

Mid-Atlantic Archivist

DELAWARE • DISTRICT OF COLUMBIA • MARYLAND • NEW JERSEY • NEW YORK • PENNSYLVANIA • VIRGINIA • WEST VIRGINIA

THE MUSICAL SCRAP BOOK

A collection of

ARRANGED AS

DUETS

- NO. 1. FAIRY BELL WALTZ.
3. SIGNAL MARCH.
5. ELENA POLKA
7. SONTAG POLKA
9. ROSEBUD QUICKSTEP
11. CORAL SCHOTTISCH

Popular Pieces

FOR
TWO PERFORMERS
ON THE

PIANO

- NO. 2. MIDNIGHT MARCH.
4. SPIRIT POLKA.
6. HAMBURGH POLKA.
8. RAINBOW SCHOTTISCH.
10. DRAWING ROOM.
12. HOME SCHOTTISCH.

Published by NEW
YORK
POND & CO. 547 Broadway

SCAPD MAN & CRAY, Albany

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The Mid-Atlantic Archivist (MAA) ISSN 0738-9396 is the quarterly newsletter of the Mid-Atlantic Regional Archives Conference (MARAC). MARAC membership includes interested individuals who live and work in Delaware, the District of Columbia, New Jersey, New York, Maryland, Pennsylvania, Virginia, and West Virginia. MARAC seeks to promote the professional welfare of its members; to effect cooperation among individuals concerned with the documentation of the human experience; to enhance the exchange of information among colleagues working in the immediate regional area; to improve the professional competence of archivists, curators of textual, audio-visual and related special research collections, and records managers; and to encourage professional involvement of those actively engaged in the acquisition, preservation, bibliographic control and use of all types of historical research materials.

Individual annual membership dues are \$60.
The dues year runs from July 1 through June 30.

MEMBERSHIP APPLICATIONS SHOULD BE ADDRESSED TO:

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Deadlines are March 1, June 1, September 1,
and December 1.

Layout and design for MAA is provided by
Krista Ulmen, Associate Director of Design &
Print Services, Dickinson College Print Center

On the Cover

Binder's volume of J. N. McCutcheon. Circa 1852-1883. Center for American Music Binders Volume Collection, CAM.Binders.2021, Archives & Special Collections, University of Pittsburgh Library System.

To the Right

Binder's volume of J. N. McCutcheon. Circa 1852-1883. Center for American Music Binders Volume Collection, CAM.Binders.2021, Archives & Special Collections, University of Pittsburgh Library System.

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From the Chair

ZACHARY HOTTEL

Happy Fall Y'all!

As we start this new season, I hope each of you are looking forward to all the delightful things this time of year has to offer, including the wonderful opportunities MARAC has for us to network and learn together!

I am particularly excited about the upcoming MARAC Symposium on Sustainability & Archives to be held October 27 at the Hagley Museum and Library in Wilmington, Delaware. There, Eira Tansey of Memory Rising will facilitate discussion about a sustainable future, the impact our profession has on the climate, and how a changing climate impacts the world we live in. Registration and more details are available on the [Symposium page](#). Thanks to everyone who has helped make this event a reality. I hope to see many of you there.

All MARAC members are invited to attend the Fall Business Meeting, which will be held via Zoom on Friday, October 31 at noon. This meeting is your opportunity to learn about what MARAC has been doing and our plans for the future, so be sure to watch your emails for a link and mark your calendars!

A big thank you to everyone who volunteered to serve on our new Advocacy, Climate, and Records Retention Committees! These committees have been charged and begun their work. I look forward to receiving their recommendations and appreciate everyone who has been involved in their formation.

I want to give a special shout out to MARAC's caucus representatives. They work hard to connect with members throughout our region, to share information, host local events, and to coordinate the Caucus Conversations series. Sign up for your MARAC Caucus on the [Member Login](#) page to stay up to date on their activities and visit the MARAC [Webinar & Workshop](#) page for upcoming educational opportunities.

Finally, make sure you mark your calendars for the Spring 2026 In-Person Conference to be held in Richmond, Virginia, from April 30 to May 2, 2026. More details are coming soon!



Zachary Hottel
Chair, 2025–2026

DIGITIZING A CENTURY OF STUDENT JOURNALISM: CHALLENGES AND INSIGHTS FROM MARSHALL UNIVERSITY SPECIAL COLLECTIONS

BY LINDSEY M. HARPER AND JESSICA LOWMAN, UNIVERSITY LIBRARIES AT MARSHALL UNIVERSITY

INTRODUCTION

Marshall University's student newspaper, *The Parthenon*, has been continuously published since 1898, offering a wealth of historic insights about campus, the surrounding community, and society at large. This publication documents the lived experiences, beliefs, and perspectives about everyday life and significant historic events of the very people who make a school—a school—its students and employees. With more than 6,900 issues published to date, this publication is still in production today and is an invaluable resource to our community.



Digital Commons Dashboard showing readership distribution.

From 2016 to 2018, English faculty at Marshall created a decades-based project for their students to engage in historic research. With this assignment, 40–50 students

would come to Special Collections and utilize bound copies of *The Parthenon* to identify key historic events during their assigned decade. It was from this assignment that we realized just how quickly these newspapers were deteriorating and just how important it was that we prioritize their preservation. Fast forward a couple of years, and we acquired the technology to make this project possible. Fast forward a couple more years, and we had the time available to take on this project during the COVID-era years.

WORKFLOW AND DIGITIZATION PROCESS

Our strategy to digitize and make accessible these issues was methodical. Doing what most institutions do, we started at the beginning—November 1898 in this case. The physical condition of the older issues varied widely with some years showing significant deterioration. This was especially true for issues from the 1920s through the mid-1940s. Rather than stressing about the most fragile 20 years and getting mired in the difficult details, we saved those for last.

We are a small library, so we rely on part-time employees (PTEs) and federal work study (FWS) students to contribute to the mission of our archives in meaningful ways. That said, this also adds several steps to any workflow we implement as students do not have the same level of permissions for software

and tools as full-time employees (FTE). The workflow from digitization to making items accessible included eight steps. We also had to make key decisions regarding resolution (600 DPI), file formats (PDF), and metadata standards (Dublin Core) for access. Here's our workflow in steps:

1. FTE grabs duplicate issues of newspaper from storage (by full year)
2. PTE/FWS digitizes materials on Content HD iFlex scanner and adds them to USB Drive, then hands off drive to FTE
3. FTE moves materials from USB Drive and places them in local One Drive storage and performs quality control checks of the digitized content
4. FTE uses Adobe Acrobat Pro to make documents full-text searchable using the “multiple files” function to speed up the process
5. FTE shares the folder (by year) to a different PTE/FWS student for upload
6. PTE/FWS student assigns remedial metadata to each issue and uploads them to the Institutional Repository
7. FTE then moves uploaded materials from shared One Drive storage space to departmental cloud storage for permanent safe keeping
8. FTE moves duplicate issues of newspaper back to storage (by full year)





CHALLENGES

This five-year endeavor didn't come without some challenges. We encountered changes in personnel, missing newspaper issues, imperfect Optical Character Recognition (OCR), and a corrupt storage device. Some of these issues we could more readily address. Others will be addressed in the future.

Our biggest challenge was a corrupt USB drive, which resulted in the loss of nearly 400 digitized issues. This required strategic guidance to remedy the problem. Ultimately, we reached out for help from our Forensic Science department to see if this was something they could address. After significant effort, they successfully recovered the files; however, there was an additional technical hitch. Each of the file names for the recovered files was missing; this required us to open and rename each of the files. Prior to the file recovery, we weren't certain which issues were on the drive to begin with. This revealed a few cracks in our workflow, including the need to better track which years our students were digitizing at a given time. The potential for loss of work due to a corrupt drive was made plain. From that point forward we made a shift to immediately store files in a shared cloud space upon digitization. We knew better, but now we *do* better. We were incredibly grateful to those in Forensic Science for their time, effort, skill, and willingness to collaborate.

FUTURE DIRECTIONS

With the use of tools like AI and GPTs, we will be able to address the imperfect or incomplete OCR impacting some newspaper issues. As technology advances, so too will our ability to provide complete access to these newspapers through automation of some of the processes in the workflow. In terms of poor-quality newspaper issues, or just issues missing in general, we want to address this in a couple of different ways. Our goal is to start with crowdsourcing our missing issues from university alumni, which we hope will build buzz about this project's existence. The other solution is to disbind the bound volumes where our only copy of an issue exists; however, that comes with the risk

of losing physical access to these documents as well as further degradation of the issues themselves. The purchase of an oversized overhead scanner could be the best solution.

COMMUNITY IMPACT

This project has allowed us to realize both tangible and intangible benefits. From June 2023 through June 2025, we added 1,432 newspaper issues to the repository. Further, the issues from this publication were downloaded 120,684 times from 182 countries during that timeframe, [from the Digital Commons Dashboard](#). This project also allowed us to provide digital and remote (some might even say "easy") access to this publication to students, researchers, alumni, and anyone around the globe. Users can now browse past editions, track historic trends, and conduct full-text searches of any topic. This enhances research capabilities and institutional memory, making the "decades project" mentioned above even more enriching.

We also realize the impact [digital access to The Parthenon](#) has had on the community. As noted by Tom Marine, Marshall alumnus of 1977 and 1982: "*The Parthenon* archives have been a huge 'hit' among my baseball teammates, fraternity friends, and my School of Journalism colleagues. The Glory Days and nostalgia remind us of the truth as our memories grow old. I am very appreciative of the effort." We also connected a current student to *The Parthenon* articles her mother wrote in the 1990s, and they both were thrilled that we helped preserve her place in history. These types of interactions remind us how the work done in Special Collections doesn't just support our university's mission; this work also grants people both near and far access to *their very own history*. And that is something powerful beyond measure.

ACKNOWLEDGEMENTS

Because no labor should be invisible in the archives, this project would not have been possible without the work of Jamila Jones, Mallory Stanley, Charles D. Rowan, Annabella Walls, Kloe Jenkins, Tanier Dutton, and Andrew "AJ" Clark. The FTEs who contributed were Lindsey Harper, Jonathan Sutton, Jessica Lowman, Elizabeth James, and Josh Brunty. The support from our fearless leader, Lori Thompson, made it possible.



"Blizzard and flooding aftermath in Wilmington, Delaware, 1920", Courtesy of the Hagley Museum and Library.

