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Mid-Atlantic Archivist

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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.

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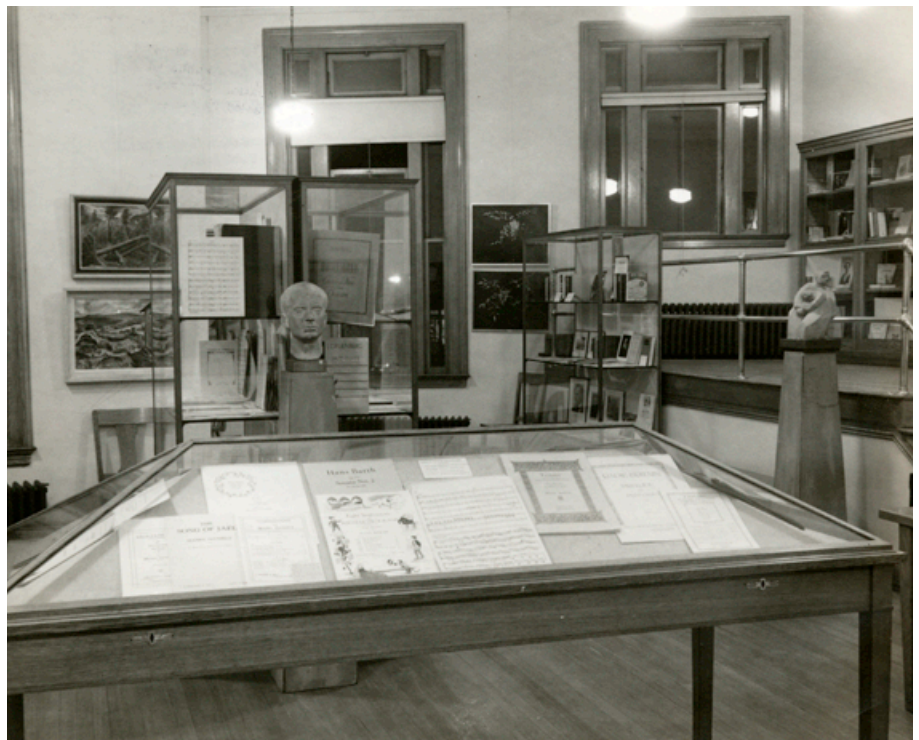
On the Cover

Exhibit lent by Metropolitan Museum of Art. George Bruce Branch, The New York Public Library, 1875. Photograph. New York Public Library Visual Materials, New York Public Library Archives, (UUID): f00583f0-c5b2-012f-044f-58d385a7bc34.

To the Right

Display in exhibit room at Hudson Park. Hudson Park Branch, The New York Public Library, 1875. Photograph. New York Public Library Visual Materials, New York Public Library Archives, (UUID): 19ac73a0-c5b3-012f-52ea-58d385a7bc34

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From the Chair

ZACHARY HOTTEL

Greetings Colleagues,

This edition of the MAA marks my first letter to you as Chair of MARAC! It seems like yesterday that I was a new member attending my first conference in Annapolis. Now I have the opportunity of a lifetime—to serve as the leader of this great organization while working with each of you to strengthen our profession over the next 12 months.

Congratulations to all those involved in hosting our Spring 2025 Conference in Harrisburg. The conference set records for post-COVID attendance, sponsorships, and vendors! The program, **Crossroads and Bridges in Archival Practice**, helped us all understand the important work our colleagues are doing throughout the MARAC region and the opportunities that lie ahead. Thanks to the Meeting Coordination Committee, Local Arrangements Committee, and the Program Committee for their hard work. It was wonderful to see so many of you there, and whether you are old friends or new acquaintances, I look forward to attending many more MARAC conferences with you.

Many important pieces of business occurred at the Harrisburg conference. The Steering Committee met and approved the Danna Bell Graduate Student Scholarship. Danna was Chair of MARAC from 2009 to 2011, led numerous committees, and helped all of us understand the need to become a more diverse and welcoming organization. This scholarship is slated to be an annual award given to a person of color and is an opportunity for MARAC to step up and take concrete action that aligns with our commitment to diversity. Our ability to provide this award is contingent on raising \$6,000. We are asking members to show your support by making a special contribution via the Donations page on MARAC's [website](#). I know each of us will donate generously in Danna's memory.

The Steering Committee also received the final report from the ad-hoc Advocacy Committee. The committee worked over the past eight months to review MARAC's commitment to advocate for its members and the profession. As we deal with a tumultuous political climate that seems to threaten the basic tenets of the archival profession, our ability to promote the work we do has become even more important. This committee developed a set of values to direct our advocacy efforts, formalized the process for submitting requests for support and for reviewing those requests, and recommended the creation of a permanent Advocacy Committee. Volunteers are currently being sought for this role. You can learn more about MARAC's advocacy efforts on MARAC's [website](#).

Our next in-person MARAC event will be the Fall 2025 Symposium: Sustainability & Archives on October 27, 2025, to be held at the Hagley Museum and Library in Wilmington, Delaware. Facilitated by Eira Tansey of Memory Rising, this symposium will provide all of us with the chance to discuss how we as individuals, our organization, and our institutions can be better stewards of our environment. Learn more about this unique opportunity and upcoming conferences, including our Richmond 2026 conference scheduled for April 30-May 2, 2026, on the [MARAC Conference webpage](#).

In addition to providing opportunities for in-person meetings, MARAC also has an opportunity for its members to be published in a peer-reviewed technical publication *The Practical Archivist*. Under the leadership of outgoing Co-Editors-in-Chief Heidi Moyer and Renae Rapp and incoming Co-Editors-in-Chief Diane Bockrath and Megan Craynon, *The Practical Archivist* has developed into a top-notch professional publication that provides practical instruction for specific archival tasks and starts needed conversations about important issues.

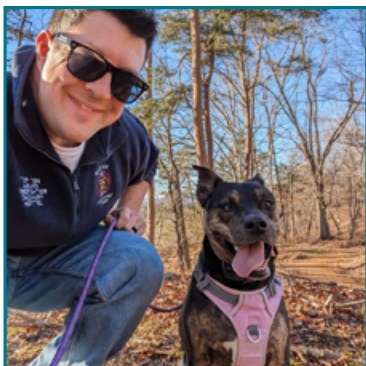
Looking forward to my time as your Chair, I know we will be presented with numerous opportunities to move MARAC and the archival profession forward. While there will be many challenges and hard work, I look forward to all we can accomplish together. Feel free to contact me with any thoughts, concerns, or suggestions at chair@marac.info.



Zachary Hottel
Chair, 2025–2026

a Conversation

WITH THE NEW CHAIR, ZACHARY HOTTEL



In 2017, the editors of the *Mid-Atlantic Archivist* started the custom of asking the incoming MARAC chair a series of questions to help introduce this individual to the membership. Zachary Hottel, MARAC's 2025–2026 Chair, joins in this tradition, sharing a little bit of himself to MARAC members.

WHAT WAS YOUR FIRST JOB?

If you're looking for my first ever job, it was the right of passage job working landscaping and other odd jobs for the Town of Woodstock during my summers in high school and college.

My first job in the field was a Graduate Assistantship at the Appalachian State University's Special Collections where I worked with the University Archives, Stock Car Racing Collection, and W.L. Eury Appalachian Collection. There I worked to process collections, provide research assistance, and help manage the university's records management schedule.

