

# Metropolitan Archivist



The  
Archivists  
Round Table  
of Metropolitan  
New York,  
Inc.

Volume 21,  
No. 2  
Summer 2015

[nycarchivists.org](http://nycarchivists.org)





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*Welcome! The following individuals have joined the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.) from January 2015 to June 2015*

**New Members**

Sarah Diamant  
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**New Student Members**

Meghan Hines  
Johnathan Thayer

**New Friends of A.R.T. Members**

Tom Nielsen  
Matthew Pavlick

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*We extend a special thank you to the following members for their support as A.R.T. Sustaining*

*Members:* Gaetano F. Bello, Elizabeth Burns, Corrinne Collett, Anthony Cucchiara, Pamela Cruz, Constance de Ropp, Ryan Anthony Donaldson, Barbara Haws, Geoffrey Huth, Chris Lacinak, Sharon Lehner, Liz Kent León, Alice Merchant, Sanford Santacroce, Michael Stocker, Jeannie Terepka

***Thank you to our Sponsorship Members:***

Ann Butler, Frank Caputo, Linda Edgerly, Chris Genao, Celia Hartmann, Mary Hedge, David Kay, Christopher Laico, Stephen Perkins, Marilyn H. Pettit, Alix Ross, Craig Savino, Mark E. Swartz, Desiree Yael Vester, Angelo Vigorito

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

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

*Metropolitan Archivist* (ISSN 1546-3125) is issued semi-annually to the members of A.R.T. Comments, questions, or submissions should be directed to the editor at [editor@nycarchivists.org](mailto:editor@nycarchivists.org).

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

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

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William A. Dobak. Parachute  
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City of New York. X2012.66.174.





### From the President of A.R.T.

Summer has officially arrived with warm weather and sunny skies. As I welcome the changing of the seasons, I also realize my tenure on the A.R.T. Board will wrap up shortly. It has been a pleasure to serve on the board the past four years, and I'm grateful for my colleagues who have served alongside me during this time. My years on the A.R.T. Board were especially enriched through my work with Janet Bunde, who will begin her tenure as president in June.

I also need to thank wholeheartedly all of our members, sponsors, and supporters. Our programs were one of the most fulfilling aspects of my time with the A.R.T. Board, in particular during New York Archives Week. I am grateful for all who joined us at our events throughout all five boroughs and beyond. The metropolitan New York area houses a dense diversity of collections and archives, and we are fortunate to serve as stewards. I have learned so much from the local archives community at A.R.T.'s workshops, monthly program series, tours, and book club meetings.

The future swells with opportunities with A.R.T. for next year, and we encourage you to participate! Please save the date for New York Archives Week 2015, to be held October 14–21. We are currently accepting nominations for the A.R.T. Awards Ceremony: <https://nycarchivists.wufoo.com/forms/art-awards-nomination-form/>. In addition, there will be a symposium and the Archives Education Institute. I look forward to seeing many of you at these events. Please visit the A.R.T. website for the latest updates.

Finally, I want to extend my gratitude to Lindsey Wyckoff for her service as the editor-in-chief of *Metropolitan Archivist*. Lindsey has elevated this publication through diligent outreach to the archives community, as well as through her leadership of the *Metropolitan Archivist* staff. Please contact Lindsey if you are interested in volunteering or contributing to the next issue, due out this winter, during another changing of the seasons.

With Regards,  
**Ryan Anthony Donaldson**  
President  
Archivists Round Table of Metropolitan New York



### From the Editor

Happy summer to all! Many thanks to our departing president Ryan (also my predecessor as editor-in-chief) and all of the A.R.T. board members for their continued support in the production of each issue. Congratulations to our new board members. I am very happy to be able to introduce them to you in this issue. You may notice that Rachel Greer, our very talented features editor, will be joining the A.R.T. board as the new secretary. Congratulations, Rachel!

As always, thank you to all our contributors, the *Metropolitan Archivist* team, and the A.R.T. board. Submissions from all of our membership, from students to seasoned professionals, are welcome and encouraged. If you are interested in contributing content or volunteering your time on the *Metropolitan Archivist* editorial board, please feel free to contact me.

Many thanks,  
**Lindsey Rice Wyckoff**  
Editor-in-Chief  
*Metropolitan Archivist*



# Education Committee Report

by Julie Maher  
Director of the Education Committee

The Education Committee has spent this spring planning and organizing a two-part event, Archives in the Electronic Age, which will be cosponsored by the Cardozo Data Law Initiative and The Sedona Conference®. Part 1 took place on June 24, 2015. Part 2 will kick off New York Archives Week on October 21, 2015.

For New York Archives Week 2015, the symposium theme is Architecture and Archives. The Education Committee is already organizing this event and will be circulating a call for papers soon. Materials and details will be added to the A.R.T. website as they become available.

The Education Committee is looking forward to the rest of this year. A special thanks goes to the Education Committee volunteers for doing such a terrific job in developing and administering our educational events. And to our cosponsors who provide such support — we could not do it without you!

The Education Committee is always looking for volunteers! In particular, we are building the subcommittee for this year's New York Archives Week symposium. If you are organized and eager to meet leaders in our field, please reach out to us to volunteer. If you are interested in joining the Education Committee or would like to propose a workshop idea, please e-mail [education@nycarchivists.org](mailto:education@nycarchivists.org). ♦



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**The Sedona Conference®**

# Teaching with Primary Sources Unconference, August 19, 2015, Cleveland Public Library

Would you like to learn more about teaching with primary sources? Do you want to share your primary-source teaching experiences with others in an open, informal setting? Is there an aspect of teaching with primary sources you wish you knew more about but were afraid to ask?

The Teaching with Primary Sources (TPS) subcommittee of the Reference, Access and Outreach (RAO) Section of the Society of American Archivists is organizing a daylong (9:30 am – 4:00 pm) unconference and workshop series dedicated to this topic on August 19, 2015.

Hosted by the Cleveland Public Library, the event will coincide with the annual Society of American Archivists (SAA) conference being held at the nearby Cleveland Convention Center, but will be free and open to anyone who wishes to attend, regardless of affiliation. TPS unconference and workshop participants will not need to register for the SAA conference, nor must they be archivists. Anyone currently teaching with primary sources or aspiring to teach with primary sources — librarians of all stripes, teachers and professors of all educational levels, museum professionals — is invited. Students are welcome. Additionally, full-day attendance is not required; participants may arrive and leave at their leisure and according to their interests.

While the event is still in its planning stages, preliminary workshop topics include strengthening teaching pedagogy, integrating archives into existing courses or educational programming, the relationship between teaching with primary sources and the Association for College and Research Libraries (ACRL) Framework for Information Literacy, art-related instruction, and assessment. Discussion topics for the unconference include building relationships between archives, schools, and educators; setting teaching policies and workflows; addressing the Common Core standards; and teaching with digital primary source content. There will be opportunities for spontaneous discussion in keeping with the nature of unconferences.

Unconferences are guided by their participants, so the agenda will evolve as the TPS subcommittee receives registration information and discovers what people want to learn and teach. Keep up with the latest news and register for the event by visiting the TPS Workshops and Unconference website at [bitly.com/SAA15TPS](http://bitly.com/SAA15TPS).