FALL 2025 SYMPOSIUM

SUSTAINABILITY AND ARCHIVES

FACILITATOR: EIRA TANSEY OF MEMORY RISING
OCTOBER 27, 2025 | HAGLEY MUSEUM AND LIBRARY SODA HOUSE
298 BUCK RD. | WILMINGTON, DE 19807

Join us on Monday, October 27, at Delaware's Hagley Museum and Library Soda House for MARAC's second biennial symposium. The focus of this day-long event will be sustainability. Topics will include impacts of climate change on archives or, conversely, the environmental impacts of our own work on our communities. How is climate change influencing and altering our staffing, institutions, collections, and work overall? Sustainability was chosen as the topic of this symposium because of interests expressed in the evaluations of past meetings.

Eira Tansey, founder of Memory Rising, will be our facilitator. Tansey is an archivist, researcher, and consultant based in her hometown of Cincinnati/the Ohio River watershed. She is the founder of Memory Rising, which provides research, consulting, and archival services with expertise in climate change, environmental and labor movements, and Ohio Valley regional history. Eira's research on archives and climate change has been profiled by Yale Climate Connections, VICE, and Pacific Standard, and has been honored by the Society of American Archivists.

The symposium will consist of a variety of educational experiences, including a 60-minute keynote, "Enduring Records

and Shifting Shores," by Eira Tansey, followed by a 90-minute interactive workshop—"Archives for Coastal Adaptation." Content for both is customized for MARAC. The afternoon will include an hour-long panel of members addressing various aspects of sustainability with commentary from our facilitator. We will have a poster session derived from our membership and local students.

Attendees will also be able to experience a "show and tell" of items from Hagley's collection. There will be time to interface with a small group of vendors, along with networking with our colleagues. Lunch will be provided. A tour of the house of the nearby Winterthur Museum, Garden & Library will be available in the afternoon to a small number of attendees on a first-come, first served registration process.

MARAC has reserved room blocks at two nearby hotels. Please note that both hotels are honoring their rates just for the night of Sunday, October 26, 2025. Each hotel is approximately 5 miles (between 12–14 minutes travel time) from the symposium venue, Hagley Soda House. Each hotel has a different cut-off date to receive the MARAC Symposium rate. Please consult the MARAC website for further information.



CELEBRATING WOMEN IN SCIENCE WITH SUPPORT FROM THE RONALD L. BECKER AWARD

BY NICOLE FONT

This past May, I was honored to be the first recipient of the Ronald L. Becker Award, which aims to promote professional development among new professionals within the MARAC region. I graduated from NYU's Masters of Archives and Public History program in 2022 and have since worked on projects for the Bob Dylan Archive, the New York Historical, and the Center for Brooklyn History. For the past several years, I've also been active in the Society of American Archivists Students and New Archives Professionals (SNAP) Section, so I admire and appreciate Ron Becker's advocacy for students and early career professionals. Since my current position does not provide professional development support—due to both budget constraints and my status as a grant-funded worker, a challenge faced by many students and new professionals—scholarships like these make a real difference.

I used the scholarship to help fund my attendance at the *Book of Nature, Nature of Books: Practices of Female Botanists* international conference at the University of Burgundy in Dijon, France. The conference was organized to highlight the role of women in the development of botany as part of visual, manuscript, and print cultures—from the Middle Ages to the present—and featured discussions on gender studies, nature writing and illustration, crafting, print culture, and book history. While it was not an archives conference, the themes were especially valuable to me as a processing archivist at a botanical garden. More importantly, this conference gave me the opportunity to present a paper in a professional setting for the first time.

Reference Archivist Ashley Aberg and I gave a talk titled “Her Husband’s Lifelong Collaborator: Differences in the Collection and Description of the Archival Papers of Botanist Couples.” We explored the role of archivists in shaping the historical record, the presence of archival silences, and how archivists work to combat them. Focusing on two collections that I recently reprocessed—the Elizabeth Gertrude Knight Britton records and the Otto and Isa Degener records—we examined how wives in botanist couples are often overlooked in the collection and description of archival materials, especially compared to their male counterparts. We also discussed how reprocessing can challenge the persistent undervaluation of women scientists’ archival materials—and women’s archives more broadly.

Participating in this conference gave me a valuable opportunity to practice my public speaking skills, connect with colleagues outside of the archival field, and learn how others are studying, researching, and celebrating the contributions of women in natural history collections. After our talk, my colleague and I were even invited to present at an online seminar later this fall for an international consortium of museum workers and researchers, opening the door to further connections and learning opportunities. I am grateful to Ron Becker, donors to the Ronald L. Becker Award fund, and the scholarship committee for making this experience possible!

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CALL FOR PROPOSALS



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MARAC is holding its Spring 2026 conference in Richmond, Virginia. The conference will take place at the Omni Richmond Hotel from April 30 to May 2, 2026.

The Program Committee invites members to submit proposals related to the working theme “Community and Resilience: Archivists Band Together.” In that 1) members of the archival community feel as though it is facing new challenges and obstacles due to political and fiscal pressures; 2) as archivists we continually need to support each other’s education, professional development, and well-being; 3) and we, as a profession, attempt to support grass-roots efforts to preserve documentary evidence of communities large and small through community archiving projects and others.

The Program Committee encourages submissions from newer professionals and members of underrepresented groups. MARAC membership is not required. Presenters may submit more than one proposal, but may present only one session OR poster. Members of the Program Committee are not permitted to present.

THEMES TO CONSIDER:

- How do we as a profession support grass-roots efforts to preserve evidence of communities large and small?
- Passing the baton: promoting continuity from one person to the next (especially in a time of constant change).
- Preventing old biases from getting brought back through new ways.

In the winter of 2025/2026 there will be a call for poster proposals and a call for a student paper session. The student paper session will be held on the last day of the conference.

Sessions may be 60 or 90 minutes and should be planned as in-person presentations, as remote presentation capability is expensive and highly subject to glitches.

All proposals will be considered in the context of the overall structure of the meeting and availability of time slots for proposed sessions. Unique audiovisual needs may impact selection due to cost, and we may not be able to accommodate your need for a specific time slot.

PROPOSAL SUBMISSION:

The deadline for proposals is October 2, 2025. Please use the [Submission Form](#) to submit proposals.

Committee Update

MEETINGS COORDINATING COMMITTEE

Chair and Meetings Coordinator: Mary K. Mannix

Members: Bethany Antos, Anna Clarkson (*Assistant Program Editor*), Isabel Folck (*Assistant Vendor Coordinator*), Scott Keefer (*Virtual Meetings Coordinator*), Alan Munshower (*Technical Coordinator*), Maegan Peterman, Emily Rafferty (*Program Editor*), Lindy Smith, Nicholas Zmijewski (*Vendor Coordinator*)



© Photo by fauxels

The Meetings Coordinating Committee (MCC) was established in 1985 “to oversee meeting planning, choose meeting sites, guide the Local Arrangements and Program Committees, and regularly update the meetings handbook.” Most MCC members hold positions with precise duties that provide conference planning infrastructure that extends across several meetings. The PC and LAC do not “work” for the MCC. The MCC “works” for them.

The MCC was impacted by the cancellation of meetings during the COVID pandemic and continues to adapt. Pre-COVID, the MCC strived to have hotel contracts signed and LAC\PC Co-Chairs in place several years in advance. Since quarantine, the MCC has been adapting to MARAC’s changing meeting schedule. What was once two in-person meetings a year, a schedule that was both questioned and also dearly loved, has finally moved to a rotation of in-person meetings, virtual meetings, and symposiums.

A primary challenge has been adapting MARAC’s meeting model to a virtual environment. There is also concern about the impact of virtual meetings on MARAC’s culture. For example, how to provide attendees with the networking that MARAC is known for in a virtual environment? Another challenge is recruiting people to co-chair the Virtual Arrangements Committee. Putting together a Virtual Conference is labor-intensive and is seen as not as much fun or as gratifying as an in-person meeting. To help move this model forward, a new MCC position has been created—Virtual Meetings Coordinator.

The MCC has assisted with the successful creation of MARAC’s symposiums. The two events have come together quite differently. Members of the MCC will no doubt continue to play integral roles within this meeting model.

Finally, a committee member compiled “Conference Accessibility: Key Findings and Common Practices” after polling a number of related organizations. This document will assist MARAC as the organization continues to strive to make all our meetings accessible and welcoming.

BROADCASTING BALTIMORE: DIGITIZING HIDDEN HISTORIES

By Joana Stillwell, Former Audiovisual Archivist, Mid-Atlantic Regional Moving Image Archive

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THE PROJECT

In 2022, the Mid-Atlantic Regional Moving Image Archive (MARMIA) received a Council on Library and Information Resources (CLIR) grant to digitize and describe 1,000 hours of footage from the WJZ-TV Collection that documents the voices of underrepresented communities in Baltimore City from 1977–2000. Voices represented in the project include Black Americans, Native Americans, Asian Americans, immigrant populations, the LGBTQIA+ community’s fight for equal rights, and others.

WJZ-13 is Baltimore’s third television station, which began in 1948. Its collection was donated to MARMIA in 2017 and is one of only a handful of comprehensive network affiliate station archives in the United States that have survived. Generally, local news stations have not had an archival mission. They would routinely reuse tapes as a cost-effective measure. The WJZ-13 collection comprises 22,000+ videocassettes and 75+ linear feet of documents and photographs. It documents the history of broadcasting in Baltimore, and contains regional, national, and global content.

MARMIA was able to hire a local research consultant to make priority selections, and created my position as an Audiovisual Archivist to complete the project. Prior to receiving the grant, we performed collection updates manually. Thanks to this funding, we have developed a workflow for bulk uploads to the Internet Archive using Python, bulk updates in ArchivesSpace, and a custom integration in Aviary that syncs with ArchivesSpace. We are now able to create speech-to-text transcripts in Aviary, which has improved discoverability and became our main tool for description.

COLLECTION HIGHLIGHTS

Our goal was to increase access to stories by and about individuals and groups typically underrepresented in

mainstream cultural heritage institutions. We started with *City Line* (1982–1989), a public affairs television program with topics centered on Baltimore’s Black community, which had a Black cast and crew. The show included interviews with guests, a news segment, and music videos. *City Line* received numerous service awards from Maryland and a recognition from the governor for “demonstrating skills, sensitivity and community awareness in [its] production.” Popular episodes focused on public housing (1983), Jamil Abdullah al-Amin, formerly known as H. Rap Brown (1984), and author James Cameron about his book, *A Time of Terror* (1985).

