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The Mid-Atlantic Archivist

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Individual annual membership dues are \$60. The dues year runs from July 1 through June 30. Membership is not open to institutions, but institutions may purchase subscriptions to MAA at \$60 per year.

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On the Cover

Senate Chamber, Harrisburg. 1855. Butler, John M., 1855. Engraving. Darlington Collection, Archives & Special Collections, University of Pittsburgh Library System, digital.library.pitt.edu/islandora/object/pitt%3ADARIMG1185.

To the Right

The Pennsylvania State Capitol in Harrisburg. Highsmith, Carol M., June 2, 2019. Photograph. Carol M. Highsmith's America Project, Carol M. Highsmith Archive, Library of Congress, Prints and Photographs Division, loc.gov/pictures/item/2019690643.

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From the Chair

ALI ZAWOYSKI

Hi Folks,

It's hard to believe it, but by the time you read this, spring will be here to replace a bitterly cold and seemingly endless winter. From weather to funding cuts and job insecurity, it has been a difficult season for many in the MARAC community. To everyone reading this, please know that you're not alone. I'm grateful for your presence, your camaraderie, and your dedication to helping each other. MARAC leadership is engaged in active conversation with our members and other archival organizations regarding the impact of recent federal actions. We encourage everyone to stay informed and share concerns with your elected officials; please contact chair@marac.info if you have questions or need support.

If you are looking for additional ways to support your fellow archivists, one of the most meaningful things you can donate is your time. As you will see in the Call for Volunteers later in this issue, we have a variety of opportunities available, with different time commitments and activities to suit your interests. If you haven't served on a MARAC committee before, I highly recommend it as a great way to build community with colleagues, learn new skills, and gain confidence as a leader. Volunteering is the best way to ensure that MARAC can continue to put on educational programming, offer publication opportunities and scholarships, recognize our colleagues' successes, and connect people to resources throughout the region.

One resource I'd like to draw your attention to is the new [Diversity and Inclusion Resource List](#). In keeping with MARAC's [core values](#), the Diversity and Inclusion Committee recently updated this list to include a range of regional and national organizations and funding opportunities supporting diversity, equity, and inclusion efforts. It's important to emphasize that this list is a living document—if you have suggestions for additional resources, please send them to diversitychair@marac.info. Thank you to our Diversity and Inclusion Committee and everyone contributing to this important work!

In the same spirit of supporting the archival community, the winter Steering meeting featured an update from the ad hoc Advocacy Committee, which is hard at work planning for MARAC's future advocacy efforts. I'm very grateful to Chair-Elect Zach Hottel and the committee for working to ensure that our resources will be directed to the causes our members value most. Have ideas for how MARAC can better advocate for our members and the archival community? Plan to join us at a

special listening session in Harrisburg on Friday, May 2, or email chair@marac.info to share your thoughts!

Other Steering updates include the ad hoc Disaster Relief Committee's work on a rubric to evaluate funding applications, and the introduction of a new tracking spreadsheet for committee chairs to record progress on our [Strategic Plan](#) objectives and goals. In accordance with one of these goals, I formally charged the Meetings Accessibility Taskforce to improve conference accessibility so that attendees can get the most out of their experience. Thank you to all of our committee members for moving these initiatives forward!

As you know, registration is underway for our upcoming meeting in Harrisburg May 1–3, [Crossroads and Bridges in Archival Practice](#). This spring's conference features plenty of exciting opportunities, including tours of the new Pennsylvania State Archives Building, a variety of engaging workshops, and interesting sessions from start to finish! In addition to the Advocacy listening session on Friday, we look forward to seeing you at the Membership Meeting Saturday morning—join us to hear the latest MARAC news, preview upcoming events, and celebrate your colleagues' accomplishments!

To close out my final column as Chair, I'd like to thank you all for your engagement and support over the past two years. As we prepare to welcome a new team of MARAC leaders this July, including incoming Chair Zach Hottel and Chair-Elect Deb Schiff, I want to express my gratitude to everyone who has attended a meeting, answered an email, or offered words of encouragement along the way. I've learned so much and been fortunate to meet many of the compassionate and dedicated people who make up our organization. To all who may be considering running for election or volunteering for a MARAC committee, it will repay your investment many times over. Thank you for the honor of serving you!



Ali Zawoyski
Chair, 2024–2025

FROM ABSENCE TO ABUNDANCE

AN INTERVIEW
WITH HISTORIAN
LAURA E. HELTON

BY SARAH ALMOND,
2025 ARLINE CUSTER
MEMORIAL AWARD CO-CHAIR

WRITER'S NOTE: THIS INTERVIEW HAS
BEEN EDITED FOR LENGTH AND CLARITY.



THE 2024 ARLINE CUSTER MEMORIAL AWARD FOR BEST BOOK WAS AWARDED TO **LAURA E. HELTON, PHD**, AUTHOR OF *SCATTERED AND FUGITIVE THINGS: HOW BLACK COLLECTORS CREATED ARCHIVES AND REMADE HISTORY*, PUBLISHED BY COLUMBIA UNIVERSITY PRESS.



■ CAN YOU TELL US A LITTLE ABOUT YOURSELF ?

I live in Philadelphia, and I am a historian working at the intersection of the humanities and information. My research brings together the methods of literary and intellectual history, archival studies, and bibliography. My current position is Associate Professor of English and History at the University of Delaware.

■ WHAT IS YOUR BOOK ABOUT?

Scattered and Fugitive Things traces the making of African American archives in the first half of the twentieth century. It is about acts of collecting in Black public culture: the collaborative intellectual work of collectors, the politics of their pursuits, and the visions of Black life their collections imagined. The collections built by these early twentieth-century Black collectors were far-reaching and heterogeneous. They collected nineteenth-century abolitionist pamphlets, theatrical playbills, proceedings of the colored conventions, first editions of Black poets, religious texts, manuscript sermons, dictionaries of African languages, letters penned by Black soldiers, and more. Where others had seen absence, they created abundance.

The figures I write about undertook this work at a moment when there were no other publicly accessible research collections devoted to Black life or history. As a result, these collectors had to invent the very idea of a Black archive. As part of that work, they experimented with the question of what belonged in their collections. Their answers to that question—what they chose to collect and what they eschewed—would profoundly shape the archival spaces of Black memory for generations to come.

■ WHAT INSPIRED YOU TO WRITE ABOUT THIS TOPIC?

For the first part of my career, I worked as an archivist of American social movements. Doing that work, I learned on a daily basis that history is urgent and contested. I also learned that every social movement has its resident documentarians: the people taking the minutes, taking the photographs, keeping the fliers and ephemera, and building the libraries. It's because of



these activist archivists—who are both in the movement and its recordkeepers—that we have a record of grassroots movements.

In short, I learned that libraries, archives, and collections aren't just the places you go to research a story. Each collection, and how it came to be, is a story in its own right. I wanted to tell that story.

■ WHAT ARCHIVAL COLLECTIONS DID YOU USE TO RESEARCH AND WRITE YOUR BOOK?

To write *Scattered and Fugitive Things*, I drew on the collections of more than a dozen archives and special collections, but I spent the most time at the Moorland-Spangarn Research Center at Howard University; the Schomburg Center for Research in Black Culture; Fisk University's Archives and Special Collections; the Rare Book and Manuscript Library at Columbia University; the Gainsboro Library in Roanoke, Virginia; and the Beinecke Rare Book and Manuscript Library at Yale.

■ DID YOU ENCOUNTER ANY CHALLENGES AS YOU RESEARCHED AND WROTE *SCATTERED AND FUGITIVE THINGS*? IF SO, HOW DID YOU OVERCOME THEM?

There were so many challenges!

One challenge was practical. Many of the figures I write about—especially the women who were public librarians—did not leave behind what we would think of as “papers.” For example, there are no personal papers held in any archive documenting the lives of Vivian Harsh, who built what is now the Midwest's largest Africana collection, or of Virginia Lee, who was librarian of the “colored branch” in Roanoke, Virginia. What records they left behind are institutional records: annual reports, programs and ephemera for events held at the library, logs of reference queries, and short bibliographies and reading lists distributed to patrons.

As I wrote the book, I had to experiment with ways to reveal the enormous interventions Black bibliophiles and librarians were making—and the risks they took to do so—even when those interventions are revealed only through seemingly technocratic tools. The making of catalogs and bibliographies involved forms of labor that are often hidden from view in traditional intellectual histories; they were forms of labor associated with the domestic or secretarial work of women and thus not regarded by some scholars as knowledge production.

One of the women I chronicle in the book, for example, is Dorothy Porter, who served as a librarian and curator at Howard University. She spent decades building systems for organizing Black print—she indexed Black poetry, published bibliographies, and built what was then called a “union catalog,” an aggregate of the holdings on Black history from a dozen different libraries.

The networks and information systems she built fundamentally changed and expanded the research landscape. She made it possible to ask, and answer, an incredibly wide field of questions about the Black past. But Porter was strategically diminutive about her own contributions, and you have to really look beneath the surface to understand the breadth and radicality of her interventions.

Another challenge I faced in writing the book was critical rather than practical. In the humanities, the keywords “absence” and “silence” have structured much of our recent scholarly discourse about archives in the field of Black history. And for good reason: scholars, particularly those who study the history of slavery, contend with records of violence and erasure. But if we want to take seriously the intellectual work of a generation of thinkers trying to imagine what a Black archive might comprise, we need to develop ways of understanding the problems of abundance that structured their work. Black archive-building was an act of defiance, and sometimes of mourning, but also of creativity and pleasure. Collectors were grappling with how to order, arrange, select, and classify—all of which are intellectual acts that grapple with issues of abundance as well as absence.

■ DO YOU HAVE ANY ADVICE TO HISTORIANS AND OTHERS WHO ARE NEW TO ARCHIVAL RESEARCH?

Digitization, OCR, and full-text searching have benefitted researchers in many ways. At the same time, when research becomes more about searching than browsing, it can become too narrow in scope. With a physical collection, a finding aid might tell you which box or folder to request, but within that box or folder you usually have to skim many pages to locate the precise item or piece of information you're seeking. In that process of browsing, you gain a sense of context, encounter surprises, and stumble across other ways of thinking about your research topic.

