluable glimpse into the daily lives of the colonists.

Lost in Jersey City

Notations in the book record that Treadwell presented it to Charles B. Duff, when and where we do not know. It ended up in the possession of William Brinkerhoff, member of a prominent family of Bergen, the Dutch village that was the first chartered municipality in New Jersey, which was absorbed into Jersey City in 1873. A Civil War veteran himself, Brinkerhoff was a state senator, lawyer, and banker. He was a charter member of the Historical Society of Hudson County, and after his death in 1931, at age 83, his heirs donated the historical items he had collected to the Society. **Continued on page 38**



Top: Certification from 1791 of the copy made “in a clear and legible hand” of records from 1749 to 1755, and a subsequent note that Capt. Treadwell presented the volume to Charles B. Duff. Center: An example of the portrait of a time and place provided by the records: settlement of the value of a contested estate, including slaves, and payment of witnesses with twenty-five pounds of tobacco a day for their time. Bottom: Finally going home: Jersey City Free Public Library returns records to the State of Virginia. From left, JCFPL Assistant Director Sonia Araujo; NJ Room Manager Cynthia Harris; Library Director Priscilla Gardner; NJ Room Assistant Manager John Beekman; Director of Local Records Services for the Library of Virginia Carl Childs. Photographs courtesy of New Jersey Room, Jersey City Free Public Library.

FROM FEVER TO FOLDER: Session Presentations from the "To the Source" Symposium

Editor's Note

On Thursday, March 31, 2011, the School of Communication and Information at Rutgers, the State University of New Jersey, marked the tenth anniversary of its Student Organization for Unique and Rare Collections Everywhere (SOURCE) with a one-day symposium exploring the theory and practice gener-

ated around the concept of SOURCE. "Across a series of events," the program noted, "we will reflect on practices of collecting, politics and publics of the archive, critical thought initiated from and disciplinary discourses framing the primary source, as well as the materiality and form of the source, be it letter, daguerreotype or digital object." The discussion aimed to transcend boundaries, by bringing together academics and practitioners from a wide range of cultural institutions and attracting an audience from equally varied backgrounds.

The afternoon session was entitled "From Fever to Folder: Applying Critical Theory and Activism in the Archives." Panelists were Jenna Freedman, research and zine librarian, Barnard College; Laura Helton, History Department, New York University; Grace Lile, director of Operations and Archives, WITNESS; and Jonathan Lill, project archivist for the Records of P.S. 1, the Museum of Modern Art Archives. Rachel C. Miller, Center for Jewish History, was the panel's moderator and respondent.

We are pleased to reprint presentations by Freedman, Lile, and Lill, here.

For Miller's summary of the day's event in a previous issue of *Metropolitan Archivist*, see http://www.nycarchivists.org/Resources/Documents/2011_2.pdf.

Laura Helton, whose paper is not reproduced here, spoke on "The Archive as Subject — and Not Just Source — of Critical History." For the past eight years, Laura Helton has simultaneously worked as an archivist of social movements and studied those archives as critical sites of engagement around the problems and politics of history. She brings to both endeavors an interest in critical theory and interdisciplinary approaches to archival studies. Her discussion focused on the intersection of archival practice, the field of history, and "the archive" as an increasingly popular concept within a variety of humanities disciplines. The practical, ethical, methodological, and metaphorical meanings of archives change shape in each of these contexts. Her presentation explored whether there is a way to speak multiple archival languages at once.

Activist Archivists, Archivist Activists: Identity, Anxiety, and Politics in the Archives

by Grace Lile

Director of Operations and Archives
WITNESS

Introduction

The concept of "activist archives" or the "activist archivist," widely attributed to Howard Zinn's seminal SAA address of 1970, has since taken root as part of a larger discourse of postmodern archiving. What does the concept mean within the framework of professional archival practice and, in particular, for an organization such as WITNESS, which has advocacy at the heart of its mission?

The use of the word "activism" in the context of archives is a bit provocative. A value-laden term with political connotations, it can be positive or negative depending on who you are and how it is used. It can connote an agenda, or suggest the promotion of a singular narrative at the expense of a more complex truth. Archives are fundamentally concerned with evidence, truth, control, and objectivity. My intention is to explore some of the meanings suggested by "activism" and "activist" within the framework of a postmodernist approach to archives, to describe how some of these meanings come into play in relation to our work at the WITNESS Media Archive, and to share a few personal reflections on their implications for professional identity.

My Background

I graduated from Library School twenty-three years ago. My late-1980s MLIS program was oriented in large part toward work in public and corporate libraries. Although I knew I wanted to work with moving images, there were virtually no courses devoted to what were often called "non-book" materials. For most of my career, I have worked as the first archivist in organizations whose missions focused elsewhere, specifically at CNN in New

York and now at WITNESS. Finding myself outside of what I perceive to be the archival mainstream of academic, cultural, or research-oriented institutions, I have often felt a bit on the edges of the profession.

My work as an archivist in these organizations has, thus, involved establishing structures, building databases, implementing standards and schemas, and creating and writing policies and procedures for selection, appraisal, description, access, preservation — in short, imposing order and functionality where it was lacking.

I started at WITNESS in 2003. WITNESS is a human rights organization that trains and partners with grassroots human rights groups to facilitate the use of video in their campaigns. This work takes myriad forms, but in the classic scenario WITNESS trains a locally based group to use video for an existing human rights campaign, then collaborates with them on the production, editing, and distribution of a video or videos with very specific advocacy objectives. We co-own and archive their source footage and the videos they produce. These partners have come from over seventy countries in virtually every region of the world, and they have led campaigns on topics ranging from educational discrimination against Roma children in Bulgaria, to rape as a weapon of war in Sierra Leone, to elder abuse in the United States, to displacement and torture in Burma.

Over the past eight years my colleagues and I have built the archives from a minimally organized and described collection of videotapes into an organized, managed, cataloged, curated, and accessible collection. Our activities have included creating and developing a database, from which evolved a full-fledged digital asset management system; establishing end-to-end workflows; implementing web access; and creating procedures and policies. The archives is fully integrated with our production and post-production functions, working seamlessly with video trainers, editors, media managers, and producers, and closely with our program staff. This scenario is fairly atypical in production environments, where pro-

duction and archives, if archives exist at all, are typically segregated.

What We Are

We are also fairly unique in being a human rights advocacy nongovernmental organization (NGO) with such a fully developed archives and with both an internal and external user community. In my early days here, the focus was on the potential of the archives as a revenue source, via the licensing of footage to news media, filmmakers, and so on, and we've done that: licensing is actually our primary means of providing external access. But we have deliberately shifted our purpose to one that is mission driven, integral to human rights advocacy, and not merely functional, on the one hand, or a passive resource awaiting distant future researchers, on the other.

Definitions of Archival Activism

What is archival activism? Perhaps the first answer is, an intentional commitment to what Verne Harris has deemed the “call of justice”:

The dimension of power in archives is made plain in the extreme circumstances of oppression, and in the heady processes of rapid transition to democracy, as shown ... for South Africa. However, even in the relatively calm backwaters of established democracies, we ignore the dimension of power at our peril. Archivists, wherever they work and however they are positioned, are subject to the call of and for justice. For the archive can never be a quiet retreat for professionals and scholars and craftspersons. It is a crucible of human experience, a battleground for meaning and significance, a babel of stories, a place and a space of complex and ever-shifting power-plays. Here one cannot keep one's hands clean. Any attempt to be impartial, to stand above the power-plays, constitutes a choice, whether conscious or not, to replicate if not to reinforce prevailing relations of power. In contrast, archivists who hear the

calling of justice, who understand and work with the archival record as an enchanted sliver, will always be troubling the prevailing relations of power.

Harris touches on one of the critical concepts in the postmodern discourse: the distinction between objectivity and neutrality, the acknowledgment that neutrality is an illusion at best, a cop-out at worst, that every decision we make (or do not) in selection, appraisal, description, and access is informed by organizational, societal, and personal contexts. The media archives' mission asserts that we “collect, document, preserve and provide access to audiovisual human rights media in the support of advocacy, prosecution of justice, truth-telling, and the historical record.” That does not mean that we serve only one point of view, falsify, obscure, suppress, or misrepresent. We apply rigorous standards of accuracy and truthfulness, and as much comprehensiveness and transparency as possible. It does mean that we may be quite selective in providing access based on intended use or purpose, and that we privilege some uses or users over others. For some archives that would not be an ethical choice, but for us it aligns with our mission.

At the same time, the archives' view of access is broader than any current campaign or advocacy goal of WITNESS or our partners, because we believe deeply in the importance of the collection as historical documentation. Activists, driven by the urgencies of a current campaign, sometimes have difficulty grasping the archival imperative. There is sometimes a subtle tension within the organization, a suspicion of archival activities that have no evident relationship to current work. Archivists by nature project themselves into the future. In our minds, our most important users may not yet be born: they may be the children of displaced Karen villagers in Burma, who need and are entitled to know their history; or the families of the disappeared in Chechnya, still awaiting the legal mechanism to which criminal evidence can be presented. We do not yet know how that access might happen, but we want to make sure that it can.

Not Just Documenting the Well-Documented

When gadfly historian Howard Zinn spoke to the Society of American Archivists in 1970, he excoriated archivists generally for, in Gerald Ham's later phrase, "continuing to document the well-documented." Almost by definition, our collection embodies what Zinn, Ham, Ian Johnston, and many others since, have advocated: that archives must actively and assertively document and represent the poor and powerless, the marginalized and underrepresented, that majority of the world's people who lack ties to economic, social, and political power. By its very existence the archives does this. We ensure the persistence of footage shot by grassroots activists, and the videos they co-produced. These videos reflect their knowledge, perspectives, and advocacy goals, rather than those of WITNESS or other external media makers.

On the other hand, we recognize that every act of archiving is a form of mediation. Our catalog is in English, although we have some records and portions of records in other languages. It does not approach the breadth of the source material, in which more than seventy-five languages are represented. We select, describe, and present according to our own assumptions about quality, significance, usefulness to our current work, and so on. We do make conscious choices to reflect a subject's perspective rather than a standard. One example is our use of the word Burma rather than Myanmar, which is no more or less than a political statement; another example is that we use the word Feminicide (versus the more prevalent Femicide) to reflect our partner's preference. We sometimes confer with partners about subsequent footage use, even when we are full co-owners; we try as much as possible to consider and provide context for sensitivities not readily apparent. For example, footage of forensic anthropology missions at Guatemalan massacre sites depicts a very objective, scientific process of documentation for legal purposes. But it also shows the gravesites of murder victims, their families often present, perhaps off-camera, for whom it has **Continued on page 39**

The Intersection of Art Museums, Archives, and Critical Theory

by Jonathan Lill

Processing Archivist for the Archives of P.S. 1
The Museum of Modern Art

As a processing archivist, I do not feel the effect of critical theory in my everyday tasks and activities. Nor do I see it as having a role of any significance in the quotidian functioning of the archives as a whole. Yet, critical theory has been a force in art-making for more than forty years, and it continues to shape the activities of curators and museums. Using the example of materials recently on view at MoMA, I want to highlight some activities of artists and museums that I see as both relating directly to critical theory and, directly or indirectly, involving the museum Archives.

When I wrote this paper, the second-floor galleries surrounding the atrium were showing a selection of works from the permanent collection focusing on the 1970s, 1980s, and later. The installation was mainly concerned with alternative currents in the art world: things that are not primarily painting and sculpture. Among these pieces was a work by Fluxus artist George Maciunas. The work, entitled *One Year* (from 1973-1974), is simply a selection of the food containers he purchased and ate from over the course of a year. Thus the viewer sees only a neat stack of soup cans, boxes from frozen vegetables, and other cartons. The work is nothing more than the record of Maciunas's diet.

Maciunas's food containers not only undermine Walter Benjamin's aura of art by virtue of their identity as utterly banal mass-produced consumer goods, but also, as a collection of objects compiled by the artist, mock the historical production and collection of artwork that museums traditionally contained. The idea of making a work of art simply by collecting things was at this time a new idea, one that I think is strongly connected to structuralist ideas of the grammar and

rhetoric of organizational systems, and how relationships and meaning can be created between objects when they are placed in a system. Furthermore, this idea of self-archiving, of individuated collection-building, has more recently been seen at MoMA in the work of Chinese artist Song Dong, who, with his mother's cooperation, installed the entire contents of her home, from China, in the museum's atrium. He thereby displayed, in some sense, an archives of a life.

The museum confronts within itself contending ideas of order and narrative. The institutional archives is thus challenged to defend our own ideas of order. This is a healthy dialogue to have; it helps the archives reaffirm its processes and provides opportunities for communication about our methods and our mission. Only in bad dreams do I feel threatened by this challenge: at P.S.1 we were told that the administrators were delighted to allow an artist to use, in an installation, old records of the school that had previously occupied the building. I do not know where those materials went and am uncomfortable with the idea of the archives as artist's plaything.

Around the corner from the Maciunas work was a room devoted to political and protest work from the 1980s. In one corner was an array of posters, charts, graphs, and informational materials prepared by the Guerrilla Girls around 1987. The Guerrilla Girls were a group of prominent women artists who anonymously staged protests and other activities that critiqued museums, art critics, and galleries for the systematic exclusion and marginalization of women artists from their respective spaces. While the Guerrilla Girls' activities are tied to a specific moment in time, they are also related to earlier works of protest, street theater, and other performance works conducted by artists and staged outside and in opposition to the gallery and museum setting.

As a whole those activities produced no permanent works of art. Rather, we are frequently left only with printed materials, such as the informational charts and graphs the Guerrilla Girls produced, or ephemera, such as their posters and hand-

bills. In other words, what remains is something approaching an archival record. Not all of these types of materials make it to the archives. Materials may end up in vertical files, pamphlet collections, or elsewhere.