I've also had the opportunity to work at various local history sites and museums in Virginia, with my first full-time archival position being Archivist for the Shenandoah County Library in Edinburg, Virginia, where I am still employed.

WHAT IS YOUR FAVORITE TV SHOW, BOOK, OR MOVIE?

I'm a huge fan of *The Office*. If you put Michael, Dwight, Jim, and Pam on a screen, I'm not sure I can stop watching until the episode is over.

Honestly though, I don't watch TV. Mainly I read, and I definitely don't have a favorite book, or even genre. Working in a public library means I get so many opportunities to read new and exciting things from across the spectrum, which makes reading my favorite thing to do.

WHAT ACTIVITIES DO YOU ENJOY IN YOUR SPARE TIME?

Reading is what I enjoy doing the most. It helps me to reset, especially after a stressful day.

I'm also a serial volunteer, so I spend a lot of my spare time working with organizations like my community's Main Street, Economic Development Authority, state park, and more.

IF YOU COULD HAVE DINNER WITH ANY PERSON FROM HISTORY, WHO WOULD IT BE?

After working at a local history archives for ten years, there are a lot of people you discover who you want to meet. The most recent one I've found is a guy named George Rye. He was an orphan from Maryland who ended up in Woodstock, Virginia, and became an abolitionist and supporter of African American Civil Rights throughout the Antebellum, Civil War, and Reconstruction periods. I want to find out how he could be so fearless in the face of so much resistance.

WHAT'S YOUR FAVORITE MARAC MEMORY?

My favorite MARAC memory is our Virginia Caucus meeting at Old Dominion University in 2023. It was our first post-COVID "regular" meeting after going virtual and meeting outdoors. Plus, it was held in a part of the state we hadn't been to in a long time. It was also the first time we had taken steps to invite/fund university students. Being able to see everyone, sensing the enthusiasm they brought to their work post pandemic, and the unique location meant it was a caucus meeting I will never forget.

WHAT MIGHT WE BE SURPRISED TO KNOW ABOUT YOU?

I'm a model train enthusiast, so I spend some of my spare time working on trains and trying not to start fires with my poor attempts to be an electrician.

WHAT IS THE MOST UNUSUAL/ MEMORABLE ITEM YOU ENCOUNTERED IN AN ARCHIVAL COLLECTION?

The most memorable things I found in a collection were photographs of Greek immigrants who moved to the Shenandoah Valley of Virginia in the 1920s. A group of five or six men came here to work in the restaurant industry and ended up running several local restaurants. They had a lot of pictures taken of themselves and their families to send home to Greece, so they are very well documented. It's a wonderful story that was almost forgotten.

WHAT ADVICE DO YOU HAVE FOR NEWCOMERS TO MARAC? OR ALTERNATIVELY FOR GRADUATE STUDENTS OR NEWCOMERS TO THE PROFESSION?

My advice to MARAC newcomers is to get involved as soon as possible. MARAC has a lot of opportunities to serve on committees, work with your caucus, plan conferences, write articles, etc. Find what opportunities interest you and sign up. It is a great way to meet your colleagues, improve your network, and learn more about the profession.

IN MEMORIAM V. CHAPMAN-SMITH

Former New York State Archivist **V. CHAPMAN-SMITH** passed away Saturday, May 17, 2025. While she was only briefly a MARAC member in 1992, her influence in the field has touched many within the region. She had nearly 30 years of executive leadership in records administration, history public programming, and organizational capacity building.

She was appointed State Archivist in 1992. Prior to becoming New York State Archivist, she spent eleven years in the private sector as Corporate Records Officer of a large Philadelphia-based financial institution and was the first records management professional appointed as Commissioner of Records for the City of Philadelphia. After serving for ten years as State Archivist, in 2002, she was appointed as Regional Administrator for the Mid-Atlantic Region of the National Archives and Records Administration and in 2011 was named the Regional Strategic Liaison in the Office of the Chief Operations Officer at the National Archives at Philadelphia.

Ms. Chapman-Smith received several leadership awards for her work, including the prestigious Public Service Award from Nelson Rockefeller College, the New York State Governor's Award for Outstanding State Leadership from George Pataki, the City of Philadelphia's Distinguished Service Award from Mayor Edward G. Rendell, the U.S. Archivist Award for Promoting Civic Understanding in a Diverse Society, and the History Channel's 2008 Outstanding Educator Award for her galvanizing leadership that brought National History Day back to Philadelphia in 2005.

VENDOR GUY: WHAT IN THE HECK IS THAT?

By Nick Zmijewski

In the summer of 2019, the then-chair, Rachel Grove Rohrbaugh, asked me if I'd be the new vendor coordinator for the next two years. While I had no idea what the position really entailed, it has been a rewarding part of my participation in MARAC.

The primary duty of the vendor coordinator is to book exhibitors at our meetings, in-person and now virtual, and help the sponsorship subcommittee of the Local Arrangements Committee (LAC) as we both recruit sponsorships for each meeting. These vendors and sponsors are a critical piece to the financial success of our meetings, offsetting various expenses that a meeting has, be it hotel, catering, or technology. With the regular addition of virtual conferences, plus a growing number of vendors, we have added an assistant vendor coordinator, Isabel Folck, who helps with room setup, splitting the duties for virtual events, and attending meetings so that we have more than one person up to speed on the vendors and conference prep.

Vendor recruitment is a key part of the job, as we can't expect every vendor to come to every meeting. When I go to the Society of American Archivists (SAA) annual conference, I stop at every booth trying to recruit vendors to come to MARAC. This has been lucrative since we are a lot less expensive to participate in than SAA and are a highly attended meeting, making it worth their while to come. Some vendors tend to only work virtual meetings, where geography plays a role (at our last virtual we had a vendor who is based in the UK and another that is in Texas), while those who sell physical products tend to be more interested in working at in-person events so that attendees can have a more tactile experience. Sometimes, potential vendors seek us out or are recommended by MARAC members because they use that particular vendor.

Otherwise, booking vendors tends to follow a pattern. Every meeting, we hand out sign-up forms for the next meeting (or email them if it is virtual), giving those vendors first crack at a slot (we can theoretically sell out, especially for virtual meetings where we can't rent a bigger room). Then, an email will go out to our vendor contact list, which includes everyone who has exhibited in the last six-plus years as well as sponsors in the archival field. Sign-ups dribble in until quite close to the meeting as schedules and budgets firm up for our exhibitors. If the next meeting is in-person, I will go and look at the space



Wayne Cozzolino from Digital Transitions at the 2025 MARAC Harrisburg Conference. Credit Nick Zmijewski.

allocated for vendors, Isabel and I will interface with the LAC (and to a lesser extent the Program Committee), and we will generally advocate for our vendors. For virtual meetings, we have to schedule practice sessions to make sure the tech works the way we think it will ahead of time. Otherwise, just before, or even at the setup day, we plot out where different booths will be, making sure to keep competitors from being directly next to each other, placing those that need power near outlets, and generally making sure the room is laid out in a way that will generate good foot traffic. At in-person meetings, we also make sure to take care of vendor needs that may come up, answer questions about things like shipping, distribute lunches, and generally make sure the vendors are doing well while everyone else is in sessions.