So my advice to new researchers is not only to take advantage of the speed afforded by digitized collections, but also to slow down and look at documents in context. When you find the digitized item you're looking for—whether it's a census page, a newspaper article, or a single letter—take some time to click backward and forward in the digital archive. What documents are around the one you're reading? Why are they there? What other, unexpected stories might they tell? How might they reshape the questions you're asking?

■ DO YOU HAVE ANY NEW PROJECTS ON THE HORIZON?

The projects I'm working on now are collaborations with other curators, librarians, and scholars.

The first is a digital humanities project, “Remaking the World of Arturo Schomburg,” that is a partnership between Fisk

University and the Schomburg Center to digitally unite his papers and produce a series of thematic editions that illuminate the early 20th century intellectual world of bibliophiles, librarians, and “street scholars” who built the field of Black history. Melanie Chambliss and I co-edit the project along with co-directors DeLisa Minor Harris and Barrye Brown.

Another project in the works is a volume that will publish, for the first time, a catalog of Schomburg’s library when it was purchased by NYPL in 1926. One of the ironies of Schomburg’s story is that while his library is famous, we don’t actually know the full story of what was in it! Whatever paperwork documented the sale in 1926 has not survived. I have been working with archivists and librarians at the Schomburg Center to support the “Home to Harlem” initiative, part of which has been dedicated to researching the seed library—the origins of the center’s holdings. Through painstaking bibliographical detective work, we have reconstructed more than three quarters of Schomburg’s collection. Together with Barrye Brown and Vanessa Valdés, I am editing a volume that will print a checklist of Schomburg’s original collection as well as a suite of short essays.

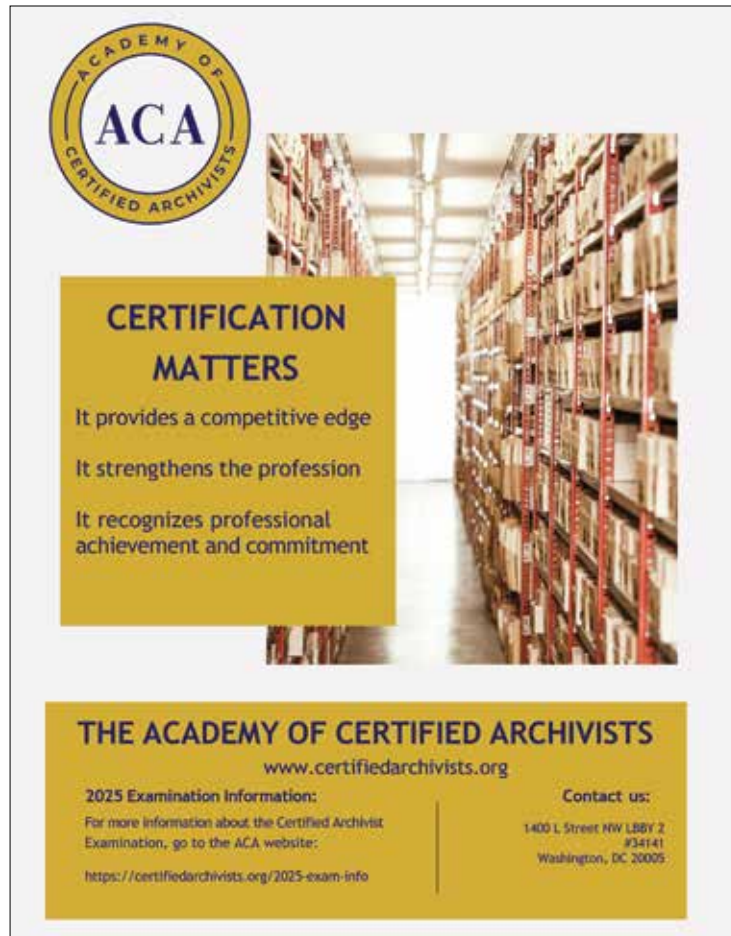
THE ARLINE CUSTER MEMORIAL AWARD is presented annually to honor the memory of Arline Custer (1909–1975), MARAC member and editor of the National Union Catalog of Manuscript Collections. The award recognizes the best books and articles written or compiled by individuals and institutions in the MARAC region, with preference given to works by archivists. When the call for submissions is issued later this year, MARAC members are encouraged to submit any articles or books they’ve written in the past 12 months.

IMAGES FROM TOP TO BOTTOM, PAGE 2

135th Street, Schomburg Room, Readers. 1940. Photograph. 135th Street - Schomburg Collection, New York Public Library Archives, The New York Public Library, (UUID): 6ffdc70-c5b3-012f-0031-58d385a7bc34.

Photo of Laura E. Helton taken at Bartram’s Garden in Philadelphia by Jess Benjamin.

Cover of *Scattered and Fugitive Things: How Black Collectors Created Archives and Remade History*



The poster features the ACA logo at the top left, which is a circular emblem with 'ACADEMY OF CERTIFIED ARCHIVISTS' around the perimeter and 'ACA' in the center. To the right is a photograph of a long aisle in an archive with tall wooden shelves filled with boxes. A yellow text box in the center contains the following text:

CERTIFICATION MATTERS

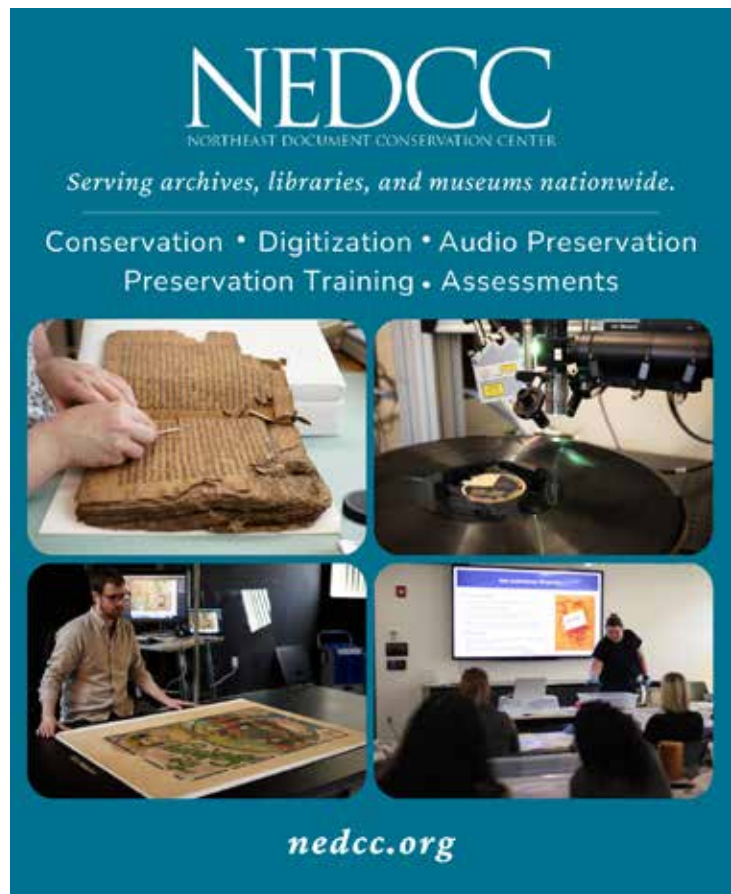
- It provides a competitive edge
- It strengthens the profession
- It recognizes professional achievement and commitment

At the bottom, another yellow box contains the following information:

THE ACADEMY OF CERTIFIED ARCHIVISTS
www.certifiedarchivists.org

2025 Examination Information:
 For more information about the Certified Archivist Examination, go to the ACA website:
<https://certifiedarchivists.org/2025-exam-info>

Contact us:
 1400 L Street NW LBBY 2
 #34141
 Washington, DC 20005



The banner features the NEDCC logo at the top, which includes the acronym 'NEDCC' in large letters and 'NORTHEAST DOCUMENT CONSERVATION CENTER' below it. Underneath is the tagline 'Serving archives, libraries, and museums nationwide.' Below this is a list of services: 'Conservation • Digitization • Audio Preservation' and 'Preservation Training • Assessments'. The banner also contains four small images: a person working on an old book, a microscope over a document, a person at a computer workstation, and a person presenting to a group in a meeting room. At the bottom right, the website 'nedcc.org' is displayed.

Finance Committee Update



CHAIR AND TREASURER:

Amy Fitch, 2022–2026

COMMITTEE MEMBERS:

Lisa Mangiafico, Amanda May, Dennis Riley, Deborah Smith

MARAC’s Finance Committee was established in 1985 to provide guidance to the Treasurer on all organizational financial matters, ranging from budgets to tax reporting to investment options.

During the past two years, the Committee’s main focus has been to improve income from investments. In 2023, a subcommittee reviewed MARAC’s banking accounts and balances and, with the Steering Committee’s unanimous approval, implemented a plan to adjust investment choices. As a result, income from certificates of deposit has brought in an additional \$2,000 at the same time bond investments have improved.

Last year, Finance received a new charge when the Steering Committee made the necessary decision to implement a dues increase. The student/retiree dues rate had not changed since 1999, and the general rate had not increased since 2016. Therefore, Finance members crafted a proposal that met this strategic goal and that also created the bridge rate option for members with income precarity. The proposal successfully went to votes by the Steering Committee and then the whole membership, taking effect in July 2024.