As the artist has taken up activities not specifically tied to the creation of enduring objects, the evidence of the art activity passes out of the museum's curatorial departments into the hands of archives and other [Continued on page 40](#)

The Zines Are in Charge: A Radical Reference Librarian in the Archives

by Jenna Freedman

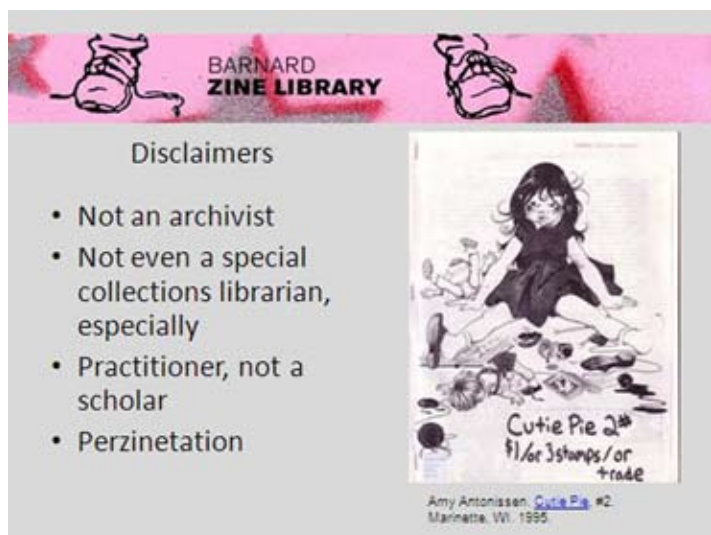
Zine Librarian

Barnard College Library



SLIDE 1

I presented this “perzine-tation” at the “To the Source Symposium” at Rutgers, naming it after “personal zines” or “perzines.” I did so to signal that my offering was going to be far less scholarly than the presentations of my co-panelists (Laura Helton, Grace Lile, and Jonathan Lill) and our extremely erudite moderator, Rachel C. Miller, who also curated the panel.



SLIDE 2

Readers should know that I am not an archivist. I could better be described as an accidental special collections librarian, having pitched the zine collection to the (then) library dean, Carol

Falcone, and having learned a few things about archival and special collections practices, after making many mistakes along the way. While I am an academic librarian who has written or contributed to peer-reviewed publications, my focus tends to be on practice, which perhaps reflects my activism. These days I see myself as somewhere between activism and scholarship. I am not as actively engaged as I once was in political demonstrations and campaigns, and I am not writing about them much either, not even on my blog. What I am doing, and probably why I was asked to participate in this event, is collecting, preserving, and providing access to the creative, emotional, and intellectual output of young women activists, in the form of zines.

It is not just my political orientation, however, that informs my work with zines; it is my librarian orientation: reference. Archivists and librarians must constantly balance the seesaw that places access at one end and preservation at the other. As a reference librarian (or, doormat), whenever there is a choice to make, I tend to privilege access over preservation. That's no better or worse than what a trained or born archivist does, it's just important to note.

You may be annoyed by the first person, casual tone of this presentation/essay. In part, the style is meant to mimic that of a personal zine, hence the “perzine-tation” subtitle. The other part is to signal that the lines in my life as a librarian, an activist, and just me are extremely blurry. Many librarians identify strongly with their jobs, and I am no exception. I do a lot of Barnard work from home, and occasionally I do work for Radical Reference (a group of librarians who serve the information needs of activists and independent journalists) from Barnard. I feel like I am always “on” as a zine librarian, a member of Radical Reference, or as a librarian in general.



SLIDE 3

The Barnard Library Zine Collection policy is as follows:

Barnard's zines are written by women (cis- and transgender) with an emphasis on zines by women of color. We collect zines on feminism and femme identity by people of all genders. The zines are personal and political publications on activism, anarchism, body image, third wave feminism, gender, parenting,

queer community, riot grrrl, sexual assault, trans experience, and other topics.

The policy has changed twice in the seven-year history of the zine collection, both with substantial input from the community. As a zine librarian, in addition to privileging access over preservation, I favor anarcho-punk-influenced zine community mores, rather than the tenets of librarianship, when the two are in conflict.

So that you know where I am coming from, let me quote from Dylan Clark's article "The Raw and the Rotten: Punk Cuisine" (*Ethnology* 43 [2004], 1: 19), about how punk ideals affect food choices, to explain how I understand that anarcho-punk influence:

Being punk is a way of critiquing privileges and challenging social hierarchies. Contemporary punks are generally inspired by anarchism, which they understand to be a way of life in favor of egalitarianism and environmentalism and against sexism, racism, and corporate domination.

Examples of honoring zinesters' wants and needs over librarianship's include removing someone's name from the catalog record, even if it is explicitly stated in the zine; always asking for permission to use zine cover and interior images and quotations, even when they would be considered fair use with a mainstream publication; and asking people whose gender expressions have changed since they published their zine whether they feel comfortable having their work in a collection of women's zines.

The more recent of the two collection changes was meant to be more explicit about our inclusion of zines by transgender and transsexual women, as well as cisgendered (meaning having your gender match your sex) women. I started by presenting the old statement and a new version and soliciting feedback on our *LiveJournal* blog (<http://barnardzines.livejournal.com/79446.html>).

Some back-and-forth on and off the website led us to our current statement. Community contributions were both surprising and helpful. We learned that in going out of our way to include trans women, we were actually reinforcing a difference. We might have done better to leave the statement as it was, at least regarding women (cis- and trans-). Getting e-schooled by the trans community was sometimes painful, but it was educational and worth the effort, and I hope it will yield trust dividends down the line. I do find that nearly everything I do purely out of a sense of duty to the zine community ends up in the plus column for the library: donations, publicity, and good will, even if that is not at all what drives me.

Being driven almost always leads to extra work. In the case of the Barnard Library Zine Collection, it sometimes means doing twice as much. I catalog the zines in the catalog Barnard shares with Columbia University, CLIO, and thereby in WorldCat. However, because the Anglo American Cataloging Rules, not to mention Library of Congress Subject Headings (LCSH), do not always serve zines (or any library holdings) as well as they could, I enter more details about each zine in a pre-cataloging database available only on the password-protected

Barnard library network. The privacy is a good thing: it allows me to include writers' real names and other information that is important for me, my colleagues, and successors to know, but that does not belong in public view.

My biggest LCSH complaints right now? The lack of an access point for people who identify as queer, rather than gay, lesbian, or bisexual, and people who prefer to be described as survivors rather than victims, e.g., rape survivors. The umbrella term available for queer is "sexual minorities," which is not especially popular with those whom it is meant to describe.



SLIDE 4

Other Library of Congress Subject Headings I wish the Subject Authority Cooperative Program (SACO) would reconsider:

- Fan magazines: <http://lowereastsidelibrarian.info/lcsh/2009/week35/fanzines>

This really makes my blood boil. It happened over two years ago, and I am still outraged. The Library of Congress, in all its wisdom (ha!) merged Fanzines and Fan magazines (they are nothing alike) under the heading of Fan magazines (which is by far the less popular genre).

- Butch and Femme: <http://lowereastsidelibrarian.info/butchandfemme>

I've been agitating for ages on my blog and via the suggest terminology form (<http://id.loc.gov/authorities/subjects/sh2009007614.html>) to establish headings for Butch and for Femme identities.

- Sizeism (<http://lowereastsidelibrarian.info/fatacceptanceplease>)

This is another heading I've been agitating for, on the grounds that people of size do not necessarily identify or want to be identified as overweight or obese, that these descriptors are inappropriate, inaccurate, and pejorative.

- Privilege

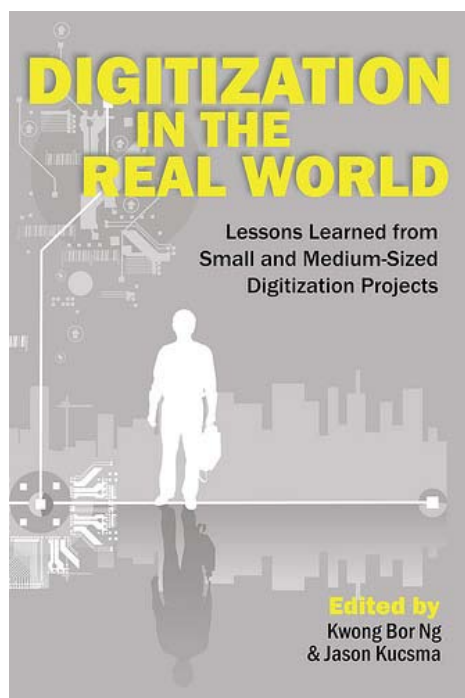
LC recently rejected White Privilege as a subject heading. This is a descriptor that I would love to apply to zines, along with Male or Gender Privilege, Class Privilege, and so forth. From the SACO list White privilege:

White privilege is a [Continued on page 41](#)



Connecting & Cementing Communities in the Information Ecosystem: An Interview with Jason Kucsma

by Ryan A. Donaldson
Editor
Metropolitan Archivist



Top: Jason Kucsma addresses the audience at the METRO Annual Meeting at the Fashion Institute of Technology's Katie Murphy Amphitheatre, October 17, 2011. Available online: <http://www.flickr.com/photos/metronyc/6261145485/in/photostream>. Photograph courtesy of Metropolitan New York Library Council.

Bottom: *Digitization in the Real World*. Edited by Kwong Bor Ng and Jason Kucsma. Image courtesy of Metropolitan New York Library Council.

This issue's interview is with Jason Kucsma, the new executive director of the Metropolitan New York Library Council (METRO). Jason's appointment was announced at the METRO Annual Meeting on October 17, 2011. In November, I sent him some questions by e-mail and he kindly responded. Our correspondence, slightly edited, appears in full, below.

Where did you grow up?

I was born and raised on the east side suburbs of Cleveland, Ohio. After graduating from high school, I moved to northwestern Ohio where I spent most of the next thirteen years.

Can you tell us about your educational background?

I went to Bowling Green State University [BGSU] for my undergraduate degree (in communication) and first master's degree in American Culture Studies. I wrote my thesis on zines (independent/underground press) and the role they play in raising consciousness around race, class, and gender issues for people from communities of privilege. As someone from an upper-middle-class family, where I wasn't really exposed to those issues, it was an opportunity for me to work out some ideas I had about progressive politics.

How did you first become interested in libraries and cultural heritage?

While I was working on my master's at BGSU, I had the opportunity to work with great librarians at both the Brown Popular Culture Library and the Music and Sound Recording Archives. At the time, I was teaching undergraduates, working on my thesis, organizing an annual conference for independent media makers (still going strong in Detroit: Allied Media Conference), and working on launching a nationally distributed progressive politics, culture, and arts magazine. Still, I knew from my time working in those libraries that I'd like to return to that environment one day. Fast forward seven years or so, and my girlfriend at the time (now my wife) and I started talking about going back to school for our MLS degrees. We moved to Tucson and started the program at the University of Arizona's School of Information Resources and Library Science around the same time I was working with my partners to shutter our magazine's doors after publishing thirty-eight issues over seven years.

In your career, you've previously focused on publishing, including your work as founder of Clamor Magazine. Did your previous experience in publishing inform your later work with libraries?

Absolutely! I got involved in independent media because it was a way to amplify underrepresented voices or issues in a mainstream media format. I see my work as a librarian or information professional along the same lines — a socially

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responsible occupation for someone interested in upholding one of the most important pillars of democracy: access to information. I see a direct connection between my former life in publishing and the work I'm doing now — especially with regards to creating opportunities for community-building around key issues facing librarians and archivists.

How did you become involved with co-editing Digitization in the Real World? What was your experience of working on it?

We had been working closely with Professor K. B. Ng (QueensCollegeGSLIS) to deliver hands-on technology and digital-services classes at METRO. He came to us with the idea of publishing case studies from recipients of METRO's digitization grants, and asked if I wanted to edit it with him. In subsequent conversations, we realized that there was a lack of stories from the long-tail of digitization projects: mainly the experiences of small- and medium-sized digitization projects going on in countless libraries, archives, museums, and cultural-heritage institutions throughout the country. So we expanded the scope of the project and received hundreds of chapter proposals. We also decided to self-publish, so we had more control over the pricing and distribution of the book. In doing so, we were able to spend the better part of a year posting one chapter/case study a week on our site (<http://bit.ly/ditrwblog>) for anyone to download for free. The book has been out a couple years now, but I still think there are valuable lessons in those case studies.

Based on your experience with digitization, how do you see it fitting in with the strategic plans of libraries and archives?

There's this misconception that we're pretty close to reaching the point where everything will be available for free online. Anyone who works in libraries and archives knows that we're still a long way from that, and supporting that long-tail of digitization is more critical than ever. The richness of collections — in New York City alone — that are only avail-

able by visiting the holding libraries and archives is amazing. At the same time, funding for these sorts of digitization projects is still hard to come by; maybe because funding agencies also assume we've captured everything worth capturing by now. We've still got a lot of work to do, and I'm hoping we can support that work even more than we already have at METRO over the last five-plus years of providing digitization grants to our members.

During your tenure as METRO's Emerging Technologies Manager, what were your greatest challenges in dealing with member organizations and their adoption of new technologies?

One of the biggest challenges is providing useful services to an extremely diverse membership. We have over 250 institutional members, from some of the world's most prominent research libraries to some of the smallest mission-driven libraries. It makes it difficult, as a small organization ourselves, to program services and resources for such a varied community, but it's a challenge I've really enjoyed over the last four years.

You have played a leading role in creating METRO's new website, which offers opportunities for member institutions to connect with METRO online. Can you describe the creation of the new website and expanding upon interactive opportunities? Were there benchmarks that you looked to?

Like many smaller organizations, our website had served an important purpose for years, but it had also outgrown its platform, and technology tools and resources had advanced so much since the older site was launched. We were tasked with bringing a number of distributed services (online registration, job listings, blogs, calendars, and our member-management system) under one roof. We spent about six months working with East Coast Catalyst (<http://www.eastcoastcatalyst.com/>) to articulate a digital strategy for the organization. Once we had that internal understanding in hand, we were able to talk with various platform devel-

opers to find the right fit for METRO. We ultimately decided to work with a company in Houston called Schipul, because they had extensive experience creating a member-management system and website platform called Tendenci. The entire development and migration process probably took less than six months, which I think is pretty remarkable, given the amount of content we had put into the existing site in the previous six to ten years. Still, it's worth noting that web development and user-experience improvements are ongoing. Our new site has been live for only one year, and we're already upgrading our system and doing some additional usability testing to improve users' experiences.