One of the things we would like to pass on to the membership, particularly from Harrisburg, but also at many of our meetings, is gratitude for taking the time out of your conference experience to talk to the vendors and thanking them for sponsoring a part of it. These interactions go a long way towards making the vendors want to come back meeting after meeting. As much as they love seeing my and Isabel's smiling faces, it is the interaction with our attendees that brings a return to them. Some vendors sell things we use every day, some deal in disaster recovery, while others sell high-end equipment we may only buy a handful of times in our careers, but each interaction lays the groundwork that helps out everyone. Plus, you can often end up with some cool or useful swag as well as a mid-afternoon pick-me-up as someone inevitably always has mini candy bars.



Cindy Bendroth

2025 DISTINGUISHED SERVICE AWARD RECIPIENT

By Jessica Webster, Kira Dietz, and Ali Zawoyski

WE ARE HONORED TO RECOGNIZE LONGTIME MARAC MEMBER CINDY BENDROTH WITH THE 2025 MARAC DISTINGUISHED SERVICE AWARD (DSA). We presented Cindy with her award at MARAC's Spring 2025 Membership Meeting, held on Saturday, May 3, 2025, during our conference in Harrisburg, Pennsylvania. The DSA award comes with a generous \$400 honorarium provided by Hollinger Metal Edge.

The Distinguished Service Award recognizes individuals who have made significant contributions to MARAC. They also have contributed to the success of the organization, as well as to the broader archival profession. This year's committee, which consisted of Jessica Webster, Rejoice Scherry, Cheryl Stadel-Bevans, and ex-officio member and MARAC Historian, Lauren Brown, felt that Cindy exemplifies all of the characteristics of a Distinguished Service Award winner, and the committee expressed their gratitude for her service. Nominators highlighted her commitment to service, particularly in MARAC, where she has been a member for over 30 years. She has also been active in the National Association of Government Archives and Records Administrators (NAGARA). In MARAC, she has held multiple leadership positions, serving on the program committee, various elected and appointed roles, and as a caucus rep. Our nominee's kindness, cool-headedness, and conscientiousness were repeatedly mentioned by colleagues and people who served with her on MARAC committees; one letter writer described her as "unfailingly collegial and inclusive."

In particular, her letter writers applauded her as a mentor and informal advisor to new MARAC members and archivists in general. One nominator wrote that Cindy "often worked with and befriended newer career archivists and never hesitated to share her experience and thoughtful approach to help others excel in their own MARAC roles. It should come as no surprise that many of the co-chairs and fellow committee members [she] has worked with over the years are still close friends with

her." To say this person is beloved is an understatement; in addition to her nominator's letter, she received no less than seven letters of support.

Aside from her active mentorship and dedication to MARAC, Cindy has been particularly influential in her home state of Pennsylvania. During her 30 plus year career in the Pennsylvania State Archives system, she has been instrumental in developing collecting policy documentation to ensure State records are accessioned properly. She has helped run the PA State Historical Records Advisory Board to advocate for the needs of archivists across the state. She has also been influential in helping plan the new digital archives and digital records center at the PA State Archives; in fact, she has been an early and engaged supporter of electronic and digital archival work, having begun her career in an electronic records role in the early 1990s. One letter writer said her work here should serve as a national model in archives.

Consistent with her role as a mentor in MARAC, she has been key in establishing myriad workshops and speaker series to train archivists within the Pennsylvania State Archives system, as well as, archivists across the entire state. Her attention to care and community in an archives context extends to community archives work as well. One example is her development of the Pennsylvania State Archives' PSA's Community History Dialogs, which one supporter described this way: "a program that is helping underserved communities to identify and preserve their own history, either alone or in cooperation with established archives. The Dialogs empower often marginalized communities to tell their story in their own words and ways, and their importance cannot be overstated."

We are thrilled to award Cindy Bendroth this year's Distinguished Service Award.

CONGRATULATIONS, CINDY!

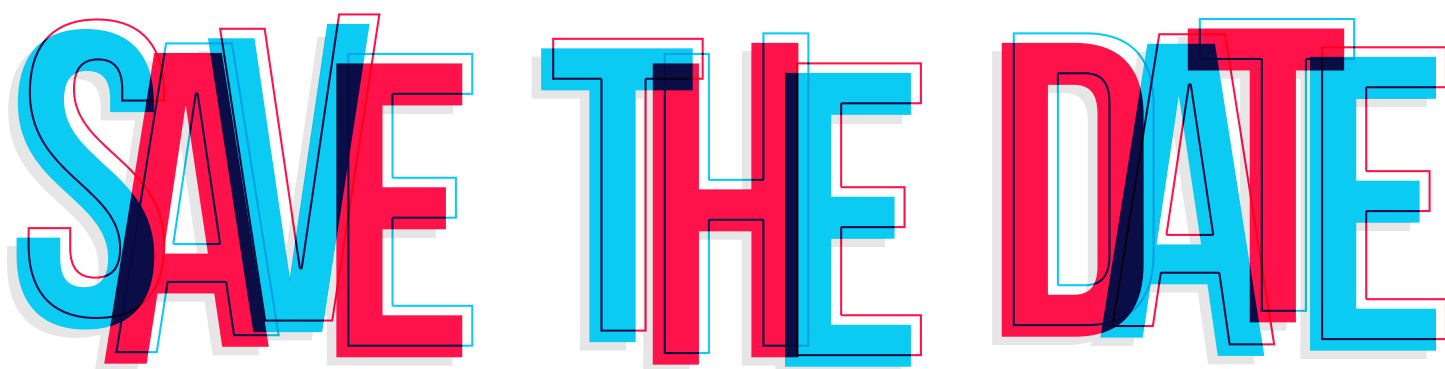
FROM DSA RECIPIENT CINDY BENDROTH

Thank you, MARAC, for such an honor! I had no idea that I was receiving the award until I heard that the person worked at the Pennsylvania State Archives. It was a surprise indeed.

I am so grateful for what I got out of MARAC as well as what I put in. The MARAC community is smart, fun, and forward thinking. It is an affordable way to keep in touch with the archival profession and be an active participant in committees, caucuses, and planning conferences. I have made many professional contacts through MARAC as well as life-long friends.

I have been in the archives field for 35 years and still remember my first MARAC (Spring 1987 in Baltimore). I feel fortunate to have been able to work in a profession that I love. MARAC has been a big part of that rewarding career.

— Cindy Bendroth

A large, stylized graphic of the words "SAVE THE DATE" in a bold, sans-serif font. The letters are primarily blue with red outlines and shadows, giving them a three-dimensional appearance. The text is centered horizontally across the page.

© Eightshot Studio / Adobe Stock

Save the Date! *Fall 2025 Symposium: Sustainability & Archives*

Monday, October 27, 2025
Hagley Museum and Library Soda House
Wilmington, Delaware

Eira Tansey of Memory Rising will be speaking on the intersection of sustainability and archives. Her areas of expertise include climate change, along with environmental and labor movements. She has worked in academic libraries and museums for nearly twenty years, and has been a professional archivist for 15 years.