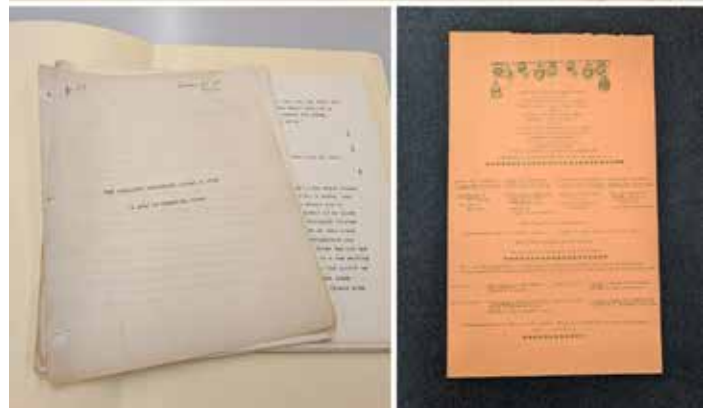
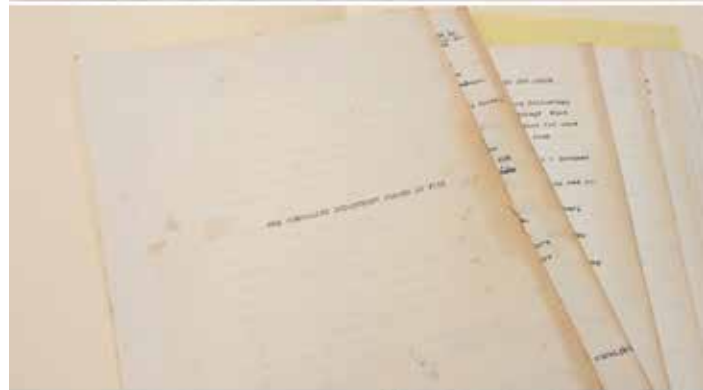
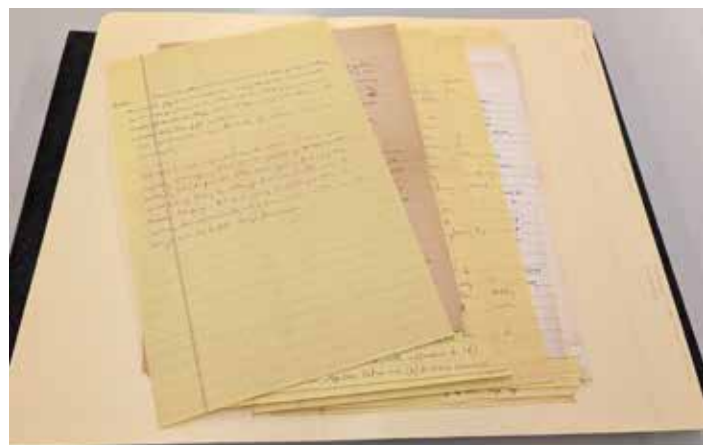
More recently, the Committee initiated a discussion of the Disaster Relief Fund and the process to approve grant requests. This restricted fund provides up to \$2,000 to institutions in need within the MARAC region. In response to Finance’s inquiries, the Steering Committee appointed an ad hoc committee to establish a systematic process for application review. While no applications have been received in 6 years, the fund has grown to \$21,000 thanks to members’ donations.

The Finance Committee may operate behind the scenes, but it is committed to ensuring MARAC has a sound financial footing to continue to provide its members with affordable programming, excellent publications, and a variety of awards and grant opportunities. Please reach out to treasurer@marac.info if you are interested in volunteering for this committee.

SURFACING STORIES:

The Edward M. Cohen Papers at Queens College Special Collections and Archives

By Nancy R. Lambert, recipient of the MARAC Graduate School Archival Education Scholarship



Materials from The Complaint Department Closes at Five. Edward M. Cohen, undated. Text. Edward M. Cohen Papers, Queens College Special Collections and Archives, https://qcarchives.libraryhost.com/archival_objects/scrapbook_59. Image courtesy of Nancy R. Lambert.

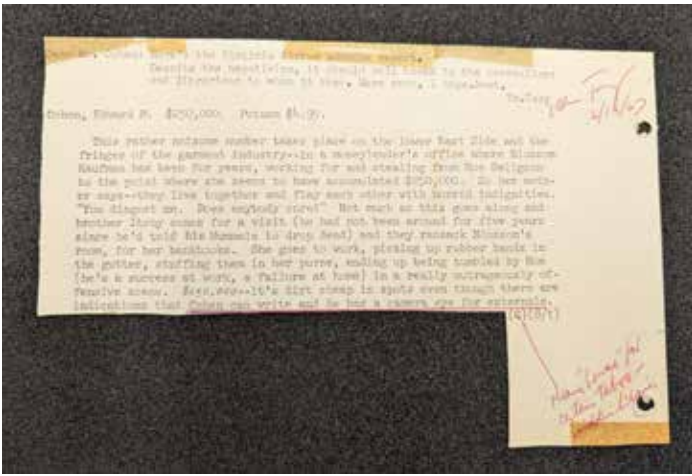
EDWARD M. COHEN, A GAY AUTHOR, PLAYWRIGHT, DIRECTOR, QUEENS COLLEGE ALUM, AND JEWISH NEW YORKER FOUND MANY WAYS TO TELL A STORY DURING HIS LIFETIME, BUT EVEN AFTER HIS PASSING, THROUGH HIS PAPERS, COHEN STILL HAS NEW STORIES TO TELL.

In 2024, I began processing the [Edward M. Cohen Papers](#) through my role as the Freda S. and J. Chester Johnson Civil Rights and Social Justice Archives Fellow at the Queens College Special Collections and Archives (QC-SCA). Prior to starting the MLIS program at Queens College (QC), I juggled a dual career in book publishing—as a marketing manager and as an author. So, while I knew quite a bit about working *with* writers and working as a writer, this was the first time I worked with a writer’s papers—or any collection—as an archivist. Perhaps it was inevitable then, that with every stage of processing, I noticed the ways in which the papers of this lifelong storyteller were generating engaging new narratives.

First, of course, is the story of the collection—11.8 linear feet, containing mostly text documents reflecting Cohen’s professional work. The bulk of this collection is made up of Cohen’s writing, including drafts of scripts, short stories, novels, and other works, plus printed publications, books, and anthologies. It also includes material connected to his time as associate director at the Jewish Repertory Theater, such as production programs, review clippings, behind-the-scenes photos, and promotional materials.

Like any story, the story-of-the-collection featured a few adversaries: a scrapbook disintegrating in a myriad of ways; multiple undated drafts of works with the same title; and instances of mystery damage on some of the materials, including an amorphous stain eerily erasing patches of handwriting in a notebook.

As I considered the arrangement, the collection revealed a new narrative: the story of the stories themselves. In several instances, it’s possible to trace Cohen’s work on a specific



Scrapbook: Kirkus review of \$250,000: Edward M. Cohen, 1967. Text. Edward M. Cohen Papers, Queens College Special Collections and Archives, https://qcarchives.libraryhost.com/archival_objects/scrapbook_59. Image courtesy of Nancy R. Lambert.

project from his earliest ideas through to production or publication. For example, the papers related to Cohen’s play, *The Complaint Department Closes at Five*, illuminate his creative process, from the many handwritten and typed notes he used while drafting the script, to editorial notes from a critique partner, through multiple revision drafts, to a post-production version of the script, dated August 1971, just after the show’s July production at the Eugene O’Neill Theater Center’s Barn Theater.

The collection also features several versions of the manuscript for Cohen’s 1967 novel, *\$250,000*—a typed draft of the novel, a marked-up copy, and an uncorrected proof from the publisher, G. P. Putnam’s Sons—along with promotional materials, a launch event invitation, review clippings, and other ephemera related to the book’s publication. Taken together, these records chronicle the American publication process during the mid-to-late 1960s.

The story-of-the-stories even has a few plot twists. As a true working writer, Cohen frequently adapted his work into other formats—novels into plays, short stories into musicals, nonfiction into fiction, etc.—highlighting the agility and hustle he needed to keep his career rolling, while also inadvertently creating a complex web of interlinking records worthy of its own fan conspiracy thread on Reddit.

One more narrative emerged as I started writing the finding aid, the story of the author. Cohen’s papers span from 1955, when he attended Queens College, through to just before his death in 2023. Although this collection did not contain many of Cohen’s personal papers, those that are present are evocative, revealing glimpses of Cohen’s personal life: as a gay man coming of age decades before the Stonewall riots and the gay liberation movement; as a single father determined to keep his kids in a time when that was practically unheard of; and as a proud grandfather, who drafted not just one, but two works



Scrapbook: A Certificate of Excellence in Playshop from Queens College. Edward M. Cohen, 1955. Mixed media. Edward M. Cohen Papers, Queens College Special Collections and Archives, https://qcarchives.libraryhost.com/archival_objects/scrapbook_59. Image courtesy of Nancy R. Lambert.

person [he] knew to die of AIDS,” but otherwise, his experiences of that time are missing from his papers. In another absence, his identity as a gay man is not mentioned in any of the collection’s numerous publication bios. Whether or not these gaps were intentional, or even Cohen’s, the silences in the collection underscore those in his lifetime—his own, like the years he was forced to hide his sexuality under threat of losing his children; or society’s, like the many politicians who tried to sweep the AIDS crisis under the rug.

The final chapters in the story-of-the-author surfaced in a handful of Cohen’s journals, written on legal pads tucked in among his many drafts and notes. In these journals, mostly dated between 2016 and 2023, he reflects on his achievements and regrets—both personal and professional—with raw honesty and humor, noting frustrating bouts of writer’s block, jotting down ideas for new work, and documenting his feelings about his life, his family, and his career (including a page devoted to an impressively long list of famous people he’d met over the years).

The journal entries end in October 2023, just a few weeks before Cohen passed away on November 5, 2023, but his legacy continues. My hope is that users will explore these materials and be inspired by Cohen, his life, and his life’s work, and that through their access to this collection he will continue to spark new stories.

in his grandson’s honor.

There are other chapters in the story-of-the-author, those told by absences in the materials and in spaces left by things unstated. For example, the AIDS epidemic profoundly impacted Cohen’s generation of gay men and the New York City theater community. Cohen mentions it once in his memoir, noting an actor acquaintance of his was “the first

Book Review

SIX STEPS TO A LONG-RANGE PRESERVATION PLAN: A GUIDE FOR CULTURAL HERITAGE COLLECTIONS

BY SHERELYN OGDEN

REVIEWED BY: MAEGAN PETERMAN

Sherelyn Ogden's *Six Steps to a Long-Range Preservation Plan: A Guide for Cultural Heritage Collections* (ISBN 9781538181072) offers practical wisdom for institutions looking to transform assessment reports into actionable preservation plans. While the title does not immediately reveal this, the preface clarifies that the book is specifically designed for organizations that have already completed collection assessments and need guidance to formulate long-term strategies to address identified needs. The book provides a methodical six-step approach for institutions to care for their collections with an assessment in hand.

Given the step-by-step approach, it seems best suited for small to mid-sized institutions with limited preservation planning experience. Larger institutions with more complex collections and bureaucratic structures may find some of the recommendations less practical without heavy customization. However, I believe the wealth of example worksheets provided throughout the book is invaluable regardless of an organization's size, as each worksheet can be adapted to specific needs.