Next, we digitized *Shakedown* (1986–1992), WJZ’s “nightclub on the air.” It was a revival of WJZ’s *The Buddy Deane Show* (1957–1964) which was canceled due to integration controversy, and which later influenced John Waters’ *Hairspray*. Show creator, Michael Easterling, differentiated *Shakedown* from other dance shows because “[the] kids look real...[In other shows] you don’t see an ounce of fat. You don’t see a zit. You don’t see a middle-income or lower-income person. Here, everybody is your neighbor or the guy who checks your oil at the pumps. And all that makes the show real and unique to Baltimore.” The program regularly featured regional radio disc jockeys, nightclub venues, and dancers.



City Line hosts Jaki Hall and B.T. Bentley interview guest, James Cameron (1985). Image courtesy of MARMIA.

Eyewitness News was the largest series from which we digitized and included 373 hours of footage, from over 442 tapes. A major focus of our consultant was to search for footage of community festivals. Baltimore’s ethnic festivals started out as neighborhood parties, which grew into events that drew thousands of people from in and outside the city. Among the segments we found were the AFRAM Festival, American Indian Festival, Hispanic Festival, Asian Festival, Jewish American Festival, Caribbean Festival, and Ukrainian Festival.



Baltimore locals, the Softones, perform on Shakedown (1986). Image courtesy of MARMIA.



Magnetic tape residue in MARMIA's U-matic deck. Image courtesy of MARMIA.

Other *Eyewitness News* segments included "Neighborhood News," "13 Salute," and "Years Ahead." "Neighborhood News" highlighted positive news that brought Baltimore communities together. The "13 Salute" involved viewers nominating someone who was making a difference in their community for recognition on air. "Years Ahead" was a weekly segment by WJZ-TV's Leona S. Morris, which included

medical, social, and financial topics for the elderly. We focused descriptive efforts on segments that highlighted stories such as these. Not only did *Eyewitness News* capture regional and national events, but importantly it also captured local news about everyday people.

CHALLENGES

As a young archive run by volunteers and 1-2 paid staff members, this project greatly expanded MARMIA's processing and digitization capabilities. We purchased additional equipment and had planned to service everything at least once a year. However, the tapes had deteriorated more than anticipated: the binder had become sticky and required baking and cleaning prior to transfer, which was done on an adhoc basis for especially troublesome items. This created a backlog and processing could not continue without causing further damage to the collection and equipment. The nearest servicer was also a five-hour drive away in Pennsylvania. By the end of the grant, MARMIA purchased an oven and cleaner through another funding source, but we ended up sending 250 hours (383 tapes) to a vendor for digitization in order to finish the project on time.

Working with vendors, and learning and setting up new platforms and software, also took longer than we had planned. We switched our digitization software from AJA to vrecord, which reduced processing time. We really hit our groove in the last year of the project, but then the Internet Archive hack occurred in the fall of 2024. Complications from the hack created a backlog of items to upload since it is our main video hosting platform. It highlighted our need to create a new digital preservation plan. Our Technical Coordinator has since purchased servers thanks to separate funding and has begun to

rewrite our plan.

These types of grant projects that fund temporary jobs often result in increased stress and feelings of precariousness for managers and employees. I needed to take twelve weeks of leave in the middle of the second year and as a team we worked out how that would be possible. Near the end of the project, I needed flexibility while searching for and starting a new job. While MARMIA's mission is focused on "things," its values are also centered on people and community. MARMIA's staff and volunteers work with equity, empathy, and transparency while celebrating diversity, autonomy, informed consent, excellence without perfectionism, and growth mindsets. Through taking care of each other, we take care of our cultural heritage.

WRAP UP

As part of the CLIR grant, MARMIA digitized 1,036 hours over 1,230 videocassettes and had an over 90% success rate in finding underrepresented voices. Archivist and writer Michelle Caswell was the opening plenary speaker of the 2022 CLIR conference, where she described how archival activations are crucial for a just world. The value of representation is felt emotionally, materially, and politically. Records are not meant to be merely preserved – they should be used for people in the present. This sentiment carried me through this project as I promoted the project and fielded reference requests. MARMIA partnered with Digital Maryland to make these items accessible on their platform. Licensing and overall use for MARMIA has doubled each year since 2022. Recent activations of the WJZ-13 collection include local and national documentaries, as well as community and museum exhibitions. We are excited to see the impact of this project for years to come!

This project was made possible by a *Digitizing Hidden Special Collections and Archives: Amplifying Unheard Voices* grant from the Council on Library and Information Resources (CLIR).

The WJZ-13 collection is searchable on [MARMIA's ArchivesSpace](#) and on [MARMIA's Aviary](#). Grant highlights and metrics are viewable on [Airtable](#).

I'd like to acknowledge the following individuals for their work on this project: Siobhan Hagan, Founder of MARMIA and President; Megan McShea, Independent Archivist and Former MARMIA Board Member; Austin Miller, MARMIA Technical Coordinator; Dr. Ashley Minner Jones, Baltimore community-based artist and curator.

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Massey, Sujata. "NEIGHBORHOOD FESTIVALS: ETHNIC FAIRS COME BACK HOME." *The Sun* (1837–), Jun 01, 1991.

Conference Evaluations: Questions and Answers

BY MARY K. MANNIX

In case you've been in doubt, conference evaluations are read, the responses are taken seriously, and they are consulted in the future.

Shortly after the event, the results are shared with the members of the Meetings Coordinating Committee (MCC), along with the Local Arrangements and Program Committee Co-Chairs. Comments are discussed at the meeting's post-mortem. The evaluations are shared with the Co-Chairs of the next conference. Evaluations are permanent records and are maintained in MARAC's Google drive or in the MARAC archives.

While attendees' opinions on what they experienced at "their" meeting are valuable, evaluations are also investigated for ways to improve the next conference. The MCC regularly edits evaluation questions to bring forth answers that will provide useful details for future planning. On occasion, there are comments that seem to warrant a public response. Meeting planners very much want MARAC members to understand how a meeting comes together.

The following are responses to feedback from the Fall 2024 Virtual Conference and the Harrisburg 2025 Spring meeting. As always, please forward any questions, comments, and concerns to MARAC's Meetings Coordinator at meetings@marac.info. Conference planning is not a secret process. Meeting Planning Guides have always been accessible on MARAC's website. Also, please fill out the conference evaluations, they do make a difference. The focus of the upcoming symposium—sustainability—was requested in an evaluation.



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WHY WEREN'T ALL THE SESSIONS RECORDED?

It is up to the presenters whether a session is recorded. Some panelists don't want their sessions recorded. They fear that it may hinder audience participation, especially when dealing with controversial topics. Others cannot speak freely if they are being recorded. Speakers are not asked why they don't want to be recorded; their wishes are simply respected.

LESS VENDOR DEMOS

The vendor demos seem to be either loved or hated. The vendors are just as important to the financial success of a virtual conference as they are to an in-person conference. The primary thing vendors want is the opportunity to speak with conference attendees. The demos provide that opportunity as attendees can't join them in the vendor hall for coffee during a virtual conference.

WHY WEREN'T THERE MORE HOTEL ROOMS?

When a hotel contract is negotiated, an estimate is provided for the number of sleeping rooms MARAC will need for that conference. Especially since quarantine, this can be a hard number to successfully predict. If MARAC does not meet the sleeping room attrition rate, usually 80% of the rooms contracted, there are financial penalties. The Meetings Coordinator pays close attention to the room reservations numbers as

they begin to be reported. Some hotels are not very good at providing numbers in a timely manner, even when requested. Other hotels will provide the numbers weekly once reservations begin to be made. When it appears that the “room block” will be met, and if the conference rate deadline is not immediate, more rooms are requested. Sometimes they are available, sometimes they are not. MARAC pursues an overflow hotel as soon as a full block is approaching. However, it can take a week or more to finalize the contract. The MCC posts the room block status along with the status of an overflow hotel on MARAC’s Facebook page and explores other ways to make MARAC’s members aware of the situation.

SESSION ROOMS WERE TOO SMALL

It can be tricky to assign sessions to appropriate size rooms. This is why the registration form requests which sessions an attendee is interested in, but, of course, people are not held to their choices. Some hotels allow us to switch rooms from the ones that have been contracted, if registration numbers are higher than expected and they have open space. There are many reasons for picking a conference venue, and, simply put, some are larger than others and have “better” rooms. The same is true of reception venues. We regret any discomfort attendees experience, but we hope that they will understand a crowded conference, or reception space, is a successful conference.

FROM THE 2024 VAC CO-CHAIRS: SCOTT KEEFER AND COLLEEN MCFARLAND RADEMAKER

Thank you to everyone who attended the MARAC Virtual Conference in November 2024! We have heard your feedback about the disabled Chat function in most sessions, and we want to offer an explanation.

Zoom Events is a constantly evolving platform; some of the changes are announced to its customers (like MARAC), and others just sort of happen. Between the last virtual conference and this most recent one, the Chat function became inoperable in the ‘Webinar’ format of Zoom Events. Thus, the Virtual Arrangements Committee found out alongside all of you that the Q&A function was the only means by which webinar attendees could interact with speakers.

We know this led to some confusion and to our giving misleading instructions at times. We thank you for your patience and understanding. We also thank our Virtual Arrangements Committee members for adjusting Zoom Events settings on the fly as they quickly took in the unanticipated situation.



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Source: Society of American Archivists

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Book Review

COLLECTION THINKING WITHIN AND WITHOUT LIBRARIES, ARCHIVES AND MUSEUMS

JASON CAMLOT, MARTHA LANGFORD, AND LINDA M. MORRA

REVIEWED BY: DEBORAH SMITH, MLIS

As the director of a genealogy and history library, I advise new staff that our institution is many things: a library, archive, and museum. This means that they'll need skills and knowledge from all of these fields in their daily work with our collections. So I was eager to read a book that promised a broad approach to the topic of collecting across organizations. Published two years ago by Routledge, *Collection Thinking* (ISBN 9781032252551) aims to reanimate the thinking around collections in the humanities and social sciences and spur fundamental change by breaking down silos between libraries, archives, and museums.

