

Q...
AAA!

De?

Кам?

Мо?

ГАСІГО!
ГАСІГО!
ГАСІГО!

Metropolitan archivist

Volume 19, No. 2
Summer 2013

та Маланчин Вечір

який влаштує Укр.Національний Дім у Бофало в суботу 12 січня 1957.
о год.8.30 вечір в залі Укр.Парох. Школи 158 Джермейн Блек Рак.

В програмі: КОНЦЕРТ КОЛЯДОК - ШЕДРІВОК
виконає міш.хор УККА під управою др.Романа Ставничого

ЗУСТРІЧ НОВОГО РОКУ в постановці Трени - Юрія Лаврівських
З А Б А В А !!! Аранжер інж. Олександр Криницький до того добірна
оркестра.Смачний буфет у заряді Вп.Пань. Дякую за приємний телефон -
очевидно йдемо всі - цеж наша - така наша українська М А Л А Н К А !

BOARD OF DIRECTORS

Rachel Chatalbash

President

Pamela Cruz

Vice President

Melissa Bowling

Secretary

Karen Murphy

Director of the Education Committee

Ryan Anthony Donaldson

Director of the
Communications Committee

Anne Petrimoult

Director of the
Membership Committee

Janet Bunde

Director of the Outreach and
Advocacy Committee

Nick Pavlik

Director of the
Programming Committee



Editor-in-Chief

Ryan Anthony Donaldson

Managing Editors

Rachel Conrad

Mary Ann Quinn

Features Editor

Rachel Greer

Interview Editor

Ellen Mehling

Book Review Editor

Lindsey Wyckoff

ART News Editor

Haley Richardson

Layout

Samo Miller

WELCOME

The following individuals have joined the Archivists Round Table of Metropolitan New York, Inc. (ART) from December 2012 to July 2013

New Members

Susan Andrews
Edwina Ashie-Nikoi
Jo Baslow
Jenny Beard
Alexanne Brown
Karen Cannell
Rosa Cella
Rebecca Chandler
Freya Channing
Susan C. Chore
Carole Clarke
Paul Clarke
Thea Constantine
Tim Corlis
Bert Cunningham
Suzanne Damato
Elizabeth De Mase
Anne DiFabio
Kate Donovan
Dorothy Dougherty
Annie Edwards
Michelle Elligott
Chris Farrell
Peter Filardo
Lauren Ford
Steven Fullwood
Julia Furay
Jessie Gillan
Fred Gitner
Benjamin Gocker
Joy Goodwin
Marc Grossblatt
Sarah Haug
Anna Helgeson
Erin Hestvik
Adrien Hilton
Alexandra Hilton
Lara Jacobs
Deborah Johnson

Julia Judge
Nicholas Kennedy
Amy Kimura
Joe Lapinski
Marie Lascu
Jacob Laurenti
Deirdre Lawrence
Robert Lee
Rebecca Machado
Jon Mason
Melanie Meyers
Zoe Milgram
Louis Munoz, Jr.
Roberta Newman
Susan O'Brien
Katie O'Connell
Shannon O'Neill
Barbara Packer
Melissa Pandolfi
Natalie Pantoja
Joshua Ranger
Sibyl Schaefer
Helen Schumacher
Jonah Seaman
Alice Shahan
Anna Shumilak
Lisa Sisco
McKelden Smith
Martha Tenney
Amanda Timolat
Emily Toder
Helen Wall
Louise Weinberg
Brian Zamek

New Student Members

'kola A
Alexandria Abenshon
Rayna Andrews

Katharine Asmus
Matthew Aull
Andrea Belair
Audrey Belanger
Amy Belotti
Carolyn Bennett
Erin Brennan
Steven Calco
Sara Campot
Pamela Casey
Sela Constan-Wahl
Mary Curren
Katie Daniels
Tara Das
Kristen De Lancey
Bryan Eichner
Jessica Fisher
Charlene Fletcher-Brown
Caroline Gabrielli
John Giganti
Cathy Gollub
Annalise Hagen
Marissa Hiller
Kayla Jenkins
Jasmine Jones
Gabriella Karl-Johnson
Kymberly Keeton
Sarah Kemp
Dalynn Knigge
Carly Lamphere
Tara LaWare
Michelle Lee
William Levay
Lauren Levitt
Janice Liao
Carolyn Madeo
Leshawn McFarlan
Christopher Meatto
Jazmin Mooney
Eric Mortensen
Brenda Muhammad

Regina Murrell
Emy Pagano
Jacqueline Quinn
Amanda Register
Karen Riedeburg
Amy Roberts
Herb Rubenstein
Roxanne Shirazi
Annaliese Soden
Mariel Stein
Doris Straus
Tara Strongosky
Kat Sullivan
Tim Tetreault
Christine Valzovano
Alexandra von Mering
Michael Walsh
Robert Walters
Noreen Whysel

Honorary Members

Carl Ballenas
April Davies
Claire Dienes
Irina Kandarasheva
Suz Massen
Lily Pregill
Ernest Rubenstein
Christian Zabriskie

Friends of ART Members

Lou Carvell
Angela Glass
Martin Kaminer
Rachel King
Britta Lokting

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

Anthony Cucchiara Constance de Ropp Liz Kent León Alice Merchant Sanford Santacroce

Thank you to our Sponsorship Members:

Ann Butler Frank Caputo Stephen Perkins Craig Savino

The mission of *Metropolitan Archivist* is to serve members of the Archivists Round Table of Metropolitan New York, Inc. (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 editor@nycarchivists.org. Deadlines for submissions are April 30 and November 15. Similar inquiries and submissions for reviews should be directed to editor@nycarchivists.org.

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

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

4	Letter from the President / Editor's Note
5	Accessibility of the Selwyn Theatre Historic Renovation Collection, Roundabout Theatre Company Archives by Tiffany Nixon
6	Documenting 100 Years: The Creation of the Rockefeller Foundation Centennial Website by Sibyl Schaefer
8	The Benefits of Archival Instruction at Brooklyn Historical Society by Robin M. Katz
11	Dual Uses of the Archives: Critical Moments in Researching and Teaching by Janet Bunde and Alison Okuda
13	Bringing Archives into Wikipedia by Kevin Schlottmann and Leanora Lange
15	The Challenges of Documenting a Culture: The American Sephardi Federation Surveys the Northeast by Kate Ehrlich

Volume 19, No. 2 Summer 2013

Metropolitan archivist **of** TABLE CONTENTS

INTERVIEW WITH THE ARCHIVIST: An Interview with Madeleine Thompson	By Ellen Mehling	17
BOOK REVIEW: Archival Arrangement and Description review	by Nicolas Webb	19
REPOSITORY PROFILES: The General Commission on Archives and History (GCAH) of the United Methodist Church	by Jonathan Lawler	20
Image Collections and Fieldwork Archives of the Dumbarton Oaks Research Library and Collection	by Rona Razon	22
	ART News	24
Programming Committee Report	by Nick Pavlik	27
Education Committee Report	by Karen Murphy	29
Treasurer's Report		40

COVER:

Advertisement for a Julian New Year's celebration (concert and dance), January 12, 1957. Oleksii Matuch Papers; Box 1; Folder 11; Ukrainian Historical and Educational Center Archives, Somerset, New Jersey.

BACK COVER:

Advertisement for a "Pre-Vacation" dance, June 8, 1963. Oleksii Matuch Papers; Box 1; Folder 11; Ukrainian Historical and Educational Center Archives, Somerset, New Jersey.

— LETTER FROM THE PRESIDENT —

Dear ART Members,

Over the course of this year, ART has organized a series of wonderful programs ranging from a special showcase of the New York Philharmonic Digital Archives to a day-long symposium on archives and activism. We have brought numerous professional development opportunities to NYC archivists through co-sponsored workshops and have continued to broaden our programming with new partnerships and outreach events. We co-sponsored the New York Archives Conference for the second time this June, strengthening our ties with archivists throughout New York State. Through our online publications, advocacy work, and social media channels we have strived to improve communications with you and among you. Significantly, we are ending this membership year with over 650 members. This number is astonishing and full of promise; with you ART will continue to thrive and grow.

When I moved to New York in 2005, I did not know a single archivist here. One day, I saw that ART had a volunteer opening for an Issue Coordinator for the *Metropolitan Archivist*. This was the beginning of a string of volunteer positions, which eventually led to my serving on the ART Board for five years. When I first volunteered, I never anticipated the programs that we would develop, the advocacy campaigns that

we would lead, or the relationships that we would foster. Today, I am proud to have been a part of them.

This is my last letter to you as President of the Archivists Round Table of Metropolitan New York, Inc. I want to give my thanks to my fellow Board members and committee volunteers for their extraordinary service to our organization. ART continues to flourish because of your deep commitments to the archives field, fellow archivists, and the history your repositories hold.

The opportunity to work with you and learn from you has been truly enriching. Thank you for being such wonderful colleagues and friends.

With warmest wishes,

Rachel Chatalbash

President

Archivists Round Table of Metropolitan New York, Inc.



— EDITOR'S NOTE —

This summer has been a time of reflection and transition for the ART. We look back on a great year with engaging programming that consistently brought in audiences at (and beyond) capacity.

In June, we co-sponsored a successful New York Archives Conference at the Long Island University Post Campus, generating fruitful discussions and creating networking opportunities with colleagues. We say farewell to outgoing ART President Rachel Chatalbash and thank her for her tremendous efforts to elevate our organization and provide strong leadership. We welcome incoming ART President Pamela Cruz and anticipate the year ahead. The ART Board is already busy planning for next year's programs, outreach activities, advocacy initiatives, and the 2013 New York Archives Week. Stay tuned as future announcements are made on all of these endeavors.

This issue features contributions from archivists and staff at the Center for Jewish History (CJH); Brooklyn Historical Society; Rockefeller Foundation; New York University; and HeritageMuse, Inc. In addition, we hear the latest news from the Archives at Mount Sinai Center; Newark Archives; Storycorps; JDC; and the Ukrainian Historical and Educational Center. We want to thank all our contributors for taking the

time to share their experiences and insights with the local metropolitan archives community. We also would like to invite additional contributors to consider submitting for our next issue. Any and all story ideas for features, news, interviews, repository profiles, and book reviews are welcome for consideration. Feel free to use our online submission form or email editor@nycarchivists.org.



As summer is the season for transitions within ART, I will be moving into the ART Vice-President position, and as a result this will be the last issue for which I will serve as Editor-in-chief. It has been a pleasure working with the *Metropolitan Archivist* staff for the past two years, and I am grateful for all the hard work along the way. I also have relished the feedback we've received from our members, as well as new readers. Please join me in the opportunities ahead to contribute to, and further support, the *Metropolitan Archivist*!

Ryan Anthony Donaldson

21 June 2013



Selwyn Theatre NYC Circa 1997, Pre-Renovation
Image courtesy of Roundabout Theatre Company Archives

Accessibility of the Selwyn Theatre Historic Renovation Collection

Roundabout Theatre Company, a not-for-profit theatre in New York now in its 48th season, has completed a New York State Archives, Documentary Heritage Program, grant for the processing and arrangement of a unique collection of materials chronicling its renovation/restoration of the Selwyn Theatre (now known as the American Airlines Theatre), one of the historic theatres on 42nd Street in the Times Square district of New York City. The finding aid is now available on the Roundabout Theatre Archives website, here:

http://archive.roundabouttheatre.org/index.php/FindingAids/Collection/Show/collection_id/172

The Selwyn Theatre Historic Renovation Collection documents all aspects of the restoration of the lovely theatre and simultaneously sheds light on New York City's comprehensive urban planning directive of the 1980s aimed at revitalizing Times Square through renovation and repurposing of the theatres along 42nd and 43rd Streets.