Each chapter begins with a clear purpose statement, reinforcing the book's structured approach. The first chapter sets the stage by outlining the rationale for a long-range preservation plan and emphasizing the importance of institutional commitment. The chapter that follows introduces the six steps, serving as a roadmap for the rest of the book. The subsequent chapters expand on these steps in detail.

The first step, "Lay the Groundwork," focuses on acquiring administrative approval, building support among staff, and selecting a team to oversee the planning process. Ogden provides practical advice on fostering institutional buy-in, a critical component for successful implementation. "Describe the Collections," the second step, presents a

detailed framework for documenting every collection in the repository, including information such as name, description, size, value, significance, use, and risk factors. For institutions that do not already have this information readily available or large institutions with numerous collections, this task may be overwhelming. The grouping of collections in the examples provided differs from traditional archival collection structuring, instead opting for broader categories.

In "Identify Needs and Actions and Prioritize Them," the third step, Ogden introduces the Summary of Needs and Actions worksheet, which helps institutions categorize preservation

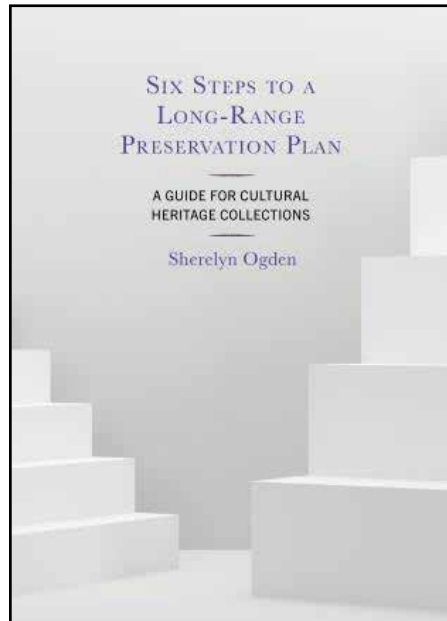
concerns, many of which would have already been identified in an assessment report. She also outlines a useful distinction between assigning institutional and implementation priorities, which could be helpful for larger repositories or ones with several needs to address.

The fourth step, "Schedule Actions," guides institutions in developing a Long-Range Action Plan and Timetable, which Ogden describes as the core of the preservation plan. A five-year timeline is recommended, with a list for each calendar or fiscal year, and the categories established in the previous step are carried over to this stage.

In "Compile a Record of Accomplishments," the fifth step, Ogden encourages institutions to document

their preservation actions. This record serves as an ongoing historical account of institutional preservation efforts. It can be used to demonstrate progress in grant applications or reports to stakeholders, which may be helpful for institutions that struggle with administrative support.

The final step, "Draft the Introductory Information and Prepare the Final Document," walks readers through assembling the rest of the plan: Title Page, Acknowledgments, Executive Summary, Table of Contents, Introduction, and Appendices.



Completing these last, Ogden argues, ensures a polished and comprehensive final product that appropriately reflects the core of the plan.

One of the book's key strengths is its clarity. Each chapter follows a logical progression, making it easy for staff members—regardless of their preservation expertise—to follow along. The inclusion of specific examples, including the Hawaiian Historical Society's long-range preservation plan from 2013, provides extremely useful guidance. Another notable strength is the emphasis on updating plan components regularly, reinforcing the idea that these documents should evolve rather than remain static.

Despite its strengths, the book has some limitations. The assertion that a preservation plan should cover every collection feels unrealistic for large institutions with extensive holdings, unless collections are grouped based on a shared need. Similarly, the "Describe the Collections" step may be too cumbersome for larger repositories, where a more selective or tiered approach might be necessary.

Additionally, while the book effectively discusses setting priorities, it could delve deeper into the challenge of balancing institutional priorities with implementation priorities in larger organizations. This section on prioritizing actions could leave

readers in complex institutions without clear guidance on how to navigate competing demands. Redundancy is another minor issue, as both the summary of needs and the long-range action plan sections include the required resources, even though Ogden states the repetition is intentional.

As an employee of an institution with thousands of series, I find that some aspects of Ogden's approach would be difficult to implement without significant adaptation. However, the structured methodology and provided worksheets do make the planning process more straightforward than starting from scratch.

Future research or supplemental materials could address some of the challenges faced by larger institutions, particularly in terms of prioritization strategies and scalable planning models. Additional case studies illustrating how different types of institutions have implemented these steps would also be beneficial.

Overall, *Six Steps to a Long-Range Preservation Plan* is a helpful resource for institutions looking to develop structured, actionable preservation plans. While it may require some adaptation, its clear methodology, practical insights, and extensive example worksheets make it a useful guide for cultural heritage professionals seeking to translate assessment findings into long-term preservation strategies—one step at a time.

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VOLUNTEERS NEEDED TO SERVE ON MARAC COMMITTEES

MARAC NEEDS YOUR HELP.

In the coming months, many members will be rotating off non-elected committees, leaving open roles. If you're looking for a new opportunity to work with MARAC and your fellow Archivists to improve the profession, we are looking for volunteers to serve in these positions.

If you are interested in serving MARAC in a greater capacity, please fill out our [online interest form](#) by April 30, 2025.

Each position requires a different level of time commitment and not all require regular meeting attendance. The abilities and availability of those interested will be considered when being appointed to a committee. The following committees will have open positions:

- Communications
- Education
- Finance
- Meetings Coordinating
- Membership
- Web Team

For more information on the work of these specific committees and their roles in MARAC, see the [Committees page](#). We hope you will consider serving on one of these committees or in another volunteer role with MARAC.

Questions? Contact Chair-Elect Zachary Hottel at zhottel@countylib.org.

IN MEMORIAM DANNA BELL

BY STEPHEN WESSON, LIBRARY OF CONGRESS



Danna Bell, who played a leadership role in national and regional archivist organizations and worked for more than 25 years at the Library of Congress, died on November 19, 2024, after a brief illness.

Trained as an archivist, with degrees from Miami

University of Ohio and Long Island University, Bell began her career at Marymount University, followed by work with the NAACP, the National Equal Justice Library, the Washingtoniana Division of the DC Public Library, and SUNY Stony Brook. She joined the Library of Congress in 1998, starting as a member of the National Digital Library team, providing reference support for the Library's early digital collections in American Memory. Bell spent most of her career with the Library's K-12 education team, supporting teachers in the effective use of the Library's online collections.

In addition to her work at the Library, Danna Bell was a national leader in her profession, serving as the 69th president of the Society of American Archivists from 2013–2014. She was also chair of MARAC from 2009–2011, served on the board of the Woodrow Wilson Presidential Library, and was a longtime judge at National History Day's annual contest.

Lee Ann Potter, director of the Professional Learning and Outreach Initiatives office at the Library, recalled Danna Bell's passion for service. "Her vast knowledge of the collections, her keen research ability, her genuine curiosity were some of her many talents. But her ability to nurture the curiosity of others by sharing her knowledge and helping their research were truly her gifts."

Much as she was admired and respected by colleagues, Bell was also valued as a friend, mentor, and vibrant personality, always willing to provide advice on a project, knit a scarf for a charitable cause, share a photo of one of her beloved dogs, or supply commentary on the passing scene. She will be missed.

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MARAC SPRING CONFERENCE ■ MAY 1–3, 2025 ■ HARRISBURG, PA

CROSSROADS AND BRIDGES IN ARCHIVAL PRACTICE



The new Pennsylvania State Archives Building (Photo credit: PA State Archives)

WHERE: The Harrisburg Hilton | Harrisburg, PA

WHEN: May 1–3, 2025

HOW MUCH: \$169/night, parking \$15/night

Book by April 9 for Room Rate!

MORE INFO AND TO REGISTER:

www.marac.info/spring-2025-conference

WHAT'S ON?

- Learn about the new PA State Archives building from the plenary speaker, Dave Shoff, Director of the Pennsylvania State Archives.
- Hear about the creation of Hershey Park from Dr. John Haddad of Penn State Harrisburg during the Friday luncheon
- Tour the new PA State Archives building
- Take a guided tour of Fort Hunter and wander the park on your own afterwards.
- Explore the history of firefighting with a tour of the National Fire Museum.
- Discover the rich and complex history of downtown Harrisburg with a walking tour.
- Relax and unwind with a beer tasting at ZeroDay Brewing.

And don't miss Friday night's reception at the Whitaker Center for Science & the Arts!

JOIN US IN HARRISBURG, PA!

Old IS NEW AGAIN IN THE ARCHIVES

BY DEB SCHIFF,
ARCHIVIST AND SPECIAL
COLLECTIONS LIBRARIAN,
GITENSTEIN LIBRARY

This project was made possible in part by the Institute of Museum and Library Services grant project number ST-252518-OMS-22.

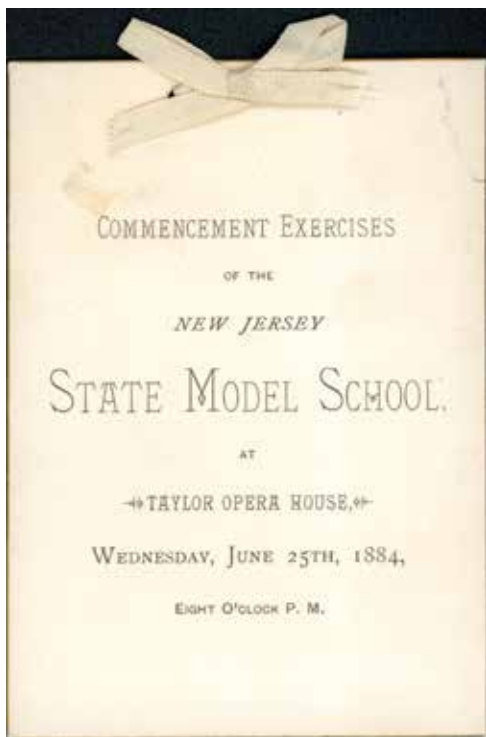
Back in 2022, The College of New Jersey (TCNJ) received a National Park Service (NPS) Save America's Treasures grant to preserve, organize, describe, and make accessible 200 linear feet of collections in the Archives; create a sustainable infrastructure for our growing digitization program; and create the New Jersey State Normal Schools Hub—an online research destination home to resources from New Jersey's six early teacher education schools. At present, we are 85% of the way toward meeting the 200 linear feet goal as we move through the final year of the grant (the ultimate deadline is November 30, 2025). As a result, TCNJ has greatly increased the public discovery and archival preservation of many of its historical materials, especially those that show how education has evolved in the United States.