The TPS subcommittee encourages you to connect with others and discuss your ideas on Facebook or Twitter with the hashtag #saa15teach. ♦

# Book Reviews

Rights in the Digital Era  
edited by Menzi L. Behrnd-Klodt  
and Christopher J. Prom  
Trends in Archives Practice Series  
Society of American Archivists, 2015.  
248 pp.  
ISBN: 1-931666-73-3  
\$34.95/\$29.95 (SAA Members)

## TRENDS IN ARCHIVES PRACTICE

Review by Sibyl Schaefer  
Digital Preservation Analyst/Chronopolis Program Manager  
University of California, San Diego

In light of recent news events, this second offering in the Trends in Archives Practice series could not be more timely. *Rights in the Digital Era* groups together four modules, which cover a wide breadth of issues: copyright law, balancing privacy and access, and managing rights and permissions. The recent [University of Oregon case](#), in which the release of confidential electronic documents resulted in the dismissal of two university archivists, underscores just how necessary it is for archivists to have guidance when making critical decisions concerning access and rights to archival collections.

Those who inwardly cringe at the mere mention of copyright need not fear Heather Briston's *Understanding Copyright Law*, the first module in this group. She covers the history of copyright and all its complexities in a clearly written, often pleasurable manner. Menzi Behrnd-Klodt continues the discussion in her two modules on *Balancing Access and Privacy in Manuscript Collections* and *Balancing Access and Privacy in the Records of Organizations*. Although a bit dry, the modules are still very approachable, even if topics occasionally feel cobbled together. The section concerning the identification of potentially sensitive or private information in digital records has one major oversight: a discussion of the tools and processes used to find such data. There are technologies available to search through thousands of documents for certain strings or regular expressions, and it behooves an archivist to know about and employ them. Behrnd-Klodt does cover the specifics of responding to subpoena requests, information that is very useful to those who are not familiar with the process. The last module, *Managing Rights and Permissions*, by April McKay, provides a useful and practical approach to managing rights in archival repositories and draws on the detail provided in the earlier modules. Each module closes with a glossary,

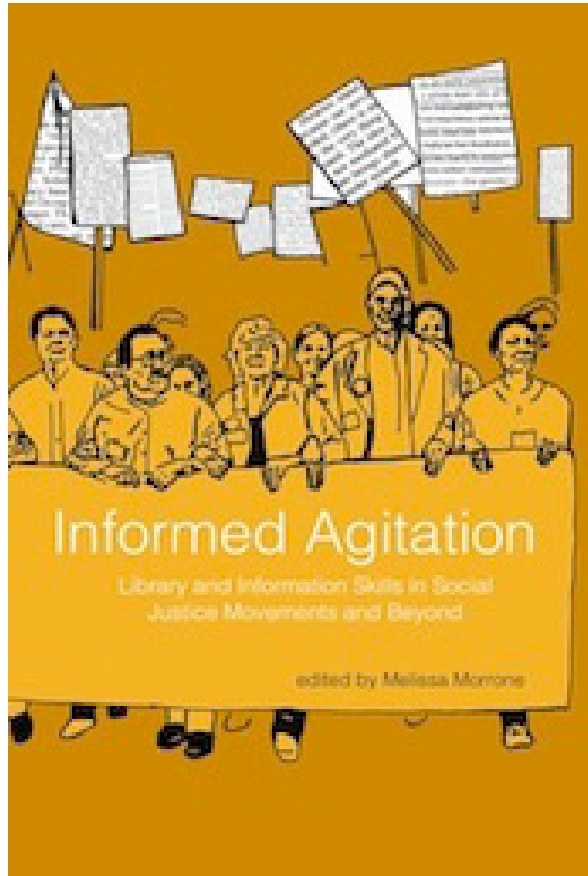
sample forms and/or policies, and case studies. The case studies elucidate and help to illustrate the modules by nicely tying in key points with actual examples.

Would the archivists at the University of Oregon still have their jobs had they read this book before releasing the controversial documents? It is hard to say. The compendium does an excellent job of outlining the issues, but it is not a panacea. With the exception of the most straightforward cases related to rights, privacy, and access, "it depends" is still the answer. *Rights in the Digital Era* helps to clarify exactly what "it depends" depends on, as the book provides an excellent overview of the issues, as well as guidelines on constructing solid repository practices based on policies and risk assessment. ♦



*Informed Agitation: Library and Information Skills in Social Justice Movements and Beyond*  
 edited by Melissa Morrone  
 Library Juice Press, 2014.  
 316pp.  
 ISBN: 978-1-936117-87-1  
 \$35.00

Review by Lindy Leong  
 UCLA



Library Juice Press, a vital, independent press dedicated to disseminating “critical studies in librarianship,” impresses again with this robust collection of community-based case studies and professional self-assessments by activist-minded and social justice-driven library professionals working within communities of underserved and underrepresented stakeholders, patrons, and “customers.” Recuperating these long-peripheral communities and setting them center stage in sustained analyses, *Informed Agitation: Library and Information Skills in Social Justice Movements and Beyond* earnestly embodies its egalitarian mandate and steadfastly translates theory into practice.

Divided into ten sections, from “In the City” and “In the Seminar” to “In the World” and “In the Streets,” the volume offers, in snapshot fashion, mixed forms of reportage from the field (a chapter from a master’s thesis, a how-to instructional guide, a conference paper, ethnographic account, memoir, etc.) to engage its anticipated readership of peers. The diversity of form also ensures accessibility to readers outside the professional realm, that is, to everyday citizens invested in social change. Interweaving more academic and formal observations from credentialed and experienced practitioners with DIY and paraprofessional projects undertaken by those just entering the profession, this collection is best approached as an anthology of self-contained short stories. The reader can skip between sections as desired or as reference purposes change. Not beholden to any particular underserved community in theme or focus, the collection invites the reader to draw connections between different perspectives (e.g., institutional, hybrid, independent, anarchist, DIY) and different approaches to assembling and providing access to activist and social justice-motivated collections.

Library and information skills rarely discriminate between servicing conservative, repressive agendas and progressive

ideals (“this ontological question about its politics. The library is so mainstream, yet also so ... socialist”), but core values of grassroots activism represent the through line of this kaleidoscopic volume. Each “short story” informs on a “community” often elided from institutional purview in representation and investment. All the contributors, to varying degree, function as impassioned advocates. In this vein, while library and information professionals remain the top-tier audience for use, activists, community organizers, NGOs, and non-profits would derive value from these stories in undertaking their quotidian work.

In the post-recession period, still haunted by ongoing global financial crises and cries of governmental, corporate, and private sector accountability in the public sphere, the distrust of institutional bodies — from the Fortune 500 company to the hallowed halls of academia — is at a crucial crossroads: can the library and information profession fulfill (or, at least, press forward with) utopian aspirations of universal public service for all, when other cultural, political, and social institutions have failed most citizens except for the very fortunate? The one percent, to employ the post-Occupy Wall Street designation for the super rich (the authors of the last two chapters were directly involved in the Occupy movement), remain steadfast in limiting access to education, healthcare, and government services for the most disenfranchised and disempowered. Can this public service-oriented and politically progressive profession in its motley glory step up and make a difference in society at large? A resounding yes appears to be the answer of the practitioners profiled in this volume, who struggle daily to shine light in the margins of the historical record.