The award allowed the Roundabout Theatre Archives to process, and make accessible, the records documenting the three year renovation/restoration project.

These records chronicle Roundabout's participation in a major city revitalization effort, from initial stages to completion. The collection is rich in construction aspects of the redesign process, photographs documenting the phases of restoration, architectural and construction plans and elevations, and 1980s urbanization reports and literature generated by the 42nd Street Development Project.

Thanks to the NYSA/DHP funds, the Selwyn Theatre Historic Renovation Collection is the first collection in Roundabout Theatre Company's Archives for which a finding aid has been prepared. By providing access to this collection, we offer a valuable resource to scholars in such diverse fields as historic architecture and construction, urban planning and revitalization, and New York theatre history.

For more information, please contact Tiffany Nixon, Archivist, tiffanyn@roundabouttheatre.org

Roundabout Theatre Company Archives

by Tiffany
Nixon

Documenting 100 years: The Creation of the Rockefeller Foundation Centennial Website

by Sibyl Schaefer

Assistant Director, Head of Digital Programs at the Rockefeller Archive Center

INTRODUCTION

Founded in 1913 by John D. Rockefeller, the Rockefeller Foundation was the largest philanthropic venture of its day. The Foundation's mission, "to promote the well-being of mankind throughout the world" was just as grand. During the first 100 years of its existence, the RF has worked diligently to accomplish its mission by attacking issues ranging from the eradication of malaria in Sardinia, to the Green Revolution in Mexico, to urban poverty in New York City. In 2011, the Foundation provided a grant to the Rockefeller Archive Center to create a website documenting its centennial: 100 Years: the Rockefeller Foundation.

A BIT OF BACKGROUND

The Rockefeller Archive Center (RAC), established in 1974, assembles, preserves, and makes accessible the records of the Rockefeller family and their philanthropic endeavors, including the Rockefeller Foundation. Thus, it was natural that the Archive Center offered its expertise in the documentation of the Foundation's history, especially at such a momentous time as its centennial. The diverse nature of the Foundation's work did not lend itself to a linear narrative. Programs were also global in scope, and reflective of their era. So when the Archive Center applied for a grant to document the Foundation's first 100 years, it was not to create a book but a website which could more easily capture the breadth of the programs. To complete the project within the tight deadline, the Archive Center hired two post-doctoral researchers and an archivist to handle the digitization and website development. These new staff members, plus the Head of Research and Education and various scanning personnel, rounded out the Centennial Project team.

SCOPING THE PROJECT

Interested in doing a centennial project? Get started as early as possible. Two years is a short time to research primary documents spanning over 100 years, digitize selected documents, and create a website. Many of our early decisions about the project's organization were shaped by this time constraint.

Among the first questions we tackled were: articulating the goals of the website and determining its

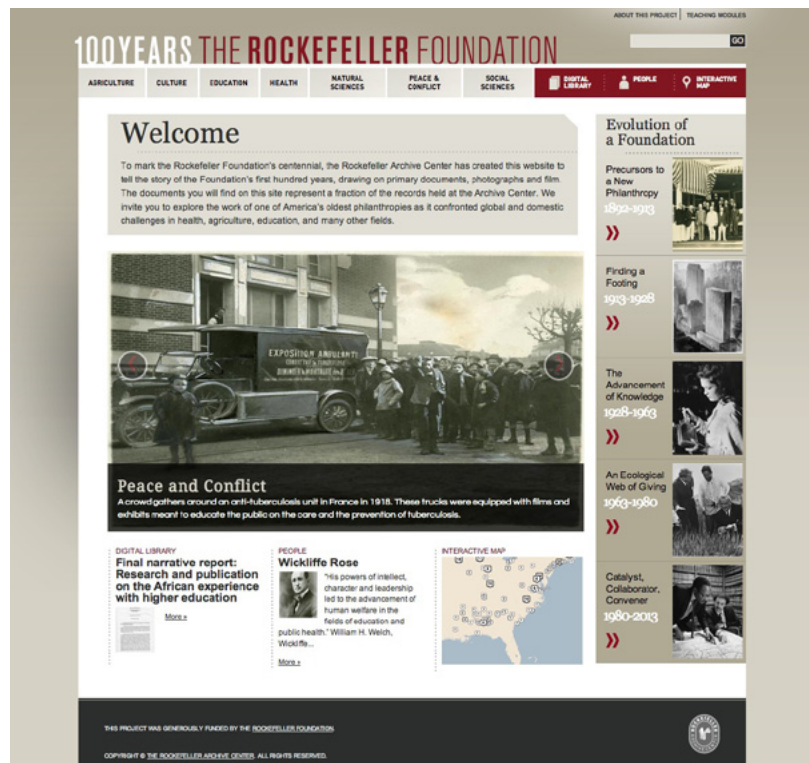


Image of the home page of the Rockefeller100 site.
Copyright: Rockefeller Archive Center.

audience(s). These two questions helped us shape the site's information architecture. From the beginning, we knew it was important to raise awareness of the Foundation's scope of work. Time constraints prevented us from delving into any one area in great detail. This had implications for our audience. If we only had 1300 words to tackle the Green Revolution, we couldn't expect to cover it in the depth that would appeal to agricultural scholars. Instead, we chose to convey the span of the Foundation's work with shorter essays that would appeal to laypeople instead of experts. Our hope was that scholars would find the digitized items useful, and this exposure would invite further on-site research.

Another project goal was to connect areas of the Foundation's activity in novel ways. Most of our researcher queries are subject-based. Researchers want to see the records of grants in particular topic area, and it often doesn't matter which philanthropic organization funded those grants. We wanted users to delve immediately into their topic of choice, and from there, link to related topics, people, and documents, increasing their exposure to the Foundation's overall activities. This desire led to the creation of the top-level navigation structure for the website, which groups topical vignettes into seven

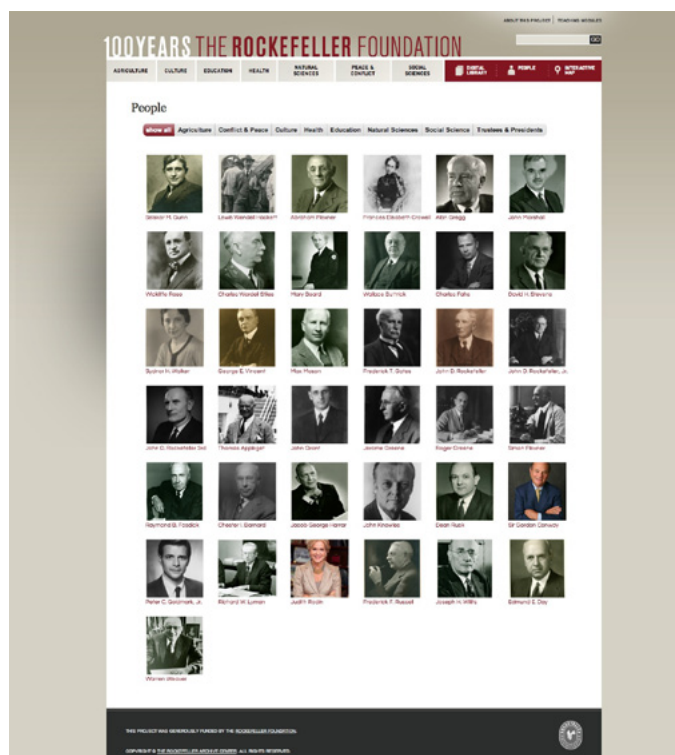
main classifications. The site also increases interconnectivity by including tags on digital items, a map view which groups digital items by geographic subject, and biographies of notable individuals in the Foundation's history.

PULLING IT TOGETHER

From the outset we saw that it would be easier to adopt a Content Management System (CMS) than create a website from scratch. We reviewed several CMS's and determined that Omeka was the best fit. Omeka is essentially designed to highlight digitized objects through exhibits, so we could easily use it to accomplish our goal of highlighting archival documents and contextualizing them with topical vignettes, geographical metadata, and biographies. Omeka uses metadata standards such as Dublin Core, and others, such as EAD, could be implemented using plugins. Most importantly, it is open source, so any customization that we financed could potentially be contributed back to the Omeka community as a plugin or theme. After deciding to implement Omeka, we designed our own theme (with professional assistance) and hired an expert Omeka programmer to develop the custom plugins. Archive Center staff members performed early usability testing on paper prototypes and photoshop mockups to ensure the information architecture design was intuitive.

WORKFLOW DEVELOPMENT

A huge part of this project involved setting up workflows and iteratively refining them. We started scanning prior to choosing our CMS and outlining our site information architecture, and selection was initially very broad—essentially anything of interest to the Centennial researchers was digitized. After we selected the CMS and articulated our metadata needs, our selection process became more discriminating to ensure scanning and metadata creation could be done in a timely fashion, and to avoid



Highlighting important figures in the Rockefeller Foundation's history was a key goal of the project.

Copyright: Rockefeller Archive Center

additional selection processes at the end of the project. Our digitization workflow also included an initial rights review, which flagged items with potential rights issues. For example, if we came across a photograph with studio information stamped on it, we noted it in our metadata database and made sure copyright was cleared prior to placing the item on the site. Metadata was configured so it could be used with both the Omeka bulk import and the Archivist's Toolkit digital object import, since we use the AT for archival description. We edited metadata after importing it to Omeka to make it more user-friendly. We didn't want our tags to be LCSH subject headings, and we deemed any distinction between subject headings and tags would cause unnecessary confusion.

CONCLUSION

The Rockefeller100 site went live in February 2013 with over 1800 documents, 500 images, several films, 57 contextual vignettes, and 37 biographies. Response to the website has been fantastic, with many comments relating to the ease of site navigation. We recently advertised the site in an email announcement to our registered researchers, which resulted in a 300% increase in web traffic, as well as an increased presence in social media. Our late start may have prevented some additional in-depth analysis of the material including the gathering of statistical information and tracking of notable individuals throughout time and space, but we successfully created a product that accomplished our goals and met our audience's needs.



Over 500 images and 1800 documents were digitized in completion of the project.

Copyright: Rockefeller Archive Center



SAFA professors and national partners in a workshop at the 2012 SAFA Summer Institute.

The Benefits of Archival Instruction at Brooklyn Historical Society

by Robin M. Katz

Outreach and Public Services Archivist/ Co-Director of Students and Faculty in the Archives

Initial data from an ambitious postsecondary education program at Brooklyn Historical Society (BHS) promises to demonstrate the positive impact archival research can have on undergraduates. The full findings, project documentation, sample curricula, and articles of interest to archivists who teach will be available at <http://safa.brooklynhistory.org> in Fall 2013.