While at METRO, you have managed METRO's Digitization Grant Program. What elements do you believe comprise a successful application and lead to a flourishing project?

It's interesting, because we've seen the applications improve considerably over the last five years. When the program started, our members were still learning their way around metadata schemas, digital conversion standards, and workflows, so grant reviewers were particularly focused on making sure the proposals adhered to accepted best practices. Now we're seeing very polished applications that display a high level of comfort and familiarity with the digital collection-building process. It allows us to focus on supporting collections that we think are going to be the most useful to the communities they are built to serve.

I'm consistently pleased with the quality work that all of our grantees are doing with these projects. A truly great digitization project is one that builds community investment in the collection and takes on a life of its own after it is created. A recent grant funded collaboration between Queens College and Queens Public Library, called the QueensMemoryProject (<http://queensmemory.org/>), is a good example. They focused on oral histories from Flushing and have been digitizing archival resources related to those oral his-

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stories to create something that the community and community leaders are truly invested in. They also worked with Story Corps—the very popular oral history program—for their project launch, and extended their reach through that partnership. So what began as a pilot project has now grown into a digital collection program. That is the ultimate goal.

What advice can you offer libraries and archives that want to engage in advocacy for their institutions?

Advocacy is something we need to be doing every day, but I think we need a better term for it. We're all doing very important work within our own institutions, and I think outside recognition and appreciation for that work can be an organic byproduct of having strong relationships with the communities we serve. One must be proactive in building connections with other organizations doing similar work—and even relationships with not-so-usual suspects. Reactive advocacy has its place—especially when we're consistently faced with funding shortfalls—but it can feel a little demoralizing to always be fighting for existence. Instead, I think it's critical to have a strong outreach strategy that underscores that our work in the community is irreplaceable and essential. Building alliances between institutions and individuals gives us a network we can leverage during difficult times and an amplifier for the work we're

doing during flush times.

In October, you were named the executive director of METRO. First off, congratulations! As executive director, what are your institutional priorities?

Thank you! The organization had a long and thorough search to replace my predecessor, Dottie Hiebing. The response to the news of my appointment has been overwhelmingly positive, and I'm really looking forward to the future of METRO.

In the almost four years I've been here, I've learned a lot about what an important role METRO and other organizations like ART play in anticipating and meeting the needs of our member community. METRO and the other eight New York 3Rs councils were created to promote collaboration and realize efficiencies for our members that were difficult for them to do individually. I can't speak to specific projects or initiatives we're working on at this time, but I'm working with METRO members and staff to identify ways we can strengthen the community and provide new opportunities for collaboration, shared learning, and growth for our entire community—while also growing our membership base. One of my primary goals for METRO in the coming years—and this is something we addressed at our annual meeting—is to further cement our members' statuses as essential components of this

larger information creation-curation-consumption ecosystem. Our members bring incredible expertise and rich collections of resources to a larger environment of digital information creation and consumption, and I'm looking forward to building strong and direct connections between our traditional library and archive community and the communities of knowledge-management professionals, entrepreneurs, journalists, artists, and the like who share similar challenges and opportunities. We can learn as much from these other communities as they can learn from us.

Where do you envision METRO in five years?

That's a hard question to answer. Given the head-spinning pace at which technology is changing how we—as individuals and institutions—create, curate, and consume information, it feels impossible to predict where we'll be in five years. Suffice to say, that I would like METRO to further establish itself as the connector between some of the world's leading institutions in information management, discovery, and access.

The Metropolitan Archivist is always in search of interview leads. If you have suggestions for future interviews, please contact our Interviews Editor Ellen Mehling.

REACHING OUT

Second Annual K-12 Archives Education Institute

by Barbara Gombach
ART Member

Background and Context

Every field has its hot topics. These days, the development of common core standards in mathematics and English/language arts is one of the hottest in education reform. This development, more than 25 years in the making, deserves its own story. (Interested readers can follow the excellent coverage in *Education Week*, www.edweek.org.) Thanks to a partnership between ART, the National Archives and Records Administration (NARA), and the Association of Teachers of Social Studies/United Federation of Teachers, archivists have entered this arena.

And just in time. The matter of how school districts will organize teacher professional development to implement the standards and the related assessments now being developed is red hot, as is the daunting task of preparing high quality curriculum guides and materials teachers will need when the standards are phased in across the country.

Led by ART's Outreach Committee, the partners held this year's K-12 Archives



Left: Photograph of Immigrants Buying Railroad Tickets on Ellis Island. Image courtesy National Archives. Center: Leslie Shope presents archival documents from the collections of the Brooklyn Public Library. Photograph by Johanna O'Toole. Right: Chris Zarr leads the group on a tour of the National Archives at New York City. Photograph by Bonnie Marie Sauer, courtesy of the National Archives at New York City.

Education Institute (AEI) on Saturday, October 15, 2011, at the National Archives and Records Administration at New York City. The institute brought together thirty-five local teachers and archivists with the ultimate objective of producing curriculum on immigration and migration based on the common core standards, using selected primary documents from archival repositories in the metropolitan New York area.

The Program

Following introductions and acknowledgments by Janet Bunde and Ryan Anthony Donaldson on behalf of the institute's sponsors, the day began with a panel of archivists moderated by NARA's Christopher Zarr. He led a wide-ranging discussion of questions including the qualities of a "teachable" archival document, how the common core standards will change the ways teachers and archive educators use archival documents, and new possibilities for how archivists can work with K–12 students. Pamela Cruz, Director, Girl Scouts of the USA National Historic Preservation Center; Richard Geldmacher, a social studies teacher at PS 68 in the Bronx; Beth Kuhlman, Adjunct Lecturer of Education at Queens College and a history teacher at Queens Metropolitan High School in Forest Hills; Ellen Noonan, Adjunct Professor of Public History at NYU and affiliated with the American Social History Project at the Graduate Center, City University of New York; and Andy Steinitz, M.S. candidate in Pratt's Library and Information Science program and Assistant Registrar at the Institute, all contributed their diverse perspectives during the panel discussion. Following a stimulating full-group discussion, Christopher Zarr led a tour of the National Archives. The group examined and discussed a number of fascinating documents related to immigration and migration to and through New York City that Chris and his colleagues had selected from the archives' collections.

After lunch five individuals introduced participants to their archives or to their own use of archival materials in the classroom by sharing sample documents that might be appropriate for elementary, middle school, and/or high school students. Michael Andrec of the Ukrainian Historical and Educational Center of New Jersey opened a window on that collection through documents illustrating the refugee experience of Ukrainians following World War II. Marian Riordan of Friends Academy brought a letter from 1930 containing first-hand impressions of Sutter's Mill and its surroundings in California at that time. Leslie Shope of the Brooklyn Public Library shared a sample article profiling the Italian communities of South Brooklyn from the digital database of the *Brooklyn Daily Eagle* newspaper. Gary Keblish of the Tenzer Center, which works with students to earn their G.E.D., shared a publication of student writing on the theme of migration and immigration. Debra Edmunds, who teaches elementary school social studies in Brooklyn, shared the manifest of passengers from

her grandmother's 1922 emigration to the U.S. from Grenada.

Participants then met in small groups, brainstorming possible uses of the materials the archivists had discussed as well as sample documents some of the teachers had brought to share.

Twenty-four participants shared written assessments of the day's program. All said that the institute had met their expectations. One participant summed up the very positive feedback reflected in the evaluations this way: "A workshop for educators that I can honestly say was a wonderful way to spend a Saturday!"

Next Steps

With grant support from MetLife, ART's Outreach Committee will collaborate with Marisa Gitto, AEI Curriculum Coordinator, to prepare lesson plans using the primary documents shared during the institute. Interested to know how it turns out? Want to share your opinions about how ART can continue to be involved in this historic development in education in the U.S.? Please join ART and the AEI participants at the National Archives at New York City at 7 p.m. on January 19, 2012, to preview the curriculum and get to know those who participated. The event is free and open to the public, though RSVP in advance is required on the ART website. Photos from the institute are on ART's Flickr page, and – soon to come – a full report on the 2011 institute.

STUDENT SECTION

An MLIS Student's Perspective on Archives and Special Collections

by Ann McGettigan

As we approach the second decade of the twenty-first century, the mission at the heart of most libraries, archives, and museums is knowledge creation, innovation, and accessibility. An archivist must understand that knowledge is not the artifact, the item, or the book, but rather the people it serves and the conversations it facilitates. The resounding theme, which is also a warning to be up-to-date with the latest technological tools, seems to be “forewarned is forearmed.”

Many have listened, but few have taken action. Most repositories are scrambling to catch up to the new standards now common for doing business and educating people in this era of accessibility. For example, the New York Public Library is celebrating its hundredth anniversary with a free exhibit featuring many of its prized books and artifacts. The show contains everything from Sumerian cuneiform tablets, to elephant-folio illustrations of John James Audubon's *Birds of America*, to selections from the library's 740,000-item Digital Gallery. Who knew the NYPL had such a huge collection of stuff all tucked away in boxes below 42nd Street?

Paul LeClerc, the past president of the NYPL, was a visionary. He understood that the future of libraries and archives will center on their special collections, and he recognized the importance of making these materials accessible to the public via digital technology and educational programs. In announcing his retirement in 2011, LeClerc said his basic approach boiled down to a simple formula: “Find out what people want and give it to them.” LeClerc combined this

philosophy with educational programs and a robust digitization agenda that facilitated learning and started conversations with library users.

Most corporations and institutions understand that the new model for business and education includes people as co-creators. The affordability and miniaturization of technology has made it possible to access information in new and innovative ways. Wikipedia, Facebook, YouTube, and Twitter are among the many free, open-source platforms millions of people use daily to find and create information. Libraries and archives are obsessed with the tools of the trade. The mission of knowledge creation, providing global literacy, freedom of speech, and facilitating education is still thriving and should be paramount.

In the past, the special library and archives fields focused on system building. Doing the legwork, accessioning, and organizing materials are very important tasks. Before Google, archives and libraries were among the few businesses concerned with developing knowledge organization, cataloging and fine-tuning the multifaceted search. Today it is vital to explore how to connect the dots and establish relationships in the organic way that companies have pioneered via social networking and linked data crowd sourcing.

Jackie Dooley, a member of the research team that designed EAD, is an evangelist for the digital movement who preaches that “the world has changed.” In her article “Ten Commandments for Special Collections: Librarians in the Digital Age,” she writes that there is not a specific day that marks the beginning of

the digital era, but several, such as the development of ENIAC in the 1940s, the introduction of the personal computer in the 1980s, and the public advent of the World Wide Web in 1991.

What replaced craft, beauty, and individuality? Affordability. Mass dissemination. Speed. Accessibility. Intelligibility. Innovation. Efficiency. As human beings have increasingly sought democratization of information and knowledge, every step along the book's technological continuum has served these needs. In the digital age, we have moved from physical artifacts to intangible content for the first time: an enormous leap, and one that sometimes makes us question whether we are still doing the work that we set out to do in our younger days (Dooley).

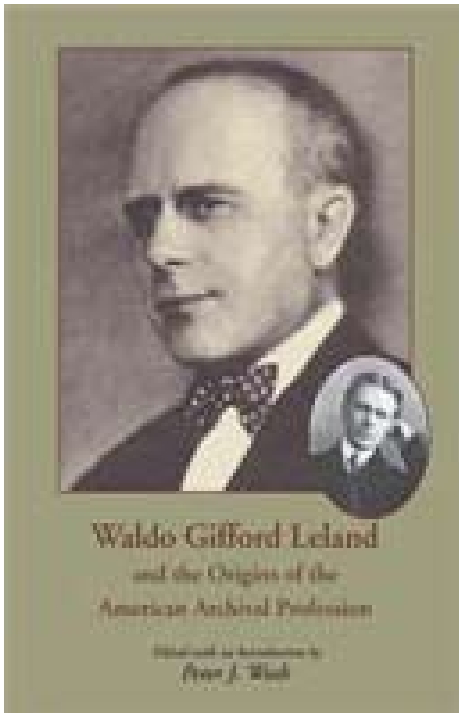
In Dooley's ninth commandment, she urges the profession to “revere the innovative ideas of the young.” She refers to the “digital natives” moniker coined by Karen Calhoun to describe people born into the digital world and who are oblivious to the systems created in the past. This part of society “has no need to adapt or learn new skills; their world is digital.” In her third commandment, she sounded the battle call: “Digitize with abandon.” For a newcomer to the field, this article serves to underscore the archivist's transformation from passive custodian to active mediator, helping to facilitate society's collective memory in a way that goes far beyond historical research.

I especially enjoy Thomas Jefferson's observation that “a library in confusion loses much of its utility.” It is important to remind the profession about the importance of their new partner in this changing world: the patron, the student, the professor, the user. Many scholars and archivists seem optimistic about the intentions of this generation and its use of collected memory for the greater good. So am I.

Resources

Cohen, Patricia. “Library Leader in Era of Change to Step Down.” *The New York Times*, 19 November 2009. <http://www.nytimes.com/2009/11/19/books/19library.html> (accessed 15 September 2011.)

Dooley, Jackie. “Ten Commandments for Special Collections Librarians in the Digital Age.” *A Journal of Rare Books, Manuscripts, and Cultural Heritage* 10 (2009), 1.



Waldo Gifford Leland and the Origins of the American Archives Profession by Dr. Peter J. Wosh

Society of American Archivists,
2011. 398 pp.