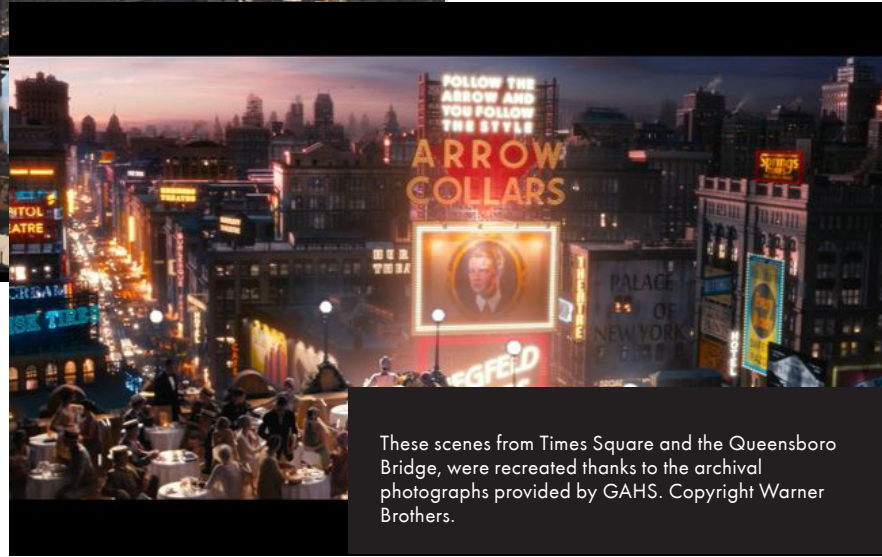
Please note: In the spirit of open-access scholarship, some authors have allowed for full-text PDF downloads of their chapters. See <http://informedagitation.info/authors>. ♦

# The Making of Great Gatsby



by Christopher Boire  
Alumnus

LIU Post Library and Information Science program



These scenes from Times Square and the Queensboro Bridge, were recreated thanks to the archival photographs provided by GAHS. Copyright Warner Brothers.

Archives are frequently sought out for research material on projects like reports or studies. But what about Hollywood blockbusters? In a tucked-away café in Astoria, I got to hear how one group of archivists consulted on an exciting project—the 2013 film remake of F. Scott Fitzgerald’s “The Great Gatsby,” directed by Baz Luhrmann.

Bob Singleton, executive director of the Greater Astoria Historical Society (GAHS), talked about meeting a researcher for the director at a Queens street fair prior to the film’s production. Luhrmann was already making plans for the movie, sending researchers to sift through the F. Scott Fitzgerald Papers at Princeton University, and learned the society had previously written a book on the Queensboro Bridge. Needing the society’s expertise on a locale so vital to Fitzgerald’s classic, Luhrmann would come to count on GAHS for 1920s and 1930s historical documents, mainly photographs, to help create the scenes in Manhattan and Queens.

## Put it Together

The process was fairly simple; Luhrmann would contact GAHS (in the middle of the night, thanks to the time zone difference between New York and Australia), saying that scenes would be shot of this or that city block. The society would then send over whatever photographs they had of the area. Photos from interesting angles were particularly valuable—Times Square taken from a rooftop garden, for example. Photographs were the main request, but newspapers were also helpful for their advertisements. Many ads found in period papers ended up on billboards in the scenes at Times Square.

Bob advised that it’s better to give a film crew as much as possible all at once, than to have them keep asking back for more. “Give them too much, and let them sift through it.” Hundreds of photos were provided of the Queensboro Bridge alone, from multiple angles and perspectives. These would be used to digitally create the bridge and particularly the upper level on which Nick and Gatsby drive into Manhattan for lunch.

## A Little Polish, A Little Flourish

Those fluent in the city’s history may have realized that the Queensboro’s upper level didn’t have lanes for motor traffic in the 1920s. That’s true, but for the movie’s sake, we—and the director—are going to ignore that.

“Our [the archivists’] job is to provide you [the director] with the tools,” Bob said, warning that archivists expecting directors to follow the histories provided to the letter will be in for a surprise. Unlike European directors, who emphasize historical accuracy, American directors (and, apparently, also Australians) prefer to use recorded history for thematic inspiration. Viewers will notice that the soundtrack uses artists like Lana del Ray and Jay-Z to help make the atmosphere of roaring ‘20s New York City relevant to a modern audience. “If flappers existed today,” Bob said, “they’d listen to Jay-Z.”

## Getting Into Show Business

I think projects like these are an excellent way to get more people interested and involved in the world of archives. So much mainstream entertainment looks to the past, relying on the treasures archivists care for to make their projects come to life for the public. It also reveals the variety of opportunities the work has to offer to up-and-coming archivists. I hope more archives establish collaborations like these in the future, and that they let the public know the part they played.

Speaking of letting people know, what were Bob’s final words of advice to archivists wanting to work with movies?

“Always get your name in the final credits!” ♦

Originally appeared in [For the Record](#), May 2015.



# A Glimpse of New York's Past in Newly Completed Online Collections

by Annie Tummino  
Project Manager  
METRO

Unisphere Under Construction, ca. 1963. Queens Museum.

The New York World's Fairs of the mid-twentieth century occupy a special place in the hearts of New Yorkers and people from around the world. Each fair embodies the zeitgeist of the times: in 1939, a nation emerging from the Great Depression but on the brink of war; and in 1964, a Disney-inspired pop paradise contrasting with civil rights protests and the escalation of the Vietnam War.

Now, those with scholarly interest or personal nostalgia for these momentous events of yesteryear can rejoice! In the fall of 2014, the Museum of the City of New York and the Queens Museum completed an eighteen-month Council on Library and Information Resources (CLIR) – funded Hidden Collections project to process the New York World's Fair Collections held at both institutions.

Together, the museums hold around 12,000 World's Fair items (approximately 360 boxes and 450 oversized/irregular objects), including books, pamphlets, printed ephemera, original artworks, film and audio recordings, photographs, architectural models and drawings, textiles, and realia. As project archivist, I was responsible for processing and rehousing the collection, overseeing the creation of finding aids that intellectually united both museums' collections, and cataloging 1,650 highlights at the object level.

The CLIR grant allowed these previously hidden materials to emerge as an intellectually unified collection, providing a single point of entry for researchers looking to learn more about the fairs. The Queens Library served as a consulting

partner in the project to share the finding aids and item-level catalog records through its online database, as it is well positioned to serve the needs of the local and scholarly community as the library of the borough that hosted both fairs. (The 1939/1940 finding aid is available [here](#) and the 1964/1965 finding aid is available [here](#).)

Working with these collections on a daily basis was a real joy. The New York World's Fairs collections provide an entrée into a broad range of research topics, from industrial design and architecture to consumerism and tourism, as well as to politics at the local, national, and international levels. The varied formats and subjects of the items provide an unusually holistic perspective on events that shaped the physical and cultural landscape of New York City, even as their impact was felt around the globe. The ephemera, photographs, mementos, and films in the collection bring to life the surreal and oversized nature of the fairs.