Students and Faculty in the Archives (SAFA)

The project, Students and Faculty in the Archives (SAFA), builds document analysis, information literacy, and critical thinking skills in first-year college students through hands-on experience with primary sources. Participating courses are taught by 19 faculty partners from three schools within walking distance of the archives: Long Island University Brooklyn Campus, New York City College of Technology (CUNY), and St Francis College. These schools do not have

special collections of their own, and they are committed to serving minority, non-traditional, and first-generation college students.

SAFA is funded by a three-year (Jan 2011 - Dec 2013), \$749,997 US Department of Education Fund for the Improvement of Postsecondary Education (FIPSE) grant. The project staff is comprised of two co-directors, an archivist/historian team, and an invaluable part-time stack assistant.

Now in its final year, SAFA has reached over 1,100 individual students taking 63 courses in History, American Studies, Literature, Composition, Speech, Religion, Art History, Digital Photography, and Architectural Technology. These courses, which range from remedial to honors, from large surveys to one-time-only seminars, have made over 100 class visits to Brooklyn Historical Society.

Students who participated in a SAFA course are invited to apply to the SAFA Summer Fellowship. During this in-depth, five-week program, fellows select and research a topic of interest in the Gabriel Furman papers (ARC.190, http://dlib.nyu.edu/findingaids/html/bhs/arc_190_gabriel_furman/admininfo.html), a collection of nineteenth-century journals in BHS's collection. Each fellow works under the guidance of SAFA staff to craft a scholarly or creative project that could take the form of an informative presentation, a walking tour, a website, an architectural drawing, or a piece of creative writing, performing or visual art. Fellows also contribute to a small exhibit and gain exposure to professional opportunities in libraries and museums. Last year's fellowship projects are available online at <http://safa.brooklynhistory.org/fellowship2012>.

SAFA Teaching Philosophy

Throughout the course of the project, SAFA staff have honed a teaching philosophy. For SAFA, the archives are not a treasure room where valuable or beautiful objects are merely on display. A class visit to the archives should not be a passive experience of show-and-tell. Instead, SAFA professors are pushed to articulate specific course goals and concrete, measurable objectives for each visit. The class experience is designed so that students actively use and interpret archival materials.

The pedagogical focus of SAFA is document analysis. Because students engage deeply with one (or just a few) documents, SAFA professors pre-select materials for use in class visits and BHS pulls at the item level. In fact, the SAFA mantra is "less is more." Professor handouts and prompts are most successful when they are specific and tailored to the individual document (e.g. Why did Henry Ward

Beecher write this letter?) as opposed to generic (e.g. Who is the creator? What kind of document is this?).

Initial Findings

Independent evaluators assess SAFA's success at building a collaborative network, providing faculty development, integrating primary sources into course design, and improving student engagement, retention, and academic success. The evaluators gather a variety of quantitative and qualitative data, including pre- and post- student surveys, faculty and student interviews, syllabi, class blogs, and student work, and student performance data such as course completion rates and grades.

Initial findings show that SAFA students are more engaged and perform better than their peers. Students in SAFA courses had consistently higher rates of course completion, higher course passing rates, and higher course grades. The full 2012 evaluation report is available online at <http://safa.brooklynhistory.org/docs/Eval-Report-2012.pdf>.

This year, the project evaluators will receive data comparing retention rates for SAFA students compared to non-SAFA



Students at BHS during a SAFA class visit

cohorts for the first time. While a variety of complex factors far beyond the control of teaching archivists affect student retention, this outcome is of particular interest in light of President Obama's goal that the United States become the first in the world for college graduation rates by 2020. The grant's final evaluation report (due December 2013) will address this question.

High-Impact Educational Practices

One of the reasons that SAFA has been so successful is that it employs many of the high-impact educational practices proven to be effective in improving student retention and engagement for students of diverse backgrounds: undergraduate research, diversity/global learning, community-based learning, and collaborative assignments. In a program like SAFA, where many students are systematically introduced to archival research, the experience of visiting the archives creates a common intellectual experience across courses and departments. Additionally, some of the SAFA courses are themselves already examples of these practices, such as first-year seminars or learning communities.

The inherent connection between archival instruction and high-impact educational practices means that archives can be vital to student learning, student performance, and college completion. This rationale, combined with the findings of programs like SAFA, should help archivists to advocate for the relevance and importance of archival instruction programs.

More Findings and Resources Coming Soon

A project-level website (<http://safa.brooklynhistory.org>) will launch in fall 2013 that contains complete SAFA documentation; findings and analysis by the grant evaluators; articles written by SAFA staff and partner faculty; and examples of course syllabi, assignments, and in-archives activities.

A robust dissemination plan, including presentations and publications, will also bring findings and products of SAFA to a national audience of archivists, librarians, faculty, and administrators interested in further integrating primary sources into college teaching.



SAFA staff with the undergraduates who completed the 2013 SAFA Summer Fellowship. All photographs courtesy of Brooklyn Historical Society.

Dual Uses of the Archives: Critical Moments in Researching and Teaching

by Janet Bunde, University Archivist, New York University
and Alison Okuda, PhD Candidate, New York University

The RISM Collections:

Alison Okuda: The New York University Archives might not be an obvious place to look for material on the Caribbean. However, the 2011 conference, Caribbean History and Anthropology in the Archives: The RISM Collections at NYU, focused on the ways these collections have been used since their creation. I attended this conference to learn more about Caribbean archives and research skills that I could apply to my own doctoral dissertation and was surprised to hear that there was an archival collection available in my own university library containing extensive, pertinent material.

The Research Institute for the Study of Man was created by Dr. Vera D. Rubin to bring Caribbean scholars together to develop educational and scientific research methods. The accumulation of publications, theses, and original data, coupled with ephemera from conferences, led to a sizable collection that was split in 2006 and distributed to New York University and a new RISM office. When I learned about the extent of the data on Trinidad and Tobago, I made an appointment to consult two collections: The RISM Vertical Files (RISM VF) and the Records of the Study of the Aspirations of Youth in a Developing Society (The Trinidad Study) (RISM RG 5).

Undergraduate Research:

During Spring 2012, I was teaching an undergraduate class in NYU's Department of History called "Narratives of Cultural Exchange in African Diaspora History," part of a required course that taught fundamental skills for the discipline of history. The final project was a research proposal related to the course's theme.

Students were asked to engage with primary and secondary sources using their new methodological training. A key component was visiting a local archive to provide students with hands-on original research experience.

I decided to take advantage of the wonderful collections and helpful archivists at Schomburg Center for Research in Black Culture in Harlem and at NYU's University Archives. Both have documents relating to the course, but they focus on different regions. Visiting both allowed us to cover each student's topic and to double our training and experience working with archival documents.

Archival Instruction:

Janet Bunde: Alison approached me asking if she could bring her students to the Archives to work with one of the collections she'd been using. The RISM Vertical Files present a great teaching opportunity, both because the collection is rich in ephemera and because it is highly structured. (Materials are hierarchically organized by country and then by topic within each country.) The collection, whose specific provenance remains unknown, formerly resided in the library at RISM and was organized and described by library staff, using subject headings they devised.

I spoke to Alison to learn what she wanted her students to gain from their visit and what type of assignment would follow. Students are most responsive to learning about archives when an assignment requires them to learn how to locate collections and interpret documents. Based on these conversations, I designed a lesson that would incorporate both general inquiries into a collection using the finding aid and specific inquiries into individual documents—where they might have come from, and what they might tell a researcher.

AO: Janet introduced the students to archival policies, covering topics that were new to both the students and to me. She introduced us to websites where we could search for documents at NYU, other universities, and in other countries. Finding pertinent collections and documents is simultaneously the most

essential and most challenging research skill, but she carefully demonstrated each step throughout the visit. She also explained how archives work—how papers are donated or bought, how they are evaluated and cataloged, how they are stored and tracked. Knowing these details makes the experience of doing archival research more transparent and efficient.

Janet then asked each student to briefly describe his or her topic. They had already browsed the online catalog of the RISM Vertical Files and tried preliminary searches, so the students had an idea of what they wanted to examine. With Janet's guidance, they were able to pinpoint which folders might contain relevant materials for their projects.

We then moved into the archival stacks. Janet brought a box down from the shelves and showed how the Vertical Files are arranged so that everyone could see how the catalog reflected this. Then she brought each student's requested box to the table and allowed them to take out one file and begin their research. A few of the students had trouble finding useful documents at first, so Janet helped them to search the catalog again with their new knowledge of its structure and contents. One student found documents on the Anguillan independence movement, including two drafts of their constitution and several news articles about the international response. Another student examined multiple files on religious movements in Jamaica. Even those with projects located outside of the Caribbean participated in this activity and admitted that the collection was surprisingly interesting and extensive.

Challenges of the Project:

JB: I do not normally conduct classes in the stacks, but because of the small number of students in the course—and because on the day of the instruction our reading room was full of other patrons—I brought students to our processing area. This space is not well designed for instruction. Several students needed to work with materials in the same box, and I bent our rules to allow more than one patron to access a box at the same time. In the interest of time, I also allowed students to access multiple boxes at once, making sure that the materials were returned to the proper box when the students finished with them. Lack of consistent wireless access also slowed down the class session. Because the finding aid for this collection is so long, I was unable to print copies of it for the students to use.

Successes of the Project:

I worked with Alison to design a model reference query that was similar to the students' own research questions, and that would highlight some of the idiosyncracies of this particular collection. Her subject expertise, and my forays into the collection, helped us identify materials I wanted to show the students and create a narrative that tied them together. The question we modeled led me to consult folders with material in languages other than English (such as French, Portuguese, and Patois); with ephemera or maps rather than printed articles; and with photocopies of book covers rather than the books themselves. Throughout the class session, Alison prodded her students to consider how they could reframe their research to adapt to the materials they encountered in the archives. She kept them on track while I asked them questions about the format of different documents and why documents might have been created.

AO: Following our three-hour tutorial, a few of the students returned to the University Archives to complete their research for the proposal. At the same time, I continued to visit the archives to research for my dissertation. During subsequent meetings, the students and I discussed the ways in which we benefited from the archival experience. I was elated with the depth of the presentation and encouraged my colleagues to take their students to the University Archives.

JB: Alison's deep knowledge of the subjects covered by the collection, her flexibility in allowing the class session to meander through the collection rather than follow a set path, and her enthusiasm for learning how archives work made this class a success. The class was small but engaged, and the students who returned later to consult the collection demonstrated a confidence in consulting the records that I hope continues as they visit future repositories. I would love to collaborate with her on future projects, and I hope to employ some of these tools in future collaborations with faculty and graduate students in the history department.

Learn more about the NYU Archives at :

<http://www.nyu.edu/library/bobst/research/arch/>

Umberto Eco wrote that “[t]he cultivated person’s first duty is to be always prepared to rewrite the encyclopedia.”¹

Thanks to Wikipedia, anyone can do just that.



CJH archivists and staff at the Wikipedia edit-a-thon in January 2013. Photography courtesy of the Center for Jewish History

Bringing Archives into Wikipedia

by Kevin Schlottmann and Leanora Lange
Processing Archivists at the Center for Jewish History

A multi-lingual, collaboratively-edited internet encyclopedia, Wikipedia has decisively changed the landscape of basic information retrieval. It is among the ten largest websites in the world and has over 70,000 active editors.² It also serves as the basis for DBpedia, which itself acts as the core of the nascent web of Linked Open Data.