Review by Thomas G. Lannon
Assistant Curator, Manuscripts and Archives
New York Public Library

Waldo Gifford Leland and the Origins of the American Archives Profession, edited by Dr. Peter J. Wosh, Director of the Archives Program at New York University, follows the pattern set forth in previous volumes of SAA's Archival Classics Series. The reader is introduced to Waldo Gifford Leland (1879–1966) through a careful selection of essays, recollections, and remarks, both published and unpublished in his lifetime. To help readers understand the historic significance of of this father of archival theory and his service to the archival profession, Wosh includes a lengthy biographical study emphasizing Leland's training and professional networks.

Wosh and Dr. Richard Cox teamed up at the Annual Conference in Chicago

last August to to discuss Leland, Lester J. Cappon (1900–1981), and Solon J. Buck (1884–1962) in a panel entitled “Founding Brothers: Leland, Buck, and Cappon and the Formation of the Archives Profession” as part of the celebration of the 75th anniversary of the Society of American Archivists. While the discipline of archival studies today is concerned with born-digital material and processing backlogs, these two archivist-historians forced practitioners to look back and remember the past as prologue.

Leland's biography takes readers to an age in which the Apollonian traits of Anglo-American civilization were still but faint echoes in the marble halls of its academy and government. He was a member of the prestigious Cosmos Club in Washington D.C. for fifty-six years. Son of a grammar school instructor in Newton, Massachusetts, young Waldo Gifford was raised by his older half-sister Minerva. The Leland family valued Protestant ideals of education and independent thought. Leland recalled later in life that he had been brought up to “regard teaching as one of the sacred vocations, along with the ministry and medicine.” He enrolled in Brown University when it was a Baptist institution that taught manners and respectability, rather than the research institution it would later become. He then spent a year at Harvard to take an A.M. in history. More interested in the emerging field of social science, Leland was advised to pursue history by his advisor, the progressive historian, John Franklin Jameson (1859–1937). Jameson's influence on Leland cannot be overstated. The elder historian guided Leland's undergraduate and graduate work and helped the young man find employment in the fledgling Carnegie Institution. Leland's work there culminated in his first significant achievement, *Guide to the Archives of the Government of the United States in Washington*, published in 1904. A second revised edition was published in 1907. Leland's *Guide* was not superseded until 1940 when Publication No. 14, *Guide to the Material in the National Archives* was published by The

National Archives.

Leland has been called an archivist-by-association. From 1908 to 1919 he was secretary of the American Historical Association where he helped form the first conference of archivists in conjunction with the twenty-fifth annual meeting of that group. His “Programme for The National Archives” was published in 1912, decades before the creation of the federal repository. He remained in the professional service of the Carnegie Institution until 1927, and served as the Institution's principal representative in France, first from 1907 to 1914 and again from 1922 to 1927. Leland's interests broadened beyond archival matters after the First World War. He urged several professional associations to come together to form the American Council of Learned Societies; he became president in 1926 and served in that capacity for two decades. In Europe, Leland attended important international conferences such as the First International Conference of Archivists and Librarians. He authored two volumes on the archives of the Ministry of Foreign Affairs in 1932 and 1943. His European experience also placed him in the forefront of the contest to adopt the principle of provenance as the basis of arrangement and classification of archives in the United States. Theodore Schellenberg, whose influential work was published a generation later, compiled Leland's early writings to create “Staff Information Paper Number Twenty” for the National Archives in 1955. All of Leland's associations are chronicled by Wosh, who presents them alongside original research utilizing sources such as the Waldo Gifford Leland papers held at the Library of Congress. The volume is useful as a reference guide, as much as it is a blow-by-blow account of the development of archival science.

So why should archivists today look to the past and read about a so-called “founding brother” of their profession? Wosh attempts to answer this question in his epilogue when he compares Leland to Waldo from the “Where's Waldo?” cartoons: “He's always been there visible.

BOOK REVIEWS

He's just been hard to find," Wosh writes. But this timidity undercuts the value of representing Leland's life and work to a new audience in 2011. Leland and the social scientists of his generation were drawn to archives to aid the endeavor of uncovering historical truth. This dedication to truth of the records contained in repositories linked archivists and historians in a common bond and allowed for great collaborative undertakings in the early twentieth century. By becoming familiar with the efforts of individuals like Leland and Cappon, today's archivist may be better suited to stand alongside archival researchers and share a common goal of accepting some truth in the records they help maintain.

A Different Kind of Web: New Connections Between Archives and Our Users

Edited by Kate Theimer
Foreword by David S. Ferriero

Society of American Archivists,
2011. 369 pp.
ISBN 1-931666-39-3.
\$69.95/\$49.95 (SAA Members)

Review by Michael D. Montalbano
Processing/Institutional Archivist
Center for Jewish History

The continuing development of information technology offers an abundance of possibilities for the improvement of archival outreach and management. The use of these new tools as a means to improving archival access is the subject of *A Different Kind of Web: New Connections between Archives and Our Users*, edited by SAA Council member and ArchivesNext creator Kate Theimer.

A Different Kind of Web provides a one-stop shop for those interested in the use of social media and the web to engage users and archival management. The book has been organized around thirteen case studies, which describe the approaches, results, and lessons learned in the course of using social media to enhance the archival experience through the creation of user-participated content. The case stud-

ies are grouped by theme, and analytical essays heading up each section examine the themes and provide insights into the implications of the studies. Joy Palmer and Jane Stevenson's essay, "Something Worth Sitting Still For? Some Implications of Web 2.0 for Outreach," introduces the first set of case studies and analyzes how Web 2.0 tools can be used to further outreach and provide venues of collaboration among users and archivists. The second section opens with an essay by Elizabeth Yakel, "Balancing Archival Authority with Encouraging Authentic Voices to Engage with Records," which explores how social media has allowed users to provide further description of archival material and what this means for

other essays.

Theimer's volume also includes two admonitory essays regarding the application of Web 2.0 tools: Terry Baxter's "Going to See the Elephant: Archives, Diversity, and the Social Web," points out that there will always be users who, for a myriad of reasons, are unable to participate, and that archivists cannot entrust their mission of outreach and advocacy to technology. In "Archives 101 in a 2.0 World: The Continuing Need for Parallel Systems," Randall Jimerson also reminds us that embracing these tools is a means to improving archives services, but it should never be mistaken for them. The volume concludes with Theimer's own assessment of how the development of social media and participatory use has changed the profession.

Like the term Web 2.0, Archives 2.0 is useful jargon for understanding that things have changed. New technologies have created new opportunities to further the profession's mission, by broadening access to archival material and facilitating participation from previously unheard voices, who bring their own contributions to the historical record. *A Different Kind of Web* is a valuable resource for those considering implementing Web 2.0 projects and reflecting on the broader implications of technology in the archives.

Call for Book Reviewers

Metropolitan Archivist is seeking book reviewers for upcoming issues. Reviews should be 400–500 words in length and should offer a critique of the work and provide readers with information to judge whether the title is something they would wish to purchase. Review copies of recently published works are available, or reviewers may select their own titles. We welcome contributions that revisit a favorite classic or those that review the latest publications in the field. If you would like to be added to our roster of reviewers, or if you have a title you are interested in reviewing for our next issue, please contact Lindsey Wyckoff, lwycckoff@bankstreet.edu, Book Reviews Editor.



archival authority. James Gerencser analyzes case-study examples of how Web 2.0 applications can be used to improve archival management in his essay, "New Tools Equal New Opportunities: Using Social Media to Achieve Archival Management Goals." The final section reflects on how Web 2.0 tools are changing user interactions with archival material. In "Old Divisions, New Opportunities: Historians and Other Users Working with and in Archives," Robert Townsend uses the relationship of the historian and the archivist to provide context for the

Other Recently Published Titles

We want to hear about new publications that cite the archival collections of New York metropolitan area archives. If your institution's collections are cited, please send the publication details (author, title, publisher, and a copy of the cover image) and information on the featured collections to: Ryan A. Donaldson, ART Editor, outreach@nyarchivists.org. The deadline for the next issue is May 15, 2012.

Archival Anxiety and the Vocational Calling

Richard J. Cox. Duluth, MN: Litwin Books LLC, 2011.

Archival Anxiety, Dr. Cox's 16th book on archives, addresses archival education in the course of discussing the future of the profession. This book will be the topic for an upcoming ART discussion group this spring. The group will read the book in advance then discuss together. Please check ART's website in January 2012 for more information, or contact Maria LaCalle, Marial.LaCalle@jdcny.org.

Holdouts! The Buildings That Got in the Way

Andrew Alpern and Seymour Durst. Jaf-

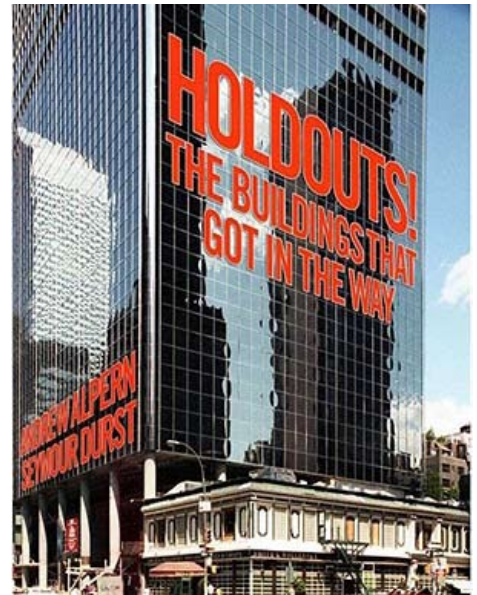
fery, NH: David R. Godine, 2011.

Holdouts! chronicles the history of New York City buildings whose owners refused to sell to developers (with often absurd results). The book cites the image collections of the Museum of the City of New York, the Durst Organization, and the New-York Historical Society, among others. This volume is a revised edition of a work first published in 1984, with a new foreword by Vishaan Chakrabarti, Marc Holliday Associate Professor of Real Estate Development at Columbia University. Co-author Andrew Alpern will speak at the Mid-Manhattan Library on January 17, 2012, 6:30-8:30 p.m.

I, Digital: Personal Collections in the Digital Era

Edited by Christopher Lee. Chicago: Society of American Archivists, 2011.

Ten authors explore issues, challenges, and opportunities in the management of personal digital collections, focusing primarily on the born-digital materials that individuals generate and keep. The contributions represent the range of thinking about how cultural institutions can grapple with new forms of documentation, and about how individuals manage



— or can better manage — the digital information that is part of contemporary life. Metropolitan Archivist is seeking a reviewer for this book. If you are interested, please contact Lindsey Wyckoff, ART Book Reviews Editor, lwyckoff@bankstreet.edu.

Jacqueline Kennedy: Historic Conversations on Life with John F. Kennedy

Caroline Kennedy and Michael Beschloss. New York: Hyperion Books, 2011.

This annotated book includes an eight-CD set of the original interviews from January 1964.

Recently Published Titles Citing Collections from the Manuscripts & Archives Division of the New York Public Library

The Gospel of Beauty in the Progressive Era: Reforming American Verse and Values

Lisa Szefer. New York: Palgrave MacMillan, 2011

Cites the James Oppenheim papers.

Conscience: Two Soldiers, Two Pacifists, One Family — A Test of Will and Faith in World War I

Louisa Thomas. New York: Penguin Press, 2011

Cites the Norman Thomas papers.

The Forgotten Founding Father: Noah Webster's Obsession and the Creation of an American Culture

Joshua Kendall. New York: Putnam Books, 2011

Cites the Noah Webster papers.

Civic Discipline: Geography in America, 1860-1890

Karen M. Morin. London: Ashgate, 2011

Cites the Charles P. Daly papers.

The Powell Papers: A Confidence Man Amok Among the Anglo-American Literati

Hershel Parker. Chicago: Northwestern University Press, 2011

Cites the Gansevoort-Lansing papers and the Duyckinck Family papers.

Diana Vreeland: The Eye Has to Travel

Lisa Immordino Vreeland. New York: Abrams, 2011

Cites the Diana Vreeland papers.

Witness to an Extreme Century

Robert Jay Lifton. New York: The Free Press, 2011

Cites the Robert Jay Lifton papers.

The Convert: A Tale of Exile and Extremism

Deborah Baker. Minneapolis: Graywolf Press, 2011.

Cites the Maryam Jameelah papers.

Elizabeth Bishop and the New Yorker: The Complete Correspondence

Joelle Bielle. New York: Farrar, Straus and Giroux, 2011

Cites The New Yorker records.

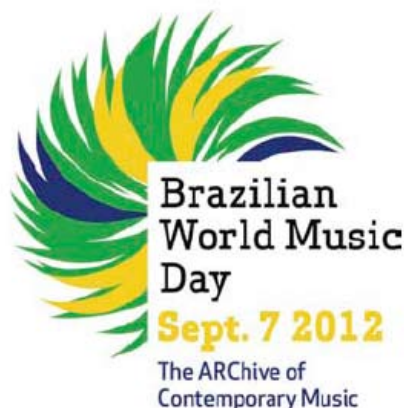
ART NEWS

The ARChive of Contemporary Music (ARC) Announces the Launch of Brazilian World Music Day

Bob George

Director

ARChive of Contemporary Music



In collaboration with Columbia University Libraries and with the support of founding partners Gracenote and the Internet Archive, ARC will lead an online effort to celebrate Brazilian music and catalogue tens of thousands of recordings from around the world on a single day: September 7, 2012, Brazil's National Day.

In 2011, ARC launched the first "World Music Day," celebrating Islamic music and culture (www.muslimworld-musicday.com). More than three million people worldwide accessed this website on its first day, and it still gets over 2,000 visitors daily. The Archivists Round Table of Metropolitan New York awarded the project its prestigious "Innovative Use of Archives Award."

Building on this success, ARC will create the first Brazilian World Music Day (BWMD). BWMD will create a website to present, promote, and explore the rich cultural heritage of Brazilian music of the past, present, and future. We will invite real-time global grassroots participation by artists, fans, and scholars. BWMD will offer videos, histories, seminars, concerts, lectures, sound files, sheet music,

album cover art galleries, essays, blogs, photos, and links, all to highlight the importance and beauty of Brazilian music, as well as to educate a global audience about its many genres and facets. With Google Maps, ARC will create an interactive map that will pinpoint and link genres and artists by region.