In order to remain true to the character of these events, I turned to the Official

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Together,  
the museums  
hold around  
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World's Fair  
items...

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Guidebooks in order to organize materials as the fairs themselves were physically organized. The 1939/1940 fair was divided into seven “zones” and the 1964/1965 fair into five “areas.” As I used the guidebooks to familiarize myself with the organization of the fairs, I was occasionally surprised by what I learned. For example, the Infant Incubator at the 1939 fair, which housed premature infants who were viewable through glass windows, was located not in the Medical and Public Health Building as I had guessed, but rather in the Amusement area. Such distinctions demonstrate how public ideas of “amusement” have changed over time. This illustration underscores the essential nature of primary sources when describing and investigating the past.

While the CLIR grant did not fund digitization, our processing and cataloging efforts complemented digitization activities undertaken by the partnering institutions. The Museum of the City of New York has digitized photographs of the 1939/1940 fair by architectural photographer Richard Wurts and a large group of design renderings created by the 1939 fair’s Board of Design, the body often credited with creating the artistic and social vision of the “World of Tomorrow.” Thanks to the Queens Library’s mobile digitization unit, many of the items in the Queens Museum collection have also been digitized and added to the library’s online database. Additionally, some of the amateur films in the collection were digitized and made accessible through a prior CLIR project with Northeast Historic Film and the George Eastman House.

If you are interested in a more detailed account of the arrangement and metadata-sharing strategies employed during the project, check out [the paper I authored](#) for the recent CLIR Symposium, “Innovation, Collaboration, and Models.” ♦

This article was originally published on the Metropolitan New York Library Council website, <http://www.metro.org>, on April 30, 2015.

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The ephemera, photographs, mementos, and films in the collection bring to life the surreal and oversized nature of the fairs.

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William A. Dobak. Parachute Jump, ca. 1939. Museum of the City of New York. X2012.66.174.



Annie Tummino working with flat files at the Museum of the City of New York.



# Interview with the Archivist

## Mary Brown, Marymount Manhattan College and Center for Migration Studies

by Ellen Mehling  
Career Development Consultant  
METRO

**Ellen Mehling: Where were you born? Where did you grow up?**

Mary Brown: I was born in Boston, Massachusetts, and lived in the area until age ten, when my family moved to northern Virginia, where I lived until graduating from high school.

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

MB: I received a Bachelor of Arts in history and religious studies from the University of Virginia and a doctorate in history from Columbia University.

**EM: What made you decide to do this kind of work?**

MB: Probably because in college I worked at the University of Virginia Medical Center Radiology Department, mostly the emergency room, making sure records were available so patients could be properly treated. That was a hands-on, ground-level introduction to the importance of proper record keeping, for our patients' health and for the understanding of the development of health care in our area.

**EM: How long have you been working at the Center for Migration Studies and Marymount Manhattan College? How did you come to be working at these places?**

MB: I started doing research at the Center for Migration Studies (CMS) in 1979, was asked to do some freelance work there, and eventually became a part-time worker in the archives, a job I still have. It's where I learned what I know about managing an archives. In 2000 the Marymount Manhattan College (MMC) student newspaper reported the college's acquisition of a theatre collection, and I thought I'd get a temporary job preparing that collection for use. Instead, the Library director wanted a permanent position, so I became a part-time worker at the college in 2001 and a full-time one in 2005.

**EM: How do you use the collections in your work?**

MB: At both CMS and MMC the focus of my job is to make the archives useful. There are three sub-jobs to that main job: taking care of the objects themselves (keeping them safe and well organized), making them accessible to users via good finding aids and some digitization, and demonstrating their usefulness by using them myself, in exhibits and in my own classroom. At both jobs I use the archives to answer queries. At MMC the bulk of the queries currently comes from the administration or the alumni, but I'm working on getting the students to see the archives as a resource akin to the library stacks and the electronic databases MMC has for them and on getting news of the archives out to scholars.

CMS recently moved to new quarters at 307 East 60th Street in Manhattan, so I'm still working on getting the



collections arranged and housed. I'm also working on making them more accessible via a website full of finding aids. I'm fortunate that Nicole Greenhouse, a recent graduate of NYU's archival management program, is working with CMS as a consultant on the finding aids and website.

**EM: Are there any things about the jobs or the collections that surprised you?**

**MB:** One of my first steps at MMC was to organize the photographs. The student helpers and I were amazed: who knew that Rosa Parks was one of our honorary degree recipients? (Now that we use the photo as often as we can, everybody does!) At CMS, I was fortunate to help organize the National Catholic Welfare Conference, Bureau of Immigration, Port of New York records, which contain a great deal on assistance to refugees in the years around World War II. I'm still waiting for documentary makers to realize how rich a topic that would be and how many survivors of that experience are still out there with stories to tell.

**EM: What are some current projects?**

**MB:** I'm fortunate to have students from Saint John's University's Library and Information Science program at work on a project for MMC, in the early stages of planning a website for our theatrical collections. At CMS, I'm hoping the website will be ready to launch [later this year].

**EM: What are some of your favorite things in the collections?**

**MB:** My favorite thing at MMC is when students use something from the college records and realize that the education they receive has much to do with the kind of college we are, our history and values.

At CMS, my most beloved collection is from Our Lady of Pompeii Church, in Greenwich Village. Scholars have

used that collection many different ways, and in the process we're watching an Italian community rise out of the records and come back to life.

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

**MB:** I live on Staten Island and enjoy exploring it. It has woodlands, beaches, old cemeteries, Italian bakeries — a lot of nice surprises.

**EM: And my final question (not about work): What is one movie that you can watch over and over again, and never grow tired of?**

**MB:** There is a documentary that I watch over and over again, because I use it when I teach. It's from the 1983 [series] *Vietnam: A Television History*, the episode called *The First Vietnam War*. I like to use the original in class, rather than the later version, which combined the two first episodes and omitted some of the archival footage that the first edition used. The archival footage shows, as

young men, people who also appear as interviewees, so the students can see they really were eyewitnesses to the events they're describing. ♦



Geraldine Ferraro (second from left) at an event at the Rayburn Building, in Washington, DC, 1980. Image courtesy of the Center for Migration Studies.



# New Members of the Board of Directors, 2015–2016

## Vice President/President Elect

### Kerri Anne Burke

Kerri Anne Burke is currently a lead archivist at the Winthrop Group. For the past five years Kerri Anne has worked at the Citi Center for Culture, Heritage Services, formerly known as Citigroup Archives, where she is the head of Heritage Services. Kerri Anne also oversees the Winthrop project at the Vanguard Group. She is a graduate of Long Island University's Palmer School of Library and Information Science with an MLIS and an Advanced Certificate in Archives and Records Management. Her previous archival experience has included projects at the New-York Historical Society, NYU's Robert F. Wagner Labor Archives, and the Lower East Side Tenement Museum. Kerri Anne is a member of the Archivists Round Table of Metropolitan New York, the Mid-Atlantic Regional Archives Conference, and the Society of American Archivists.