Considering that Wikipedia is now in its twelfth year of existence and often takes the top place in Internet search results, most archivists are likely aware of it. Perhaps less likely is that archivists are convinced of its utility for them as information professionals. This article describes the Wikipedia editing activities of the archivists at the Center for Jewish History. By sharing our efforts so far, we hope to show how archivists can utilize their specialized knowledge to actively engage in one of the Web's most widely used information sources, in keeping with the SAA core value of "promot[ing] and provid[ing] the widest possible accessibility of material" from our archives.³

WIKIPEDIA EDIT-A-THON

On January 18, 2013, the Center for Jewish History (CJH) held a Wikipedia-edit a thon that brought together archivists and staff from all of the Center's five partner institutions to learn about adding and modifying content in Wikipedia. The edit-a-thon consisted of a crash

course in editing entries and a breakout session in which participants put their new skills to work immediately. Inspired by the burgeoning GLAMwiki⁴ movement, which seeks to engage galleries, libraries, archives, and museums with Wikipedia, as well as the Wikipedia Loves Libraries campaign⁵, the edit-a-thon also demonstrated to CJH and partner staff how simple and how beneficial editing Wikipedia can be.

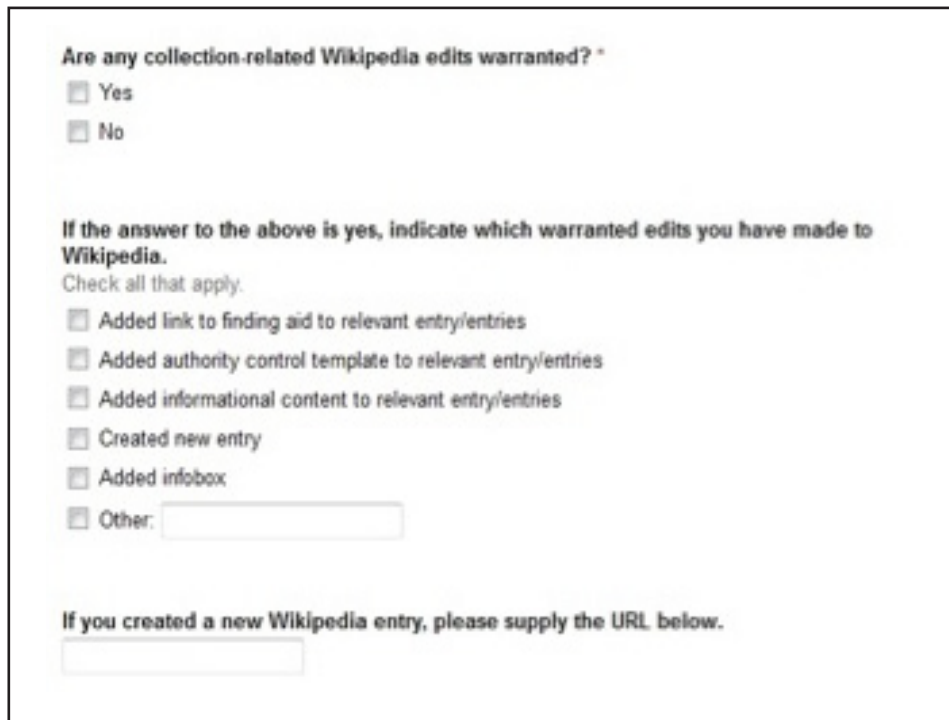
Eighteen archivists and other staff members came to the training, and eight stayed to edit. Those who stayed worked on several projects that demonstrate the range of improvements that archivists with specialized knowledge can bring to Wikipedia. These included:

- Improving the content on the pages for Bohemian poet Ilse Weber, rabbi Mattityahu Strashun, Yiddish writer Chaim Zhitlowsky, and the Fort Ontario Rescue Center
- Adding authority information (Library of Congress, VIAF) to pages for several Jewish women
- Adding citations and content to the pages for Yiddish writers Shmuel Niger and Nochum Shtif and colonial-era merchant Mordecai Sheftall
- Translating the German-language Wikipedia page for sociologist Arthur Salz into English, thereby creating a new page on the English-language Wikipedia

All of the pages that were edited or created relate to the mission of the Center for Jewish History and its partner organizations to provide access to Jewish history, and these edits all pulled on the specialized knowledge held by our staff. Most of the pages were also related directly to archival or library materials found in the collections of CJH's partner institutions.

WIKIPEDIA IN OUR WORKFLOW

The edit-a-thon started a continuing effort on the part of CJH archivists to connect to a wider community through Wikipedia. As processing archivists at CJH, we now officially incorporate Wikipedia editing into our regular

A screenshot of a web form titled "Are any collection-related Wikipedia edits warranted? *". It has two radio buttons for "Yes" and "No". Below this, it asks "If the answer to the above is yes, indicate which warranted edits you have made to Wikipedia." and says "Check all that apply." There are six checkboxes: "Added link to finding aid to relevant entry/entries", "Added authority control template to relevant entry/entries", "Added informational content to relevant entry/entries", "Created new entry", "Added infobox", and "Other:" followed by a text input field. At the bottom, it says "If you created a new Wikipedia entry, please supply the URL below." followed by another text input field.

Section of the CJH processing report form with questions related to Wikipedia. Image courtesy of the Center for Jewish History.

workflow in several ways. Our completion checklist on our processing guide includes the question: "Did you add a link to the relevant Wikipedia page, or note that a page is needed?" In addition, one section of our final processing report (shown in Figure 2) tracks the specific types of Wikipedia contributions we make for each collection that we process. These contributions range from linking completed finding aids to relevant Wikipedia page(s) to adding content or authority information. We have also created entirely new pages as warranted, such as the page for NYPL librarian Florence Mendheim, who infiltrated American Nazi organizations and collected their literature, or for noted Jewish-American archivist Seymour Pomrenze.

CONCLUSION

Anyone who begins to edit Wikipedia will quickly realize that the possibilities for creating and refining content are endless. In a world of backlogs and deadlines, many archivists might be reluctant to add anything more to their to-do lists. Moreover, the insular and jargon-laden culture of Wikipedia editors can seem forbidding to newcomers. However, editing Wikipedia does not have to be difficult or time-consuming—the aforementioned GLAMwiki pages have tutorials, tools, and ways to contact helpful Wikipedians to assist new editors.

At the Center for Jewish History, we took a few hours to hold an edit-a-thon and have added the step of making simple Wikipedia edits to our archival processing workflow. The majority of our editing involves adding links to newly-processed collections, adding authority information to relevant pages, or fixing factual errors. These activities only take a few minutes to complete, but they bring the Center's collections and our specialized knowledge of Jewish history to an extremely broad and diverse audience. We have gone a step further than Eco's rallying cry; not only are we prepared to rewrite the encyclopedia, but we are actually doing so.

¹ Umberto Eco, *Serendipities: Language and Lunacy*, William Weaver, trans. (Columbia University Press, 1998), 21.

² "Active wikipedians." (2013, March). Wikipedia Statistics. Retrieved 1 May 2013 from <http://stats.wikimedia.org/EN/TablesWikipediansEditsGt5.htm>

³ Society of American Archivists Council. (2011, May). SAA Core Values Statement and Code of Ethics. Retrieved 1 May 2013 from <http://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics>

⁴ <https://outreach.wikimedia.org/wiki/GLAM>

⁵ http://outreach.wikimedia.org/wiki/Wikipedia_Loves_Libraries

The Challenges of Documenting a Culture:

The American Sephardi Federation Surveys the Northeast

by Katie Ehrlich
Archivist at Heritage Muse, Inc.

In 2012, the American Sephardi Federation conducted a regional survey of archival material related to Sephardic Jews. With funding from the National Historical Publications and Records Commission (NHPRC), ASF set out to determine which individuals, academic institutions, museums, congregations, and community groups in the northeastern United States collected archival material about this diverse group of Jews. The results are published online at sephardicarchives.org. I was project archivist for the last four months of the year-long project. The survey accomplished the very impressive task of indexing documentation from more than 100 locations. It also highlighted procedural issues related to survey studies and the importance of outreach to records creators.

Sephardic Jews trace their origins to Spain and Portugal prior to the Spanish Inquisitions of the 15th century. Due to the migration patterns of these Jews, the term also describes those from the Middle East, North Africa, and other groups who worship using Sephardic ritual. This broad definition explains the incredibly diverse history represented in the survey results, which encompassed everything from colonial-era records of the first Jews in the U.S. to materials rescued from Uzbekistan within the last 20 years.

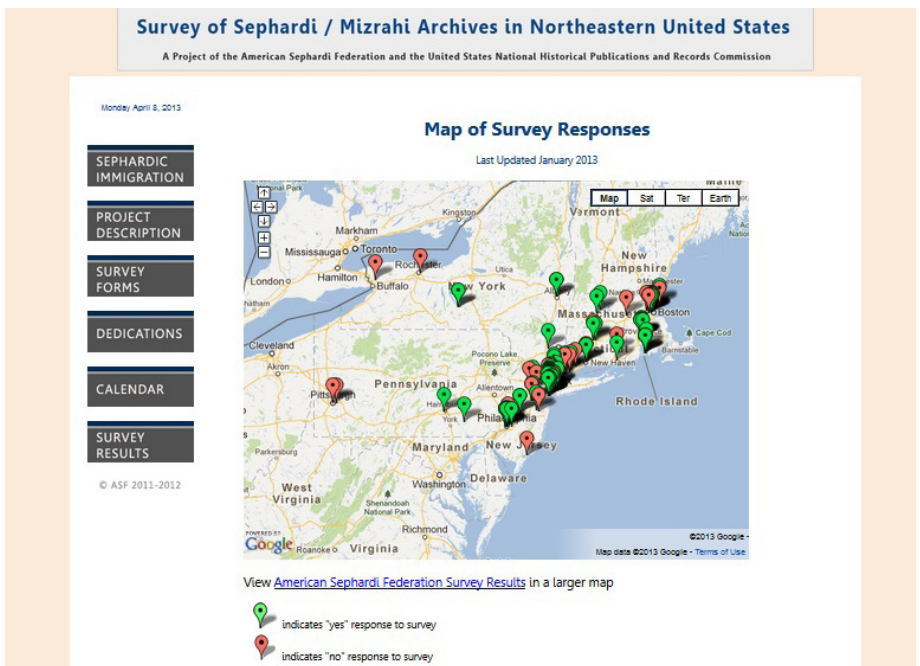
The American Sephardic experience, with the exception of the colonial and early Republic communities, has been largely under-documented by scholars. The vast majority (possibly up to 90 percent) of American Jews are Ashkenazim, that is, Jews who trace their roots to Germany and Eastern Europe. One of the main objectives of this project was to close that documentation gap. The project focused on Pennsylvania, New Jersey, New York, Connecticut, Rhode Island, and Massachusetts—the northeast states with Sephardic populations or a historically significant presence.

In the course of the project, more than 300 surveys were mailed to libraries, archives, historical societies, museums, congregations, community groups, and Jewish scholars. Three separate introductory letters and surveys were created for each type of recipient: individual, repository, and congregation/community organization. Participants could submit the survey in one of three ways: mail, email, or the online survey tool SurveyMonkey. Each survey asked respondents to describe the types, quantity, subject matter, and approximate dates of their material. They contained checklists of record types for comprehensibility. Staff followed up with dozens of emails and phone calls.