A major component of BWMD will be the database describing ARC's Brazilian Music Collection and Brazilian recordings held by archives and libraries around the world. With more than 5,000 recordings, ARC already holds the largest collection of Brazilian music outside of Brazil. Our goal is to grow this collection of 78s, LPs, and CDs, in partnership with a cultural institution in Brazil. Information on all known Brazilian recordings worldwide will be posted on the website in a freely available online database for reference and research.

The project director for Brazilian World Music Day is New York-based producer Béco Dranoff, who is known for his work with Bebel Gilberto, The Red Hot Organization (Red Hot + Rio projects), and the documentary *Beyond Ipanema: Brazilian Waves in Global Music*.

The ARC invites organizations and individuals interested in supporting and participating in the project to contact us at info@arcmusic.org or to call 212-226-6967. Obrigado!

Mount Sinai Medical Center Archives Opens Papers of Surgeon Albert S. Lyons

Nicholas Webb

Assistant Archivist

Mount Sinai Medical Center

The Mount Sinai Medical Center Archives has opened the papers of Dr. Albert S. Lyons (1912–2006), a collection that will be of interest to scholars in many areas of medical history. A gastric surgeon, Dr. Lyons established the Intestinal Rehabilitation Clinic at the Mount Sinai Hospital and was clinical professor of Surgery at Mount Sinai School of Medicine. He chaired the Medical Society of the State of New York's Ad Hoc Committee to Study Professional Medical Liability Insurance. An early advocate of patient self-help, he was instrumental in organizing a support group for ostomy patients at Mount Sinai, the first such group of its kind. He also helped establish the United Ostomy Association (UOA), a national umbrella organization, which he served for many years as medical advisor. In addition to his medical career, Dr. Lyons was also a historian of medicine, who wrote on medical history's relationship to medical education. In 1978 he published the lavishly illustrated volume *Medicine: An Illustrated History* (New York: Harry N. Abrams).

Lyons's papers contain 13 linear feet of material, including correspondence, project files, and the records of various organizations. Approximately half the collection consists of records related to ostomy groups and ostomy care, including the administrative records of the UOA and several regional ostomy clubs. A file of periodicals issued by groups throughout the country includes near-complete runs of several newsletters, as well as materials relating to international ostomy groups, publications by vendors of ostomy-related products, and an assortment of other literature on ostomy self-help. A finding aid is available at http://library.mssm.edu/services/archives/archives_collections/.

Finding Aids for American Field Service World War I and II Collections Now Available Online

Nicole Milano

Head Archivist

Archives of the American Field Service and AFS Intercultural Programs

The Archives of the American Field Service and AFS Intercultural Programs (AFS Archives) announces that for the first time finding aids for fifty-six collections dating from the two world wars are now searchable online on the AFS's website, www.afs.org/afs-history-and-archives.

Online access to the collections was made possible through a grant from the National Historical Publications and Records Commission. This grant allowed AFS to survey 175 cubic feet of archival material; arrange, describe, and preserve the collections at a basic level; and create a website where researchers can easily browse subject terms, creators, record groups, and the fifty-six new finding aids. The finding aids are now also catalogued in regional and national databases.

The AFS Archives contains documents, photographs, works of art, recordings, and artifacts related to the history and development of the organization that is now known as AFS Intercultural Programs, Inc. AFS began as a voluntary ambulance and camion corps serving with the French Army during the First World War. The ambulance service was reactivated during World War II, when American volunteers drove ambulances in France, North Africa, the Middle East, Italy, Germany, India, and Burma, and carried over 700,000 casualties by the end of the war. Today, AFS is an international exchange organization for students and young adults, which organizes and supports intercultural learning experiences in more than eighty countries.

For more information, contact Nicole Milano at nicole.milano@afs.org or Carlos Porro at carlos.porro@afs.org.



American Field Service ambulance drivers deliver patients from the Monte Cassino battlefield to a camouflaged Polish dressing station behind British Eighth Army lines, April 1944. Photograph by George Holton, courtesy of the Archives of the American Field Service and AFS Intercultural Programs.

Association of Moving Image Archivists Student Chapter Organized at New York University

Kathryn Gronsbell

Vice President

Association of Moving Image

Archivists Student Chapter

New York University

A Student Chapter of the Association of Moving Image Archivists has been organized at New York University. AMIA @ NYU, based in the Moving Image Archiving and Preservation program at the Tisch School of the Arts, joins with professionals, scholars, students, and other enthusiasts who seek to address the most urgent issues of conservation, preservation, and access in the field. The AMIA Student Chapter at NYU strives to promote a public awareness of the need for action in our field, by organizing year-round events, symposia, screenings, and other engaging programs. We believe the catalysts for progress are education and action: the student chapter will offer ongoing educational panels and programs to provide training and guidance to students, professionals, and the public. The AMIA Student Chapter at NYU encourages dialogue with other fields to enrich our understanding of the moving image and its unique challenges.

If you were unable to attend our Archives Week roundtable discussion, "Advocating the A/V Archive," we hope that you will still join us for upcoming workshops and panels. Information about AMIA @ NYU, events, news, and resources can be found at www.AMIAstudentsNYC.com. If you are interested in becoming a liaison or contributing to an educational panel, please e-mail the student chapter at NYU.AMIA@gmail.com

ART NEWS

AudioVisual Preservation Solutions

Joshua Ranger

Senior Consultant

AudioVisual Preservation Solutions

AudioVisual Preservation Solutions (AVPS) contributed to a number of recently published studies, which have focused on developing improved practices for the reformatting and preservation of media objects. In October, the Association of Recorded Sound Collections Technical Committee released its AVPS-coordinated “Study of Embedded Metadata Support in Audio Recording Software.” In July, AVPS’s founder and president Chris Lacinak published an article on “Embedded Metadata in WAVE Files: A Look inside Tools and Issues” in the *International Association of Sound and Audiovisual Archives Journal*. These two studies examined means of testing the integrity of audio digitized from analog sources and the persistence of metadata across systems, revealing a number of issues that need attention within the archival community. Both projects tie into AVPS’s work with the Federal Agencies Digitization Guidelines Initiative to develop audio digitization standards and analytical tools, such as the BWF MetaEdit software. In September, Indiana University released its report “Meeting the Challenge of Media Preservation: Strategies and Solutions,” on which AVPS was a contributing consultant. The report outlines the university’s planned approach to a massive and groundbreaking campus-wide digitization project as part of its Media Preservation Initiative.

AVPS continues to offer training sessions through the International Centre for the Study of the Preservation and Restoration of Cultural Prop-

erty’s Sound and Image Collections Conservation Program; New York University’s Audiovisual Preservation Exchange in Ghana; and as a service provider through the Metropolitan New York Library Council’s (METRO) Documentary Heritage Program. In addition, the firm is now an approved Federal Library and Information Network vendor for training and preservation services.

Records of Iconic Times Square Sign Designer Now Available at New York Public Library

Kit Messick

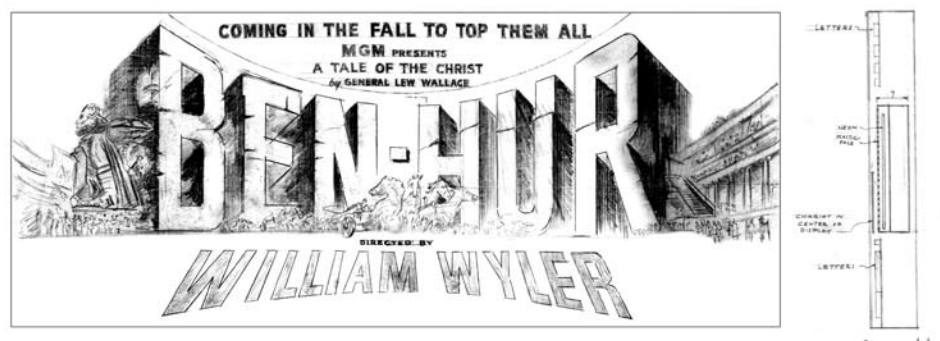
Manuscripts Specialist, Manuscripts and Archives Division
New York Public Library

The Manuscripts and Archives Division of the New York Public Library has recently opened to researchers the records of the Artkraft Strauss Sign Corporation. Artkraft Strauss created many of the giant advertising “spectaculars” that have formed the backdrop for Times Square since the early twentieth century, including the “smoking” Camel cigarette billboard, the Bond clothing store illuminated display, and the half-scale British Airways Concorde jet. For decades the company also produced the annual New Year’s Eve ball drop.

Founded in 1897 by Benjamin Strauss and a Russian immigrant named Jacob Starr, Artkraft Strauss began as a small sign-painting operation, but by the 1920s it had grown to be the principal builder of theater marquees on Broadway. With its 1929 purchase of the Artkraft Company of Lima, Ohio, the firm became the exclusive North American franchise for neon and went on to become the premiere Times Square sign maker. Artkraft Strauss would remain at the forefront of advertising technology into the twenty-first century.

The Public Library acquired the records from Artkraft Strauss’s current president — the granddaughter of company co-founder Jacob Starr — in 2007 after the company closed its West Side factory. Over 175 linear feet in total, the collection documents more than seventy years of the company’s business. The records include job files, blueprints, original drawings, technical specifications, and an extensive photograph and video library documenting the work of this preeminent sign manufacturer in New York City and beyond.

For more information, contact the Manuscripts and Archives Division at mssref@nypl.org.



Original drawing of Ben-Hur marquee, Lowe’s State Theatre, ca. 1959. Image courtesy of Artkraft Strauss records, New York Public Library.

**AUDIOVISUAL
PRESERVATION
SOLUTIONS**

New York Public Library's Manuscripts and Archives Division Announces that New York Foundation Records are Open for Research

Laura Morris

Manuscripts Specialist, Manuscripts and Archives Division
New York Public Library

The New York Foundation — a philanthropic foundation established in New York City in 1909 for the purpose of providing financial support toward “altruistic purposes, charitable, benevolent, educational, or otherwise” — recently donated the records of its first century of grant-making activity to the Manuscripts and Archives Division of the New York Public Library. These records have been processed and are now open for research; a finding aid is available at <http://www.nypl.org/sites/default/files/archivalcollections/pdf/mss18363.pdf>.

Since its inception, the New York Foundation has awarded grants to charitable and non-profit organizations in numerous fields, including public health, workers' rights, literacy, child welfare, AIDS research and treatment, women's suffrage, racial equity, legal aid, the alleviation of poverty, civil rights, immigrants' rights, and education reform. Although some earlier grants supported programs in other areas of the country, the bulk of the foundation's grants since 1975 have been awarded to organizations in New York City, with a focus on grassroots community organizations. The records not only document the individual organizations, communities, and programs which benefitted from foundation grants, but also provide insight into the social, cultural, educational, political, and medical issues which New Yorkers and others faced in the course of the twentieth century. The collection provides a window onto an expansive range of neighborhoods, ethnicities, and under-documented groups, and in many instances reveals the effects of broader events on local communities and

grassroots organizations.

Blog posts highlighting specific files in the collection may be found at:

<http://www.nypl.org/blog/2011/10/11/freedom-quilting-bee-cooperative>

<http://www.nypl.org/blog/2011/10/18/franz-boas-project-26>

<http://www.nypl.org/blog/2011/10/25/emergency-committee-aid-displaced-foreign-physicians-and-medical-scientists>

Please contact us at mssref@nypl.org with any questions.

Brooklyn's Sebago Canoe Club Archives Deposited at Mystic Seaport

Charles Lee Egleston

Archivist

Sebago Canoe Club

In October 2011, the Sebago Canoe Club deposited its core archives in the G. W. Blunt White Library at Mystic Seaport in Mystic, Connecticut. Mystic Seaport holds perhaps the most significant nautical archives in the United States. Its collections include the records of the American Canoe Association, of which the Sebago Club, located in Canarsie, Brooklyn, and at Lake Sebago in Harri-man State Park, is a member.

Consisting of “commodore files” (essential governance materials), photographs, and a nearly complete run of the club's newsletter, *The Blade*, the club's archives documents Sebago's water-sports activities in the New York City metropolitan area from 1933 to the present day. Members of the club have persisted in canoeing, kayaking, rowing, and sailing in spite of the endemic pollution that has characterized the city's waters since the end of the nineteenth century. The archives also includes original documents from Marilyn Vogel, a leading activist in the struggle by the Sierra Club, the Sebago Canoe Club, and others, to force the city to comply with the Clean Water Act of 1972.



Freedom Quilting Bee quilters before the construction of their new sewing center, circa 1965. Photograph courtesy of New York Foundation records, New York Public Library, Manuscripts and Archives Division.

ART NEWS

Kenneth Schlesinger Designs Library-Archives Plan for South Africa's Steve Biko Centre

Kenneth Schlesinger
Chief Librarian
Lehman College

In early 2011, Lehman College Chief Librarian Kenneth Schlesinger travelled to South Africa as a Fulbright Senior Specialist to complete a research project for the Steve Biko Centre in the Eastern Cape (http://www.lehman.edu/lehmantoday/2011_03/t_schlesinger.html). The Steve Biko Foundation is constructing a cultural heritage center, which will comprise a museum, auditorium, conference center, community garden, Internet cafe, and multimedia lab. Professor Schlesinger's task was to develop a three-year strategic plan for a library and archives as an integral component of the Centre.

Steve Biko (1946–1977), a South African student leader and liberation activist, was brutally murdered by the police while held in detention. The Centre aspires to celebrate his legacy and commitment to community empowerment by creating an interactive resource for Ginsberg Township and visitors.

Professor Schlesinger toured local public libraries and met with administrators and educators to identify specific literacy and learning needs. His plan for the library incorporates access to Internet technologies, research databases, books related to African civilization and the liberation movement, as well as a children's room. The archives, in contrast, is a specialized collection of primary source documents about the life, accomplishments, and political philosophy of Steve Biko. The Biko family has donated photographs and personal papers, and several archives have pledged to make available copies of pertinent documents.

Slated to open in September 2012, the Biko Centre has been designated a UNESCO World Heritage site.