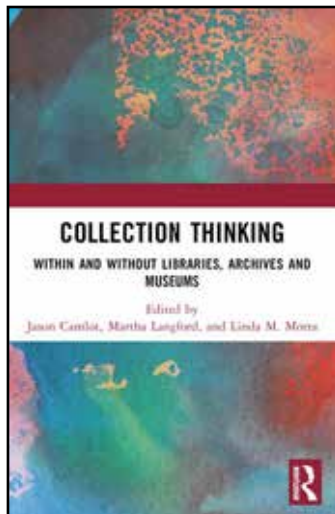
MARAC members may not be familiar with this book or know its editors (Jason Camlot, Martha Langford, and Linda M. Morra), all of whom live and work in Canada. Camlot is a poet and Professor of English at Concordia University in Montreal. Langford is the Research Chair and Director of the Gail and Stephen A. Jarislowky Institute for Studies in Canadian Art, and was a founding director of the Canadian Museum of Contemporary Photography. Morra is a Full Professor in English at Bishop's University in Sherbrooke, Canada. She is also the host of the *Getting Lit with Linda* podcast, which I recommend if you're an avid listener of podcasts and want to engage with concepts related to literary collecting.

Collection Thinking Within and Without Libraries, Archives and Museums had its genesis at a 2018 conference organized by the editors at Concordia University. The book shares 21 conference papers written by presenters from across the collecting world. Camlot has used this strategy before, with the CanLit conference to produce a publication.

Seven essays in *Collection Thinking* are by professors of English. Librarians contributed six essays—I counted two museum professionals in the lineup—and, provocatively, only one archivist. The remaining essays are authored by artists and art historians, poets, ethnologists, and a folklorist. All of which

means the archivist reader is in for an eclectic mashup about collectors, institutions, and the things each holds dear.

The publisher describes the book as a match made in heaven for LAM staff: “*With case studies that range from collecting Barbie dolls to medieval embroideries, and with contributions from practitioners on record collecting, the creation of sub-culture archives, and collection as artistic practice, this volume will appeal to anyone who has ever wondered about why and how collections are made.*” Meanwhile the editors state that the cases discussed in the book are purposely “messy” in order to probe the boundaries and edges of what defines a collection.



It's a book about exceptions, not rules. If you're seeking best practices for the archive, this isn't that. But if you enjoy thinking about “stuff” more broadly, and what binds disparate pieces into a coherent whole, there will be something here for you.

The editors give their take on this collection of papers in the concluding chapter, which might be better to read first rather than last. As for the rest of the book, I found that dipping in now and again to read a chapter worked better than trying to absorb it all in one go. Think of trying to absorb every session at a conference simultaneously and you can imagine the challenge here.

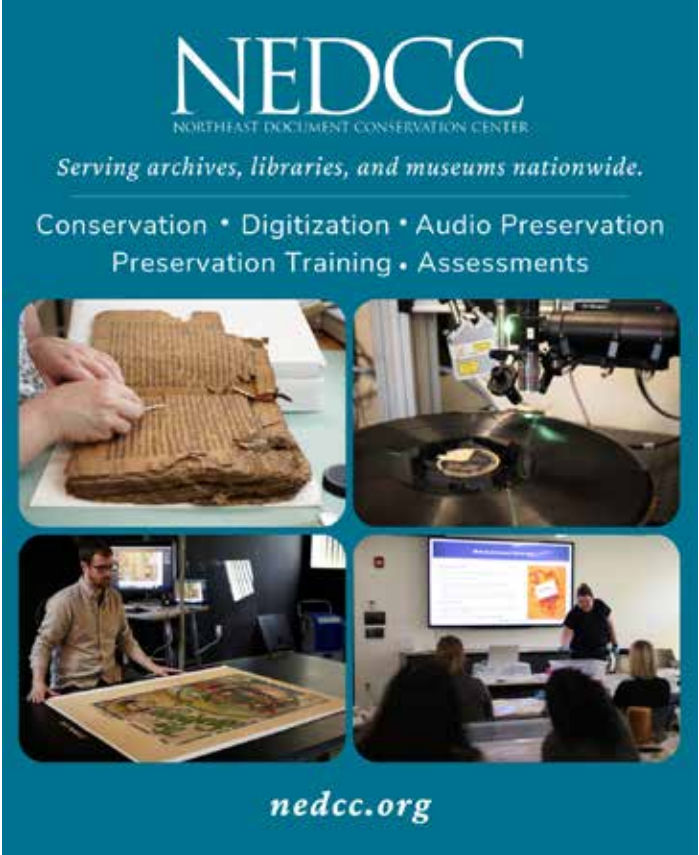
The book emphasizes collecting as a social, not a solitary, pursuit. Among my favorite essays was “Situationist Stuff” (Chapter 7), an interview with Johan Kugelberg, owner of Boo-Hooray. Kugelberg's amusing assessment of his enterprise: “we are too broke to be a non-profit, so I guess we are a none-profit”.

While my feminist upbringing meant unfulfilled longing for toys like the Country Camper Van and Motor Home, I was able to relate to the homemade outfits described in “Mothers Pass Down Barbie Traditions” by Emily R. Aguiló-Pérez (Chapter 12). Patrick Feaster writes with a personable style about his passion for preserving home recordings, 78 RPM's, and cylinders, and

shares how he discovered this sub-genre of sound history in “The School of Collecting Very Old Sound Recordings” (Chapter 14). Meanwhile, Alex Custodio’s essay on “Digital Collection as Nostalgic Incentive in *Fire Emblem Heroes*” (Chapter 17) should appeal to anyone who has ever been trapped in the escalating hell of trying to reach the next level of a video game.

If I have a criticism, it’s that the book reads like a jargon-heavy academic exercise. Many essays are ivory tower clinical, written by scholars engaging with what it means to collect while removed from the practicalities of daily work in the archive. It struck me that there was a lot to be said about collectors and collections, but relatively little about the custodians whose role is to make those collections available. The case studies are unique examples from which there may, or may not, be universal applications. In any case, it all provides lots of food for thought and should make an interesting addition to the staff development shelf at your LAM.


Collection Thinking: Within and Without Libraries, Archives, and Museums is available from Routledge.



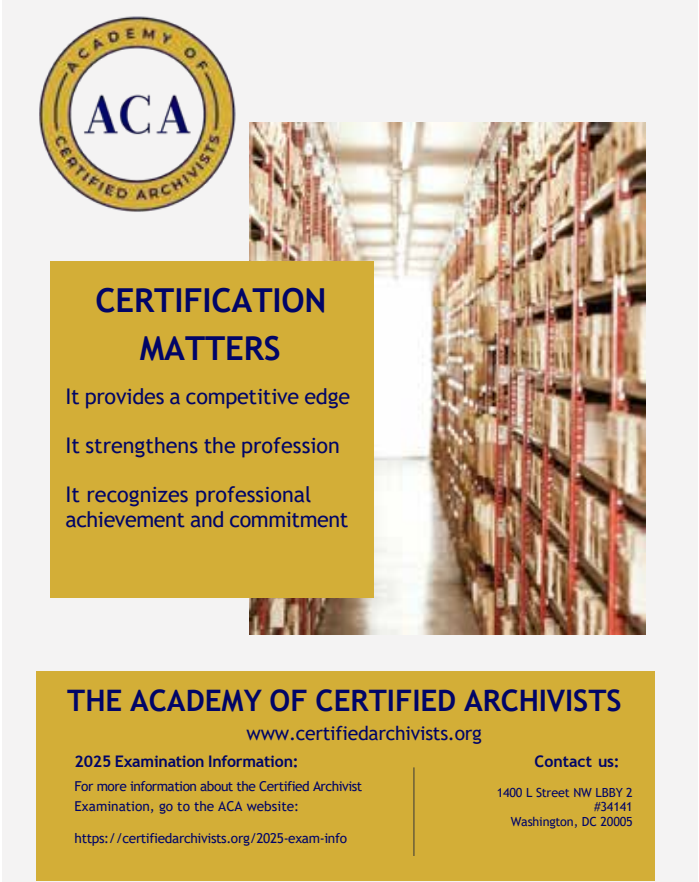
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► DELAWARE

DELAWARE PUBLIC ARCHIVES PREPARES FOR NATION'S 250TH ANNIVERSARY

The Delaware Public Archives is preparing for the nation's Semiquincentennial with a wide range of initiatives and public programs. This summer, the Archives opened *Revolutionary Lives: 1776 to Tomorrow*, an exhibit that highlights Delawareans' contributions during the Revolutionary War, specifically unknown stories, and explores how the state has marked past anniversaries, from the Centennial to the Bicentennial.

The Archives is also bringing history into the community through *Tavern Talks*, a program with First State Heritage Park, hosted at local breweries, where audiences learn about Revolutionary-era records in a lively setting. Additional public offerings include monthly First Saturday programs, a Revolutionary War-themed scavenger hunt (*Can You Find the Liberty Trail?*), and *Teaching Revolution at 250: An Educator Symposium*. Held on August 22, with the Delaware Historical Society, First State Heritage Park, and Delaware 250, the symposium brought together teachers, homeschool leaders, and cultural heritage partners to share resources, lesson plans, and historic site programming for Delaware students.



Visitors explore *Revolutionary Lives: 1776 to Tomorrow*, engaging with Delawareans' stories around the American Revolution, 2025 July 3. Image courtesy of Delaware Public Archives.



Attendees watch Rebecca Fay, Delaware Historical Society's Director of Education, present on the Society's resources for teaching the Revolutionary era, 2025 August 22. Image courtesy of Delaware Public Archives.

Through these projects and collaborations, the Delaware Public Archives is helping Delawareans connect the past with the present and engage in meaningful ways with the nation's 250th anniversary. If you're interested in collaborating, email us at archives@delaware.gov. Visit delaware.gov. Visit [here for more information about upcoming events](#).

FOURTH ANNUAL DELAWARE CAUCUS SUMMER PICNIC

Fifteen Delaware archives professionals, representing institutions across the state, gathered on June 10 at the Hagley Museum and Library Picnic Pavilion for what has become an annual tradition: the Delaware Caucus Summer Picnic. This year, the weather was perfect, and guests enjoyed the addition of... lawn games! That's right, it turns out that some of our colleagues play a mean game of giant Connect Four. Who knew? Many thanks to MARAC's Finance Committee for funding the summertime treats and supporting this welcome opportunity to reconnect and build our local MARAC community.

N.C. WYETH CORRESPONDENCE NOW AVAILABLE FROM THE BRANDYWINE MUSEUM OF ART'S RESEARCH CENTER



N.C. Wyeth at "Eight Bells," Port Clyde, Maine, August 1935.

The Walter & Leonore Annenberg Research Center is excited to announce the publication of the [N.C. \(Newell Convers\) Wyeth \(1882-1945\) Correspondence Collection](#)

[finding aid](#), written by Research Center Manager (librarian and archivist) Lillian Kinney. A student of artist Howard Pyle (1853–1911) and a major contributor to the Golden Age of Illustration, N.C. Wyeth influenced generations of readers and artists with his illustration work, depicting adventure and fantasy with publications such as *Treasure Island*, *Robin Hood*, *The Yearling*, and *The Mysterious Island*.