Kerri Anne Burke

## Treasurer

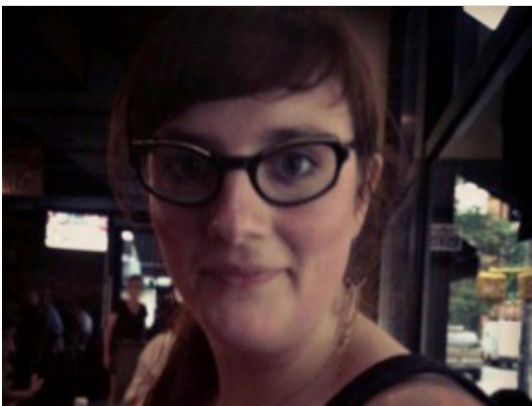
### Michael Andrec

Michael has been the archivist at the Ukrainian Historical and Educational Center of New Jersey since 2010. Mike has been tasked with single-handedly bringing the nearly 200 multilingual collections that the Center had accumulated since the 1960s up to professional standards of arrangement, description, preservation, and accessibility, while at the same time providing reference services, outreach, and website/social media content. Outside of the archives, Michael is a consultant in data analytics, computer programming, and web design/development. He also has a strong interest in the use of text analytics and other digital humanities tools for research in history and literature. He has been a member of the Archivists Round Table since 2010, participated in the Archives Education Institute, and has hosted Archives Week events. Additionally, he is a member of MARAC, SAA, the Association for Recorded Sound Collections, the Association for Slavic, East European and Eurasian Studies, and the Shevchenko Scientific Society.

## Secretary

### Rachel Greer

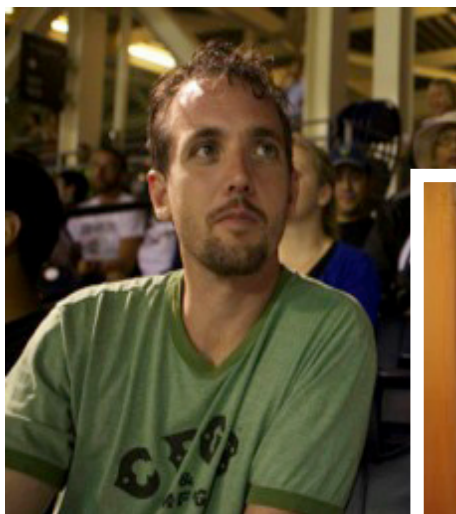
Rachel E. Greer is currently an archivist at the Municipal Archives of the New York City Department of Records and Information Services. She has held archivist positions at the Fales Library and Special Collections at NYU, the Grolier Club, and the New York City Department of Environmental Protection. She holds a B.A. from Barnard College, an M.A. in Creative Writing from City College, CUNY, and an M.A. in Archives and Public History from New York University. Rachel served as the features editor of *Metropolitan Archivist* from 2012 to 2015. Before becoming an archivist, she was administrative manager of a major non-profit in Portland, Oregon.



Left: Rachel Greer

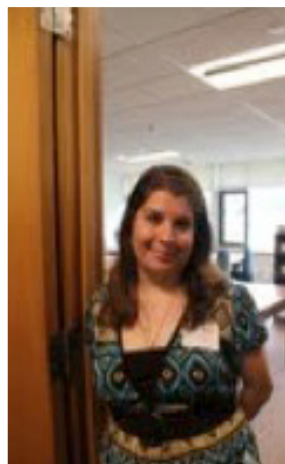


Right: Michael Andrec



Dennis Riley

Laura DeMuro



Rachel Harrison



Alexandra Lederman

## Director of the Advocacy Committee

### Dennis Riley

In January 2014, Dennis Riley joined the Brooklyn Navy Yard Development Corporation as assistant director for Archives and Records Management. From 2010–2013, he worked at the National Archives at New York City as part of its reference services staff, where among other projects he focused on promoting holdings related to Puerto Rico. Prior to this, he worked for fourteen years for the U.S. Department of State, most of that time in the research library and archives at the U.S. Mission to the United Nations, managing this office for his last three years there. Non-governmental work has included brief stints at the New-York Historical Society, American Jewish Historical Society, New York University Archives, NYU Preservation Department, and the American Field Service Archives. He has been a member of the A.R.T. Advocacy Committee since 2011 and participated in the Occupy Wall Street Archives Working Group 2011–2012. Currently he also serves on the SAA Committee on Advocacy and Public Policy and serves as the chair of the SAA Government Records Section. In addition to various degrees in international relations, history, and Middle East studies, he received an M.A. in archives management from New York University.

## Director of the Communications Committee

### Laura DeMuro

Laura DeMuro is a content manager at Voxgov, a Manhattan-based startup. She received her degree in Library Science from the Palmer School with a focus on Archives. She also became a certified archivist in 2012. She has held freelance, project-based, and volunteer positions at archives in the New York metropolitan area, including for the MTA Bridges and Tunnels Archives, the Winthrop Group, and the Westchester Archives and Records Center. She is active in both the Archivists Round Table and the NYC DAM meetup

group.

## Director of the Education Committee

### Rachel Harrison

Rachel Harrison has worked as a processing archivist at the Center for Jewish History since April 2008, where she processes collections for Center partners, including the YIVO Institute for Jewish Research, the American Jewish Historical Society, and the American Sephardi Federation. She received her M.A. in Near Eastern and Judaic Studies from Brandeis University in 2005 and an M.A. in History and a New York State Board of Regents Certificate in Archives, Historical Society Administration, and Historical Editing from New York University in 2008. She has been a member of SAA since 2006, where she takes part in the Women Archivists Roundtable and the Reference, Access and Outreach Section. She joined A.R.T. in 2007 and has been an active member of the A.R.T. Education Committee since 2012.

## Director of the Programming Committee

### Alexandra Lederman

Alexandra is a digital humanitarian and believes in equal access to information. She is interested in capturing and preserving culture while it is being created and consumed. Foodways and new technologies in the library and archives get her ticking! Alexandra spends her free time with science fiction novels, star gazing, cooking, David Cronenberg films, and vinyl. After five years in the hospitality industry, Alexandra finally listened to her true love for information and access equality. She is an MLIS graduate from Queens College and recently completed her graduate fellowship with the Citi Center for Culture and Queens Library. She is currently a technology and materials librarian at Teachers College, Columbia University, and digital archivist for the AHL Foundation. ♦



# A Repository Profile of a Non-Repository: The NYC EDC Records Management Department

by Joanna Rios  
Senior Analyst  
NYC EDC Records  
Management

One important difference between records managers and archivists is that records managers can dispose of records that have exceeded their operational, legal, fiscal, and regulatory requirements, while our archivist colleagues only rarely deaccession collection items. This story tells how one records management department (which is not an archives) identifies records of historical value among its destruction-eligible files and then tries to place them within archives.