Additional details about the symposium, including cost, room block, and a MARAC companion Sunday workshop, will be forthcoming. *Registration will open in September.*

THE WELL-PLANNED ARCHIVAL EXHIBITION:

A NOVEL APPROACH TO DESIGNING EXHIBITS AND DISPLAYS WITH 3D MODELING SOFTWARE

BY PAYTON BECKER, KATELYN M. MILLER, HEIDI ABBEY MOYER, AND DAVID WYCHE
Archives and Special Collections, Madlyn L. Hanes Library, Penn State Harrisburg

INTRODUCTION

Designing engaging and meaningful archival exhibitions can be one of the most rewarding yet daunting outreach tasks that we have as archivists. Why? There are several factors. Library and information science graduate programs typically do not focus on teaching the skills needed for effective exhibition design and planning, as this is more often learned during an internship experience or while working in an archival setting. On a practical level, many archivists simply have neither the luxury of time and fiscal resources nor the staffing capacity to build a robust exhibition and outreach program. However, team members in Archives and Special Collections, in the Madlyn L. Hanes Library at Penn State Harrisburg, have benefited from the transformative exhibition expertise of our newest staff member, Katelyn M. Miller, Archives and Library Services Specialist, and her professional knowledge as a recent museum studies graduate. While archives are certainly distinct and different from museums, archivists can adopt new and emerging best practices from our allied professionals in the museum studies field—especially regarding planning and executing exhibitions and displays.

Although the topic of archival exhibition design is not new and has been the focus of many archival journals and several books since the early 1950s,¹ this article is centered around space as the starting point for an exhibition. Space is often one of the primary constraints for archives, so it is important to consider it in the exhibition development process. To better understand spatial constraints, we suggest that 3D modeling software, such as SketchUp that is popular with museum professionals, can be used by archivists to facilitate more effective, efficient long-term exhibition planning and execution.²

Regardless of the software used, the investment of curatorial time to research, prepare, install, and promote exhibitions

warrants careful planning. It is helpful to have a policy³ that guides the work of everyone involved, and one should be crafted as soon as feasible. This policy should incorporate definitions of exhibitions versus displays, outline the role of curators, describe the goals of an exhibition program, and establish accessibility standards. It should clarify how to acknowledge sensitive or controversial materials as well as how to handle and resolve any potential concerns. Additionally, distinguishing an exhibition from a display is important in the process. At the Penn State University Libraries, we consider an exhibition to be a “large selection of curated materials centered around a similar idea, theme, or story and arranged to engage the viewer,”⁴ whereas displays more often feature a small number of items, require less time to prepare, and may be on view for a shorter period of time.



FIG. 1: “Exhibition Development Process Diagram,” March 2025. Developed and created by Payton Becker and Katelyn Miller.

PLANNING AN EXHIBITION

Curators must consider four main elements when developing an exhibition in any setting. These elements are space, design, collection, and research (see Figure 1). Each element has the potential to either constrain or inspire aspects of an exhibition. Space

considers the physical area of the exhibition and is a common limitation faced by archives. Design is the exhibition’s overall aesthetic, which includes the look of exhibition media and the narrative being told.

Collection refers to the materials that the archivists can select when designing exhibitions. Like space, the collection can either influence or constrain exhibitions. Research is the intellectual

1 For more information about archival exhibitions, see Jessica Lacher-Feldman, *Exhibits in Archives and Special Collections Libraries* (Society of American Archivists, 2013); Fernanda Perrone and Flora Boros, “Appendix A: Exhibitions in Archives and Manuscript Repositories: A Review of the Literature,” in *Exhibits in Archives and Special Collections Libraries*, 155-167. Perrone and Boros cite 1952 as the year that exhibitions was introduced as a topic in the leading archives journal, *The American Archivist*.

2 SketchUp is currently used by Archives and Special Collections at Penn State Harrisburg, but it is just one of many available 3D modeling software applications. Other options include Adobe Dimensions, MetaSteps, and Ortelia Curator.

3 See the recently revised May 2024 policy that was developed for use in the Penn State University Libraries “Policy UL-AD02 Exhibitions and Displays for the University Libraries,” <https://libraries.psu.edu/policies/ul-ad02>.

4 Policy UL-AD02, <https://libraries.psu.edu/policies/ul-ad02>.

side of the exhibition that dictates the information presented. In addition to serving as source material for the exhibition's educational components, research can shape an exhibition by inspiring it or changing its direction. From the earliest stages of an exhibition's development, it is necessary to begin with one or more of these elements. The starting point is the element that inspires the creation of the exhibition. Choosing a starting element influences and eases decision making when designing the exhibition.

MODELING AN EXHIBITION

It may be advantageous for archives professionals to start by considering the element of space. This is because, unlike museums, archives facilities do not always include dedicated exhibition areas. Digital 3D modeling software, like SketchUp, can help us better understand an exhibition's physical environment. Taking exact measurements of the space for a 3D model makes it easy to use as a planning tool, resulting in a more efficient process. Materials, objects labels, and information panels can be measured and placed in a 3D environment to map out the exhibition prior to installation. This means that all physical planning can occur before the space is even ready. Digitally modeling the space's layout and dimensions can allow for greater design freedom beyond what verbal descriptions or manual drawings can offer. It also reduces the need for repeated artifact handling and supports preservation. Additionally, once a space is created digitally, every consecutive exhibition can reuse the model to save time and energy.

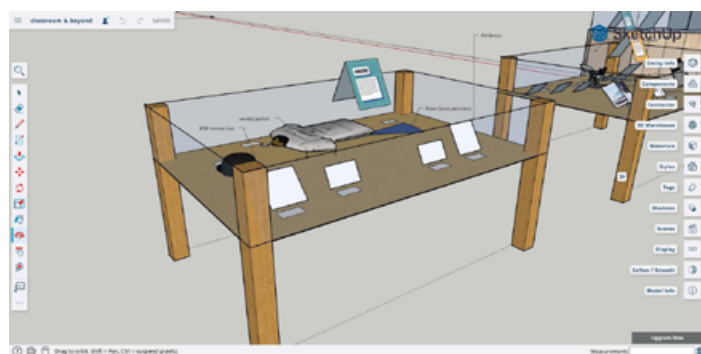


FIG 2: Wide view of the exhibition, *The Classroom and Beyond: Student Life at Penn State Harrisburg*, January 2025. Image designed in SketchUp by Katelyn Miller.

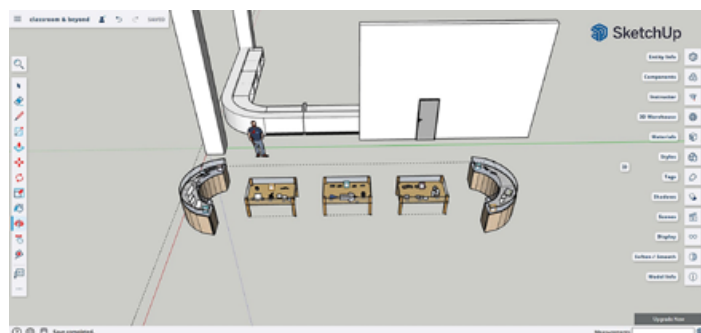


FIG 3: Close up of athletics materials in the exhibition, *The Classroom and Beyond: Student Life at Penn State Harrisburg*, January 2025. Image designed in SketchUp by Katelyn Miller.