Because the lion's share of the Archives previously had been unexamined treasures "hidden" from researchers both inside and outside of the college, ensuring their proper preservation, organization, and description remains one of our top priorities. Through the grant, we hired Processing Archivist Kerin Shellenbarger to help me process a sizable portion of the backlog that had been sitting in the Archives until I was hired in 2020, one month before the COVID-19 shutdown.

As we process these early collections, we have been scanning them and making them available online. Thanks in large part to well-trained graduate assistants and student workers, we created more than 2.25 TB of digitized materials from the processed collections in the last year. One example is the image

of the 1884 New Jersey State Model School Commencement Exercises program from the newly digitized and accessible [Commencement Collection](#).

Another goal we met in Year 2 was creating the [New Jersey State Normal Schools Hub](#) (NJSNS Hub), a single online research destination on early American teaching education that also includes participants from Montclair State University, Kean University, William Paterson University, Rowan University, and the Trenton Free Public Library. Unifying normal schools records from across the state in a virtual space will allow researchers to gain a broader view of how New Jersey helped to influence later Normal Schools and educators across the country. We hope this novel project will provide a model for other states.



1884 New Jersey State Model School Commencement Exercises program

description templates for external Hub participants, as well as a controlled vocabulary for the work. The user documentation for the Hub included standardized finding aid templates. Even more specifically, these finding aid templates had to align with the order of descriptive information within AtoM so that the external Hub participants could easily transfer their information to AtoM.



A screenshot of the Normal School Class of February 1890 Photograph item page in the NJSNS Hub.

There were many individual and group sessions with the Hub participants to help them create collection descriptions and add their digitized materials to the Hub prior to the end of Year 2. During our early monthly meetings with the Hub participants, I walked them through our user documentation and templates.

All of us benefited from Cataloging and Metadata Librarian Yuji Tosaka's knowledge and experience in creating the guidance for the authority records and subject terms to be used in AtoM.



Authority record for Lulu Clough Haskell in AtoM.

from the New Jersey State Normal School Diaries Collection. These students used this guidance to create metadata for these items.

Above is a screenshot of an authority record in AtoM.

Overall, it has been a year of learning, teaching, and making accessible more material than we thought would be possible at the outset. Kudos to all involved for all their hard work.

This specialized guidance also was foundational in creating instructional documentation for student workers and interns who create descriptive metadata for our digitized materials. During the summer and fall of 2024, I worked with two remote interns who transcribed two digitized diaries

The MARAC Blog

THE BLOG OF THE MID-ATLANTIC REGIONAL ARCHIVES CONFERENCE

CALL FOR CONTENT

Do you have news about an event that just can't wait until the next *Mid-Atlantic Archivist*? Want to expand on a caucus news update? Did you finish processing a collection and want to celebrate? Just want to share updates on the work you and your fellow archivists are doing? Consider submitting a brief blog post to The MARAC Blog!

EMAIL marac.communications@gmail.com to have your story featured.



RESPONDING to a WORKPLACE CRISIS

JOSH REDD, PennWest M.L.I.S and Intern at E&R Library Archives

At the end of another week of my internship at the E&R Library & Archives (ERLA), I was completing a few tasks such as finalizing a draft workflow for using ERLA's new scanner and tracking the hours I had worked for the week, when I received an email from the office administrator and archival assistant that ERLA and the main office would be closed until further notice. In a follow-up communication, the archival assistant, Dr. Scott Meyer-Kukan, the President and CEO of ERLA, and my site supervisor shared that the office had experienced another round of issues with the ceiling in a rear section of the main office.

The first building issue occurred in April 2022. After an inspection, it was determined that there was asbestos present. Asbestos—a carcinogenic mineral known to cause cancer—was used in building materials until the 1980s. Given that Lancaster, Pennsylvania, founded in 1730, is an exceptionally old town, asbestos and lead have been important issues to address in older structures across the city and the county.

After the initial discovery, ERLA staff were removed from the space for a short period of time while proper remediation and repairs were completed. Unfortunately, the same issue was uncovered again in June 2022 and staff once more had to vacate the office until remediation and repairs were complete.

This past October, ERLA staff discovered plaster and fibers below the compact shelving and on ERLA materials. Once again, these tested positive for asbestos. This time the office has had to remain closed for even longer and is still undergoing remediation nearly 4 months later. Communicating with Dr. Meyer-Kukan, several major impacts on ERLA have come to light:

- Staff working from home are unable to work at 100% capacity.
- Inability for staff to complete revenue-generating research requests.
- Assorted projects that were in process or slated to be started were delayed.



Fibers and plaster are visible on the bottom shelf of the compact shelving.

- FamilySearch International was working onsite digitizing church record groups and this work had to be stopped.
- Other volunteers, mainly high school and university students looking to gain experience in the archives, lost the opportunity to continue volunteering.
- My own internship was interrupted, and the digitization project I was working on came to a near-complete halt.
- Researchers and other visitors were not able to visit.

In order to continue our mission, the office administrator, archival assistant, and I had to shift to mostly remote work. Fortunately, a second room, where records and other materials are stored, was unaffected. During this time, the office administrator and archival assistant have been processing records groups that were in that room and working in ArchivesSpace. I was digitizing glass lantern slides and was in the process of uploading a few completed series to Omeka. I was able to accumulate my final internship hours this way while learning more about Omeka. I also used some of this time to create CSV spreadsheets, which any archivist will know are incredibly helpful in uploading bulk metadata into Omeka and ArchivesSpace.

I also assisted Dr. Meyer-Kukan with a project in ArchivesSpace. I was looking through a spreadsheet of names, mostly pastors, in ArchivesSpace to see if their years of clergy service were listed and added them to the database. Sometimes the people listed were church members so there was some manual filtering necessary to ensure only relevant information was included.

The situation has given the institution and each of us challenges to overcome. For myself, I was really focused on doing digital preservation work, as well as digitizing hundreds of glass lantern slides and other photographic formats. The glass slides were time consuming, and even though I did not expect to work with other photographic formats too much, I ended up with almost no experience with them. My ability to gain more hands-on experience with digitization and related work has been greatly hindered. Also, since I had to shift to remote work, this meant

doing tedious tasks more often. Of course, it was still important work that needed to be done, but the ability to switch between several different tasks throughout the week, including non-computer-related tasks, made work more enjoyable. In the office, if I needed a break from digitizing slides and wanted to assist in processing and arranging record groups, I was able to do so. Luckily, the computer I was utilizing for the digitization work was online, and I was able to work with some of the previously digitized glass slides that were backed up in Google Drive.

Dr. Meyer-Kukan shared that the biggest challenge for them is that they are a tenant within the building and do not own it. This creates an issue when the institution is not in control of taking care of the problem. ERLA had a limited role in the assessment, cleanup process, and the selection of the remediation company. It seems that because there is more than one party involved, the process has likely moved slower than if just ERLA was able to handle the issue from start to finish.

Looking at this situation, I know it is nothing in comparison to major disasters that have befallen other libraries and archives such as the Palisades branch of the Los Angeles Public Library destroyed by the Palisades Fire at the beginning of January 2025 or the destruction of the Central Gaza Archives in December 2023². A recovery plan for each institution will be different. However, all of this highlights the importance of emergency plans for when a man-made or natural disaster occurs. For example, we can see the high value of LOCKSS (Lots of Copies Keeps Stuff Safe) and having backup copies available in cloud-based storage. This lets us keep working in times of crisis or have those extra copies when all other copies are otherwise lost. Every institution, large or small, should develop emergency plans for different situations, and it is crucial to routinely review plans as staff, technology, geographic, and other workplace changes occur.

IMAGES L TO R (OPPOSITE PAGE):

A stack of books contaminated with fibers and plaster along the edge of the covers
Two red hardcover books contaminated with plaster and fiber on the back covers.

1 Joyce Cooper. 2025. "Palisades branch of LA Public Library burns down. What was lost in the fire?" WBUR. www.wbur.org/hereandnow/2025/01/14/palisades-fire-library

2 Mohammed Majed. 2023. "Israel destroyed Central Archives of Gaza City": Head of Gaza municipality". www.aa.com.tr/en/middle-east/-israel-destroyed-central-archives-of-gaza-city-head-of-gaza-municipality/3068555
[International Council on Archives \(ICA\). 13 December 2023. "Statement of the International Council on Archives on the Destruction of the Central Archives of the Municipality of Gaza." www.ica.org/statement-of-the-international-council-on-archives-on-the-destruction-of-the-central-archives-of-the-municipality-of-gaza](https://www.ica.org/statement-of-the-international-council-on-archives-on-the-destruction-of-the-central-archives-of-the-municipality-of-gaza)

FOE to FAN: ZINES IN THE FREDERICK WERTHAM COLLECTION

ARTICLE AND PHOTOGRAPHS BY MEGAN HALSBAND



Zines from the Frederick Wertham Collection.



FIG. 1: Unprocessed zine materials.

FIG. 2: Storage area for the Frederick Wertham Library.

PSYCHIATRIST DR. FREDRIC WERTHAM (1895–1981) HAS LONG BEEN DESCRIBED AS A “VILLAIN” WHOSE OUTSPOKEN CRITICISM OF COMIC BOOKS, PARTICULARLY IN HIS BOOK SEDUCTION OF THE INNOCENT (1954), BOTH DIRECTLY AND INDIRECTLY RESULTED IN CHANGING THE COMIC BOOK INDUSTRY IN THE 1950S.

He testified during the Senate Subcommittee on Juvenile Delinquency hearings held in 1954, which ultimately resulted in the Comics Code Authority,¹ a censorship code that regulated comic content for the rest of the twentieth century. Less well known is Dr. Wertham’s later book, *World of Fanzines* (1973). “The purpose of *The World of Fanzines* is to show in the face of the current sweeping condemnations of American youth with regard to violence, drugs, and sex that there is a wide segment which is nonviolent, decent and idealistic and to draw attention to the phenomenon of fanzines, which hitherto has been entirely neglected.”² Dr. Wertham collected, and in fact subscribed to, dozens of fanzines and comics fandom related publications during the 1960s and 1970s, which later became the foundation for *World of Fanzines*. And up until now, very little has been written about this book or about Wertham’s transformation from comic book “foe” to “fan.”