Site visits were a crucial part of the project. Staff met with archivists and librarians and conducted additional research on-site. These visits were helpful when we suspected a repository held more material than indicated on their response. Visits with community leaders, congregations and local organizations were often even more important and served multiple purposes. These visits were conducted on a case-by-case basis, and were often facilitated by intermediaries in the community. Towards the end of the project, I focused on the largest and oldest congregations and community groups that had not responded to the survey. These sites were primarily in New Jersey, Brooklyn, Queens, and Nassau County. By the end of the grant period, we had visited all six states represented in our results.

The yearlong survey produced more results than anticipated. In total it yielded 146 responses including 104 locations responding that they did have relevant records. Nearly three-quarters of the responses came from established collecting repositories. Nearly half came from New York State. Response rates are not statistically precise because we targeted

Geocoding the survey results added a visual dimension to the project, revealing how densely the survey respondents are clustered around New York City.



"Survey of Sephardi Mizrahi Archives in Northeastern United States" web-site, retrieved from <http://sephardicarchives.org/results.htm>, 8 April 2013.

follow-ups to specific groups, individuals, and repositories. There were also a handful of repositories, congregations, and private collectors added after the initial contact phase.

Congregations and community groups responded at a lower rate than did established repositories. We contacted approximately 100 congregations and community groups, only collecting 29 responses. However, out of approximately 200 repositories we contacted, we gathered 104 responses. There are several reasons for this difference. Archives, libraries, and historical societies are accustomed to providing information about their holdings and may have been particularly willing to help another archive such as ASF. However, sometimes repositories didn't know they had relevant material because they did not describe Sephardic material as such. Therefore the respondents needed background in the subject matter to correctly fill out the survey. In these cases, I did additional online catalog research where possible.

Despite any knowledge gap, those completing the survey for a repository were more familiar with the language of the survey itself than a rabbi or office manager at a synagogue could have been. I found many congregations and community organizations hesitant to participate for three reasons: unfamiliarity with archives, lack of understanding of the project, and protectiveness of their cultural heritage.

While we took special care to describe our project for an audience unfamiliar with archives, this was not as effective as it could have been. In our mailings and emails, we explained that community records will be significant to scholars in the

future. We listed the types of material we were interested in: minute books, birth and burial records, photographs, correspondence, etc. On follow-up phone calls and site visits, I found that community members were still unclear about the concept of archival records. Many people did not understand the purpose of the project or the importance of their records. Therefore, they were wary of sharing with us.

In the written material we disseminated, we made it clear that ASF did not want to collect or acquire the community's archival material, just identify what was being collected. Despite this effort, fear often remained. I found people hesitant to participate despite my insistence that we did not intend to take material from them.

Lastly, I found some would-be participants protective of their material and cultural heritage. In one case, a community was undertaking its own massive collection effort and was unwilling to share information about that effort with ASF. Other groups, however, were extremely eager to share information about their culture.

This project underscored the potential barriers between records creators and those trying to preserve records. I doubt this is isolated to the community with whom I worked. Should ASF carry this project in a different geographical area in the future, I believe a robust outreach effort should be undertaken to foster greater understanding of the project in the community. This would take a great deal of time and planning, but would be of benefit to the project as well as to the future of the community being surveyed.

An Interview with Madeleine Thompson, Librarian and Archivist at the Wildlife Conservation Society

by Ellen Mehling, Interview Editor

EM: Where were you born? Where did you grow up?

MT: I was born in Iowa, and I grew up Arizona.

EM: Where did you go to school? What degrees do you have?

MT: I have a Bachelor's in English from the University of Arizona. I have a Master's in English and a Master's in Library Science from Indiana University, and I'm planning to complete my PhD in English (also from IU) in May 2013.

EM: What made you decide to become an archivist?

MT: In part, I've been drawn to a career in archives because of the support that archival research lends to scholarship. But being an archivist also speaks to some innate tendencies I have--a strong interest in history as well as a love of things and a sense of life in things.

EM: How long have you been working at the Wildlife Conservation Society? How did you come to be working there?

MT: I have been at the Wildlife Conservation Society, which is headquartered at the Bronx Zoo, for a little over two years. It's a bit of a departure from my previous experience in rare books and manuscripts libraries, but I couldn't imagine a better fit for me. The history of WCS is fascinating, and while the Archives had gone through a period of inattention, which has created some challenges, it's also been fun to work on projects to promote and revitalize the collections. I'm fortunate to be joined in this by a supportive supervisor,

Kerry Prendergast, who's the Library & Archives Director, and Leilani Dawson, our great Processing Archivist. I also couldn't be happier to be working for an organization that does such important work for the protection of wildlife. In addition to running the Bronx Zoo, the New York Aquarium, and the Central Park, Prospect Park, and Queens Zoos, WCS currently manages about 500 conservation projects in 60 countries.

EM: Please tell us about the WCS collection and its users.

MT: We have approximately 1,200 linear feet of records onsite. These include documents, albums and scrapbooks, artwork, publications, and ephemera created by the organization throughout its history. We're open to outside researchers by appointment, and the collection has proven especially useful to those interested in the history of the American conservation movement, the history of zoos and aquariums, and the history of New York City art and culture. We also field many research requests from within the organization.

EM: Are there any things about the job or the collection that surprised you?

MT: Initially, I was most surprised to learn about what an impressive history WCS has. It began in 1895 as the New York Zoological Society with a mandate to build a zoological park, promote the study of zoology, and advance wildlife conservation. And these mandates are apparent throughout the Society's history—from the building of the Bronx Zoo in 1899 and the Society's early successful campaign to save the nearly extinct bison, to the more recent designing of pioneering open-habitat exhibits, like

INTERVIEW WITH THE ARCHIVIST

the Zoo's Jungle World, and the international field work aimed at protecting elephants, gorillas, sharks, and many other species.

Another surprise? I never imagined that I would have a job where I would get to say hi to sea lions every morning on my way into work!

EM: What are some recent and/or current projects?

MT: Last year, we completed our first digitization project, sponsored by METRO. Working collaboratively with The New York Botanical Garden's LuEsther T. Mertz Library, we digitized historical postcards featuring the Botanical Garden and Bronx Zoo—which share the land known as the Bronx Park. We're also very pleased to have been awarded funding for some additional projects this year, now in progress. With funding from the Leon Levy Foundation, we are digitizing and creating a website to display some really wonderful early-twentieth-century scrapbooks created by the Zoo's first director, William T. Hornaday, on wildlife conservation subjects. Additionally, an NEH grant is allowing us to undertake a much-needed rehousing project of our many oversize items, and funding from the Lucius N. Littauer Foundation is assisting us with additional staffing for that project.

EM: What is your favorite thing in the collection?

MT: I'll cheat a little and say that (right now) my favorite things in the collection surround the underwater explorations done by William Beebe in the bathysphere during the 1930s. Beebe was NYZS's first Curator of Ornithology, and he went on to start NYZS's Department of Tropical Research, an international field studies program that in many ways prefigures WCS's field work today. During the 1930s, Beebe explored the depths of the ocean in the bathysphere, a steel, spherical submersible suspended from a cable attached to a boat. Traveling with the bathysphere's designer, Otis Barton, Beebe set the record for the deepest dive ever performed by a human—at 3,028 on August 15, 1934. The trips were exploratory, with Beebe collecting observations about the deep-sea animals he witnessed. These observations were



Image courtesy Madeline Thompson.

later transformed into really beautiful drawings, held in the WCS Archives, by illustrators on staff with the Department of Tropical Research. The observations were also transcribed in one of my favorite items in the collection: a notebook kept by Beebe's research assistant, Gloria Hollister, who spoke to Beebe via telephone (the cable stretching between the bathysphere and the boat above) and recorded what he was seeing. Each observation is marked by the bathysphere's depth, and I love following along as Beebe descends further down, seeing a "crescent-shaped fish" with "eyes lighted up" at 2,900 feet, and then a siphonophore [jellyfish-like sea creature] at 3,000 feet, and "lots of lace-like things" at that magic number of 3,028 feet.

EM: What do you like to do when you're not working?

MT: In my free time, I like running and swimming, and I've lately become a bit of a TV junkie: I love *Mad Men*, *The Walking Dead*, *Breaking Bad*, *The Americans*, and *Girls*.

EM: My last question is from the Proust questionnaire: What natural talent would you like to be gifted with?

MT: A photographic memory—for obvious reasons!

Visit the
Wildlife Conservation Society website
at:
<http://www.wcs.org>

Archival Arrangement and Description

Review by Nicholas Webb

Assistant Archivist, Icahn School of Medicine at Mount Sinai

Archival Arrangement and Description is the inaugural volume in the Society of American Archivists' new Trends in Archives Practice publication series. Organized around self-contained "modules," the series is meant to provide authoritative yet timely coverage of recent developments in archival practice, supplementing rather than superseding the profession's foundational literature.

As the editors note in their introduction, the past decade has seen major changes to the information environment within which archivists live and work. In professional practice as in daily life, the dominant theme has been the growing interconnection of the networked world, and the three modules in this volume explore its effects on the processes of arrangement and description.

Sibyl Schaefer and Janet M. Bunde's module, "Standards for Archival Description," discusses the standardization of descriptive practice across institutions, an essential part of making information about archival holdings digitally accessible. They review the history of descriptive standards and provide a thorough survey of recent developments, distinguishing among standards for data structure, such as XML markup languages, standards for content, such as DACS and the various ICA content standards, and standards for individual data values, such as name authority lists and controlled vocabularies. In addition, they touch briefly on metadata standards for digital objects, such as the Dublin Core element set and PREMIS preservation metadata.

The module is a welcome survey of a rapidly changing field. In a working repository,

elements from each standard will be combined to form a complete machine-readable descriptive record. The section on selection and implementation, which includes an extensive list of self-assessment questions, will be useful to repositories looking to modernize their descriptive practice.

Module two, "Processing Digital Records and Manuscripts" by J. Gordon Daines III, examines the application of archival processing workflows to born-digital material. Traditional archival practice, he emphasizes, is a necessary (although not sufficient) foundation for the processing of electronic records.

Daines breaks arrangement and description into their component steps and examines how each step can be modified to accommodate digital materials. He then offers examples of revised workflows for accessioning and processing, emphasizing collaboration with records creators to acquire contextual, descriptive and technical information. As his recommendations are necessarily somewhat broad, the included case studies (of collections at Duke and Brigham Young University) provide helpful practical examples.



The third module, Daniel Santamaria's "Designing Descriptive and Access Systems," explores the use of computer software to capture and disseminate information about archival holdings. For each step of the archival workflow, from accessioning to reference, he compares a number of possible solutions which range from simple spreadsheets to collection management packages like the Archivists' Toolkit. He discusses the options available for importing legacy data into a newly developed system, and in an exceptionally useful appendix he ranks various solutions by ease of implementation. This module will be a valuable reference for readers contemplating an upgrade of their descriptive software.

Overall, Archival Arrangement and Description is a welcome addition to the literature that sets a

high standard for future volumes in the Trends in Archives Practice series. While it may prove particularly helpful to repositories working to improve their own arrangement and description processes, it will be of interest to any archivist looking for a concise and informative guide to recent professional developments.