The collection details the life of this prolific artist, through letters and photographs collected by his daughter-in-law, Betsy James Wyeth (1921–2020). It contains manuscript correspondence (personal and business), both to and from N.C., with most of the personal letters written to his mother, Henriette Zirngiebel Wyeth (1858–1925). Photographs in the collection depict multiple generations of the Wyeth family, with most of them taken by N.C. himself. The collection is incredibly important, not only in documenting N.C., but also in how it documents the lives of his successful children (Henriette Wyeth Hurd (1907–1997), Carolyn Wyeth (1909–1994), Nathaniel Convers Wyeth (1911–1990), Ann Wyeth McCoy (1915–2005), and Andrew Wyeth (1917–2009) and major events in early

twentieth-century American history. This collection was a gift to the museum from the estate of Betsy Wyeth in 2024.

The collection's inventory will be published in installments, due to the extensive volume of materials. The first installment is comprised of letters and photographs from about 1881 to 1907 and can be accessed online through the [Research Center's ArchivesSpace](#).

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► DISTRICT OF COLUMBIA

SONDHEIM BRINGS DOWN THE HOUSE AT LIBRARY OF CONGRESS

The Library of Congress Music Division hosted nearly twenty musical theater enthusiasts from the Maryland, Virginia, and D.C. caucuses on June 12 for a preview of the Stephen Sondheim Papers. Sondheim is one of most celebrated figures in twentieth-century musical theater, creating the musicals *Company*, *West Side Story* (lyricist), *Into the Woods*, *Sweeney Todd*, and *Sunday in the Park with George*, among others. Music Specialist and leading Sondheim scholar Mark Horowitz, together with several Music Division staff members, presented a display of music manuscripts and other treasures from the collection, as well as materials from the papers of notable Sondheim collaborators, such as Hal Prince and Oscar Hammerstein II. Everyone was thirsty for even more Sondheim but had to settle instead for pints down the street at the Hawk & Dove after the event.

The Sondheim Papers remain in process, [but a partial finding aid containing music from shows is available here](#). The remaining collection materials, consisting largely of non-show music, scrapbooks, and writings, are anticipated to be available in late September.

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► MARYLAND

THE UNIVERSITY OF BALTIMORE COMPLETES PHASE TWO OF LOCAL TV NEWS WMAR-TV COLLECTION DIGITIZATION PROJECT



Thanks to a CLIR grant, the University of Baltimore digitizes WMAR-TV news recordings from 1984–1993.

In a significant milestone for preserving Baltimore's media history, the University of Baltimore Archives has successfully completed Phase Two of

the "Preserving and Providing Access to Baltimore Television News Station (WMAR), 1984–1993 (Phase Two)" project. This phase was funded by a grant from the Council on Library and Information Resources (CLIR) as part of their Recordings at Risk program, with support from The Andrew W. Mellon Foundation.

The Special Collections & Archives department at the University of Baltimore has diligently worked to digitize 961 U-matic and VHS tapes from the WMAR-TV collection, covering the years 1984 to 1993. These tapes capture unique footage of significant historical events, cultural and racial issues, and political and social changes in the Baltimore region. WMAR-TV, the first television station in Maryland, began broadcasting news reports in 1947, making this collection a vital resource for understanding the region's past.

Building on the success of Phase One, where 975 U-matic tapes from 1980 to 1985 were digitized, Phase Two has expanded the digital archive to include an additional nine years of coverage. The digitized tapes are now accessible online through the Internet Archive, providing valuable resources for both local communities and researchers worldwide. The University of Baltimore is proud to contribute to the ongoing efforts to document and share the rich cultural heritage of the region.

UNIVERSITY OF MARYLAND COLLEGE PARK RECEIVES GRANT

A team of researchers at the University of Maryland College Park are pleased to announce a three-year \$3.6 million dollar grant from the Mellon Foundation! Through centuries of colonial collecting practices, Indigenous records have been hidden and silenced, posing a significant barrier for Indigenous researchers seeking to access historical records and unearth stories about their ancestors. In a joint effort headed by Dr. Diana Marsh (College of Information) and Dr. Shelbi Nahwilet Meissner (College of Arts and Humanities), the team aims to improve search and access of archival records for

Indigenous communities through web platforms like [Social Networks and Archival Contexts \(SNAC\)](#). Using qualitative and Indigenous methodologies, the #IndigenizeSNAC team is exploring the potential for Indigenizing aggregation and linked data tools to better connect Indigenous researchers to their communities' records. The funding will help the team build partnerships with Tribal Nations through community engagement and educational programming, develop guides and best practices for describing Indigenous entities, and the creation of six contract positions that will be hired soon. For more information and to keep up to date on new developments and job listings, [check our project website](#) or email us at indigenizesnac@umd.edu.

UNIVERSITY OF MARYLAND'S HORNBAKE LIBRARY HOSTS TWO EXHIBITIONS

This fall the library features two exhibitions:

- "Sesame Street Archival Showcase," mini-exhibit in Hornbake Library Lobby and Maryland Reading Room (October 1–December 5). Assistant Professor of English Chad Infante's research informs the "Sesame Street Archival Showcase" mini-exhibition, featuring the original Roosevelt Franklin puppet on loan from the Center for Puppetry Arts.



- "Unboxing Innovation in Special Collections," Hornbake Library Gallery (October 2025–July 2026). This exhibition showcases the innovative work being done across UMD Libraries' Special Collections and University Archives to expand access, grow collections, strengthen collaborations, and invite new audiences to unlock the richness within the archives.

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► NEW JERSEY

DR. FERNANDA PERRONE INDUCTED AS FELLOW OF THE SOCIETY OF AMERICAN ARCHIVISTS

Congratulations to Dr. Fernanda Perrone, archivist and head of the exhibitions program at Rutgers University Libraries, who was inducted as a Fellow of the Society of American Archivists (SAA) on August 25 during the Annual Meeting awards ceremony. This distinction is the highest honor bestowed by SAA, recognizing individuals for their outstanding contributions to the archival profession. Dr. Perrone, a distinguished archivist

with more than 30 years of experience, earned her PhD from Oxford University, where she focused her research on women's education. She currently serves as archivist and head of the exhibitions program at Special Collections and University Archives, Rutgers University Libraries.

NEW JERSEY LIBRARY ASSOCIATION ARCHIVES & HISTORY COMMITTEE

Fred Pachman of Monmouth Medical Center (Long Branch, NJ) has just completed a three-year term as Chair of the re-established Archives & History Committee for the New Jersey Library Association. The Committee has completed a survey of the collections and presented programs showcasing NJLA history at the annual conferences. As part of a special grant, a project archivist has just been hired to organize and rehouse the Archives of the Association and prepare a finding aid to facilitate access by members and researchers.



Laura M. Poll presents the Innovative Archives Award to Lynne Calamia, Executive Director of the Roebling Museum. Photo by Gary Saretzky.

PRESENTATION OF THE INNOVATIVE ARCHIVES AWARD TO ROEBLING MUSEUM

On Tuesday, June 17, the New Jersey Caucus proudly presented the Innovative Archives Award to the Roebling Museum. This award is given each year to an organization

that uses archival sources in creative ways, develops educational and outreach programs, and provides outstanding service to the archives and history communities.

After the ceremony, Executive Director Lynne Calamia treated everyone to an exciting tour of the Museum. Thanks to strong relationships and collaboration with the community, the Roebling Museum has built a continually growing archive that preserves stories and materials that might have otherwise been lost. Highlights include the discovery of more than 15,000 employee records in a local garage, as well as 44 journals offering a first-hand account of life in the Roebling community. The Museum also works closely with former Roebling workers, their families, and descendants to uncover photographs, letters, diaries, and other personal materials that bring the history of this company town to life.

Congratulations to Lynne Calamia, the Museum staff, volunteers, community members, and all those who have shared their time and artifacts with the Roebling Museum—this recognition is so well deserved!

PRINCETON PRESERVATION GROUP VIRTUAL PRESENTATION

The Princeton Preservation Group (PPG) held a virtual seminar in September on the Veterans Oral History Program at the New Jersey National Guard Militia Museum, featuring Assistant Curator Carol Fowler. The next program will be in December about the restoration of Acorn Hall, the Victorian Era headquarters of the Morris County Historical Society. Registration details are available on the PPG website.

RUTGERS UNIVERSITY - NEWARK, INSTITUTE OF JAZZ STUDIES AND RUTGERS UNIVERSITY NEWARK ARCHIVES

The Council on Library and Information Resources (CLIR) has awarded the Institute of Jazz Studies a \$36,837 Recordings at Risk grant to digitize the *Jazz from the Archives* collection. Spanning 1979–2006, the collection includes approximately 650 open reels and DATs produced by Newark's WBGO-FM and co-produced by the Institute of Jazz Studies. These recordings capture rare alternate takes and feature in-depth interviews with renowned musicians, bandleaders, producers, and managers. Far more than a typical radio program, *Jazz from the Archives* offered a rich educational experience, making it a vital resource for Rutgers University students and faculty, as well as researchers worldwide, students of all ages, and jazz enthusiasts.

VERONICA "RONNIE" CALDER RECEIVES THE 2025 ROGER MCDONOUGH LIBRARIANSHIP AWARD

The New Jersey Studies Academic Alliance (NJSAA) is excited to announce Veronica "Ronnie" Calder of the New Jersey State Archives as the 2025 Roger McDonough Librarianship Award recipient. This award is given to a librarian, archivist, or manuscript curator for excellence in service to the New Jersey history research community and/or the general public. Throughout her tenure, Ronnie has played a vital role in ensuring the NJSAA's participation in significant historical celebrations, she has collaborated with numerous partner institutions conducting research on New Jersey history, and has guided major digitization projects and supported reference inquiries from all aspects of the history field. Her dedication to informing the public about the State Archives' holdings and New Jersey history overall has been unwavering throughout her career.

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► NEW YORK



The Archive of Black History and Culture recently developed and unveiled their logo.

INTRODUCING THE ARCHIVE OF BLACK HISTORY AND CULTURE TO THE ROCHESTER COMMUNITY

In 2020, the Central Library of Rochester and Monroe County embarked on a journey to repair the historical record by creating an archive that will help to curate a more inclusive historical narrative.