I began looking into the *Frederic Wertham Papers* in the Manuscript Division at the Library of Congress during my tenure as a staff Kluge Fellow after discovering *The World of Fanzines* while researching the comic book collections. I was specifically looking to see if Dr. Wertham had written about an early fanzine titled *Science Fiction* from 1933. This publication was edited by Jerome Siegel and illustrated by Joe Shuster, who were later known as the creators of the character Superman. While ultimately I did not find any copies of this fanzine, what I did find was truly surprising.

When the *Frederic Wertham Papers* were donated to the Library of Congress in 1987, the materials were distributed between the Manuscript Division, the Rare Book & Special Collections

1 Comic Book Legal Defense Fund. History of Comics Censorship. Accessed March 1, 2025. <https://cbldef.org/resources/history-of-comics-censorship>

2 Box 154, Folder 4. Frederic Wertham Papers, Manuscript Division, Library of Congress, Washington, D.C.



LEFT TO RIGHT

- **FIG. 3:** Zines and programs from the Wertham Collection.
- **FIG. 4:** Zines and directories from the Wertham Collection.

Division, the Prints & Photographs Division, and later the Serial & Government Publications Division. While the papers held in the Manuscript Division included the book manuscripts, they did not retain all the materials used during Dr. Wertham’s research. Dr. Wertham’s library, which included the zines, was transferred and is now held by the Rare Book & Special Collections Division. I had the privilege and great pleasure of being able to go through Dr. Wertham’s library, where I found hundreds of issues of zines interfiled with the books, articles, and magazines that made up Dr. Wertham’s large and diverse collection. The wide range of subjects—art and sculpture, communism, psychiatry, and more—was a fascinating window into the mind of an incredibly intelligent scholar and writer. I was told that due to the history of the collection and its transfer to the library the original order of materials was not preserved, so I pulled the issues that I found (Figures 1 and 2). Sorting through the library to find this material was challenging to say the least, as the library collection required over 500 linear feet of storage space. Prior to coming to the Library of Congress, Dr. Wertham’s library was housed in a barn, which contributed to a great deal of deterioration of the paper of the collections. The zines and comics were particularly vulnerable to these storage conditions as the newsprint material they were printed on was not intended to last permanently. The lack of order meant that I looked at nearly all of the individual magazine issues, reprints of articles, and even occasionally within the books themselves to try to find any and every zine. The proliferation of notes that were paperclipped to almost every item presented a preservation challenge as well, especially given the brittle paper.

While I found issues of titles I knew, such as *Alter Ego* and *Comics Buyers Guide*, others such as *Adult Crudzine* and *Fandom Unlimited*, were new to me. This rich collection, with early publications by Gary Groth and Don C. Thompson, as well as convention programs, publisher catalogs, and directories includes rare items not widely available in libraries (Figures 3 and 4). One of the challenges with materials such as these, which are traditionally part of archival collections, is that they are not individually cataloged and are extremely difficult to

find by researchers. These types of materials are significant as they provide primary documentation of the comics publishing industry at the time, as well as articles and artwork by individuals who have since become famous for their work.

As a part of my fellowship, I inventoried all the zines that I found, over 225 titles and nearly 700 issues. Most, if not all, of the issues had Dr. Wertham’s original notes attached, as well as annotations and letters from writers and publishers. This material was transferred to the Serial & Government Publications Division in 2022, and will be cataloged at the title level to aid in discoverability. Each issue will be housed in acid free folders, barcoded, and tracked within the Library’s catalog. In addition, the notes and slips of paper inside each item will be retained with the original issue.

By individually cataloging these series and issues, and by providing access points including name authorities and Library of Congress Subject Heading (LCSH) terms such as “Zines,” along with named comics artists and writers, I hope that this material will be more widely used by researchers. The Library also collects blogs and websites related to comics and comic fandom that are contemporary versions of this material in our Comics Literature and Criticism Web Archive.³ Both of these collections present new and exciting opportunities for comics and popular media scholars—I look forward to reading how they are used in the future!

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³ Comics Literature and Criticism Web Archive, Accessed March 1, 2025 www.loc.gov/collections/comics-literature-and-criticism-web-archive/about-this-collection

▶ DELAWARE

INDUSTRIAL MOVIE NIGHT AT THE SCREENING ROOM AT 1313

Hagley Museum and Library in Wilmington, Delaware, recently celebrated its industrial film collection with a public screening at Wilmington's new independent film theater and performance space [The Screening Room at 1313](#). Three films were shown, all produced by [Cinecraft Productions](#) of Cleveland, Ohio, and sponsored by the Hercules Powder Company: *Hercules Land* (1943), *Our Part of the Job* (1942), and *Linter Logic* (1946). Hagley acquired the Cinecraft collection in 2019. It is one of the most comprehensive industrial film collections in the country, and at more than 6,000 film canisters, Hagley's largest film acquisition. This event builds on previous successful screenings in Cleveland; hopeful plans are being made for more in the future!

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▶ DISTRICT OF COLUMBIA

THE GEORGE WASHINGTON UNIVERSITY SPECIAL COLLECTIONS' LABOR HISTORY BOOK SERIES

The International Brotherhood of Teamsters Labor History Research Center is dedicated to documenting American labor history, the experiences of working people, and the significant role of the Teamsters' union in that history. In addition to preserving these invaluable primary sources, the Center promotes awareness of North American labor history through various initiatives, including physical and digital exhibits. Its labor history book talk series engages union members, academics, and the general public with compelling narratives of American labor.

The Center is designed to host a variety of talks and includes seating for up to 75 people. Many of the authors focus on national topics, but the audience members have traditionally come from the Washington, D.C., metropolitan region. Since the pandemic, these talks have also been shared via streaming platforms and are open to all, expanding the audience to

anywhere in the world. With the permission of the authors, the Center records these talks, creating a distinctive digital archive. These recordings can serve as learning resources, research guides, or classroom materials.

Past recordings are available on the [Vimeo page of GW Libraries & Academic Innovation](#). Anyone interested in attending these free talks in the future should contact Labor History Archivist Vakil Smallen at smallen@gwu.edu.

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▶ NEW JERSEY

MORRISTOWN & MORRIS TOWNSHIP LIBRARY FLOOD RECOVERY

A burst pipe on January 22 impacted several floors of the Library and closed the History & Genealogy Center for three weeks. Fortunately, our staff acted quickly to move books and archival collections out of harm's way and triage damaged items while first responders dealt with the emergency. Archivist Jeffrey Moy led the disaster response team while coordinating with recovery workers, as well as overseeing conservation efforts with Assistant Archivist Katelyn Leffler.

Of the thousands of rare books, photographs, and maps directly at risk, damage was limited to a few dozen items which are now offsite for treatment. The Library closed for one week as disaster recovery professionals dried flooded areas of the building. The History Center remained closed for three weeks while staff undertook collection recovery work and contractors repaired our storage areas; unfortunately for visitors, the only available space to store displaced materials was the reading room.

Department Head James Lewis coordinated day to day logistics and worked with Library Assistant Cynthia Muszala responding



Collections in the reading room. Records, books, and bound historic newspapers occupied our reference tables and book carts for two weeks.

to questions from researchers eager to resume their work. Digital Librarian Chris Larlee provided crucial collections management support throughout the recovery effort, Library Assistant Leigh Whitworth

conducted the time-consuming task of checking the condition of each rare book, and Katelyn Leffler inspected the glass plate negatives.

With storage room repairs completed in early February, staff returned materials as quickly and carefully as possible and reopened the reading room on February 11 to a steady stream of researchers. We appreciate the support of our administration and patrons throughout this process. [For additional information about our collections, visit us online.](#)

THE ROEBLING MUSEUM RECEIVES 2025 INNOVATIVE ARCHIVES AWARD

The 2025 MARAC NJ Caucus Innovative Archives Award is presented to the [Roebling Museum](#). The Roebling Museum preserves and shares the history of the John A. Roebling’s Sons Company and the company town built for its workers, whose contributions shaped key technological advancements of the industrial age—including bridges, telegraphs, telephones, electrification, deep mines, and airplanes. The museum actively engages with former steel mill workers, their families, and descendants to uncover personal photographs, diaries, letters, documents, and artifacts that offer a vivid glimpse into daily life in a company town. Recently added to the collection are 44 diaries written by a local woman, offering a firsthand account of the community’s struggles from the two World Wars through the Great Depression and the mill’s closure.

Through trust-building and close collaboration with the community, the museum has created a continually growing archive, preserving invaluable materials that might have otherwise been lost. This includes the recent discovery of over 15,000 employment records in a local resident’s garage—historical documents that offer critical insights into the lives and careers of Roebling workers. Thanks to a grant from the American Historical Association and in collaboration with the Conservation Center for Art and Historic Artifacts, the museum is now digitizing and cataloging employment records, ensuring their preservation and accessibility for future generations.

This award recognizes archival organizations that have developed innovative educational or outreach models

utilizing archival sources, provided leadership during a time of emergency or crisis, demonstrated new thinking in finding a solution to an issue or problem, and exhibited creativity in increasing awareness of local history resources among New Jersey residents and visitors, or otherwise provided exemplary service to the archives and history communities. The selection committee—Laura M. Poll, Donald Cornelius, Tara Maharjan, and ex-officio member Diane Biunno, the current Caucus chair—recognized the Roebling Museum as a deserving recipient of the Innovative Archives Award. The committee congratulates Executive Director Lynne Calamia, the Roebling Museum staff, dedicated volunteers, community members, and all those who have contributed artifacts and time to the Museum on this well-earned honor.

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► NEW YORK

FREE SUPPORT FOR NEW YORK STATE COLLECTING INSTITUTIONS



Documentary Heritage and Preservation Services for New York (DHPSNY) is a collaborative program of the New York State Archives and the New York State Library that helps collecting institutions statewide care

for their collections and strengthen operations—all at no cost. Through free education, planning, and assessment services, DHPSNY provides organizations with tools and guidance to safeguard collections and ensure long-term accessibility.

This spring, DHPSNY’s education programs cover key topics in preservation and archival management. Live webinars offer expert insights, with recordings available on demand. The 2025 DHPSNY Dialogue series, *Collections for the Future of New York*, invites practitioners to explore strategies for building and stewarding collections for the communities of tomorrow. Additionally, DHPSNY is hosting two in-person workshops at 11 locations across the state you won’t want to miss: *Basic Salvage Techniques for Paper Collections* (May & June) and *Collective Wisdom: Collaborative Learning to Support Your Community Archiving Projects* (Summer 2025).