The General Commission on Archives and History (GCAH) of the United Methodist Church

By Jonathan Lawler, New York University

The way religious archives function is somewhat mysterious to many researchers and to archivists in other types of repositories. This is due, in part, to the relatively little attention religious archives have received in professional literature. The uniqueness of religious archives is their documentation of spirituality. As an institutional repository, GCAH documents the spirituality of the United Methodist Church. It also, however, documents other, non-religious, information.

The United Methodist Church was established in 1968 in Dallas, Texas with the merger of The Methodist Church and the Evangelical United Brethren. The roots of the United Methodist Church, however, reach back to 1784. This denomination is one of the largest Protestant groups in the United States with 7.8 million members.

United Methodists are of Wesleyan heritage. John Wesley was the son of an Anglican clergyman who desired a faith leading to a disciplined life glorifying God. In a

work entitled *The Character of a Methodist*, he wrote: "...I would to God both thou and all men knew that I and all who follow my judgment do vehemently refuse to be distinguished from other men by any but the common principles of Christianity – the plain old Christianity that I teach, renouncing and detesting all other marks of distinction." A focus on living out "plain old Christianity" led The United Methodist denomination to start dozens of hospitals, colleges, and other social ministries. A ministry of memory, maintained by GCAH, preserves the evidence of this work.

GCAH was founded in 1968. It moved in 1981 from North Carolina to its current location on the campus of Drew University in Madison, New Jersey. The archive's mission statement is: "The purpose of GCAH is to promote and care for the historical interest of The United Methodist Church." The focus of GCAH is on denomination-wide agencies and commissions. The repository collects



Archival Storage Area



Processing Area

personal papers of prominent Methodist bishops, pastors, and missionaries. Each conference (or regional governing body) is responsible for its own archival program.

Three archivists staff the repository: Dale Patterson the Archivist/Records Administrator, Mark Shennise the Associate Archivist, and Frances Lyons-Bristol the Reference Archivist. These archivists work with material which includes information pertinent to a diverse group of users. Though the archives focuses on denominational material, Dr. Patterson notes that, "Institutional records contain massive amounts of topics and cover much of the human experience." An example of one such collection is the "Guide to the Records of the General Commission on Religion and Race of the United Methodist Church." The description in this finding aid conveys the breadth of information in the collection. Researchers can read the History and Scope notes, or use Index Terms which include Library of Congress controlled vocabulary, such as Church Management, Social Justice, and African Americans. The professionalism practiced by the archivists at GCAH has enabled researchers of both secular and religious topics to understand what is contained in this collection.

The staff maintains a website with significant resources. Included in this online presence are resources aimed at encouraging local churches and conferences to establish and maintain archives. A "Manual for the Annual Conference Commission on Archives and History" includes information on setting policies for an archives program, creating exhibits, properly storing material, conducting oral history interviews, and implementing records management procedures. Online finding aids, some of which include imbedded digitized material, are also available. Access and use policies located online prepare researchers for use of the collections. Though visiting the archives is ideal, users who cannot visit fill out a research request form online. The reference archivist assists users, but



Front of GCAH Building. All images courtesy General Commission on Archives and History (GCAH) of the United Methodist Church.

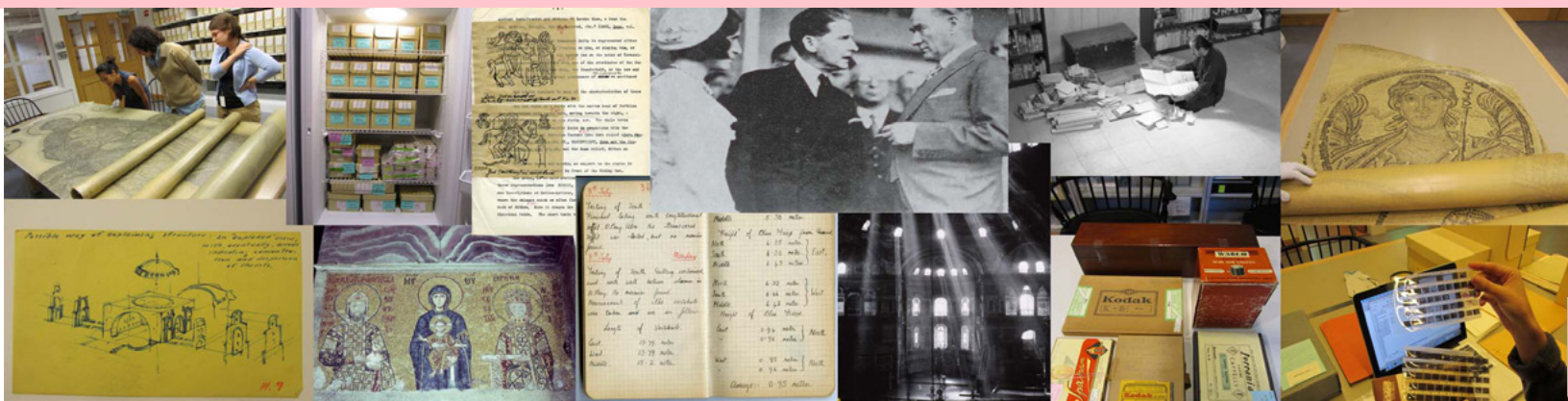
suggests hiring a researcher for lengthy inquiries. Those who can come to the archives must fill out a simple registration form. Fees are charged for reproductions such as photocopying and digitizing.

The General Commission on Archives and History of the United Methodist Church encourages use by anyone. Collections have helped a researcher from Japan study 19th and early 20th Century education, and a German researcher examine skyscraper church architecture. The staff at GCAH effectively fulfills their institutional role while supporting other users.

**Check out the
GCAH website:**
<http://www.gcah.org>

Image Collections and Fieldwork Archives of the Dumbarton Oaks Research Library and Collection

By Rona Razon
Archivist, Dumbarton Oaks Research Library



The Image Collections and Fieldwork Archives (<http://www.doaks.org/library-archives/icfa>) of the Dumbarton Oaks Research Library and Collection (<http://www.doaks.org/>) is located in Washington, D.C. ICFA is dedicated to supporting scholarship in Byzantine Studies by preserving and providing access to visual resource and archival collections, documenting twentieth-century archaeological fieldwork and research projects on sites across Byzantium. ICFA also conducts oral history interviews with the support of the Dumbarton Oaks Archives and is the repository for the Pre-Columbian and Garden and Landscape Photograph and Fieldwork Archives.

ICFA is comprised of four (4) full-time staff members and two (2) part-time assistants. The department also recruits graduate and undergraduate interns from local and out-of-state universities, such as the Georgetown Washington University, University of Maryland, and Harvard University.

Both staff members and interns are engaged in projects to make ICFA's holdings more accessible to the Dumbarton Oaks community and the general public. This year, ICFA has published a number of finding aids on the department's webpage (<http://www.doaks.org/library-archives/icfa/byzantine-collections/archival-collections>), including: Thomas Whittemore Papers, ca. 1875-1966; Early Archaeological Projects Associated with Thomas Whittemore, 1910s-1930s; Byzantine Institute and Dumbarton Oaks Fieldwork Records and Papers, ca. late 1920s-

2000s; and Paul Atkins Underwood Research Papers, ca. 1936-1950. Additionally, ICFA staff have revised existing finding aids for collections produced by Byzantine scholars and/or Dumbarton Oaks staff, including: Hans Belting Research Papers and Photographs, ca. 1960s-1980s; Nathalie P. Scheffer Research Papers, 1940-1954; Josephine Harris Research Papers and Photographs, ca. 1950s-1970s; and Sirarpie Der Nersessian Papers and Photographs.

Featured prominently in three collections, Thomas Whittemore (1871-1950) is ICFA's leading protagonist. The Thomas Whittemore Papers documents his teaching career at Tufts College, Columbia University, and New York University, which spanned the late 1890s through the late 1920s. During those years, Whittemore also pursued humanitarian work in Europe, particularly during World War I and the Russian Revolution in 1917. The Early Archaeological Projects



Image above: Dumbarton Oaks Library and Archives, Washington, D.C. Image courtesy Dumbarton Oaks Library and Archives.

Image at top: Sample of ICFA's Fieldwork Collections. Image courtesy Dumbarton Oaks Library and Archives.

REPOSITORY PROFILES

Associated with Thomas Whittemore focuses on Whittemore's participation in the British-run Egypt Exploration Society (EES) starting in 1911, at Abydos and Amarna in Egypt, and his financial contributions to excavation projects in Bulgaria in the 1920s.

In the 1930s, Whittemore founded the Byzantine Institute, a non-profit organization whose mission was to conserve, restore, and document art and architecture in the former Byzantine Empire. The organization's initiatives and Whittemore's activities as its

death in 1950. The collection focuses on Underwood's research projects as a Junior Fellow and Associate Professor of Byzantine Art and Archaeology at Dumbarton Oaks in the 1940s and 1950s, including a study of the iconography of "The Fountain of Life in Manuscripts of the Gospels" and the reconstruction of the Church of the Holy Apostles in Istanbul.

Furthermore, ICFA preserves a small collection of black-and-white and color 16mm moving images from the

Van Nice Fieldwork Records and Papers and the Margaret Alexander Collection. While these projects are still in progress, ICFA staff and interns have created online resources to document these collections, including a processing blog <<http://icfa-dumbarton Oaks.wordpress.com/category/robert-van-nice/>> and an online exhibit <<http://www.doaks.org/library-archives/icfa/special-projects/icfa-in-the-museum/clearing-to-cataloging/about-exhibit>>.



ICFA Staff and Interns. Image courtesy Dumbarton Oaks Library and Archives.

director are documented in The Byzantine Institute and Dumbarton Oaks Fieldwork Records and Papers. The collection richly illustrates the restoration and conservation work undertaken by the Institute at Hagia Sophia and Kariye Camii in Istanbul, as well as other Byzantine sites in Turkey. The records also chronicle the Byzantine Institute's dissolution and incorporation into Dumbarton Oaks in 1962 and the fieldwork operations supported by Dumbarton Oaks from the 1960s to the 2000s. Researchers may study the fieldwork projects of both the Byzantine Institute and Dumbarton Oaks through administrative records, drawings, fieldwork notebooks, and photographs.

ICFA's holdings also include the Paul Atkins Underwood Research Papers, which record Underwood's scholarly career before he became the Field Director of Byzantine Institute following Whittemore's

Byzantine Institute and the Dumbarton Oaks Gardens: <http://www.doaks.org/library-archives/icfa/special-projects/films-and-videos>. The Byzantine Institute films primarily illustrate the restoration and conservation work done at Hagia Sophia and Kariye Camii, as well as their first official project at the Red Sea Monastery of Saint Anthony in Egypt. Moreover, ICFA holds unique footage of the Dumbarton Oaks Gardens between the mid-1920s and 1940s. This film features the founders of Dumbarton Oaks, Mildred Barnes Bliss and Robert Woods Bliss, who transferred their house and property to Harvard University in 1940, with the intention of creating an institute for research and scholarship in the humanities.