Our goal is to ensure that the stories we tell about the Greater Rochester community—and the resources that allow us to tell them—better reflect all residents' experiences and contributions.

Over time, we have reviewed over 300 Special Collections finding aids from the Local History and Genealogy Division for harmful and offensive language, hosted community volunteers and student interns, and partnered with the Rochester Regional Library Council to create a [Black History Exhibit](#) of Black collections held at local academic institutions.



From left to right: Antoine A. McDonald - Archive of Black History and Culture Project Manager, dani Garcia - Archive of Black History and Culture Volunteer, and Johari Hemphill - Archive of Black History and Culture Intern.

Today, we house the Charles Price Papers from Rochester's First Black Police Officer and the *About...Time* magazine, one of New York States' oldest Black owned publications which ran from December 1970 to January 2024. The archive also features materials from other prominent members of

Rochester's Black Community such as Ruth Holland Scott, Asa Dunbar, Midge Thomas, and Dr. Walter Cooper.

Join us as we continue to collect, preserve, and improve access to resources that document Rochester's Black residents—past, present, and future. To learn more, or to get involved through volunteer opportunities with our Community Advisory Committee, please visit [Archive of Black History & Culture - Rochester Public Library](#). If you have any questions, please feel free to reach out to Project Manager Antoine A. McDonald via phone (585) 428-8364 or via email antoine.mcdonald@libraryweb.org.

MEMORIAL SLOAN KETTERING CANCER CENTER AWARDED METRO DIGITIZATION GRANT



Radiation Therapy at Memorial Hospital (now Memorial Sloan Kettering Cancer Center), 1949 May 20.

The Archives at Memorial Sloan Kettering Cancer Center was awarded a METRO Digitization grant to reformat and make public MSK's Annual Reports from 1884 to present.

The METRO Library Council is a group that supports libraries,

museums, archives, and community organizations within New York City. The annual digitization project grant program provides funding to make vital content from cultural heritage institutions available. This funding will both ease access to these materials and be used to launch MSK's new online access portal.

The Annual Reports provide information on annual statistics, major discoveries, donations, and stories of people touched by cancer. In addition to documenting medical history, these reports also document the growth of MSK across New York City and the metro areas, the development of new areas of practice, and our changing relationship to cancer and mortality.

The collection is expected to be available in early 2026.



Illustration of Charles Julius Guiteau drawn by E. B. Duval. 1881-82.

METROPOLITAN NEW YORK LIBRARY COUNCIL DIGITIZATION PROJECT GRANT AND NEW OMEKA EXHIBIT

The Oskar Diethelm Library, part of the DeWitt Wallace Institute of Psychiatry at Weill Cornell Medical College, is pleased to announce it is the recipient of a 2025-2026 Digitization Project Grant from the Metropolitan New York Library Council. This grant will fund the digitization of the papers of Thomas Salmon,

who was a leading figure in the field of psychiatry and mental hygiene, established the Ellis Island psychiatric service for immigrants under the United States Marine Hospital Service, and organized neuropsychiatric units for the Army and the Navy during the First World War.

In addition, during the past year the library released [a new online Omeka exhibit](#) entitled "Psychiatry, Insanity, and Religion

in the Trial of Charles Guiteau". This exhibit was made possible through the wonderful curation and assistance of Nick Brenner. Drawing on the library's unique collection of materials, the exhibit focuses on the events surrounding the trial of Charles Guiteau, who assassinated American President James Garfield in 1881. Some highlights of the collection include trial notes, pamphlets and popular media discussing the trial, materials written by psychologists about the trial, and correspondence between W. W. Godding and President Chester A. Arthur.



QUEENS MEMORY PROJECT LAUNCHES NEW PODCAST SEASON

In June, the Queens Memory Project at Queens Public Library (QPL) launched the fourth season of its award-winning podcast. "Memories of Water" examines the impacts of climate change on local communities, told through

interviews with residents recorded by local journalists and audio producers. The new season's episodes, recorded public listening events, and full-length interviews will be added to the [Queens Memory Collection](#) at QPL's Digital Archives.

ROCHESTER PUBLIC LIBRARY LAUNCHES CLARISSA STREET LEGACY COLLECTIONS ON NEW YORK HERITAGE DIGITAL COLLECTIONS

The Local History and Genealogy Division of the Rochester Public Library is pleased to announce the Clarissa Street Legacy Collections are now available for access on New York Heritage Digital Collections. The aim of this project is to celebrate the heritage of Clarissa Street, one of Rochester's most culturally rich neighborhoods. This neighborhood is known for producing renowned jazz musicians in the 1940s, 1950s, and 1960s. Clarissa Street, located in the southwest quadrant of Rochester and the old 3rd Ward, was a true melting pot bringing together people of Black, Italian, Irish, and Jewish descent. Streets were made of cobblestone and trolley cars were a familiar sight. The Clarissa Street Reunion, held annually since 1996, is a celebration of the memories and the relationships that were formed in the neighborhood.

This project is part of a larger initiative to document and share the history of Clarissa Street that brought together several organizations including: Clarissa Street Reunion Committee, Center for Teen Empowerment, University of Rochester's Public History Program, Rochester Institute of Technology, Rochester Museum and Science Center, Rochester Regional Library Council, and the Rochester Public Library. [Explore the collection here!](#)

UNIVERSITY AT BUFFALO POETRY COLLECTION PROCESSES STICKER DUDE COLLECTION

At the University at Buffalo Libraries' Special Collections, The Poetry Collection [published a finding aid for the newly processed Joel S. Cohen / The Sticker Dude and Ragged Edge Press collection](#). This collection documents over 40 years of creative output in mail art, graphic art, poetry, and prose, including mail art by over 200 creators. Joel S. Cohen (also known as The Sticker Dude) is an American mail artist, printer, poet, publisher, and performer who co-founded Ragged Edge Press with his partner Diane Milder in 1979.

In 1999, Cohen donated a comprehensive "Sticker Dude Archive" comprising 20 years of Ragged Edge Press-produced stickers, artistamps, memo pads, postcards, and promotional material. Soon after, Cohen donated his Millennium Mail Art Project, which gathered submissions from over 100 contributors in at least 15 countries. Some of the mailed entries use unusual materials like burned paper and cardboard, a painted rubber kitchen glove, a circuit board with collage elements, and plastic wrap. In the years since, Cohen has steadily donated material from throughout his career, including a Kurt Vonnegut-inspired bumper sticker signed by the author and production material for a flyer promoting Ralph Nader's sold-out Madison Square Garden rally in 2000.

The Sticker Dude remains active and donations to his collection are expected to continue. This collection augments the Poetry Collection's significant holdings of mail art, zines, and visual poetry.

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► PENNSYLVANIA

LAFAYETTE COLLEGE CELEBRATES ITS BICENTENNIAL WITH EXHIBITIONS ON CAMPUS AND ABROAD

In 2026, Lafayette College marks its 200th anniversary with a series of exhibitions that celebrate the institution's rich history and evolving identity. Across campus, specially curated displays highlight the transformation of the college—from its origins as a manual labor Presbyterian school to a dynamic liberal arts and engineering institution.

At Skillman Library, visitors can explore exhibits that trace the college's two-century journey, showcasing its growth, changing student body, and evolving campus landscape. Additionally on display is a facsimile of Lafayette College's 1826 charter, courtesy of the Pennsylvania State Archives. These displays are open to the public through December 18, 2026.

The Bicentennial also offers a moment to reflect on the legacy of the college's namesake, the Marquis de Lafayette—Revolutionary War hero, abolitionist, and self-proclaimed adopted son of George Washington. A dedicated exhibition of Lafayette portraits, sculptures, and prints is currently on view at the Williams Center Gallery and runs through December 5, 2025.

Expanding the celebration beyond the U.S., Special Collections & College Archives co-directors Elaine Stomber and Ana Ramirez Luhrs are partnering with the National Archives of France to co-curate *Lafayette Between France and America: History and Legend*. This international exhibition opens in Paris on April 1, 2026, and continues through Bastille Day, July 14, 2026.

For more information on Lafayette College's Bicentennial exhibitions and events, visit the [college's official Bicentennial website](#).



The title page of a 1560 Froschauer Bible from Mennonite Life's rare book collection.

MENNONITE LIFE HOSTS FALL COLLECTIONS FEATURE ON NOVEMBER 6

Mennonite Life, Lancaster, Pennsylvania, will host its annual fall Collections Feature event on November 6, from 7:00-8:30 p.m. at the Mennonite Life Collections Building. In commemoration of 500 years of the Anabaptist movement, this year's event focuses on the Swiss Froschauer Bible. The Froschauer Bible was the earliest complete German-language Bible, as well as the first German-language Bible

to be used widely by Anabaptists. First completed in the year 1529, it was not initially intended for an Anabaptist audience; however, it was quickly adopted and valued by the movement in its early years. Some Plain Anabaptist communities still use the Bible today.

Mennonite Life Archivist & Librarian Julia Wiker and guest speaker Isaac Lowry, Curator at Washington County Mennonite Historical Library in Hagerstown, MD, will review the history of the Froschauer Bible's multiple printings and highlight the unique traits of several Bibles owned by Mennonite Life. This event will not be recorded or live-streamed. This event is complimentary but requires registration. Registration opens on Friday, August 1.

SLIPPERY ROCK UNIVERSITY ARCHIVES & SPECIAL COLLECTIONS PROCESSES COLLECTION FROM NEW YORK TIMES BESTSELLING AUTHOR NIEN CHENG

The Slippery Rock University Archives & Special Collections is proud to announce the completion of the processing for the [Nien Cheng Collection](#). Imprisoned by the Red Guard in the People's Republic of China from 1966 to 1973, Nien Cheng (1915–2009) was the author of the New York Times bestselling memoir *Life and Death in Shanghai*.

As the widow of a diplomat and businessperson, and herself an adviser to Shell Oil Company, Cheng found herself in a politically dangerous position as the Cultural Revolution gathered strength in the 1960s. In 1966, she was arrested by the Red Guards and charged with espionage. For over six years, Cheng remained in solitary confinement at the No. 1 Detention House in Shanghai.

Life and Death in Shanghai, Cheng's memoir of her experiences during the Chinese Cultural Revolution, was first published in 1986. The memoir was an instant sensation, and Cheng's book rapidly ascended to the top of the New York Times bestseller list. In 1987, she was interviewed by the British Broadcasting Corporation (BBC), National Public Radio (NPR), Larry King, and by Morley Safer on 60 Minutes.