The NYC Economic Development Corporation (EDC) is a not-for-profit corporation that performs economic development services for the City of New York. The EDC Records Management Department has been working on a project all too familiar to archivists: we have been processing our backlog. These legacy records, dating mostly from the 1970s to the 1990s, come from predecessor agencies such as the Public Development Corporation (PDC) and the Financial Services Corporation (FSC). Every so often we find some very pleasant surprises.

In the process of inventorying legacy records, we came across a box that our database identified as holding records from the Accounting Department. Instead of accounting records, we found a set of PDC records from the late 1960s and early 1970s, including letters from master builder Robert Moses and Mayor John Lindsay. While the records had exceeded their retention period and were eligible for destruction, the records clearly had historical value. With the agreement of our President's Office and general counsel, we reached out to the Municipal Archives. After a site visit to

Brooklyn Navy Yard site map.

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Instead of accounting records, we found a set of PDC records from the late 1960s and early 1970s, including letters from master builder Robert Moses and Mayor John Lindsay.

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review the materials, the city's commissioner of the Department of Records and Information Services (DORIS), Pauline Toole, agreed that any destruction-eligible legacy records of historical value could be sent to the Municipal Archives for long-term preservation. The first transfer of records, which included the Moses correspondence and telegrams from Lindsay regarding the transit strike of 1966, entered the city's Municipal Archives collection in August 2014.

This first records transfer was so successful that it has become a model for the department. The Brooklyn Navy Yard was a naval station and shipbuilding facility established on the waterfront in 1801. In the 1960s, when the Navy base closed, it was turned over to the city and converted into an industrial park. In our legacy records, we found documents related to this conversion and to the early small-manufacturing and industrial tenants. At one point our predecessor agency PDC oversaw the development of property for the city, but EDC no longer has a role in the Navy Yard. Since these records had exceeded their retention period and were destruction eligible, we reached out to the Brooklyn Navy Yard Center at BLDG 92. Dennis Riley, assistant director of Archives and Records Management at the Brooklyn Navy Yard Development Corporation, came over to review the materials, only to come right back with a van for twenty-one boxes of records. Our non-archives had again found the right repository for these

records of historic value.

We have continued to send records to DORIS and even a few to the Intrepid Sea, Air and Space Museum. We continue to process our backlog to dispose of records that are no longer required or useful to EDC, but we always keep an eye out for what may have value elsewhere. ♦

Transport Workers Union of America (TWU) telegram to Mayor-Elect John Lindsay, 1965.

Images courtesy NYC EDC.

<b>CLASS OF SERVICE</b> This is a fast message unless its deferred character is indicated by the proper symbol.	<h1 style="margin: 0;">WESTERN UNION</h1> <h2 style="margin: 0;">TELEGRAM</h2> <div style="display: flex; justify-content: space-between; font-size: small;"> <span>W. P. MARSHALL CHAIRMAN OF THE BOARD</span> <span>R. W. McFALL PRESIDENT</span> </div>	<b>SYMBOLS</b> DL = Day Letter NL = Night Letter LT = International Letter Telegram
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The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

1965 NOV 15 PM 5 17

**ZGA 163 (09)(50)BE321**  
**N B BZA071 LONG PD 24 EXTRA**  
**BZ NEW YORK NY 15 315P EST**  
**MAYOR ELECT JOHN LINDSAY**  
**21 WEST 58 ST NYK**

**THE TRANSPORT WORKERS UNION OF AMERICA, AFL-CIO, REPRESENTING 50,000 WORKERS IN NEW YORK CITY URGES THAT YOU BEGIN IMMEDIATELY TO TAKE ALL NECESSARY STEPS TO RESTORE TO THE PEOPLE THE CITY OWNED POWER PLANTS WHICH WERE SOLD TO CON-EDISON IN 1959 OVER TWU'S STRENUOUS OPPOSITION INCLUDING THE PRESENTATION OF OUR CASE BY OUR THEN SPECIAL COUNSEL ARTHUR J GOLDBERG, NOW UNITED STATES AMBASSADOR TO THE UNITED NATIONS. ALSO OPPOSING THE SALE WERE THE NEW YORK CITY TRANSIT AUTHORITY AND 22 OTHER ORGANIZATIONS INCLUDING THE LIBERAL PARTY.**

**THE POWER BLACKOUT THAT BEFELL THIS CITY LAST TUESDAY NIGHT-ENDANGERING THE LIVES OF MILLIONS AND PARALYZING THE**

SF1201 (R2-65)



# #LoveInAction: Raising Awareness through the Use of Archives outside of the Classroom

by Elizabeth Call  
Public Services Librarian  
Burke Library at Union Theological  
Seminary  
Columbia University Libraries

For the 2014–2015 academic year, the Student Senate of Union Theological Seminary adopted the theme #LoveInAction. Inspired by Cornel West's words, "Never forget that justice is what love looks like in public," #LoveInAction perfectly embodies the activist spirit of Union students, alumni/ae, and faculty.

As public services librarian at the Burke Library I seek to foster meaningful connections between the Union community and the library and its collections. Upon hearing of #LoveInAction, I immediately saw possibilities for engaging current students with materials in Union's archives. With the support of our library director, Beth Bidlack, I recruited Cornelius "Neil" Graves (M.A., 2016), Carolyn Kaasen (Ph.D. candidate), and Timothy Wotring (M.Div., 2016) to curate a series of small exhibits in the library's first-floor display cases that will help tell the story of Union's rich activist history.

Each student's exhibit will highlight one area of Union's activist history: education, activism in action, and local community involvement.

Timothy Wotring's exhibit focuses on the East Harlem Protestant Parish (EHPP), an interdenominational ministry that provided leadership in the development of community life and an excellent example of an ecumenical ministry in a local, inner-city setting. The EHPP records held at Burke (1942–2007) ([http://library.columbia.edu/content/dam/libraryweb/locations/burke/fa/uts/ldpd\\_4492445.pdf](http://library.columbia.edu/content/dam/libraryweb/locations/burke/fa/uts/ldpd_4492445.pdf)) offer a rich testament to the powerful work done in that neighborhood. Timothy's display cases will be on view from May 1 to September 28, 2015.

One of the #LoveInAction display cases, curated by Timothy Wotring.

Neil Graves is using our archives on student-led activism to examine the many ways Union students have voiced and documented their dissent over injustices affecting both students and society at large. Neil's exhibit cases will be on view from October 5 to November 30, 2015.

Carolyn Kaasen's focus on education has her digging into the Student Interracial Ministry (SIM) records (1960–1968) and also into the archives relating to the Free University and the Union Commission. SIM was a student-driven program



#LoveInAction display cases with poster, curated by Timothy Wotring.

Photos courtesy Union Theological Seminary.



that placed theological students with black churches in the South to serve as assistant pastors who lived among the community and experienced the same racism that their hosts suffered. Carolyn's display cases will be on view from December 7, 2015, to April 4, 2016.

A related public program will go along with each exhibit. Kicking things off, a panel presentation reacting to the methods of the EHPP accompanied the May 1 unveiling of Timothy's display cases.

To help students document work they are doing that embraces the theme of #LoveInAction, we have created a website, [bitly.com/Love\\_In\\_Action](http://bitly.com/Love_In_Action), where individuals can contribute images, documents, and audiovisual materials for public view. The site will serve as an archives, documenting and celebrating the tremendous amount of #LoveInAction the Union community puts forth into the world daily.