In future months, ICFA plans to complete the processing of the Robert

Another online exhibit from ICFA features more than 500 black-and-white photographs by Nicholas V. Artamonoff, which document Istanbul and Western Turkey between 1935 and 1945 (<http://www.doaks.org/library-archives/icfa/special-projects/online-exhibits>). Lastly, ICFA is currently moving its long-form finding aids to a web-based archival collection management system (ICA-AtoM: International Council on Archives Access to Memory) for increased accessibility.

For more information about ICFA's ongoing activities and projects, please visit the departmental blog at <http://icfadumbarton Oaks.wordpress.com/> and friend us on the Dumbarton Oaks Library and Archives Facebook page (<http://www.facebook.com/pages/Dumbarton-Oaks-Library-and-Archives/188985567883483>)

Archives at The Mount Sinai Medical Center Opens the Papers of Horace Hodes

Submitted by Nicholas Webb
Assistant Archivist, Icahn
School of Medicine at Mount
Sinai

The Archives at The Mount Sinai Medical Center in New York has opened the papers of Horace L. Hodes, MD (1907-1989), who served for many years as Director of Pediatrics at The Mount Sinai Hospital and Chairman of Pediatrics at Mount Sinai School of Medicine. This collection will be of particular interest to researchers studying twentieth-century pediatrics, polio and virology.

Dr. Hodes was responsible for numerous major discoveries in pediatric virology and bacteriology. While still a student he published a groundbreaking paper on Vitamin D, and as chief pediatrician at Johns Hopkins Hospital he was the first to isolate viral diarrhea in human beings. In 1949 he joined Mount Sinai, where he conducted important polio research. Dr. Hodes was a member of the American Academy of Pediatrics panel that testified before Congress on the efficacy of the Salk vaccine. He retired from clinical practice in 1976 but continued to teach and conduct research until his death in 1989.

Dr. Hodes's papers (1930-1987; 6 feet) contain medical research files, including laboratory notes for numerous major publications, and the records of his professional service. These include his service on the Salk



Horace Hodes

vaccine panel, his Presidency of the American Academy of Pediatrics in 1974-1975, his work with the National Institute of Child Health and Human Development, and his role in establishing a national amniocentesis registry, among other projects. It also contains correspondence with major figures in twentieth-century pediatrics, including Edwards A. Park and Albert Sabin.

A finding aid is available online at http://library.mssm.edu/services/archives/archives_collections/hodes.shtml.



Rescue,
Relief,
and
Rehabilitation

The American Jewish Joint Distribution Committee (JDC) announces that its **1945-1954 New York Collection** is now accessible online. Over 600 linear feet of records provide a rich resource including eyewitness reports from JDC field staff working in the Displaced Persons and refugee camps of Germany, Austria, Italy as well as correspondence regarding unique resettlement solutions across the globe.

JDC Post-World War II Collection Now Online

Submitted by Hannah Silverman
Digitization Project Specialist
JDC Archives

This collection details the organization's massive humanitarian intervention in post-war Europe. JDC organized supplementary food programs, provided essential health and welfare services, created educational and recreational facilities, and provided emigration assistance for hundreds of thousands of survivors.

JDC post-war aid extended across the globe from Shanghai to South America, from Australia to North Africa. Policy memos, telegrams, and correspondence between these outposts, the JDC New York Headquarters, and local partners speak to the challenges faced during this era.

The collection also details the beginnings of JDC's relief programs for Jewish children in North Africa, the partnership with OSE, a French Jewish humanitarian organization, in supporting medical clinics to combat diseases such as tuberculosis and trachoma, and the support of Jewish schools in that region.



Part of the ongoing digitization work at the [JDC Archives](#), this significant and frequently researched collection chronicles the unprecedented call for humanitarian aid that followed the Holocaust and World War II. [View 1945-1954 highlights here.](#)

(Cont'd JDC Post World War II Collection)

Topics of interest to researchers include: American humanitarian intervention during the post-World War II era; partnerships and ground operations during the post-war crisis; United Nations Relief and Rehabilitation Administration (UNRRA); refugee resettlement; the development of social service infrastructure in the State of Israel; Operation Magic Carpet; governmental and local partnerships to deliver aid; cultural and religious life in DP camps; and more...

Browse the complete collection:

[New York 1945-1954 Collection](#)

See the online exhibit:

[“Everything Possible: JDC and the Children of the DP Camps”](#)

The JDC Archives website and digitization project were made possible through a lead gift from Dr. Georgette Bennett and Dr. Leonard Polonsky.

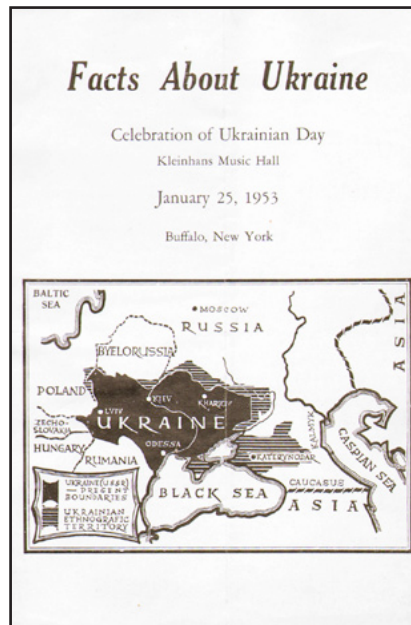


American Joint Distribution Committee staff were issued U.S. Army uniforms. AJDC was one of the first non-profit organizations to receive official approval from the Allied Headquarters to enter the Displaced Persons camps in Europe.

The Ukrainian Historical and Educational Center Opens Ephemera and Parish Records Collections

Submitted by Michael Andreac

As part of a continuing effort to make its many hidden collections accessible, the Ukrainian Historical and Educational Center of NJ is pleased to announce



Program Cover, “Ukrainian Day” Concert. January, 1953. On the program were several speakers, a poetry recitation, and performances by a tenor soloist, a mixed chorus, and a children’s dance ensemble. Oleksii Matuch Papers. Courtesy of the Ukrainian Historical and Educational Center.

the opening of several collections relating to the Ukrainian-American immigrant experience.



Flier Advertising a “Malanka” Party. January, 1960. The celebration of Julian Calendar New Year’s Eve on January 13th, known in Ukrainian as the “Malanka”, has been a significant event in the social calendar of many Ukrainian-American communities throughout their history. This particular dance was sponsored by a Ukrainian youth organization in Buffalo, and featured three bands (including a “jazz band”). Oleksii Matuch Papers. Courtesy of the Ukrainian Historical and Educational Center.

The Oleksii Matuch Papers contain a remarkable collection of ephemera relating to Ukrainian-Americans in Buffalo, NY during the 1950s and early 1960s. The collection documents a thriving immigrant community. It contains fliers, programs, ticket stubs, and similar items from concerts, lectures, protests, picnics, dances, sporting events, amateur theatrical productions, and a variety of other events, as well as bulletins and mailings from Ukrainian churches and social organizations.

Also open are records collections from several now-defunct Ukrainian Orthodox parishes in Pennsylvania and Connecticut. Unlike the Buffalo community of the Matuch Papers (which consisted primarily of post-World War II refugees), these parishes were founded during the Great Depression by economic migrants who probably arrived in the US during the early to mid-1920s.

(Cont'd from *Ukrainian Historical*)

In addition to baptism, marriage and funeral records, the collections contain meeting minutes, financial records, and other documents that have already provided a tantalizing hint of a link between the Ukrainian Orthodox parish in Willimantic, CT and the US labor movement.

Finding aids can be found at:
www.UkrHEC.org/collections/archives/finding-aids.

You can find out more on the Center's blog:
www.UkrHEC.org/blog.

StoryCorps Partners with Schomburg Center to Create Black LGBTQ Archive

Submitted by Haley Richardson
 ART News Editor

In April 2013, StoryCorps, a national oral history organization, entered into a partnership with the Schomburg Center for Research in Black Culture, New York Public Library, to create an archive to be housed at the Schomburg as part of the Center's collections.

The Black LGBTQ archive will consist of hundreds of StoryCorps interviews that reflect first-hand accounts of Lesbian, Gay, Bisexual, Transgender, and/or Queer (LGBTQ)-identified people of the African Diaspora. In these interviews, conversations about love, relationships, activism, identity, coming out, and self-acceptance are often coupled with issues of race, politics, family, culture, immigration, and faith. As such, this collection reflects a multitude of experiences from the Black LGBTQ community nationwide.

This collection honors Diana Lachatanere, who was instrumental in securing this historic partnership. Ms Lachatanere is the former curator of the Manuscripts, Archives and Rare Books Division, and the Assistant Director of Collections and Services at the Schomburg Center. She retired April 30, 2013.

Newark Archives Project Database is Launched

Submitted by Alix Ross
 Project Archivist, Newark Archives Project

The Newark Archives Project (NAP) launched its comprehensive, easily searchable online database for Newark-related archival material on April 19, 2013. The project, co-sponsored by Rutgers University-Newark and the Newark History Society, was developed to encourage and facilitate research in Newark history.

NAP surveys and describes papers of individuals and families; records of government agencies, organizations, and businesses; photographs; film; and audio collections primarily in Newark and the New Jersey-New York metropolitan area, but ultimately throughout the United States. NAP's innovative online database will interest a wide range of users--archivists, librarians, curators, historians, students and teachers,



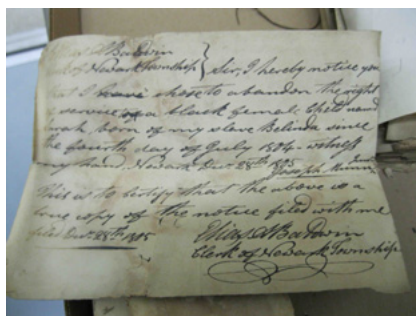
the media--everyone with an interest in Newark's storied past.

Dr. Gail Malmgreen, former Associate Head for Archival Collections at New York University's Tamiment Library/Robert F. Wagner Labor Archives, directs the project with assistance from archivist Alix Ross, former manager of the Columbia University Libraries Graduate Student Internship Program.

To date NAP has surveyed and described more than 1,300 Newark-related archival collections, from well-known records to hidden material. The database will continue to grow as new collections are added over the coming months and years. NAP's website also provides links to other online resources for Newark history.

To learn more about the project, and to search the collection descriptions, visit NAP at:

<http://nap.rutgers.edu>



Meeting Roundup: Winter 2012/Spring 2013

by Nick Pavlik

Director of the Programming Committee

The ART Programming Committee held seven Monthly Programming Events during the 2012-13 year, all of which were enthusiastically received by ART members, friends, and allied professionals. Following are some highlights from the Programming year:

SEPTEMBER

The Programming year kicked off in September with an event held at the New York City Department of Records and Information Services (DORIS) to congratulate DORIS's staff for the recent completion of several incredible multi-year projects. These included the Online Gallery of over 800,000 digitized items from the New York City Municipal Archives, including photographs, maps, motion-pictures and audio recordings; the construction of DORIS's new Visitor Center and exhibition hall; and the renovation of the City Hall Library.