Following the release of *Life and Death in Shanghai*, Cheng spent several years on the college and public lecture circuit sharing her story. Cheng first came to Slippery Rock University (SRU) in 1987 as a guest speaker for the newly founded Academic Honors Convocation, where she received SRU's first Humanitarian Award. Her relationship with the University continued to grow through the efforts of SRU Vice-Provost and Associate Vice President Louis Razzano. Cheng bequeathed her library and personal papers to Slippery Rock University following her death in 2009.

The collection, which dates from 1955 to 2009, is comprised primarily of materials offering a narrative of Cheng's life during her post-publication years. Material types include original manuscripts of *Life and Death in Shanghai*, with drafts handwritten by Cheng in Chinese; correspondence; photographs; news clippings and other periodicals; memorabilia; and audiovisual materials.

- **CAUCUS REPRESENTATIVE**
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► VIRGINIA



Galvin Rare Book Room, 2025. Photo courtesy of Natalie Salive.

GALVIN RARE BOOK ROOM AT UNIVERSITY OF RICHMOND REOPENS

The University of Richmond's Boatwright Library is pleased to announce the reopening of the Galvin Rare Book Room after a multi-year closure

due to construction. Hours are Sunday and Monday from 12:00 p.m. to 4:00 p.m., and Tuesday and Wednesday from 2:00 p.m. to 6:00 p.m. The library welcomes research on a variety of topics such as cookbooks, Richmond history, Civil Rights, University history, the Harlem Renaissance, and more. Please [visit the Rare Books tab at the library's website](#) or [explore finding aids for more information on the holdings](#).

JONES MEMORIAL LIBRARY RECEIVES \$16,000 FROM GEORGE WEBSTER REYNOLDS MEMORIAL FUND

Jones Memorial Library, a specialized genealogical and historical research institution in Lynchburg, Virginia, has received a \$16,000 grant from the George Webster Reynolds Memorial Fund, a donor-advised fund managed by the Greater Lynchburg Community Foundation. Grant funding will be used to equip a Memory and Digitization Lab. In addition to outfitting the new lab space, the grant will support the collection and documentation of oral histories. The Library aims to document and preserve memories from people and groups who have been less represented in the written archival record through prioritized partnerships with organizations which have served and currently serve primarily African American, Native American, Hispanic American, and LGBTQ+ persons in the Lynchburg region. Executive Director Deborah Smith and the library's Archivist, Gwen Wells, will lead the grant-funded initiative. Wells received training at the MARAC conference in Harrisburg, Pennsylvania, earlier this year in preparation for launching the oral history effort.

LAFAYETTE RETURNS TO LEESBURG! THOMAS BALCH LIBRARY MARKS LAFAYETTE BICENTENNIAL

In 1824, Lafayette returned to the United States as "The Nation's Guest" for a triumphant sixteen-month tour of all 24 states. During this historic visit, in August 1825, he traveled from Washington D.C. with President John Quincy Adams to see his old friend, former President James Monroe, at Oak Hill in Loudoun County, Virginia. The residents of Leesburg extended an invitation, leading to a massive celebration on August 9, 1825, where 8,000 to 10,000 people gathered at the Loudoun County Courthouse to welcome him. On August 9,



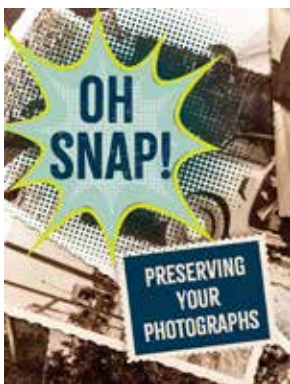
Thomas Balch Library Intern Susan Pirnat with Lafayette (portrayed by Mark Schneider) and Monroe (portrayed by Jay Harrison) outside of the Loudoun County Courthouse, 2025. Photo courtesy of Town of Leesburg, Virginia.

2025, Leesburg commemorated the 200th anniversary of the Marquis de Lafayette's visit with a series of community events, including exhibits, panel discussions, living-history encounters, and a courthouse reenactment during the Taste Leesburg festival featuring Lafayette and President James Monroe. Thomas Balch Library played a key role in organizing the festivities, participating in events—including marching in the Leesburg Independence Day Parade—and opening an exhibit, *The French in the American Revolution*. The exhibit highlighted

how Lafayette's visit inspired a young Thomas Balch, whose lifelong passion for Franco-American history ultimately led to the creation of the library. Working with Town of Leesburg Economic Development staff, the library also developed an online self-guided walking tour, Lafayette in Leesburg, highlighting fourteen historic stops connected to his visit. [The tour is available here.](#)

PHOTOGRAPHS IN FOCUS FOR VIRGINIA ARCHIVES MONTH (VAM)

Lights! Camera! Pose! Virginia Archives Month 2025 is almost here! In addition to the value of the words found in traditional archival collections, historic images have the special ability to connect people to the past visually. This is particularly true of photographs. While only a second in time, so much information can be contained in a single photograph. To celebrate the value of photographs, this year's VAM theme is *Oh Snap! Photography in the Archives*.



Virginia Archives Month Zine Cover, 2025. Photo courtesy of Mary Ann Mason.

Throughout the month of October, repositories from across the Commonwealth will be hosting archives fairs, workshops, and other events centered around the theme of photography and archives. [The VAM website contains a list of some of the events taking place throughout the month,](#) as well as a Flickr album featuring archival photos from several institutions, downloadable zines containing resources relating to photographs

and how to preserve them, fun button inserts, and instructions on making silhouette portraits.

In addition to the website, you can stay up to date with VAM activities by following the Virginia Caucus (@virginia_archivists) on Instagram.



Archivists in VMHC Reading Room, 2025. Photo courtesy of Mary Ann Mason.

VIRGINIA HOSTS ANNUAL CAUCUS MEETING IN RICHMOND

The Virginia Caucus annual meeting was held on June 13 at the Virginia Museum of History and Culture (VMHC) in Richmond. Archivists went on tours of the VMHC vault as well as the exhibit "Give Me Liberty: Virginia & the Forging of a Nation." In addition to the VMHC, a tour was also held at the Virginia Museum of Fine Arts library.

Thirty-four archivists from across the Commonwealth attended the meeting.

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CHANGING OUR TUNE

CATALOGING BINDER'S VOLUMES USING ARCHIVESPACE

BY EVA PHILIPS

Since its inception as Foster Hall in 1937, the Center for American Music (CAM) at the University of Pittsburgh Library System has amassed a broad collection of musical publications, archival collections, and artifacts related to the development of American musical culture.

One unique part of CAM's holdings is a collection of 88 binder's volumes, which are of growing research interest due to the rich insight they provide into the musical world of the 19th century and beyond. Preserving and providing access to this collection is crucial, so we asked ourselves, *what is the best way to do so?*

First, it is important to understand what a binder's volume is and why they were created. In the 19th century, it was common for middle- and upper-class people—especially women—to have their collections of sheet music bound into volumes.

They were sometimes used for domestic performances, but more importantly, they were a way for an individual to show off their unique taste in music to family members and peers. In fact, a binder's volume may be the only surviving record of a person's life, evidencing their personal tastes and the image they projected in society. The volumes often contain annotations—dedications, lyrics, performance notes, notes on upcoming travel, and even marriage proposals—that reveal fascinating details of the collector's life and character.

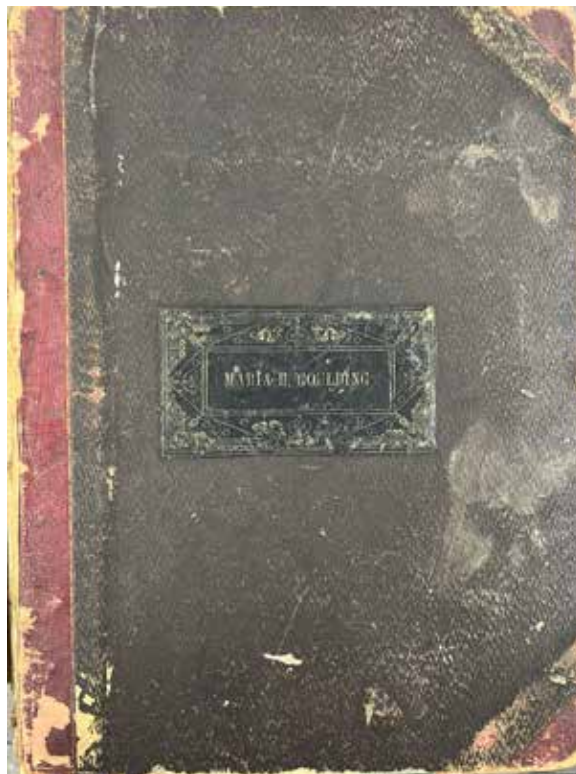
In the past, binder's volumes were often disbound, and each piece of music was cataloged and shelved separately. The staff of CAM opted instead to keep these binder's volumes intact, and each piece of music within each volume was cataloged as an individual item

within the University of Pittsburgh Library System's catalog. While this approach preserves information about each musical work and makes them findable through the online catalog, it does not facilitate discovery of the other titles within the same volume. It also obscures the details unique to each volume such as the owner's name, annotations, and musical taste.

CAM has significantly expanded its body of archival collections in recent years and utilizes ArchivesSpace to create accession and resource records for these collections. The limitations of library cataloging in representing the binder's volume collection were abundantly clear—what about a more archival approach?

We decided to create a finding aid for the Binder's Volume Collection, with each volume as a sub-unit of the overall collection, and each musical work within the volumes listed as children of a given volume. We felt that this approach would

help us to achieve several goals in stewarding the collection. First, it would promote consistent arrangement and description of the Binder's Volume Collection, in alignment with CAM's other archival collections. Second, it would enhance findability and access for the collection via the University of Pittsburgh Library System's Digital Collections platform, where all finding aids for Archives & Special Collections at the university are available. Finally, and most crucially, it would mitigate the shortcomings of traditional library cataloging by recognizing that the 'whole' binder's volume is truly greater than the sum of its parts, preserving the connections between pieces of music and capturing the unique characteristics of binder's volumes to support research.



Often, the volume's original owner can be identified by the name inscribed on the volume's cover, such as this volume owned by Maria H. Goulding. It was common practice for the binder to include this detail. Image courtesy of Eva Philips.



In this sheet music cover, a dealer stamp towards the bottom right corner indicates that this piece was purchased at H. Kleber & Bro at No. 53 Fifth Street. Though most sheet music pieces in the collection have an illustrated cover page, this one is unique for its elaborate nature and use of vivid color. Image courtesy of Eva Philips.