DHPSNY also offers free Planning & Assessment Services—including Preservation Surveys, Condition Surveys, Archival Needs Assessments, and Strategic Planning Assistance—to help organizations enhance collections care, develop actionable plans, and support funding opportunities. Applications are accepted year-round, with an upcoming review deadline in July 2025.

For more information or to apply, visit dhpsny.org.

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► PENNSYLVANIA

PENNSYLVANIA STATE ARCHIVES RECEIVES STATE BOARD PROGRAMMING GRANT

The National Historical Publications & Records Commission (NHPRC) recently awarded the Pennsylvania Heritage Foundation and Pennsylvania State Archives a State Board Programming Grant. This two-year, \$13,495 grant will assist the State Historical Records Advisory Board (SHRAB) and State Archives with outreach projects. With this funding, the State Archives will continue its Community History Dialog series, Archives without Tears workshop, and our Archives & Records Management Seminar. The grant cycle begins July 1, 2025.

SCANNING THE PENNSYLVANIA STATE ARCHIVES BASIC FOUNDING DOCUMENTS

In a concerted effort, the Pennsylvania State Archives (PSA) recently scanned its basic founding documents collection: Basic Documents of Pennsylvania Including Proprietary Charters and Deeds, American Indian Deeds, and State Constitutions (RG-026-AOSC-2). About one day a week for several months, an archivist scanned and entered metadata for centuries-old documents. Using an oversized, overhead METIS DRS 2020 DCS scanner, the archivist captured images at 400 PPI or greater. Because the documents are pulled from storage very infrequently, the archivist took the opportunity to use the built-in SuperScan mode, which requires the operator to insert angled mirrors beside the LED lights to reflect light and capture depth in raised areas such as seals.

62 items and documents were scanned. A total of 549 individual images were produced and uploaded into secure Azure cloud storage. Finding aid updates and metadata spreadsheets were completed.

The PSA effort involved scanning some documents for the first time, while others were re-scanned with high resolution and improved color capture. Previously, documents with raised seals, brittleness, or fragility couldn't be sent through a feed-



A scanned image of the Pennsylvania Constitution of 1776 produced with the Pennsylvania State Archives' METIS DRS 2020 DCS scanner, in SuperScan mode.

through scanner. The basic founding documents are brought out to the public infrequently, so the Archives hopes to reach the broader public with these astounding images. The items are available for research, review, and patron use upon request to the PSA at RA-StateArchives@pa.gov.

VMAH DOWN UNDER

Valerie Metzler

Archivist/Historian traveled to Sydney, Australia, for one month to facilitate the donation of The Anstice Collection (of the sport of cricket) to the State Library of New South Wales (SLNSW). The collection traveled by container ship from Pennsylvania to Australia and was merged with a smaller collection in Sydney before it was donated to the Mitchell Library at SLNSW.

WQED'S BLACK HORIZONS SPECIAL COLLECTION ACCESSIBLE ON THE AMERICAN ARCHIVE OF PUBLIC BROADCASTING



WQED Multimedia in Pittsburgh is pleased to announce the launch of the [Black Horizons Special Collection on the American Archive of Public Broadcasting \(AAPB\) website](https://www.aapb.org/collections/black-horizons).

This collection features over 600 episodes of *Black Horizons*, the

groundbreaking, Emmy Award-winning program that provided a dedicated space for discussions on Black culture, history, experiences, and ideas—both locally and in the context of national issues.

Premiering in 1968, shortly after the assassination of Dr. Martin Luther King Jr., *Black Horizons* became the longest-running minority affairs program in the country. The series covered a wide range of topics, from interviews with community leaders—

including General Daniel James Jr., the first African American four-star general—to artistic performances in dance, poetry, gospel, jazz, hip-hop, and visual arts. Notable guests included astronaut Mae Jemison, Ossie Davis, August Wilson, and Billy Porter, among many others.

The *Black Horizons* Special Collection is now accessible through AAPB, a collaboration between GBH and the Library of Congress. AAPB also provides access to other significant archival collections documenting Black history, such as WGBH's *Say Brother*, NET's Black Journal series, and KUT Austin's *In Black America*.

This project was made possible with generous funding from the The National Endowment for the Humanities and The National Historical Publications and Records Commission.

THE UNIVERSITY OF PITTSBURGH LIBRARY SYSTEM ACQUIRES ARCHIVE FOR THE FILM *THE BLAIR WITCH PROJECT*

The University of Pittsburgh Library System is excited to announce the acquisition of the archive for the film *The Blair Witch Project* as the newest addition to its Archives & Special Collection's Horror Studies Collection. Released in 1999, *The Blair Witch Project* was a cultural phenomenon that made it one of the most successful independent films ever made and reignited the 'found footage' horror subgenre. The film also marked a significant shift in promotional approaches, harnessing the power of the Internet for a viral marketing campaign that was groundbreaking for its time.

The archive includes content from writers/directors Eduardo Sanchez and Daniel Myrick and producers Gregg Hale and Mike Monello, and contains marketing and promotional items, contemporary press, and production materials. It also includes materials demonstrating the film's impact, such as games, comics, and other tie-in media.

The film purports to be discovered footage from three young filmmakers who set off into the Maryland woods to investigate the local legend of the Blair Witch only to go missing and never be seen or heard from again. *Blair Witch* is credited as the first film to utilize the Internet for its main marketing push. The success of this strategy stands out as one of the most incredible aspects of the legacy of the film, given that the Internet was far less ubiquitous at the time and many of the tools that lead to viral sensations today, such as social media, had not yet been invented.

The Blair Witch Project archive will find a natural home within the Horror Studies Collection alongside the archival collection of horror director George A. Romero; scripts from icons such as Wes Craven and John Carpenter; the literary papers of horror writers including Linda D. Addison, Gwendolyn Kiste, Daniel Kraus, and Tim Waggoner and other documents of the horror genre such as first editions of *Frankenstein*, *Dracula*,

works by Edgar Allan Poe, horror pulps and comics, and more. The establishment of this archive caps a year-long celebration marking the 25th anniversary of the film's release. Not only does the archive ensure the legacy of this film is preserved, but also provides an invaluable resource for students, scholars, and fans to study its innovative production to inspire the next generation of independent horror filmmakers.

• CAUCUS REPRESENTATIVE

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► VIRGINIA

JONES MEMORIAL LIBRARY UNVEILS EXPANSIVE DIGITAL COLLECTION OF VIRGINIA HISTORY AND GENEALOGY

Jones Memorial Library, a specialized genealogy and history library in Lynchburg, Virginia, [announces the launch of a new digital collections platform](#). The library is making more than 35,000 historical items freely available online for the first time. This landmark digitization project transforms what was previously an in-house resource into a powerful online research tool.

"The Jones Memorial Library holdings span more than four centuries of Virginia history and family history," said Deborah Smith, Executive Director. "Making more of our extensive collection available online continues our mission of serving genealogists and historians while embracing modern research needs. I am so proud of the work of our staff and volunteers, who over the years have digitized thousands of items. I'm delighted that we can now share more of our vast holdings with the public online."

The library selected Omeka-S, a sophisticated open-source platform developed by the Roy Rosenzweig Center for History and New Media, to host these materials. The digital collections include extensive manuscript collections, pamphlets and family files, and architectural plans for Lynchburg buildings. Finding aids describe the materials held in physical and digital formats. The library has digitized thousands of photographs, including portraits taken at Parker Studios and images taken by Lynchburg News & Advance photographers between the 1940s and 1980s. The library is actively adding newly digitized materials to the collection on an ongoing basis.

To explore the digital collections, visit www.jmlibrary.org.

SHENANDOAH COUNTY RECOGNIZES LOCAL ABOLITIONIST AND CIVIL RIGHTS LEADER

Through a partnership between the Truban Archives, Shenandoah County, the Town of Woodstock, St. Paul's UCC Church, and the Civil War Trail Program, efforts are being made

to recognize the legacy of Woodstock resident, abolitionist, and civil rights leader George Rye (1810–1890). Rye advocated for the end of slavery in Virginia prior to the Civil War, worked with the Lincoln administration, and, after the conflict, became a political leader who fought for African Americans’ civil rights on the local and state level during Reconstruction. This partnership has included new research into Rye’s life, the acquisition of new collections, and the dedication of a historic marker honoring George Rye at the site of his burial.



Archivist Zachary Hottel with representatives of St. Paul’s UCC Church and Civil War Trails at the marker installation. Photo courtesy of St. Paul’s UCC Church.

MARSHALL FOUNDATION DIGITIZATION PROJECT MOVES FORWARD

On January 21, over two hundred Hollinger boxes containing the George C. Marshall Papers left their home at the George C. Marshall Foundation in Lexington, Virginia, to travel to Backstage Library Works in Bethlehem, Pennsylvania, for scanning. Forty boxes have already been scanned, and these boxes are the remainder of this large collection.

Since the boxes were shipped, Melissa Davis, director of library and archives at the Marshall Foundation, has worked closely with Caitlin Costalas, digitization project manager at Backstage, to finalize project details before scanning begins. Unusual challenges in the collection must be addressed, such as determining the optimal page order for secretarial shorthand notebooks, where front-facing pages were filled first, then flipped to use the back-facing pages. They also established archival care guidelines for the large scrapbooks in the collection, as standard scanning could result in the loss of information pasted too close to the gutter. The naming schema `collectionssubsection_boxnumber_foldernumber_itemnumber` worked for most boxes but had to be adjusted for scrapbooks and other materials that are not stored in folders.

Scanning is estimated to take eight to nine months. 214 boxes, each holding about 1,000 pages, will be scanned into multi-page PDFs to simplify document access and enable complete metadata creation. Hard drives will be sent regularly to the Marshall Foundation as boxes are scanned, allowing metadata creation for each document to begin.

For more information about the digitization project and other initiatives at the George C. Marshall Foundation, visit marshallfoundation.org.

“VOICES OF CHANGE” EXHIBIT ON STUDENT ACTIVISM ON DISPLAY AT VIRGINIA COMMONWEALTH UNIVERSITY



Two cases from the “Voices of Change” exhibit at Virginia Commonwealth University highlight students’ use of protest and direct activism and their use of art in advocacy. Photo courtesy of Ruth Cody.