The event opened with inspiring opening remarks from Eileen Flannelly, Deputy Commissioner of the Department of Records, to welcome the fantastic turnout of nearly 120 attendees. Municipal Archives Director Kenneth Cobb then provided an excellent overview of the holdings and future directions of the Municipal Archives, and Curator of Photography Michael Lorenzini followed this with a compelling presentation on the process of creating the immensely popular Online Gallery. These presentations were followed by open house tours of DORIS's new Visitor Center and City Hall Library, along with a tour of the DORIS conservation lab, where conservator Cynthia Brenwall was on hand to share details about her work conserving and restoring DORIS's precious multi-format historical resources. Several items from the Municipal Archives collections were also on display in the conservation lab, which of course was greatly appreciated by those in attendance! DORIS staff members Barbara Filiberto, Chris Genao, Marcia Kirk, and Naomi Pacheco were also present at the event and graciously provided assistance facilitating the evening's activities.

DECEMBER

In December 2012 ART celebrated the holidays with its annual Holiday Party, held in the Warburg Lounge at the 92nd Street Y. 95 ART members and guests came out to share the joy of the holiday season and celebrate one another's accomplishments during the past year, and to look ahead to the exciting opportunities to come in 2013. Holiday Party attendees also took part in ART's holiday gift drive, which donated gifts to Toys of Hope, a local charitable organization providing donations to families affected by Hurricane Sandy.

FEBRUARY

In February 2013, ART partnered with the New York Transit Museum (NYTM) to lead a guided tour of the exhibition "Grand by Design: A Centennial Celebration of Grand Central Terminal," a multi-media installation at Vanderbilt Hall that was the centerpiece of the spring celebration of Grand Central Terminal's 100-year anniversary. NYTM Head Archivist Carey Stumm, Registrar Desiree Alden, and Archive Technicians Brett Dion and Todd Gilbert were on hand for the event to lead attendees through the highlights of the exhibition, to provide some augmentative details about the history of Grand Central, and to generously offer very informing anecdotes regarding the administrative and curatorial aspects of the show.



A guided tour of "Grand by Design: A Centennial Celebration of GCT" with New York Transit Museum Registrar Brett Dion. The event was held at Vanderbilt Hall at Grand Central Terminal, 1 February 2013. Photograph courtesy Ryan Anthony Donaldson.

A docent leads a guided tour of "Grand by Design: A Centennial Celebration of GCT." The event was held at Vanderbilt Hall at Grand Central Terminal, 1 February 2013. Photograph courtesy Nick Pavlik.



PROGRAMMING COMMITTEE REPORT

MARCH

For ART's March 2013 Programming event, 90 ART members and guests came out to the Brooklyn Public Library's central branch for



a special presentation on the recently-unveiled Brooklyn Visual Heritage (BVH) website, which features digitized historic images of Brooklyn. Brooklyn Visual Heritage was created by the Brooklyn Historical Society, Brooklyn Museum,

and Brooklyn Public Library (BPL) in partnership with Pratt Institute's School of Information and Library Science, and staff and students from the project team were on hand to provide a behind-the-scenes look at the process of putting this great project together. Presenters included BVH Project Coordinators Melissa Brown (Brooklyn Museum), Amanda Cowell (Brooklyn Public Library), and Leah Loscut-off (Brooklyn Historical Society); Nicole Belle Derise, Project Manager for Brooklyn Connections at BPL; and Pratt students Caroline LeFevre and Nicole Santiago.



Members of the Brooklyn Visual Heritage project team discuss details of the project in their presentation to the audience. Event held at the Brooklyn Public Library, Central Library, 27 March 2013. Photograph courtesy Nick Pavlik.

Event attendees mingle at the March 2013 programming event featuring the Brooklyn Visual Heritage project, held at the Brooklyn Public Library, Central Library, 27 March 2013. Photograph courtesy Nick Pavlik.

MAY

The May 2013 Programming event at the New York Philharmonic Archives provided a special showcase of the Philharmonic's groundbreaking Digital Archives project. 80 ART members and guests attended this lively event to hear New York Philharmonic Archives staff members Barbara Haws and Mitch Brodsky provide captivating presentations on the history, technical processes, workflows, and future directions of the Digital Archives Project. These presentations were followed by a tour of the Philharmonic Archives, where demonstrations of the digitization process were offered.



Barbara Haws, Archivist and Historian of the New York Philharmonic, addresses the audience at the May 2013 programming event, 16 May 2013. Photograph courtesy Nick Pavlik.

JUNE

The Programming year concluded in June 2013 with ART's annual meeting at the Center for Jewish History, which was attended by 105 ART members and included a fantastic panel on processing large collections. Kevin Schlottmann, Processing Archivist at the Center for Jewish History, served as an excellent moderator to the discussion that included consulting archivist Mimi Bowling; Bonnie Marie Sauer, Archivist at the National Archives at New York City; and Susan Woodland, Senior Archivist for the UJA-Federation of New York Collection at the American Jewish Historical Society. The discussion provided a wide-reaching overview of challenges and practices involved in processing large collections, and the advice and experience shared by all panel participants was indispensable. At the meeting, ART members voted, as well as by ballot via email, electing the open positions on the ART Board of Directors. [Click here to see the results](#)



2013 ART Annual Meeting. Photograph courtesy Pamela Cruz.

The ART Programming Committee would like to thank its co-sponsors for all ART Programming events throughout the 2012-2013 year!

Submitted by Karen Murphy
Director of the Education Committee

It's been an exciting spring for educational programming at the ART. Back due to popular demand, on May 22nd Mitch Brodsky, ART Treasurer and Digital Archives Project Manager at the New York Philharmonic, once again presented a highly informative and practical workshop on "The Basics of Project Management for Archivists". This workshop once again quickly filled to capacity, highlighting the desire for this type of educational programming among archivists.

The Education Committee co-sponsored several workshops with the Metropolitan New York Library Council (METRO) this spring. On March 8th Sibyl Schaefer, Head of Digital Programs for the Rockefeller Archive Center, reprised the ever-popular "Using the Archivists' Toolkit in Archives and Special Collections" to a full house. On May 15th Colleen McFarland, Director of Archives and Records Management for the Mennonite Church USA, presented a full-day workshop on "Strategic Planning for Small Archival Programs." Like the project management workshop, this practical workshop was filled to capacity and received excellent feedback from attendees.

In addition to the two workshops above, ART and METRO also co-sponsored the SAA DAS "Appraisal of Electronic Records" workshop on June 10. ART is continually working to bring more SAA workshops into the area, and to that end we are co-sponsoring "Encoded Archival Context – Corporations, Persons, and Families (EAC-CPF)" on June 24th and "Preserving Digital Archives" on July 15th.

Finally, the Education Committee hosted two workshops at the New York Archives Conference on June 5th. Social media expert Marianna Moneymaker of WITNESS gave an excellent overview of social media tools and strategies for archives, while Ellen Mehling of Long Island University and METRO prepped students and recent graduates on job hunting and career strategies. The morning section of the career preparation workshop was followed by an afternoon panel discussion with archivists representing different sectors of the archival field. The panelists included Ryan Anthony Donaldson of The Durst Organization (corporate sector), Susie Tofte of Sesame Workshop (non-profit sector), Dennis Roman Riley of NARA-NYC (public sector), Carrie Hintz of Columbia's Rare Book and Manuscript Library (academic sector) and Deborah Shea of the Winthrop Group (consulting sector). All of the panelists provided insightful commentary about careers and the pros and cons of working in their particular sector, and it was extremely informative for archivists at all stages in their career.

The Education Committee is looking forward to the 2013-14 membership year and already has some exciting programming in the works, including co-sponsoring additional workshops with METRO and SAA as well as a full-day symposium on disaster planning on October 7th, co-sponsored by the Center for Jewish History. Special thanks to the Education Committee volunteers for doing such a terrific job developing and administering our programming this year.

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

Financial Report to Membership
Balance Sheet and Cash Summary
For the 12 months ended 30 June 2013

	Jun-13	Jun-12	Jun-11	Jun-10	Jun-09
Revenue					
Membership	\$11,685.00	\$9,192.64			
Program Revenue	\$4,715.00	\$4,044.14			
Grants	\$6,000.00	\$6,000.00			
Bank Interest	\$44.23	\$54.43			
Total Revenue	\$22,444.23	\$19,291.21	\$21,517.67	\$12,621.90	\$12,676.81
Expense (see descriptions of these lines below)					
Administration	-\$3,493.28	-\$3,458.61			
Capital Projects	-\$2,000.00	-\$2,312.50			
Outreach	-\$1,259.30	-\$338.46			
Programming	-\$11,732.41	-\$11,521.22			
Total Expense	-\$18,484.99	-\$17,630.79	-\$15,241.91	-\$11,500.35	-\$12,190.14
Net Income	\$3,959.24	\$1,660.42	\$6,275.76	\$1,121.55	\$486.67
Net Assets					
Checking	11,166.28	4,866.50			
Money Market	22,896.23	21,852.92			
Paypal	443.12	2,824.64			
Petty Cash	345.47	345.47			
Savings	0	1,002.33			
Total Net Assets	34,851.10	30,891.86	29,231.44	22,955.68	21,834.13

Administration - membership/event management software, website, accounting soft, mailbox, insurance, PayPal fees, taxes

Capital Projects - retention schedule/By-Laws revision (2011-12), re-branding project (2012-13)

Outreach - discussion groups, event co-sponsorships, student orientation, advocacy expenses

Programming - Archives Week programming, monthly events, holiday party, workshops, and advocacy programming



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

Membership Form 2013-2014

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

PLEASE TYPE OR PRINT CLEARLY

Name:

Position or Title:

Institution:

Address:

City:

State:

Zip Code:

Preferred Email Address:

Telephone:

New Membership ☐

Renewal ☐

Please designate your membership level:

(Membership level descriptions can be found on the [ART website](#))

☐ Student Member Level: free with proof of enrollment

☐ Regular Member Level: \$25

☐ Sponsoring Member Level: \$50

☐ Sustaining Member Level: \$100

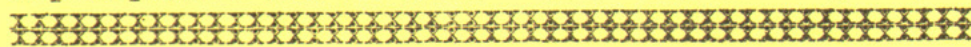
☐ Friends of ART Member Level: \$25

I am interested in the following volunteer opportunities:	<input type="checkbox"/> Advocacy	<input type="checkbox"/> Annual Holiday Party	<input type="checkbox"/> Awards Ceremony
	<input type="checkbox"/> Communications	<input type="checkbox"/> Education/Workshops	<input type="checkbox"/> Membership
	<input type="checkbox"/> Mentoring Program	<input type="checkbox"/> <i>Metropolitan Archivist</i> Newsletter	<input type="checkbox"/> Outreach
	<input type="checkbox"/> Website	<input type="checkbox"/> Event Programming	<input type="checkbox"/> Space Donation

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

** Your donation is tax-deductible to the extent allowed by law. Donors receive no goods or services in return for their donation. A copy of ART's latest annual report may be obtained, upon request, from the organization or from the New York State Attorney General's Charities Bureau, Attn: FOIL Officer, 120 Broadway, New York, New York 10271.*

Укр. Народний Дім на Блек - Рак 205 Мілітари вул.



владштує

дня 8.червня 1963 р. о год. 8.30 вечір

ПЕРЕДВАКАЦІЙНУ

ЗАБАВУ

Першорядна Укр.- Американська оркестра.

Добірний буфет.
Мила і вічлива обслуга.

Volume 19, No. 2 Summer 2013

Приходіть всі, бо нема то як забава
в Укр. Народному Домі на Блек - Рак.

Упрада Народного Дому

Metropolitan
archivist