Annotations on individual pieces of music within a volume provide insight into the owner's life. Here, a pencil inscription at the top left corner of a piece found in the binder's volume of Anna Holmes reads "from, Aunt Mary."

As the collection contains 88 binder's volumes, creating this finding aid was a significant undertaking made possible through the dedication of staff, student employees, and student volunteers from the University of Pittsburgh's Department of Music. They worked together to create documentation of each volume, capturing traits of the volume itself (such as the original owner, provenance, and date range) and details of each piece of music contained therein (including publication information as well as personal touches and annotations). This documentation was utilized to create an ArchivesSpace finding aid, with each volume containing its list of individual pieces of music as "children." The Scope and Contents note function was used in accordance with institutional practice to record information at the volume level and item level. We recorded key information about each piece of music, such as the work's publisher, publication date, musical composer, lyricist or author, lithographer, and translator. Additionally, we noted the

presence of dealer stamps indicating the music store where a piece of sheet music was purchased, as well as any handwritten annotations.

This process was not without its challenges. Transferring item-by-item documentation from a free-text Word document to ArchivesSpace was a lengthy process. The free-text nature of scope and contents notes allowed flexibility in the information we could enter about each piece of music, but it required a concerted effort to ensure consistency in content and format.

Ultimately, we are confident that this approach provides significant benefits for students, faculty, staff, and outside researchers. The collection finding aid allows an individual to peruse all the musical works within a volume and draw conclusions from this data about societal trends and the original owner's personal preferences. Additionally, it preserves and highlights the identity of the original owner, as each volume is titled with the owner's name when possible. Details of the owner's use of the volume—such as when it was bound, any annotations it bears, and the volume's passage from one generation to another—are contained within scope notes for the volumes and for individual pieces of music. Since these volumes may be the only remaining evidence of a person's existence, honoring their identity in this way seems especially meaningful. Finally, it facilitates casual browsing as well as focused research. Previously, a researcher would need to know the specific title of a piece of music in order to locate it within the catalog, and there was no method by which to browse the contents of the volume as a whole. In contrast, the finding aid will have numerous points of access, increasing its findability and broadening its audience of potential users.

Currently, the collection finding aid is under pre-publication review, after which it will be made accessible on the [University of Pittsburgh Library System Digital Collections](#) site. Once online, this finding aid will enable researchers to browse the contents of each volume and identify items of particular interest for viewing in the reading room. Additionally, all 88 binder's volumes are currently being digitized, further broadening access to the collection by allowing viewers from anywhere in the world to 'page through' each volume. After digitization, the physical volumes are scheduled to receive further preservation treatment and rehousing to ensure their longevity for years to come. We are confident that these efforts will cement the Binder's Volume Collection as a centerpiece of CAM's holdings, ensuring that these materials receive the attention and recognition that they merit.

New Members

June 2025

Jonathan Brown *Evangelical Congregational Church*
Lesley Carey *Saint Joseph's University*
Regina Dziergas *Library of Congress*
Stephanie Grimm *George Mason University*
Angie Kemp *University of Mary Washington*
Ian Sullivan *Slippery Rock University of Pennsylvania*

July 2025

Miranda Burnett *Albemarle Charlottesville Historical Society*
Sara Dickensheets *Slippery Rock University*
Allison Hamilton *City University of New York*
Sophia Lambert *Self-Employed*
Brandon Lojek *Student, Simmons University*
Jasmine Malone *Towson University*
Shane Moran *St. Mary's College of Maryland*

Renee Savits *The Library of Virginia*
Susan Stonesifer *Episcopal Diocese of Washington*

August 2025

Caitlin Birch *James Madison University*
Alex Buzick *Library Company of Burlington*
Regan Chancellor *University of Mary Washington*
Morgan Dowty ... *University of Maryland, College Park (student)*
Zay Farzan *The College of New Jersey*
Robyn Jackson *University of Mary Washington*
Melissa Knoll *AT&T*
Jacob Merkord *Rutgers University - Camden*
Morgan Miller Scarborough *Maryland State Archives*
Sarah Poole *AT&T*
Meredith Sproull *Carnegie Library of Homestead*
Bran Winkler *University of Maryland- College Park*

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Treasurer's Report

FISCAL YEAR 2025 • 4TH QUARTER • APRIL 1-JUNE 30, 2025

CATEGORY	Budget	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Total	% Budget	
INCOME								
Membership Dues	\$46,500.00	\$26,499.00	\$6,144.00	\$3,634.00	\$12,597.00	\$48,874.00	105%	
Conference Registration	\$51,500.00	\$1,500.00	\$15,190.00	\$53,495.00	\$17,242.00	\$87,427.00	170%	
Conference Vendors	\$13,000.00	\$2,000.00	\$6,600.00	\$8,200.00	\$5,200.00	\$22,000.00	169%	
Conference Sponsorship	\$5,000.00	\$950.00	\$950.00	\$3,600.00	\$1,250.00	\$6,750.00	135%	
Publication Advertising	\$1,500.00	\$360.00	\$1,256.00	\$0.00	\$1,080.00	\$2,696.00	180%	
Publication Sales	\$400.00	\$90.00	\$135.00	\$90.00	\$0.00	\$315.00	79%	
VA Caucus Event	\$500.00	\$25.00	\$0.00	\$0.00	\$444.00	\$469.00	94%	
Off-Meeting Workshops	\$7,000.00	\$850.00	\$100.00	\$0.00	\$2,080.00	\$3,030.00	43%	
Bank Interest	\$1,300.00	\$683.72	\$679.08	\$645.77	\$621.98	\$2,630.55	202%	
Investment Interest	\$2,000.00	\$3,151.20	(\$371.96)	\$1,815.14	\$1,541.62	\$6,136.00	307%	
Gifts to Operations	\$800.00	\$306.00	\$40.00	\$140.00	\$515.00	\$1,001.00	125%	
Miscellaneous	\$0.00	\$0.00	\$0.00	\$50.00	\$0.00	\$50.00	0%	
Total Income	\$129,500.00	\$36,414.92	\$30,722.12	\$71,669.91	\$42,571.60	\$181,378.55	140%	
EXPENSES								
Administrator	\$22,000.00	\$5,059.01	\$4,058.24	\$4,491.99	\$4,936.13	\$18,545.37	84%	
Web Services	\$9,125.00	\$8,357.92	\$111.30	\$379.79	\$132.49	\$8,981.50	98%	
Archivist	\$1,000.00	\$0.00	\$0.00	\$1,000.00	\$0.00	\$1,000.00	100%	
Accountant	\$3,300.00	\$0.00	\$0.00	\$0.00	\$3,325.00	\$3,325.00	101%	
Advocacy	\$1,800.00	\$0.00	\$500.00	(\$184.00)	\$0.00	\$316.00	18%	
Insurance Policy	\$1,800.00	\$0.00	\$387.50	\$0.00	\$1,736.00	\$2,123.50	118%	
Phone	\$600.00	\$150.58	\$150.74	\$150.77	\$191.35	\$643.44	107%	
Postage	\$300.00	\$14.10	\$73.33	\$26.31	\$99.64	\$213.38	71%	
Office Supplies	\$125.00	\$0.00	\$0.00	\$0.00	\$49.14	\$49.14	39%	
Food	\$3,100.00	\$0.00	\$0.00	\$0.00	\$2,591.77	\$2,591.77	84%	
Travel	\$650.00	\$0.00	\$0.00	\$0.00	\$78.60	\$78.60	12%	
Equipment	\$750.00	\$0.00	\$0.00	\$847.98	\$367.78	\$1,215.76	162%	
Printing and Design	\$3,600.00	\$327.86	\$346.95	\$495.24	\$1,385.91	\$2,555.96	71%	
Conference	\$68,150.00	\$5,305.63	\$500.00	\$2,762.50	\$64,437.21	\$73,005.34	107%	
Lodging	\$900.00	\$0.00	\$0.00	\$0.00	\$429.57	\$429.57	48%	
Honoraria	\$3,000.00	\$500.00	\$250.00	\$0.00	\$500.00	\$1,250.00	42%	
Awards and Prizes	\$1,900.00	\$67.25	\$300.00	\$0.00	\$1,050.00	\$1,417.25	75%	
VA Caucus Event	\$500.00	\$0.00	\$0.00	\$0.00	\$444.00	\$444.00	89%	
Banking Fees	\$6,400.00	\$1,698.19	\$1,534.46	\$838.81	\$3,347.10	\$7,418.56	116%	
Transfer: Operating Surplus	\$0.00	\$0.00	\$0.00	\$0.00	\$18,590.00	\$18,590.00	0%	
Miscellaneous	\$500.00	\$0.00	\$199.00	\$0.00	\$258.95	\$457.95	92%	
Total Expenses	\$129,500.00	\$21,480.54	\$8,411.52	\$10,809.39	\$103,950.64	\$144,652.09	112%	
Net Income or (Loss)		\$14,934.38	\$22,310.60	\$60,860.52	(\$61,379.04)	\$36,726.46		
Account Balances				Opening	Credits	Debits	Closing	
PNC Checking	\$128,490.87		Operating	\$98,105.50	\$42,571.60	(\$103,950.64)	\$36,726.46	
PNC Savings	\$80,673.54		Restricted	\$139,558.13	\$23,630.52	(\$2,571.21)	\$160,617.44	
Vanguard Bonds	\$95,762.60		Reserve	\$45,325.00	\$0.00	\$0.00	\$45,325.00	
Total	\$304,927.01		Surplus	\$62,258.11	\$0.00	\$0.00	\$62,258.11	
				Totals	\$345,246.74	\$66,202.12	(\$106,521.85)	\$304,927.01
Summary - Fourth Quarter FY 2025								
	Opening Balance	\$345,246.74						
	Total Income	\$66,202.12						
	Total Expenses	(\$106,521.85)						
	Closing Balance	\$304,927.01						
Restricted Funds				Opening	New Gifts	Spending	Closing	
PNC Savings	\$64,854.84		Disaster Assist.	\$21,294.50	\$6,330.00	\$0.00	\$27,624.50	
Vanguard Bonds	\$95,762.60		Education	\$103,972.01	\$5,245.00	(\$2,571.21)	\$106,645.80	
Total	\$160,617.44		Graduate Schol	\$9,370.62	\$12,045.52	\$0.00	\$21,416.14	
			Finch Award	\$4,921.00	\$10.00	\$0.00	\$4,931.00	
			Total	\$139,558.13	\$23,630.52	(\$2,571.21)	\$160,617.44	