For example, during the Fall of 2024, the archives team at Penn State Harrisburg utilized SketchUp in preparation for an exhibition titled *The Classroom and Beyond: Student Life at Penn State Harrisburg*. We began by assessing our space: three rectangular and two semi-circular exhibit cases in an open area with high visitor traffic were allocated for this exhibition. All five cases were represented to scale in SketchUp, giving us a blank digital canvas for brainstorming and exploring ideas (see *Figure 2 and Figure 3*). With this digital model as a resource, we could clearly view our developing designs and make informed decisions about them without ever leaving our desks. But virtual modeling is not limited to exhibition furniture and space. We also used it to visualize collection items that were being considered for inclusion in the show. When creating a potential object list, we made sure to record dimensions for each item, allowing us to then build size-accurate stand-ins for each object in our SketchUp model. Taking these extra few minutes to create the stand-ins allowed us to explore different configurations of the exhibition without ever handling collection items unnecessarily. As a result, we were able to finalize our design, knowing which items were to be included and the kinds of supporting hardware (e.g., book stands, foam, etc.) that were required for each one (see *Figure 4*).



FIG 4: Image of installed athletics materials in the exhibition, *The Classroom and Beyond: Student Life at Penn State Harrisburg*, April 2025. Photograph courtesy of Payton Becker.

CONCLUSION

All archivists want to make the best use of their time. For those involved in mounting exhibitions, one way to do so is by using tools, such as 3D modeling software, from the allied field of museums. These tools can help archivists and

curators deal quickly and precisely with one of the trickier elements of exhibition planning and design—space. Although there may be an initial expense to procure the software, it can be a good solution, both for those practiced in exhibition design and those who may not have extensive skill or knowledge. It can help archivists more confidently design exhibitions in limited spaces, which improves efficiency in the planning process and reduces object handling, thereby aiding preservation. The time savings will pay dividends that make up for the financial cost and serve as a long-term investment that pays for itself. Most of all, 3D modeling software frees up archivists' time and allows them to creatively develop new outreach and education programming.



La MaMa Archives Office

ANNOUNCING **STAGING SHOCK:** RE-ENCOUNTERING 9/11 RESPONSE THEATRE

A NEW EXHIBIT EXAMINING
HISTORY THROUGH THE LENS
OF PERFORMANCE RECORDS

By Kylie Goetz: *Digital & Special Projects Manager, La MaMa Archive* and
Dani Stompor: *Former Digitization/Metadata Specialist, La MaMa Archive; current Archivist, StoryCorps*

At the La MaMa Archive, we are dedicated to supporting and preserving the work of La MaMa Experimental Theatre Club and to promoting inquiry into the history of off-off-Broadway theater.

The La MaMa Archive collects, preserves, interprets, and exhibits records of permanent historical value relating to La MaMa ETC, and endeavors to make its collections accessible and meaningful to the broadest possible audience. To promote access, we have been exploring new ways of sharing not just primary source materials through our [digital collections site](#), but also the narratives and context surrounding those records. To that end, we are proud to share a new digital exhibit on the Archive's blog, Cataloging La MaMa's Pushcart Years and Beyond.

"Staging Shock: Re-Encountering 9/11 Response Theatre" emerged as La MaMa Archive's Digitization and Metadata Specialist, Dani Stompor, processed more than a decade's worth of records from the "Show Files"



La MaMa Archivist Dani Stompor digitizing materials.

collection. This collection holds documentation from nearly every production that has taken place at La MaMa; from resident companies to rentals, solo acts from downtown artists to international touring companies, sold-out multi-week runs to one-night-only special events. These records are an invaluable, unpredictable font of knowledge about the new work development process and the history of experimental theater locally and globally. A show file may include programs from the production, promotional materials, production notes like design sketches or stage manager kits, photographs, correspondence, reviews from the press, or surprises that can range from inspirational art pieces to travel brochures to 3D glasses.

The company began keeping these records in 1962, the Archive was founded in the 1970s, a collections management system was adopted in 2014, and our digital collections site was launched in 2016. Cataloging and digitizing the collection from the earliest files to the most recent has been the work of many hands for the better part of the past decade.

In October 2024, Stompor started work on production files dating from September 11, 2001. While processing the materials, they felt the reverberations of the fallen World Trade Center towers across the fonds, appearing in the records of shows that were cancelled, postponed, retooled, or created in response to 9/11. Situated two miles from Ground Zero, La MaMa found itself in a unique position as a globally networked company capable of rapidly producing experimental work in the days, weeks, and months following that September morning. Quickly, the show files began to fill up with work reacting to the immediate fallout in New York City, to the tightening of border policy, to the establishment of the Transportation Security Administration, to rising Islamophobia, as well as to the subsequent wars in Afghanistan, and later Iraq.

There's a popular saying that everyone in New York has a 9/11 story. With an increasing number of shows getting assigned subject headings relating to the attacks and notes in their production records about the influence of ensuing global events, we became interested in exploring a more holistic means of preserving La MaMa's story. From this impulse came the exhibit.

Among the core elements of "Staging Shock" is a list, assembled by Stompor, of productions affected and of responsive works staged at La MaMa ETC. This list is designed to be a first pass, an invitation for future researchers to build from. The Archive's descriptive priorities are to ensure that records are as discoverable as possible, while avoiding telling a prospective searcher what a given object means or what a given production was "about." Balancing these two seemingly incompatible impulses is a tricky act. Day to day, we seek to accomplish this

by way of a relational structure for our digital collections. Each work, production, company, and individual artist is recorded and appropriately associated with the object records in CollectiveAccess, forming a network of potential avenues of discovery for researchers. For each record, our team creates relevant metadata, using subject headings, controlled vocabularies, and Dublin Core elements. This detailed cataloging work, which enabled this exhibit, is funded in part by a grant from the National Historical Publications and Records Commission (NHPRC) to preserve and make accessible our paper and photographic records.

From time to time, we determine that a subject warrants special attention. Post-9/11 theatre is a niche yet profound area of inquiry. Our hope is to draw attention to

a rich vein of theater history about which a limited amount of scholarship has been written, and for which our archive holds a font of relevant primary sources. Each show chronicled in "Staging Shock" offers a unique perspective, often unfiltered, by artists from downtown and across the globe who came to La MaMa to process the grief, terror, anger, bewilderment, and, occasionally, hope for peace that have sprung up in the decades since September 2001. We anticipate that future scholars and artists will encounter these records, experience their rawness anew, and create from them an exciting new work that will teach us more about grief, shock, and the impulse to create in the wake of violence.

We're also excited to share this new digital exhibit with fellow MARAC members and hope we've whetted your appetites to learn more! Visit the [La MaMa Archive Digital Collections](#) and keep an eye out for upcoming events, new exhibits, and exciting progress as we work to make our collections even more accessible!



2001 La MaMa Production Files

Book Review

ARCHIVES AND SPECIAL COLLECTIONS AS SITES OF CONTESTATION

EDITED BY MARY KANDIUK

REVIEWED BY: FRANK VITALE IV

It is not surprising to those who work in them that archives and special collections are sites of contestation – in the collections and experiences they preserve and omit, in their past and present (in)actions, and in their own histories. In all areas of archival labor, from donations and acquisitions to processing and cataloging to preservation to outreach and education, the potential for past or present injustice is both real and worthy of critical engagement. The 17 chapters in *Archives and Special Collections as Sites of Contestation*, edited by Mary Kandiuk (ISBN 9781634000628) and released in 2020, take just such a critical approach towards archival theory and practice. Sharing a foundational belief that, in Kandiuk's words, "furthering justice requires disrupting archival practices and structures" (pg. 1), scholars from Canada and the United States explore approaches and challenges to transforming professional practices to counteract "colonial practices... and cultures of privilege and exclusion" (pg. 1).