Carnegie Hall Archives Receives National Film Preservation Foundation Grant

Rob Hudson
Associate Archivist
Carnegie Hall

The Carnegie Hall Archives recently received a National Film Preservation Foundation grant to preserve one of four "Carnegie Hall Concerts" films, a series produced in 1953 by Academy Award winning documentary filmmaker Robert Snyder that features some of the greatest musicians of the time performing at Carnegie Hall. This collection of rarely seen 35 mm black and white film contains some of the only moving-image material of artists performing in Carnegie Hall prior to 1960, when the building was saved from demolition and the not-for-profit Carnegie Hall Corporation was founded.

The first film selected for preservation features harpsichordist Ralph Kirkpatrick (1911–1984) performing four sonatas by Domenico Scarlatti. Kirkpatrick, also renowned for his interpretations of Bach, published his monumental study of Scarlatti the same year these films were produced. The other artists in the series include pianist Claudio Arrau, violinist Michael Rabin, and mezzo-soprano Jennie Tourel. Colorlab, of Rockville, Maryland, is completing the preservation and reformatting work.

Archives Week a Success at Schomburg Center

Miranda Mims
Manuscripts, Archives, and Rare Book Division
Schomburg Center for Research in Black Culture

On October 16, 2011 ART's Archives Week culminated at the New York Public Library with a special open house at the Manuscripts, Archives, and Rare Books Division of the Schomburg Center for Research in Black Culture. Waves of historians, genealogists, library students, and people from the community came through our doors eager to tour the collections and attend workshops on preserving family records and keepsakes. Among our guests were participants in a Harlem walking tour, as well as a reporter from DNAinfo.com.

The materials displayed touched on an array of subjects such as slavery and abolition; Africa and the Caribbean; the Civil Rights, Black Power, and Black Arts movements; hip-hop; and religion. Popular items included Marcus Garvey's Universal Negro Improvement Association membership cards from the 1920s and the anti-apartheid posters collected by Dennis Brutus, a South African activist, educator, journalist, and poet best known for his campaign to have apartheid South Africa banned from the Olympic Games. Another notable piece was an Ethiopian scroll, written in the ancient language of Ge'ez, which nobleman Wolde Selassie had commissioned in the 1800s as a healing prayer against demons and the "evil eye."

Following on the success of this event, we hope to include materials from all the divisions of the Schomburg Center in next year's Archives Week.

The Seamen's Church Institute Joins Queens College Archives and Special Collections

Jonathan Thayer
Associate Archivist
Seamen's Church Institute

At the beginning of the nineteenth century, in the absence of international regulations, merchant mariners frequently experienced mistreatment, ranging from unfair

wages to abuse on board ship. If not for the Seamen's Church Institute (SCI), which helped to pass important legislation for seafarers' rights, the international shipping boom might have entirely trampled its human factor. It is fitting, therefore, that SCI, as one of the nation's leading promoters of the rights of merchant mariners, has signed an agreement to house its archives with a leading repository for human-rights archival collections, the Queens College Department of Special Collections and Archives (<http://www.qc.cuny.edu/Academics/Degrees/DAH/library/SpecialCollections/Pages/default.aspx>).

SCI's archives document 178 years of the institute's work providing pastoral and professional assistance to seafarers in the Port of New York. The collection details the development of maritime workers' rights from the nineteenth century to the waterfront labor and political tensions of the 1930s and 1950s. At its heart, the collection represents the voices and perspectives of the working seafarer in New York.

SCI continues to process the institute's records, a collection consisting of more than 200 linear feet of paper documents, photographs, artifacts, and publications collected over SCI's history. Highlight items include nineteenth-century journals from the chaplains of SCI's three floating chapels, letters from longtime SCI board member Franklin D. Roosevelt, and a photograph collection dating back to the late 1800s.

View finding aids and a Digital Collection containing more than 12,000 items from SCI's archives at www.seamenschurch.org/archives.

Theatre Library Association Celebrates 2011 Award Winners

Ryan A. Donaldson
Editor
Metropolitan Archivist

The Theatre Library Association (TLA) feted six award winners at its annual TLA Awards Ceremony, held on November 4, 2011, at the Dorothy and Lewis B. Cullman Center at the New York Public Library for the Performing Arts. The TLA Book Awards recognize exceptional scholarship in published form that has utilized the resources of academic, research, and public libraries for works published during the previous calendar year. Winners are announced annually in June, and are honored in a ceremony following the Annual Business Meeting.

This year's award winners were:

George Freedley Memorial Award recognizing this year's outstanding book in the area of live performance:

Contested Will: Who Wrote Shakespeare? by James Shapiro, Simon & Schuster, 2010.

Special Jury Prize:

Finishing the Hat: Collected Lyrics (1954-1981) with Attendant Comments, Principles, Heresies, Grudges, Whines and Anecdotes, by Stephen Sondheim, Knopf, 2010.

Richard Wall Memorial Award recognizing this year's outstanding book in the area of film or broadcasting:

Empire of Dreams: The Epic Life of Cecil B. DeMille, by Scott Eyman, Simon & Schuster, 2010.

Special Jury Prize:

Charlie Chan: The Untold Story of the Honorable Detective and His Rendezvous with American History, by Yunte Huang, W.W. Norton & Company, 2010.

Brooks McNamara Performing Arts Librarian Scholarship:

Abigail Garnett, Palmer School of Library and Information Science, Long Island University.

The Theatre Library Association's Award for Distinguished Service in Performing Arts Librarianship:

Susan Brady, Archivist at the Beinecke Rare Book and Manuscript Library, Yale University

Book Awards Co-Chairs Cynthia Tobar (City University of New York, Graduate Center) and Flordalisa Lopez (Skadden, Arps, Slate, Meagher & Flom, LLP) organized the event on behalf of TLA and in concert with other TLA members and the TLA board. The Freedley Jurors included: Charlotte Cabbage (Northwestern University), Robert Melton (University of California, San Diego), and Don B. Wilmeth (Brown University). Wall Jurors included: John Calhoun (NYPL for the Performing Arts), Madeline Matz (Library of Congress), and Stephen Troiano (Ithaca College). The Archivists Round Table congratulates all the authors, publishers, and awards winners, including our colleague and fellow archivist, Susan Brady.



Top: Abigail Garnett (left) with her scholarship award, presented by Nancy Friedland, at the 2011 Theatre Library Association Awards Ceremony. Bottom: Nena Couch (left) presents the distinguished service award to archivist Susan Brady at the 2011 Theatre Library Association Awards Ceremony. Photographs courtesy of Angela E. Weaver.

PROGRAMMING COMMITTEE REPORT



Intrepid's Curator of History Jessica Williams (second from left) discusses how archival materials are used by museum staff to reveal the "humanity behind the hardware." Photograph courtesy of Pamela Cruz.

SEPTEMBER PROGRAM: The Intrepid Sea, Air and Space Museum

by Pamela Cruz
ART Vice President

On September 28, 2011, ART joined the curatorial and collections staff of the Intrepid Sea, Air and Space Museum at Pier 86 in Manhattan for a tour of the museum's new collections storage space. The Intrepid Museum collects archival materials and artifacts that pertain to Intrepid's service history, and the museum staff use the collections to illuminate the "humanity behind the hardware" — the stories of the 50,000 men who served aboard the ship over her three-decade Navy career. Collections Manager Rachel Herman, Coordinator for the Collections/Exhibition Department Norma Jean Garriton, and Curator of History Jessica Williams each led a group, sharing items from the archives and exploring how these materials are used to bring to life the experiences of the ship's sailors, aviators, and marines. ART is grateful to the Intrepid for co-sponsoring this event and allowing open access to the entire museum during and after our event for a capacity crowd. The Programming Committee would like to thank Manhattan Borough Historian Michael Miscione for referring us to the Intrepid, and Jessica Williams for being our onsite liaison with the wonderful team at the Intrepid. For more information about the Intrepid visit intrepidmuseum.org

OCTOBER PROGRAM: ART Celebrates 2011 New York Archives Week

From October 9–15, 2011, the Archivists Round Table of Metropolitan New York (ART), along with hundreds of organizations in the archives community across New York State, celebrated the twenty-third Annual New York Archives Week. Archives Week events included lectures, repository tours, and workshops, all free and open to the public. These special events are designed to celebrate the importance of historical records, and to familiarize interested organizations and the public with a wealth of fascinating archival materials illuminating centuries of New York City history and culture.

Among the events this year was a two-day symposium, "Artists' Records in the Archives," held at the New York Public Library and the Fashion Institute of Technology. The symposium, geared to the perspective of the information professional, addressed the relationships between artists' records, their artwork, and the creators; the significance of artists' records in archives for scholars and curators; and how archivists and special-collections librarians manage artists' records in their repositories. ART is working with panel participants to publish the proceedings.

In addition, ART, in partnership with the National Archives at New York City and the United Federation of Teachers/Associated Teachers of Social Studies, hosted the second annual K-12 Archives Education Institute (AEI). This program brought together thirty-five local K-12 teachers, educators, and archivists to discuss strategies for teaching the topic of immigration and migration using primary-source materials. You can read more about the AEI in this issue's "Reaching Out" section.

New York Archives Week's premier event is the ART Awards Ceremony, the only awards program in the metropolitan New York area that honors the work of archivists and those who support archival programs. ART was pleased to receive the Mayor's Proclamation recognizing New York Archives Week, presented by New York City De-

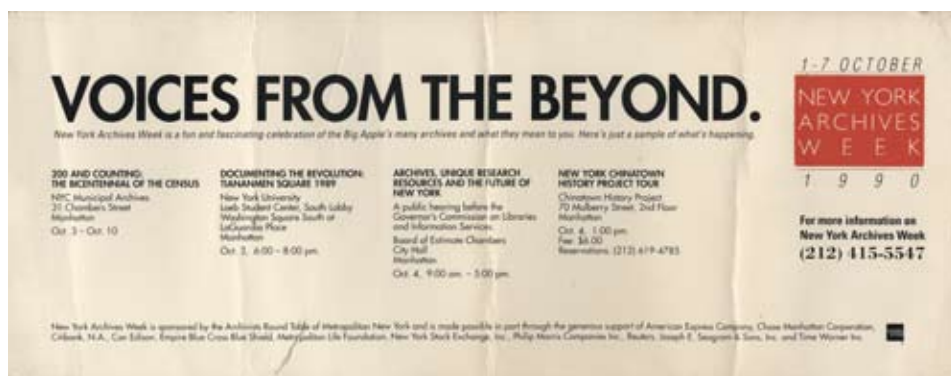
partment of Records Deputy Commissioner Eileen Flannelly to ART President Rachel Chatalbash. In his proclamation, Mayor Bloomberg noted: "Archivists understand that history is not fixed or static — this generation of students and historians and the next will continue to conduct original research and find new ways of interpreting our past."

At the ceremony, ART conferred the following awards:

- Councilwoman Gale A. Brewer for Outstanding Support of Archives
- Muslim World Music Day for Innovative Use of Archives
- Barbara Haws for Archival Achievement
- Aquinas Honor Society of the Immaculate Conception School for Educational Use of Archives

The program for the awards ceremony is available at: http://www.nycarchivists.org/Resources/Documents/2011_ART_Awards_Ceremony_Journal.pdf

PROGRAMMING COMMITTEE REPORT



Above: The 2011 ART honorees (from left to right) Brian G. Andersson, retired commissioner, NYC Department of Records; Councilwoman Gale Brewer; New York Philharmonic Archivist-Historian Barbara Haws; Bob George, director, ARChive of Contemporary Music; Anne Madi, past president, Aquinas Honor Society; and Carl Ballenas, moderator, Aquinas Honor Society. Photograph by Michael Lorenzini

Other Archives Week events including: tours of ART-member repositories included the archives at the Museum of the City of New York, the Girl Scout National Historic Preservation Center, and the New York Transit Museum; a workshop on preserving family papers at the National Archives at New York City; a textile preservation workshop at the Oyster Bay Historical Society; and open house presentations at the Schomburg Center for Research in Black Culture, and Franklin Furnace Archive, Inc. See all the events with ART's 2011 Archives Week Calendar- <http://www.nycarchivists.org/Resources/Documents/2011Calendar.pdf>.

ART would like to thank all our member volunteers and participating organizations for making this year a great success! We also thank the hundreds of New York City residents who attended and

Top Left: 1990 New York Archives Week "Voices From The Beyond" poster that was displayed on the New York City subway. ART began New York Archives Week in 1988. Image courtesy of Marilyn H. Pettit

NOVEMBER PROGRAM:

The Tamiment Library and Robert F. Wagner Labor Archives

by Pamela Cruz

ART Vice President

participated in the events.

On November 30, 2011, ART co-sponsored a Programming Committee event with The Tamiment Library and Robert F. Wagner Labor Archives at New York University, one of the oldest special collections in the United States devoted to the history of leftist politics, labor, and social protest movements. Tamiment's holdings include oral histories, film, more than 75,000 monographs, 20,000 linear feet of archives and manuscripts, 15,000 periodical titles, an 850,000-item pamphlet and ephemera collection, and a million photographs.

In 2006, the Communist Party of the United States (CPUSA) donated its archives and holdings from their library of the Reference Center for Marxist Studies to the Tamiment Library in order to make its history accessible to students, scholars, and activists. For ART's November meeting, Tamiment Library project staff responsible for processing and cataloguing these materials shared exciting anecdotes and interesting assets, discussed the collection's history, and talked about the challenges encountered during processing.

The event's hosts and speakers were all members of the Tamiment staff: Michael Nash, Ph.D., director; Chela Scott Weber, associate head for archival collections; Hillel Arnold, project archivist for the photo morgue of the Daily Worker; Jillian Cuelar, processing archivist for the Communist Party, U.S.A. records; and Daniel Eshom,

cataloging librarian for the library of the Reference Center for Marxist Studies materials.