These outreach efforts are already bringing more attention to the library from Union students, and I am confident that we can build upon this base in the upcoming semesters. Please send all questions or comments on this outreach effort to [elizabeth.call@columbia.edu](mailto:elizabeth.call@columbia.edu). ♦



One of the entries to the #LoveInAction contribution website. Union Theological Seminary student Shamika Goddard, during the #StudyingWhileBlack demonstrations at Columbia University on December 8, 2014.



Above: Timothy Wotring, one of the student curators, planning his display cases.

Left: #LoveInAction display case, curated by Timothy Wotring.



# A.R.T. News

The Archivists Round Table of Metropolitan New York, Inc. | Volume 21, No. 2 | Summer 2015 | [nycarchivists.org](http://nycarchivists.org)



Artist: Blu  
Photographer: Ray Mock Carnage NYC  
Location: Lisbon, Portugal  
Styles: characters, New School, Bold  
Date Taken: 9/23/2013

Images courtesy Drips Gallery.

## ***DRIPS GALLERY: A COMMUNITY-DRIVEN DIGITAL ARCHIVES OF GRAFFITI AND STREET ART***

The archival value of graffiti as an art form, a political movement, and a culture is monumental. Graffiti's transient nature, original stigma, and elusiveness, have created large gaps in its historical record, but mobile photography and new technology offer new possibilities for capturing, documenting, and preserving graffiti. Drips Gallery is a community-driven digital archives created to preserve and archive street art through the use of such digital technologies.

The Drips Gallery collects and archives photographs of graffiti and makes them accessible through its website and mobile app. The database, website, and mobile app were created, coded, and programmed specifically for the archival and community needs of Drips Gallery. In allowing the community to drive the archive, Drips Gallery changes the role of the archivist from record-keeper to facilitator. The archives' mobile app and website now offer new and immediate ways of capturing and preserving culture as it is being created and consumed. See <http://dhalab.org/dripsgallery/browse.php/>.

Artists: Booze, Terrible T-Kid 170  
Photographer: Dennis Stumpo  
Location: New York, NY  
Style: Wildstyle  
Date Taken: 1981



## ***PROCESSING GRANTS IN PHYSICS, ASTRONOMY, AND ALLIED FIELDS***

The American Institute of Physics offers grants of up to \$10,000 annually to support processing of archival and manuscript collections in physics, astronomy, and related fields. The deadline for 2015 is August 15. Since its inception, in 1998, the program has helped to fund over sixty processing projects. For guidelines and a list of previous recipients see <http://www.aip.org/history-programs/niels->

[bohr-library/grants-archives](http://bohr-library/grants-archives). Grants may also be used to convert legacy finding aids to EAD.

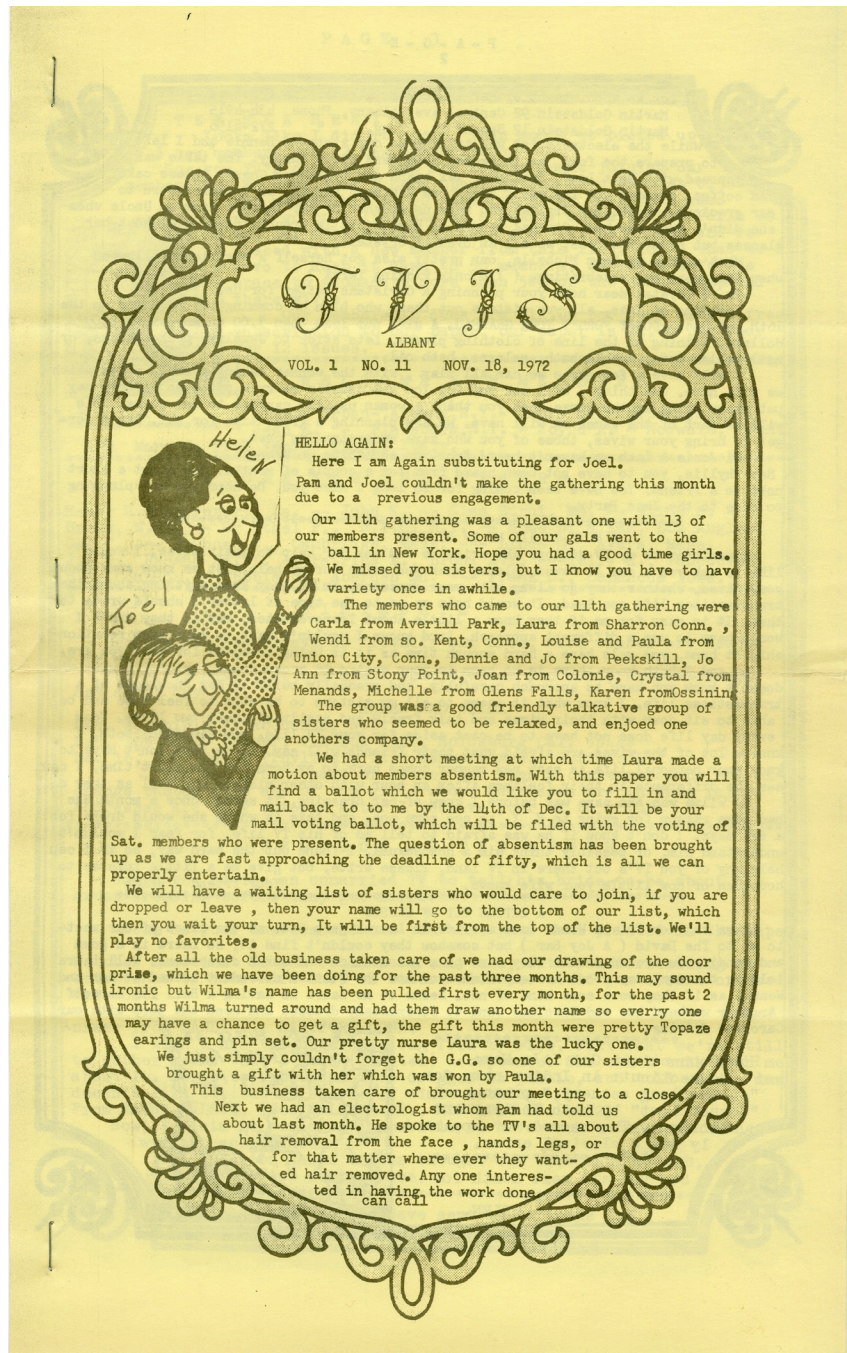
The American Institute of Physics funds three or four grants a year. To the best of our knowledge, the AIP Grants to Archives program is unique. For more information contact us at [nbl@aip.org](mailto:nbl@aip.org).