While this 512-page volume is not organized thematically, the chapters often speak to similar topics or concerns. Numerous chapters, including Daniel German's exploration of sensitive special collections materials (Chapter 6), Elizabeth Hobart's considerations of ethical cataloging and racism in special collections (Chapter 8), and Katrina Windon and Lori Birrell's discussion of information literacy and ethics surrounding donor agreements (Chapter 17), tackle the ways in which traditionally "back-of-house" professional activities can create and perpetuate injustices against both historical and modern communities, as well as patrons and benefactors. Community archiving projects are similarly discussed regularly, with multiple case studies exploring the intersections between community relations building and digital outreach work, often tied to the histories of underrepresented groups. While these chapters individually discuss discrete topics, such as the Komagata Maru Incident (Melanie Hardbattle, Chapter 7) and ignored Black athletic history (Heidi L.M. Jacobs, Chapter 8), when taken as a whole

they present the reader with compelling examples of how to approach outreach, education, and accessibility in a more critical and ethical manner.

Like most scholarly anthologies, some chapters will be more pertinent, interesting, or applicable to individual readers than others. As a university-based archivist with an interest in institutional legacy work, I was particularly drawn to Anne S.K. Turkos and Jason G. Speck's chapter on the university archives' (lack of) inclusion in building renaming efforts at the University of Maryland (Chapter 14). Similarly, Lara K. Aase's chapter on cultural biases and Indigenous traditional knowledge (Chapter 1) and Krista McCracken and Skylee-Storm Hogan's chapter

on community-based archiving through the Shingwauk Residential Schools Centre (Chapter 12) speak directly to my work on Pennsylvania's network of boarding schools for Native Americans in the 19th and 20th centuries. Readers of this volume will similarly find value in each chapter, while finding special interest or applicability in a select few.

Archives and Special Collections as Sites of Contestation draws its strength from the diversity of topics, perspectives, and approaches deployed by its many contributing authors. However, this same confederated structure leads to some weaknesses in the work. Chapters are organized alphabetically by the last name of the first author, forcing readers to comb the entire volume to identify

thematic threads. Chapters are not standardized in length, with some coming in under 20 pages and one at nearly 60 pages. This leads to reader fatigue when reading the volume cover-to-cover, which some may find necessary to fully appreciate the scope of this work.

More disappointingly, chapter authors do not cite one another's works or build off of each other's assertions. As a result, some chapters contradict each other while others pursue different approaches to solve similar problems, with no unifying discussion. This is particularly troubling given the presence of many chapters that engage solely in theory or



praxis to the exclusion of the other. For example, François Dansereau proposes a framework for understanding hegemonic masculinities within archives and special collections in Chapter 4, while in Chapter 5 Jesse Ryan Erickson discusses ways of counteracting patriarchal designs of special collections spaces. Erickson's practical approach would benefit significantly from engagement with Dansereau's theory, and vice versa, but no such connection is made. Readers are thus left feeling as though chapters were written in complete isolation and brought together more by chance than intention. The volume, therefore, feels disjointed not only due to organizational decisions but also because of the content itself.

Like its content, the intended audiences for this volume are seemingly a confederation, consisting of graduate students and early career professionals, practitioners seeking case studies in critical practices, and those interested in LIS theory. Select chapters could easily find their place on the reading list for graduate-level courses or certificate programs, especially those related to academic archives, community-based archiving, and

accessibility and outreach. Practitioners seeking to improve an aspect of their work may be interested in a single or small group of chapters directly related to their areas of responsibility. Many of the chapters explore critical archives theory, expanding our understanding of the purposes and impacts of archives and special collections societally. Future research on critical theory and practice in archives and special collections will benefit from consultation with this volume.

Archives and Special Collections as Sites of Contestation is a valuable, if disjointed, addition to the growing corpus of scholarship around critical archival theory and practice. As some of our own MARAC conference sessions can attest, our profession continues to pursue meaningful change to expand our collections, our activities, and our spaces to include all members of our communities and their histories. Those interested in continuing and expanding upon this work will find value in consulting this volume as a starting point.



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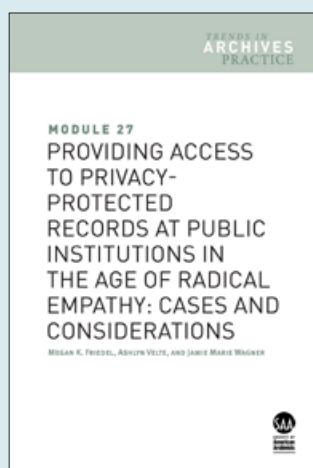


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DISCOVER AN EMPATHY-DRIVEN APPROACH TO ACCESS IN SAA'S NEWEST BOOK



The latest installment in the Society of American Archivist's Trends in Archives Practice series, Providing Access to Privacy-Protected Records at Public Institutions in the Age of Radical Empathy: Cases and Considerations by Megan K. Friedel, Ashlyn Velte, and Jamie Marie Wagner is out now! Modern archival work requires balancing community input, legal demands, and social justice considerations. The case studies in this book examine access considerations for three types of privacy-protected records: grand jury, law enforcement, and human subject research records.

CALL FOR BOOK REVIEWERS

Are you, **YES YOU**, interested in reviewing this book or others like it? Let us know! We maintain an active database of reviewers for the MAA. We'll work together to find a title that fits your interests and get you the copy. All you need to do is read and write about it! Did we mention this is also a great opportunity to build your CV?

Email maa@marac.info and throw your name in the hat!



THANK YOU! MARAC FOOD DRIVE

BY TAYLOR MASON

Serving as a Local Arrangements Co-Chair for Harrisburg was one of the most rewarding and yet challenging experiences in my professional life. How much food should be ordered, where will large sessions fit, where can we have the reception? So many small details go into planning a large-scale conference and many barriers also pop up, which can make planning more difficult. There are many obstacles that are out of the control of the committees, and with attendance as high as it was (reaching 380), it was a good problem to have.

However, one of the biggest joys of this conference was seeing so many people contribute to our food drive. At past conferences, there would be a day of service. Attendees who came early on Wednesday or Thursday would gather at a local site and help with whatever the institution needed (processing, administration work, etc.). This year, we decided to reverse the roles and bring the day(s) of service to our conference. I'm happy to announce that **190 pounds of food and personal hygiene items were donated** to the Central Pennsylvania Food Bank. That breaks down to 9 boxes/bags and between 200 to 225 individual cans, boxes, or items.

In addition, we had a monetary fundraiser to make it easier for people who may have been traveling by train or weren't able to get items before the conference. The grand total, from 31 donors, came to **\$1,046.60!** According to the Central Pennsylvania Food Bank, \$1 provides 4 meals, which means MARAC provided 4,184 meals to those dealing with food insecurity. What a tremendous success! Thank you so much for your contributions. The food bank staff were so grateful for our support.