To learn more about The Tamiment Library and Robert F. Wagner Labor



Daniel Eshom, cataloging librarian of the Reference Center for Marxist Studies collection, shared a presentation of assets from the collection. Photograph by Pamela Cruz

COOPER UNION Continued from page 7 documentation, and determined how to upload metadata and images. Carol collaborated on the schema, created controlled vocabulary for key fields, oversaw quality control, and made the final calls on image selection and editing of descriptive fields. Mitsuko scanned the photographs, analyzing any descriptive text or captions that existed to provide the initial data entry. In addition, Thomas Micchelli, visual resources librarian, advised on image rights management and customization of the visual design of the site. Rayad Khan, systems administration technician, handled installation and upgrades of the client software, set up shared folders on a local server, and monitored storage space limitations on the host server. In all, the team consisted of five existing personnel — four full-time and one part-time.

Challenges Encountered and Lessons Learned

Most challenges were related to the lack of personnel dedicated exclusively to this project. It's no wonder that it took two years to complete! There were also some technical difficulties because we were using the most recent version of the client software for CONTENTdm. Most users had not yet upgraded to the latest version, making us de facto beta testers, sometimes being the first to report bugs and problems to OCLC's technical support. This caused some slowdowns until a workaround could be found. In addition, not having direct control of the server caused one particular problem at the very end: an unexpected upgrade to the server software resulted in major changes to the end-user interface. We scrambled to fix some crucial features, such as default search and display fields and facets for narrowing search results.

Another challenging task was putting together a group of beta testers for the site and keeping in touch with them to obtain feedback.

A few valuable lessons learned:

- Time spent on planning at the beginning will save staff time later. In particular, it is important to have the record schema and controlled vocabulary in place before any data entry is done, in order to reduce editing and corrections later on.
- If you build it, they will come. Once you produce an attractive and easy-to-use searchable digital collection, be prepared for your target audience to have high expectations that you will produce more!

We are very pleased to have produced this historic digital image collection, and are about to embark on the second digital collection from the Cooper Archives. It will be the early annual reports of The Cooper Union, from 1860–1884 — those reports published during and immediately following the lifetime of the institution's founder, Peter Cooper. These documents provide valuable insights into his intentions and hopes, and constitute a significant portion of the documentation of the early history of the institution. As Cooper Union's new president Jamshed Bharucha views Cooper's writings and the institution's early history guideposts for steering Cooper Union into the future while retaining the founder's vision, there is no better time than the present to undertake this next digitization project.

For more information, contact Julie Castelluzzo by e-mail at juliec@cooper.edu or Carol Salomon at salomo@cooper.edu.

STEICHEN ARCHIVE Continued from page 10 administration, exhibition organization, horticulture, and film; his contact with and promotion of modern artists in the United States; his awards and citations; and documentation of all these activities in print and on television, radio, and film. It includes original and photocopied correspondence and notes; photographic prints and negatives, glass and film slides, and moving images; clippings, tear-sheets, catalogues, and engravers' proofs; audio tapes, recordings, and cassettes; awards, citations, medals, and plaques; as well as published books and posters.

The archive is overwhelmingly material about Steichen, rather than materials created by him. Curator Grace M. Mayer researched tirelessly, following leads, maintaining extensive correspondence, and documenting new discoveries as well as errors and inconsistencies in the previous written record by and about Steichen, while collecting information and physical objects for the archive. She privileged scope and completeness over the acquisition of original material, as evidenced by the collection's plethora of photocopies, news clippings, and typed excerpts from previously published material, as well as her own notes and cross-references. The range of her correspondents — including artists, collectors, critics, curators, Steichen family members, as well as some of their current and ex-spouses and lovers — and her detailed notes on events

both small and large attest to her thoroughness and determination to elucidate every aspect of Steichen's personal and professional life.

The archive is valuable for researchers interested in Steichen's varied personal and professional accomplishments. It serves as an encyclopedic introduction, and points to a variety of other sources of information on him, including materials held by MoMA and other museums, libraries, government repositories, and archival collections.

Unique to the archive are documentation from the 1980s of Steichen's paintings — the closest to a catalogue raisonné currently available on these works; documentation, including photographs, of his delphinium breeding; and installation-photographs by Apeda Studio of the flight-themed photomurals he created for the men's smoking room at the Center Theater, Radio City, which has since been dismantled. Also notable are the many portraits taken of Steichen, for publication and as gifts to Steichen and his wife Joanna, by many notable twentieth-century photographers including Henri Cartier-Bresson, Bruce Davidson, Lotte Jacobi, Wayne Miller, Irving Penn, and Milton Rogovin.

For additional information, contact Celia Hartmann by e-mail at Celia_Hartmann@moma.org; read about some of the material in the archive on the museum's blog at http://www.moma.org/explore/inside_out/author/chartmann

BROOKLYN HISTORICAL SOCIETY Continued from page 13

Cameras and Copyright

Students are encouraged to take photographs in our archives. This is a real research skill, and we teach students to take pictures of citations, too. We have discovered that the iPad is a wonderful tool for archival research, as it can zoom better than a magnifying glass.

Because each SAFA course will result in a website, all SAFA students sign a copyright statement. It explains that photographs from BHS collections are for research purposes only, that BHS must grant permission to publish reproductions, and that posting online is a form of publication. Professors currently facilitate permission requests through another Google form. In the future, we would like to research rights-restrictions before each visit, to better inform students which images can be published.

Class Facilitation

All visits are facilitated by the archivist-historian team. When a class first visits BHS, we introduce ourselves and the institution, walk students through our rules, demonstrate proper care and handling, and discuss our collection scope. We stress that our library complements and supplements their campus library, class readings, and online resources. We often discuss primary sources in detail, and we sometimes provide content- or format-specific instruction. Our biggest care-and-handling challenge is to train students not to point with their pencils.

Most activities work best in groups of three to five students, and we find that students need to be explicitly told to stop and read something. Students are often too quick to underestimate their abilities. Transcription exercises work well with hard-to-decipher handwritten documents. Although students are often intimidated at first, with just a few tips they often impress us with their paleography skills. Students do have trouble summarizing texts, so we hope to come

up with exercises to address this during class visits.

By the summer, we will craft a teaching philosophy and mission statement. We also hope to produce sample activities, glossaries, handouts, bibliographies, and subject guides. We look forward to working with faculty to refine facilitation techniques, prompt writing, and assignment design. We are also trying to create systematic evaluation for individual visits. How to best to provide and solicit feedback? How much of the class should BHS staff address? How responsible are we for course content or outcomes?

Moving Forward

Like any small institution, BHS faces space and staffing challenges. We still need to address building access, coat checks, scheduling, and an upcoming renovation. In June 2012, faculty will attend our second annual week-long Summer Institute, where national partners will learn from our experiences. Additionally, we will run a paid summer fellowship for select SAFA students.

Reflections and anecdotes tell us that student engagement is high, and more of our faculty is returning in Spring 2012 than anticipated. We are excited for the impact SAFA will have on BHS, on our partners, and on the profession in general.

For more information, visit safa.brooklynhistory.org; contact Robin Katz by e-mail at rkatz@brooklynhistory.org

CENTER FOR JEWISH HISTORY
Continued from page 12 the early years of Hadassah. It provides a vivid description of the American Zionist Medical Unit (AZMU), funded in part by Hadassah, as it travelled, in 1918, across the Atlantic from New York, through Europe, to Alexandria and Palestine. Madeline, a nurse in the unit, met her husband on board ship. They remained in Jerusalem and were instrumental in building the AZMU into what is known today as the Hadassah Medical Organization. In her interview, she provides great detail on the daily life of the nurses in the unit in 1918–1919, the sites they visited on first arriving in Palestine, and the difficult life of a medical professional in the early years there.

Listen to the sound recording here:
http://digital.cjh.org:80/R/-?func=dbin-jump-full&object_id=1358275&silo_library=GEN01

To browse all the sound recordings, visit: http://digital.cjh.org/R/21XQP6Y37N1JBP8BYMPLM36X7BH1E8C3AFEX5T5DRTQ18DYFAM-04395?func=collections-result&collection_id=1853

Hadassah Newsletters

With the first issue in 1914, the newsletters became an important vehicle for transmitting news about the organiza-

tion and individual chapters, as well as general interest news on Palestine and the American Jewish community. Today, most of the information contained in the first twenty years of these newsletters exists nowhere else. They are a treasure trove of detail on Hadassah's early chapters, on how funds were raised, and on the medical projects Hadassah supported in Palestine. Fully transcribed with searchable text, the newsletters are a valuable and easily utilized resource.

The newsletters are also delightful to browse at random or by date (http://digital.cjh.org/R/21XQP6Y37N1JBP8BYMPLM36X7BH1E8C3AFEX5T5DRTQ18DYFAM-04395?func=collections-result&collection_id=1832). Learn about trachoma, or early medical care in Tiberias, or fundraising news from the chapters. Hadassah underwent tremendous growth in the 1920s and 1930s, and the newsletters reflect how the organization developed, expanded, and became so successful.

For information about the project, contact Susan Woodland by e-mail at swoodland@ajhs.org.

HISTORY COMING HOME
Continued from page 14 A letter from Brinkerhoff's secretary implores Society President Louis Sherwood to "get this bulky volume out of the office." However, it seems that little more attention was paid to the volume thereafter. The next year a major collection of documents directly relevant to Hudson County history was donated by the widow of John Heck, taking up the Society's limited processing capacity.

Seventy Years in Storage

The Historical Society went out of existence in the late 1950s. Its collections housed in the Jersey City Free Public Library became part of the local history department, the New Jersey Room, when it was established in 1964. As an active public library collection, at an institution facing the financial and social challenges of a deindustrializing city during the late twentieth century, all materials were merged into the main collection of books and vertical files, with more esoteric and less relevant material placed in storage. Some solid work on preservation was undertaken by Joan Doherty Lovero in the 1980s, at which point the Stafford County volume was boxed up and labeled simply "Civil War."

When Cynthia Harris became manager of the New Jersey Room in 2001, she began applying more rigorous archival practice to the special collections department, and I was hired in 2006 to assist. It is both daunting and a joy to explore materials that have been held in storage, trying to get them organized and accessible. Among the principal goals has been to understand and survey the Historical Society collections, beginning with the addition to the New Jersey Digital Highway (<http://www.njdigitalhighway.org/>) of many items related to the Dutch period.

Sesquicentennial Realization

With the sesquicentennial of the Civil War's beginning in 2011, I took a look at our holdings related to that great and terrible conflict. Anniversaries can be valuable because they give us a chance to direct our attention to places we may previously have passed over too easily. This was the case for us, as I realized that we had a unique volume of Grand Army of the Republic service narratives from the Jersey City chapter, as well as other interesting local items. There was also that dusty, banged up volume. Once I read its provenance notations, I was awed at just how much "in the presence of history" I was, and at the opportunity to right a wrong after nearly 150 years.

Once I had researched and contacted the appropriate repository for the volume, Carl Childs and I realized, in a tidy irony, that we had both been at a MARAC session on replevin. We are pleased and relieved that this case did not involve litigation; indeed the Library of Virginia has been very gracious in this process. We hope that our two institutions' encounter with history may be an occasion for thought. Cynthia Harris puts it well: "For the Library of Virginia to receive back a unique, irreplaceable eighteenth-century ledger almost 150 years after it was stolen and after all expectation of its return had long ago died, is nothing short of miraculous. Perhaps other archivists will be inspired ... to take a closer look at items that don't really fit the scope of their collection and find more suitable homes or even the rightful homes for any such items."

For more information, contact John Beekman by e-mail at jbeekman@jclibrary.org, or by phone at (201) 547-4503.

ACTIVIST ARCHIVISTS Continued from page 17 a profoundly sacred dimension. Even the most seemingly straightforward facts and decisions may have cultural or political implications.

A hallmark of the postmodern paradigm is that traditional boundaries between archives and creator have increasingly dissolved. At WITNESS the archives plays an integral role in the training and documentation processes. More than many other forms, audiovisual documentation relies tremendously on context and description for sense, meaning, significance, and evidentiary value. We work with partners by creating and providing training materials, forms, and instructional tools for audiovisual documentation, metadata capture, and other best practices, and also by endeavoring to instill a consciousness about the value of archiving. Thus the archives is an active and essential partner in the documentation/production process and, in fact, shapes it. The partner must likewise be viewed as a critical collaborator in the archiving endeavor (hence "archivist activist").

The video in our collection tells thousands of stories from many parts of the world: stories of torture and displacement, genocide and discrimination, war and poverty and terror. But also very importantly, it tells stories of activism, agency, empowerment, and heroic efforts for social justice. Activists and human rights defenders are often the least likely to perceive value in these stories: they tend to be self-effacingly focused on the never-ending work at hand. They are much like archivists in this regard; and, like archives and archivists, the work itself demands consideration and study. Context is inextricable from content: what was the purpose, the point of view of the creator? Were there security risks during shooting, what kind of camera was used, why was one person interviewed rather than another? Are we sure they are credible? What is missing, what was left unsaid? It is very difficult to obtain and record answers to most such questions, but the record is enriched immeasurably by knowing the why and the how, and not just the who, what, where, and when.

Activism Within Our Organizations

Finally, there is this notion of activism for archives within our own organizations. I did not learn to be an activist archivist at WITNESS. I learned my activism at CNN, when I had to devise ways to provide access in an instantaneous 24-hour news cycle, and had to create both the processes and a culture of archiving in an environment that was relentlessly present-minded and, quite frankly, resistant to it. Being much younger, it shocked me to learn that the purpose and value of archives was not self-evident to everyone, and that even the utilitarian or business-case benefits were not always understood. Advocacy was therefore essential to my job as an archivist, as I defined and understood it. This has been true to some degree ever since. And I believe it to be true of most of us, whether our battles are internal, external, or both.