# RECENTLY OPENED COLLECTIONS AND OTHER RESOURCES

Archives and Special Collections at Columbia University's Augustus C. Long Health Sciences Library is pleased to announce the following resources are now open and available to the public:

- Ethel Spector Person Papers (<http://library-archives.cumc.columbia.edu/finding-aid/ethel-spector-person-papers-1932-2009>). Ethel Spector Person (1934–2012), a psychiatrist and psychoanalyst, did pioneering research in the field of gender and sexual identity, specifically in the areas of transsexualism and transvestism. The papers include professional correspondence; research materials on a variety of topics in the fields of fantasy, gender and sexual identity, love, sex, power, and psychiatric theory; raw data and statistical information from a study Person conducted on sexual fantasy and experience; Person's talks and published articles; notes and research materials used in the writing of Person's books; and a small quantity of records of analysis performed by Person. There is very little material related to Person's personal life.
- Babies Hospital Nursery Maids Database (<http://library-archives.cumc.columbia.edu/nursery-maids>). Mrs. Robert W. Chapin founded the Babies Hospital Nursery Maid Program in 1890, for the purpose of "furnish[ing] systematic training to girls who desire to go out to service to care for infants and young children."
- Civil War Veterans Database (<http://library-archives.cumc.columbia.edu/civil-war-veterans>) This database contains records for 409 alumni of the Columbia University College of Physicians and Surgeons who served in the American Civil War from 1861–1865.

For more information, please contact Archives and Special Collections at [hslarchives@columbia.edu](mailto:hslarchives@columbia.edu).



A 1972 issue of TVIS (Transvestite Information Service), from the Ethel Spector Person Papers.





CLASS OF GRADUATES

Babies Hospital Nursery Maids, Class of 1910.



Dr. Ethel Spector Person.

Photos courtesy Archives and Special Collections,  
Columbia University Health Sciences Library.



# ***THE METROPOLITAN MUSEUM OF ART OPENS FOUR ARCHIVAL COLLECTIONS FOR RESEARCH***

The Metropolitan Museum of Art has opened four substantial collections of archival material. The Leon Levy Foundation funded the processing of the first three collections described here, whereas the Robert Lehman Foundation sponsored processing of the Robert Lehman Papers.

**James J. Rorimer records:** James J. Rorimer (1905–1966) joined the Metropolitan Museum of Art in 1927 as assistant in the Department of Decorative Arts, then rose through the curatorial ranks to become, in turn, curator of Medieval Art and The Cloisters, director of The Cloisters and curator of Medieval Art (1949–1955), and director of the museum (1955–1966). The records mainly document his time as museum director. The finding aid is available at: [http://libmma.org/digital\\_files/archives/James\\_J\\_Rorimer\\_records\\_b18437540](http://libmma.org/digital_files/archives/James_J_Rorimer_records_b18437540)

**Theodore Rousseau records:** Theodore Rousseau (1912–1973) acted as associate curator of Paintings at the Metropolitan Museum of Art in 1947, curator in 1948, chairman of the Department of European Paintings in 1967, vice-director of the museum, and curator-in-chief in 1968. The records include correspondence related to curatorial matters, acquisitions, and deaccessioning, as well as clippings, articles, and photographs of works of art. Finding aid: [http://libmma.org/digital\\_files/archives/Theodore\\_Rousseau\\_records\\_b18461839.pdf](http://libmma.org/digital_files/archives/Theodore_Rousseau_records_b18461839.pdf)

**Office of the Registrar records:** The Office of the Registrar was established at the Metropolitan Museum of Art in January 1906. The records document acquisitions and loans of artworks and related collection management activity, with an emphasis on the years 1906–1969. Finding aid: [http://libmma.org/digital\\_files/archives/Registrar\\_Records\\_b1844409.pdf](http://libmma.org/digital_files/archives/Registrar_Records_b1844409.pdf)

**Robert Lehman Papers,** processed by museum archives staff with funds provided by the Robert Lehman Foundation. The papers document the collecting of art by financier Robert Lehman (1891–1969) and his father, Philip (1861–1947). A comprehensive finding aid to the papers is available here: [http://libmma.org/digital\\_files/archives/Robert\\_Lehman\\_papers\\_b1848688.pdf](http://libmma.org/digital_files/archives/Robert_Lehman_papers_b1848688.pdf)

For information about access to this collection, please e-mail [lehmanpapers@metmuseum.org](mailto:lehmanpapers@metmuseum.org).

For information about access to the physical materials at the Metropolitan Museum of Art Archives, contact [archives@metmuseum.org](mailto:archives@metmuseum.org) or visit our website at <http://libmma.org/portal/museum-ar>.

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**A.R.T. News contributors:** Joe Anderson, Farah Jindani, Alexandra Lederman, Jennifer McGillan, James Moske

## Financial Report to Membership

### *Balance Sheet and Cash Summary*

### *Fiscal Year to Date, as of June 1, 2015*

	<i>July 2014 - May 2015</i>	<i>July 2013 - May 2014</i>	
<b>INCOME</b>			
Bank Interest	\$28.02	\$34.40	
Grants	\$7,500.00	\$6,000.00	
Membership	\$14,265.00	\$12,230.00	
Program Revenue & Sponsorships	\$6,390.00	\$8,825.00	
<b>Total Income</b>	<b>\$28,183.02</b>	<b>27,089.40</b>	
<b>LESS OPERATING EXPENSES</b> (see below for description)			
Administrative	\$6,842.51	\$5,416.16	
Outreach	\$1,365.23	\$2,417.72	
Programming	\$11,170.35	\$16,633.42	
<b>Total Operating Expenses</b>	<b>\$19,378.09</b>	<b>\$24,467.30</b>	
<b>Net Income</b>	<b>\$8,804.93</b>	<b>\$2,622.10</b>	
<hr/>			
<b>HISTORICAL ADJUSTMENTS AND ROUNDING</b>	<b>\$0.00</b>	<b>\$10.40</b>	
<b>SUMMARY</b>			
Opening Balance	\$37,635.39	\$35,023.69	
Plus Net Cash Movement	\$8,804.93	\$2,611.70	
Closing Balance	\$46,440.32	\$37,635.39	

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

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

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



# 2015-16 Membership Form

The  
Archivists  
Round Table  
of Metropolitan  
New York,  
Inc.

nycarchivists.org

P.O. Box 151  
New York, NY  
10274-0154

*Membership year runs from July 1, 2015 to June 30, 2016*

PLEASE TYPE OR PRINT CLEARLY

Name:

Position or Title:

Institution:

Address:

City:

State:

Zip Code:

Preferred E-mail Address:

Telephone:

☐ New Membership

☐ Renewal

**Please designate your  
membership level:**

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

☐ Student Member Level: \$10 with proof of enrollment

☐ Regular Member Level: \$35

☐ Sponsoring Member Level: \$50

☐ Sustaining Member Level: \$100

☐ Friends of A.R.T. Member Level: \$35

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

☐ Advocacy

☐ Event Programming

☐ Outreach

☐ Annual Holiday Party

☐ Membership

☐ Space Donation

☐ Awards Ceremony

☐ Mentoring Program

☐ Website

☐ Communications

☐ Metropolitan Archivist

☐ Education/Workshops

**To complete membership:** Send the completed form with your membership check to A.R.T. Membership at the address listed at the top. Make checks payable to the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.). Any additional tax-deductible donations are also welcome. You can also complete this form online through our website ([www.nycarchivists.org](http://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.

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