I hope those who were able to attend Harrisburg had a wonderful experience and were able to connect with new colleagues and see some familiar faces as well. *I hope to see many of you at an in-person MARAC event in the near future!*

**DONATIONS FROM THE SPRING 2025 HARRISBURG
CONFERENCE TOTALED 190 POUNDS!**





EDUCATION COMMITTEE UPDATE

COMMITTEE MEMBERS: COLLEEN BRADLEY-SANDERS, CHAIR 2023-2025;
MAE CASEY, MELISSA ERLANDSON, JESSICA GRIMMER, AMY MCDONALD, AND ELIZABETH WILKINSON

The Education Committee was formed in 1980, initially as an ad-hoc committee. The initial priority was to develop educational workshops for MARAC members, and that remains the primary responsibility of the committee to this day.

The Education Committee brings a variety of workshops to each in-person meeting. The workshop topics are a combination of members proposing ideas to the committee via our [workshop proposal form](#) and the Education Committee Workshop Coordinators looking at the list of requested topics and reaching out to potential instructors to develop a workshop. Workshops can focus on technical aspects of archiving, creating exhibits, outreach, dealing with stress, and more.

While webinars existed pre-COVID, the impact of the pandemic on in-person meetings resulted in more webinars and online workshops, such as the one on copyright a couple of years ago. While MARAC is thankfully back to in-person meetings and workshops, online offerings have not disappeared, as they provide educational opportunities to the membership without the cost of travel.

The 2024–2026 Strategic Plan gave the Education Committee some new responsibilities. The first was to develop workshop and conference sessions (in conjunction with the Meetings Coordinating Committee) devoted to mental health concerns for archivists. To that end in 2024, the committee hosted webinars on *Centering Professional Wellness* and *[Don't] Take it*

Personally: Addressing Vicarious Trauma Among Archivists. At the Spring 2025 meeting in Harrisburg, the Committee offered a half-day workshop on *Managing Change in an Archival Setting*. In September 2025, there will be a virtual Wellness Workshop.

Another goal from the Strategic Plan is to offer disaster preparedness related programming, and in summer 2024 we hosted a CCAHA half-day virtual workshop on *Red Flags: When to Call a Conservator*.

Also new to the Committee's responsibilities are the quarterly Caucus Conversations. The committee coordinates with the caucus reps to host an online event open to all, on the topic of their choice. To date, four conversations have taken place, all well attended:

1. Delaware – *Moving Your Collections*
2. DC - *Web Archiving at the Library of Congress*
3. Maryland – *The Future of Digital Archiving at the Maryland State Archives*
4. New Jersey – *Community Archiving at the Ironbound Community Corporation*
5. New York – in the planning stages for September

If you want to teach a workshop, let us know [your idea](#) and we'll work with you. If you want to see a workshop or webinar on a specific topic, let us know that, too.

CALL FOR 2025 AWARD SUBMISSIONS

C. HERBERT FINCH ONLINE PUBLICATION AWARD

The MARAC Finding Aid Awards Committee welcomes submissions for the 2025 C. Herbert Finch Online Publication Award. This award recognizes online publications, including virtual exhibitions, websites, web pages, and other digital tools that promote the use of archival materials.

To be eligible for the award, an online publication must have a stable internet address and must have been published between July 1, 2024 and June 30, 2025. The award is only open to repositories in the MARAC region, and **all submissions must be received by July 31, 2025.**

Submission guidelines and additional information may be found online at [C. Herbert Finch Award](#).

Please send your submission packet and direct any questions to Amy Poe, 2025–2026 Senior co-chair, at amyb.poe@gmail.com AND Sarah Alender, 2025–2026 Junior co-chair, at alendersarah@gmail.com.

ARLINE CUSTER MEMORIAL AWARD

The Arline Custer Memorial Award Committee seeks submissions for its annual award recognizing the best books and articles written or compiled by individuals and institutions in the MARAC region. Works must be relevant to the general public as well as the archival community and published between July 1, 2024 and June 30, 2025. **All submissions must be received by July 31, 2025.**

Electronic submissions in PDF format of the entire work are encouraged. Submissions and a letter of nomination should be sent to [Senior Committee Co-Chair Sarah E. Almond](#). More information about the award may be [found online](#).



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► DELAWARE

HAGLEY AND UNIVERSITY OF DELAWARE PARTNERSHIP TO SURFACE DU PONT WOMEN'S HISTORIES

Hagley Museum and Library has been collaborating with the University of Delaware (UD) to highlight the stories of women in its extensive holdings related to the du Pont family, the DuPont Company, and the French immigrant community in early America. Over two semesters, Laurène Tabouillot and Cécile Raas, both master's students in francophone literature at UD, have been transcribing and translating a collection of letters addressed by the Baroness Henriette Hyde de Neuville (1771-1849) to Gabrielle Joséphine de la Fite de Pelleport du Pont de Nemours (1770-1837). This collection of fifty-three letters, spanning from 1810 to 1835, offers an intimate and sincere insight into the francophone community, as it was established during the nineteenth century in the mid-Atlantic.

In the words of Tabouillot and Raas, "it seemed essential to highlight the friendship between these two female figures, especially in the context of the history of the du Pont family, which has often been perceived as being only made of its great men. Beyond this historical perspective, we have been privileged witnesses of an almost sisterly relationship, sharing the joys and disappointments of motherhood and the challenges of exile." The work on the letters is part of Hagley's wider digitization efforts and will be available online in the coming months.

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► MARYLAND

LAUNCH OF DEAF GALLERIES, LIBRARIES, ARCHIVES, AND MUSEUMS ONLINE DIRECTORY

MARAC member Jerrod J. Grill, an independent scholar specializing in Deaf History and currently working at the National Archives and Records Administration at College Park, MD, launched the directory of Deaf Galleries, Libraries, Archives, and Museums (DGLAM) in the United States. This comprehensive online resource serves as a centralized hub for resources on deaf cultural institutions, providing valuable access to knowledge and information related to deaf people and sign languages.

The DGLAM online directory is organized by institution along with website links, and location information enhanced with an embedded Google Map. To foster community engagement and ensure the directory remains current, a feedback form is available at the bottom of the page, allowing users to provide updates or submit new information.

Grill is committed to maintaining the DGLAM website, which will involve regular updates and ensuring the site remains user-friendly and accessible. The directory aims to increase awareness of these resources and strengthen the network of arts and humanities dedicated to deaf people and their sign languages.

This ambitious project began with a focus on the United States, with future aspirations to expand to Canada next. Following its launch, the DGLAM has already received significant positive feedback, highlighting its immediate impact and value.

[Check out the directory of DGLAM here.](#)

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► NEW JERSEY

NEW JERSEY CAUCUS CONVERSATION WITH THE IRONBOUND COMMUNITY CORPORATION

On Thursday, May 30th, the New Jersey Caucus hosted a Caucus Conversations webinar, “Community Archiving at the [Ironbound Community Corporation \(ICC\)](#),” exploring how ICC is preserving local memory and amplifying resident voices through its recently established archives. Founded in 1969 following the Newark Rebellion, ICC has grown from a grassroots childcare initiative into a cornerstone of community life in Newark’s Ironbound neighborhood. Grounded in equity, participation, and justice, ICC integrates direct services with community organizing—supporting efforts from early childhood education and housing advocacy to environmental justice and immigrant rights.

The webinar highlighted how community archiving plays a key role in documenting decades of activism, from protesting pollution to building services for families and children. Special thanks to our speakers: Joe Della Fave (Former Executive Director), Jude Duane (Project Archivist), and Mark Krasovic (ICC Archives Committee member and Associate Professor of American Studies), and to all who joined us for this meaningful conversation.