I believe there are significant implications for professional identity. Increasingly, archivists conceptualize our work in terms of "meaning" (Mark Greene), "belief" (Verne Harris), "power" (Derrida et al.), and, yes, "activism," concepts that are subjective, amorphous, and open-ended. As someone who has spent my career imposing order and process, striving to promote professional standards, and advocating within organizations for a greater commitment to a truthful and persistent documentary record, to enter this realm is anxiety provoking indeed. If we adopt a collaborative approach, invite participation and feedback by users, question standards, or acknowledge bias, do we cede or undermine our own authority? When I invoke the word "activism," do I risk having my objectivity, expertise, and judgment called into question by non-archivists and other archivists alike? Perhaps.

I have been aware of some interesting online conversations of late, about whether the word "archive" should be used as a verb and about the connotations of the term "citizen archivist," all of which to me express a deep anxiety about how we define ourselves and convey that identity

to others. I understand these anxieties, and to some extent I share them. When the boundaries between records-creators and archivists become fuzzy, when every website has an “archive” and anyone can be a citizen “archivist,” when there is a poverty of existing language to differentiate between the trained professional and the impassioned amateur, how do we assert our value and identity as professionals, especially as our work becomes, in fact, more complex, specialized, and difficult?

I do not have the answers, but my feeling is that this increased mutual interest and engagement is ultimately a good thing. If we become too mired in debates over language and definitions, we lose sight of the larger meaning of what we, as archivists, do. When we engage users and subjects, and invite non-archivists into the archival process, we not only enrich the documentary record but also enter a realm in which archives really do matter to everyone. In the end, that’s what archival activism is really about.

Verne Harris, “Power, Memory and Archives in South Africa,” *Archival Science* 2(2002): 63–86. Later published as “Secrecy, Archives and the Public Interest,” *Midwestern Archivist* 2 (1977), 2:14–27. F.

Gerald Ham, “The Archival Edge,” *American Archivist* 38 (January 1975): 5–13.

Mark Greene, “The Power of Meaning: The Archival Mission in the Post-modern Age,” *American Archivist* 65 (Spring-Summer 2002): 42–55;

Verne Harris, “A World Whose Calling Can Only Be Justice,” in *Archives and Justice: A South African Perspective* (SAA, 2007), p. 256.

INTERSECTION OF ART Continued from page 18 repository structures. This expansion empowers the archives and broadens and enriches the types of experiences and narratives presented within the museum setting.

The rise of performance art, and the museum’s desire to include it and other art activities of the last decades that leave few traces behind, means that the amount of documentary and archival materials present in the museum galleries is on the rise. *Staging Action: Performance in Photography since 1960*, another recent exhibition, consists entirely of such documentation. As some of the artists who created these performances attain greater prominence, greater importance is placed on the documentary evidence of their work. Those documents begin to be the site of some tension between the museum and the archives. The issue is not whether a manuscript, score, or performance script constitutes an artwork, but to what extent such documents are enmeshed in a contextual relation within a larger body of records. In other words, can single items, such as a photograph or a music score, actually tell you about the artwork, when removed from that larger collection of documents? The problem has many layers, since artists have strong individual opinions about their records, and different documents have stronger or weaker claims to being integral parts of a larger corpus of records. Because of these complexities, the issue can only be resolved from instance to instance depending on local circumstance.

Fueled by critical theory, artists over the last four decades have engaged in activities and art production that intended to negate the museum’s previous insistence that art be stable, concrete, enduring, and unitary. As artists have challenged museums’ authority and legitimacy, archives have been confronted with artist-made systems and collections meant to occupy the same territory as the actual archives. As museums strive to present or

re-present transitory art production, the archives rises in importance as the holder of documentation of those activities. As such documentation increases in importance as the only surviving trace of significant works of art, the exact identity of those documents, their provenance and residence, fuels an important continuing discussion between the archives and the museum. Finally, with the archives as safe-keeper of the record of all museum activities, any effort to examine, interrogate, or reinterpret the museum’s activities, and the narratives of history and culture it has constructed or abetted, will require active use of the museum archives and should require, as well, the active and enthusiastic participation of museum archivists.

For more information, contact Jonathan Lill by email at jonathan_lill@moma.org.

ZINES Continued from page 19

particular way of viewing racism; instead of looking at the disadvantages that people of color experience, the scholarship examines the privileges white people have. The concept is covered by several existing headings, such as Racism; Race discrimination; [class of persons or ethnic group] — Social conditions; [place] — Race relations; [ethnic group] — Race identity; etc. The meeting feels that the existing subject headings are sufficient. The proposal was not approved.

They are so wrong!!!

Luckily I am occasionally successful at getting new headings established, usually with the help of a for-real cataloger like Sandy Berman, Jocelyn Saidenburg, or Adam Schiff.



SLIDE 5

I often think what I do is not particularly radical. The materials I work with do have political content, and their creators may seem strange to people outside their subculture. But really, I am just trying to treat their work respectfully and make it available to researchers and leisure readers. That's not so weird for an academic archivist or special collections librarian, is it?

Oh, wait a minute — leisure readers? Maybe that is a little weird. Based on advice dispensed from genuine archivist James Danky, I began the collection by trying to acquire two copies of every zine, the first for the climate-controlled, acid-free archives and the second for the stacks. The stacks' zines were always browsable, but in 2007 they began circulating, including via Interlibrary Loan. I let anyone into the library to use the stacks zines and I will page archives zines on demand, without requiring credentials or a justification. There are no white gloves and no inspecting of bags. People can make photocopies and scans and take pictures of the zines. (Remember when I said where I stand on the access versus preservation seesaw?)

Another thing that I do not think is radical, but others might, is a commitment to bringing alternative voices and opinions into the library, thereby giving them greater legitimacy. If we did not have zines at Barnard, we would also not have repre-

sented the thoughts and opinions of teenage girls and young women, including women with limited education, views unacceptable or unsellable to corporate publishers, and lots of other girls and women sharing stories you'd never see unmediated and unabashed on a library shelf.

These voices are so important to me and so underrepresented that I felt that it was important to do item-level cataloging for them and to be sure they were included in WorldCat, as well as in our local catalog, CLIO. I create original catalog records for the majority of our zines, putting in a lot of my own time to do so.

Zine cataloging has become my activist project. I am given one day a week to catalog zines from home, and I generally spend ten to fifteen hours on zine cataloging in my "off" time, rather than the seven hours I'm paid to do it. I skip meetings and protests to catalog zines. I have let my other primary activist project (Radical Reference) go to some extent in favor of zine cataloging. I'm not bragging or complaining — I'm explaining my presence on a panel about activism and archives. I'm really quite thrilled to have the chance to contribute, in my own way, to the girl revolution.



SLIDE 6

This was the end of my talk, which I delivered at Rutgers at top speed, with great enthusiasm, but perhaps less structure than a better archivist would have mustered. I apologize for bringing a taste of the chaos that is my presentation style to the page. That's what happens when you let a radical into the archives. She spices things up, but not necessarily in the ways that one would have envisioned.

Archivists Round Table of Metropolitan New York, Inc.
Management Financial Reports (990-EZ Basis) for FY July 1, 2011 - June 30, 2012
5 months through November 30, 2010

PROFIT/LOSS STATEMENT

	Current Year	Past Year
REVENUE	<u>November 2011</u>	<u>November 2010</u>
Contributions, gifts, grants, & similar amounts:		
General donations	0.00	121.00
Grants	6,000.00	6,000.00
Total contributions, gifts, grants, & similar amounts	6,000.00	6,121.00
Program service revenue:		
Program meetings	1,248.68	191.00
Holiday party	0.00	0.00
Workshops	0.00	150.00
Outreach	0.00	0.00
Total program service revenue	1,248.68	341.00
Membership dues	7,534.15	5,325.00
Interest on Bank Accounts	29.56	21.15
Other revenue	0.00	0.00
TOTAL REVENUE	<u>14,812.39</u>	<u>11,808.15</u>
EXPENSES		
Grants paid by ART	0.00	0.00
Benefits paid to or for members	0.00	0.00
Employee compensation & benefits	0.00	0.00
Professional fees & other payments to independent contractors	1,288.50	0.00
Occupancy, rent, utilities, maintenance	0.00	0.00
Printing, publications, postage, shipping	400.00	0.00
Other expenses: Program expenses, insurance, website, bank fees	6,545.82	5,323.69
TOTAL EXPENSES	<u>8,234.32</u>	<u>5,323.69</u>
Excess or (deficit) year to date	<u>6,578.07</u>	<u>6,484.46</u>
Beginning of period net assets (at 6/30 of prior year)	28,325.70	22,049.94
Other changes in net assets	0.00	0.00
Net Assets at November 30, 2011	<u>34,903.77</u>	<u>28,534.40</u>

STATEMENT OF FINANCIAL POSITION (BALANCE SHEET)

ASSETS	<u>November 2011</u>	<u>November 2010</u>
Money Market Account	21,831.07	23,120.23
Savings Account	1,001.17	4,048.81
Checking Account	11,916.53	1,265.36
Cash on Hand	155.00	100.00
Other Assets	0.00	0.00
TOTAL ASSETS	<u>34,903.77</u>	<u>28,534.40</u>
TOTAL LIABILITIES	<u>0.00</u>	<u>0.00</u>
TOTAL NET ASSETS at 11/30/11	<u>34,903.77</u>	<u>28,534.40</u>
Unrestricted net assets	34,903.77	28,534.40
Temporarily restricted net assets	0.00	0.00
Permanently restricted net assets	0.00	0.00

SUMMARY OF PROGRAM SERVICES & EXPENSES

Archives Week public events, including awards event recognizing key contributions in archival practice (533 Attendees)	5,524.26	4,842.52
Communication of archival issues, collections, and other related matters via newsletters, website, calendar, and directory	0.00	0.00
Program meetings (2 events attracting approximately 167 total attendees) open to public, concerning practical & professional archival issues, archival collections, or the relation of current events to the profession.	912.45	106.00
Workshops (0 events attracting 0 total attendees) concerning practical archival topics	0.00	199.50
Outreach Programs (3 programs attracting 121 total attendees)	649.66	0.00
Membership (1 programs attracting 30 attendees)	200.00	0.00
Total program service expenses	<u>7,286.37</u>	<u>5,148.02</u>
Total general administration expenses	947.95	175.67
Total expenses	<u>8,234.32</u>	<u>5,323.69</u>



Archivists Round Table of Metropolitan New York
P.O. Box 151
New York, NY 10274-0154



Membership Form 2011-2012

Membership year runs from July 1, 2011 to June 30, 2012

PLEASE TYPE OR PRINT CLEARLY

Name:

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****To receive meeting announcements and other information you MUST provide a valid email address****

Preferred Email Address:

Are you a new member? ☐ Yes ☐ No Are you a student? ☐ Yes ☐ No

My directory listing should be:	<input type="checkbox"/> Home <input type="checkbox"/> Institution <input type="checkbox"/> None	My mailing address should be:	<input type="checkbox"/> Home <input type="checkbox"/> Institution
I am interested in volunteering with:	<input type="checkbox"/> Monthly Meetings and/or Holiday Event	<input type="checkbox"/> Awards Ceremony	<input type="checkbox"/> Board Nominations Committee
	<input type="checkbox"/> Newsletter	<input type="checkbox"/> Education/Workshops	<input type="checkbox"/> Mentoring (being a mentor)
	<input type="checkbox"/> Membership	<input type="checkbox"/> Communications & Outreach	<input type="checkbox"/> Donating space for meetings & programs
	<input type="checkbox"/> Advocacy		

To complete membership: Send the completed form with a check for \$25 plus any additional tax-deductible donation* you would like to make to the address indicated below. Make checks payable to the Archivists Round Table of Metropolitan New York, Inc. (ART). **Note:** Membership is **FREE** for students.

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Umbrella Juggling..... By Mr. A. Kitamura
The Human Fountain..... By Asahi and Assistants
Sahli lion of Risley-Gymnastics..... By the Kitamura Bros. (Koman & Tommy)

Harry Ellis

In His Novelty Songologue, Entitled
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Second Big Week.

Emily Ann Wellman

—In—

"YOUNG MRS. STANFORD"

A Flash Drama

Written and directed by Edward Elsner.

Cast.

Mrs. Stanford.....	Emily Ann Wellman
her secretary.....	Mr. Harry Hayden
Stanford, her husband.....	man
his.....	ker
ed.....	urke
do.....	pest
At.....	y.

Willie Weston

America's Foremost Singer of Character Songs.

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Assisted by MISS HAMILTON
In "A Wayward Concert."

A. Paul Keith and E. F. Albee Present

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Exit March

Arranging "Em Higher".....Shapiro-Bernstein

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Sunday Evening, Feb. 25, 1917, at 8:30
Monday Afternoon, Feb. 26, 1917, at 3:00

JAPAN TODAY

FIRST PART

ANIMATED MAP OF OUR JOURNEY. We're off. On Board. ACROSS THE BROAD PACIFIC—OUR FELLOW PASSENGERS. Yokohama. By Ford to Kamakura. The Diabutsu. Miyamakita. Night at the Fujiya. Over the Hakone Range. BY SEDAN CHAIR OVER THE MOUNTAINS. Shidzuka. Seeing Things. Tea Industry. PICKING TEA—A MOTHER'S BURDEN. Firing and Packing Tea. TEA CEREMONY. Paddy Fields. Nagoya. Golden Dolphins. ARRIVING BY RICKSHA AT

DEPARTURE. Bride and Groom. Wedding Presents. Marriage. Home Life. A Love Letter. QUANT AND CURIOUS CUSTOMS OF THE JAPANESE. Topsy Turvyland. Odd Notions. Caring for the Baby. A Sister's Duty. Games and Pastimes of Children. Boys' Festival. A FEW MINUTES WITH THE CHILDREN. Street Shows. Wrestling Nikes. The Red Bridge. Visions of Loveliness. Temples and Shrines Dedicated to Iveyasu. Marvelous Carving. Lesson of The Three Monkeys. Tomb of the Shogun. Wonderful Interiors. Stone Buddhas. PILGRIMS. PAN DANCE. Matsushima. ONE OF THE THREE LOVELIEST SIGHTS IN JAPAN. Back to Yokohama. Banzai. Hong Kong.

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Miss Lucy Berret Pauto

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Mrs. Thompson + W. R. Campbell