What do a Santa Hat, a zine on abortion, a student organization application, and a comic book have in common? They are all forms of student activism present in a new exhibit at Virginia

Commonwealth University (VCU). The exhibit, “Voices of Change: Student Advocacy and Action from the Archives,” highlights the different pathways that VCU students have used to advocate for change. VCU Special Collections and Archives felt that with current student activism across the United States, around college campuses, and at VCU, the topic was relevant and worth exploring through a historical lens.

The display has four sections, each depicting a different method of activism: protest, art, publishing, and institutional pathways. The exhibit contains materials from the late 1960s to the early 2000s, and touches on a variety of topics including voting, campus food choices, campus diversity, the University budget, the Occupy movement, world peace, anti-apartheid, abortion, and more.

The overall purpose of the exhibit is for people to recognize and appreciate the activism of past students at VCU and see how this has impacted the campus and how this activism helps to foster informed, caring individuals who can create change in the world.

The exhibit will be up at Cabell Library through fall of 2025.

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▶ WEST VIRGINIA

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New Members

December 2024

Gillian Dubin Certis Biologicals
Nancy Lambert Queens College
Gillian Mahoney Library of Congress
Amy Peterson Other
Graeme Turman Daughters of Charity Province of St. Louise

January 2025

Yomi Forsh-Hamilton Hillside Public Library
Karen King Library of Virginia
Alexandra Ponti Naval History and Heritage Command
Kelsi Ponton Old Dominion University

Samantha Sweetman Public Library System of Lancaster County
Meghan Willis Union College
Barbara Zaborowski Pennsylvania Highlands Community College

February 2025

Jessica DePrest University of Maryland, College Park
Justin Greenwood Old Dominion University
Jenny Harris UNT
Bess Ruzich University Archives
Hunter Stack University of Oklahoma
Andie Weaver University of Maryland
Molly Wilson Walnut Hill College

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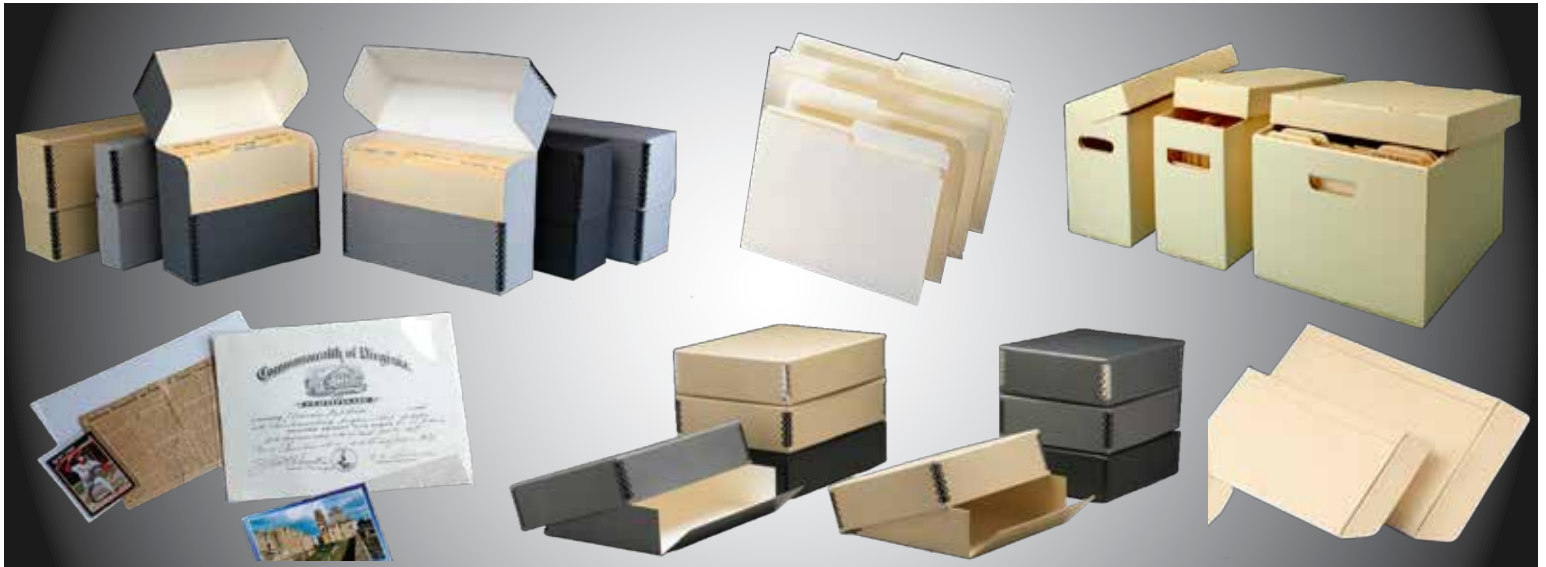
FISCAL YEAR 2025 • 2ND QUARTER • OCTOBER 1-DECEMBER 31, 2024

<u>CATEGORY</u>	<u>Budget</u>	<u>1st Quarter</u>	<u>2nd Quarter</u>	<u>3rd Quarter</u>	<u>4th Quarter</u>	<u>Total</u>	<u>% Budget</u>
INCOME							
Membership Dues	\$46,500.00	\$26,499.00	\$6,144.00			\$32,643.00	70%
Conference Registration	\$51,500.00	\$1,500.00	\$15,190.00			\$16,690.00	32%
Conference Vendors	\$13,000.00	\$2,000.00	\$6,600.00			\$8,600.00	66%
Conference Sponsorship	\$5,000.00	\$950.00	\$950.00			\$1,900.00	38%
Publication Advertising	\$1,500.00	\$360.00	\$1,256.00			\$1,616.00	108%
Publication Sales	\$400.00	\$90.00	\$135.00			\$225.00	56%
VA Caucus Event	\$500.00	\$25.00	\$0.00			\$25.00	5%
Off-Meeting Workshops	\$7,000.00	\$850.00	\$100.00			\$950.00	14%
Bank Interest	\$1,300.00	\$683.72	\$679.08			\$1,362.80	105%
Investment Interest	\$2,000.00	\$3,151.20	(\$371.96)			\$2,779.24	139%
Gifts to Operations	\$800.00	\$306.00	\$40.00			\$346.00	43%
Miscellaneous	\$0.00	\$0.00	\$0.00			\$0.00	0%
Total Income	\$129,500.00	\$36,414.92	\$30,722.12	\$0.00	\$0.00	\$67,137.04	52%
EXPENSES							
Administrator	\$22,000.00	\$5,059.01	\$4,058.24			\$9,117.25	41%
Web Services	\$9,125.00	\$8,357.92	\$111.30			\$8,469.22	93%
Archivist	\$1,000.00	\$0.00	\$0.00			\$0.00	0%
Accountant	\$3,300.00	\$0.00	\$0.00			\$0.00	0%
Advocacy	\$1,800.00	\$0.00	\$500.00			\$500.00	28%
Insurance Policy	\$1,800.00	\$0.00	\$387.50			\$387.50	22%
Phone	\$600.00	\$150.58	\$150.74			\$301.32	50%
Postage	\$300.00	\$14.10	\$73.33			\$87.43	29%
Office Supplies	\$125.00	\$0.00	\$0.00			\$0.00	0%
Food	\$3,100.00	\$0.00	\$0.00			\$0.00	0%
Travel	\$650.00	\$0.00	\$0.00			\$0.00	0%
Equipment	\$750.00	\$0.00	\$0.00			\$0.00	0%
Printing and Design	\$3,600.00	\$327.86	\$346.95			\$674.81	19%
Conference	\$68,150.00	\$5,305.63	\$500.00			\$5,805.63	9%
Lodging	\$900.00	\$0.00	\$0.00			\$0.00	0%
Honoraria	\$3,000.00	\$500.00	\$250.00			\$750.00	25%
Awards and Prizes	\$1,900.00	\$67.25	\$300.00			\$367.25	19%
VA Caucus Event	\$500.00	\$0.00	\$0.00			\$0.00	0%
Banking Fees	\$6,400.00	\$1,698.19	\$1,534.46			\$3,232.65	51%
Investments	\$0.00	\$0.00	\$0.00			\$0.00	0%
Miscellaneous	\$500.00	\$0.00	\$199.00			\$199.00	40%
Total Expenses	\$129,500.00	\$21,480.54	\$8,411.52	\$0.00	\$0.00	\$29,892.06	23%
Net Income or (Loss)		\$14,934.38	\$22,310.60	\$0.00	\$0.00	\$37,244.98	
Account Balances							
PNC Checking	\$111,450.59			<u>Opening</u>	<u>Credits</u>	<u>Debits</u>	<u>Closing</u>
PNC Savings	\$79,405.79			Operating	\$14,934.38	\$30,722.12	(\$8,411.52)
Vanguard Bonds	\$92,405.84			Restricted	\$138,876.13	\$648.00	(\$1,090.00)
<u>Total</u>	<u>\$283,262.22</u>			Reserve	\$45,325.00	\$0.00	\$0.00
				Surplus	\$62,258.11	\$0.00	\$0.00
				<u>Totals</u>	<u>\$261,393.62</u>	<u>\$31,370.12</u>	<u>(\$9,501.52)</u>
							<u>\$283,262.22</u>
Summary - Second Quarter FY 2025							
		Opening Balance	\$261,393.62				
		Total Income	\$31,370.12				
		<u>Total Expenses</u>	<u>(\$9,501.52)</u>				
		Closing Balance	\$283,262.22				
Restricted Funds							
PNC Savings	\$46,028.29			<u>Opening</u>	<u>New Gifts</u>	<u>Spending</u>	<u>Closing</u>
Vanguard Bonds	\$92,405.84			Disaster Assist.	\$20,797.00	\$33.00	\$0.00
<u>Total</u>	<u>\$138,434.13</u>			Education	\$102,917.51	\$570.00	(\$60.00)
				Graduate Schol	\$10,285.62	\$25.00	(\$1,030.00)
				Finch Award	\$4,876.00	\$20.00	\$0.00
				<u>Total</u>	<u>\$138,876.13</u>	<u>\$648.00</u>	<u>(\$1,090.00)</u>
							<u>\$138,434.13</u>



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