NEW JERSEY CAUCUS MEETING AND AUTHOR TALK

On March 28th the New Jersey Caucus held a hybrid meeting and author talk at the Warren Township Public Library. The event was coordinated in collaboration with Genevieve Girvan, Adult Services Librarian at the Library, and featured local author Mally Becker, who spoke about the influence of archival materials on the development of her multi-Agatha Award-nominated Revolutionary War Mystery series, which includes *The Turncoat’s Widow*, *The Counterfeit Wife*, and *The Paris Mistress*. Special thanks to Genevieve Girvan and Warren Township Public Library for hosting the meeting and to everyone who attended the event.

PRINCETON PRESERVATION GROUP VIRTUAL PRESENTATION: “DOWN THE BROOK: HISTORIC PRESERVATION AT WALLACE HOUSE AND OLD DUTCH” WITH PAUL F. SOLTIS

Join the Princeton Preservation Group on July 17th at 7pm for a virtual lecture on the evolving preservation story of two key Revolutionary-era landmarks: the Wallace House and Old Dutch Parsonage in Somerset County. Speaker Paul F. Soltis will trace 250 years of history, from John Wallace’s 1775 land purchase and the house’s role as George Washington’s headquarters from 1778–1779, to its current rehabilitation in preparation for major upcoming anniversaries in 2026 and 2028–2029.

The presentation will also highlight preservation milestones—from the Wallace House’s opening as a museum in 1897 to the revitalization of Wallace House & Old Dutch Parsonage State Historic Sites now underway for RevolutionNJ. [Click here for registration and further information.](#)

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

Archivists at Rutgers University-Newark have been hard at work processing and describing collections.

Angela Lawrence, Rutgers University-Newark Archivist, has begun processing the papers of Clement Alexander Price (1945–2014), the distinguished Rutgers historian who was instrumental in preserving and promoting the history and culture of Newark, New Jersey. A nationally respected scholar of African American history, Price also served as an advisor on cultural heritage and urban policy to the Obama Administration and the National Endowment for the Humanities. The collection is expected to open to researchers later this year.

Benjamin Houtman, Processing Archivist at the Institute of Jazz Studies, is currently processing the Mary Lou Williams papers, along with related collections including the Mary Lou Williams Foundation records and the papers of her longtime manager, Father Peter O’Brien (1940–2015). Williams (1910–1981) was a groundbreaking jazz pianist, composer, and arranger who played a key role in shaping the sound of 20th century American music. This important collection work will continue into early next year.

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► PENNSYLVANIA

PENNSYLVANIA STATE ARCHIVES AND MARMIA HOST A/V WORKSHOP

In May, the Pennsylvania State Archives and Mid Atlantic Regional Moving Image Archive (MARMIA) hosted an all-day workshop for archivists and members of community archives from Pennsylvania. Participants attended a lecture on audiovisual (A/V) format identification and preservation in the morning, and spent the afternoon identifying and documenting archival A/V materials they brought with them from their own collections. MARMIA archivists are now digitizing some of the items that participants brought with them.

UNIVERSITY OF PITTSBURGH LIBRARY SYSTEM ACQUIRES THE ARCHIVE OF MACARTHUR “GENIUS” BILL STRICKLAND

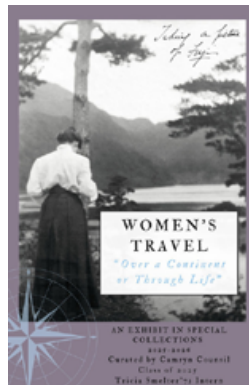
The University of Pittsburgh Library System (ULS) has acquired the archive of Pitt trustee emeritus William (Bill) E. Strickland, Jr. (A&S 1970), founder, president, and retired CEO of the Manchester Bidwell Corporation. While enrolled at Pitt, Strickland founded the Manchester Craftsmen’s Guild (MCG) to offer a free arts program for at-risk youth. Later, he established the Bidwell Training Center and Drew Mathieson Horticultural Center to train adults for jobs within key sectors of Pittsburgh, such as medical services, horticulture, chemical laboratories, and culinary arts.

Strickland’s archive documents his efforts to turn a fledgling arts and workforce training center into a nationally accredited, state-licensed career training institution. Items, such as letters, photographs, audio/video recordings, and more, showcase his accomplishment of creating a place where students can learn ceramics, photography, and visual arts tuition free. His archive offers evidence of how a single idea can profoundly impact countless lives. His progress—from entering Pitt on academic probation to receiving a MacArthur Fellowship and replicating his work in Pittsburgh around the globe—is documented throughout the collection.

The collection also documents his work on the *President’s [George W. Bush] Committee on the Arts and the Humanities* and as a member of the *White House Council for Community Solutions*, appointed by President Obama. Other materials document his service on the *Expansion Arts Panel of the National Endowment for the Arts (NEA)* and as a Council Member of the NEA. Other highlights include correspondence with jazz luminaries, such as Nancy Wilson, Poncho Sanchez, Roger Humphries, George Benson, and Ahmad Jamal.

THREE NEW EXHIBITS AT MUSSELMAN LIBRARY, GETTYSBURG COLLEGE

Special Collections and College Archives, Musselman Library, Gettysburg College has three new exhibits in its reading room. The exhibits are open now through April 2026 and can be viewed this summer by appointment, or Monday–Friday, 1–5pm, during the 2025–2026 academic year.



WOMEN’S TRAVEL, “OVER A CONTINENT OR THROUGH LIFE”

Curated by Camryn Council, Class of 2025, Tricia Smelter ’71 Special Collections Intern

We are fascinated by travel: its excitement, its rewards, and even its risks. Experiencing the world can reaffirm beliefs, but it can also challenge them. Travel literature is a conversation about an evolving world. Historically, these stories have been written by men. Women’s accounts in this exhibit provide alternative perspectives on these global interactions. Women travel for pleasure, work, or living abroad. All the while, they engage with cultures, people, and politics different from their own. Ultimately, these women writers describe both their journeys across continents and through life.



GETTYSBURGIANA: BOOKS BY COLLEGE AUTHORS 1995–TODAY

This exhibit highlights works written by faculty, staff, alumni, and students, published from 1995 to the present. From Taiwanese cinema to battlefield commemorations, these titles showcase a wide variety of recent academic research and creative

writing. Included are books illustrated with photographs and artifacts from Special Collections. One or two are based on manuscript collections at the Musselman Library.



BOWLING! GET OFF YOUR SEAT AND ON YOUR FEET

A display showing 97 years of bowling on campus.

PENNSYLVANIA STATE ARCHIVES PRESERVATION GRANTS OPEN

The Pennsylvania State Archives' Historical and Archival Records Care (HARC) grant program is open for applications until August 1. Grants are up to \$5,000 and can be used by archives, non-profit organizations, and local governments to preserve historically valuable original documents. Grants are awarded based on a competitive review by members of the Pennsylvania State Historical Records Advisory Board. [For more information and to apply visit the grant website.](#)

- **CAUCUS REPRESENTATIVE**

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► VIRGINIA



Portrait of Charlotte Bowers Nelson, 1946

THE CHARLOTTE BOWERS NELSON PAPERS: A NEW PERSPECTIVE ON TUBERCULOSIS TREATMENT AND THE BLUE RIDGE SANATORIUM

In summer 2024, Historical Collections at the University of Virginia's Claude Moore Health Sciences Library acquired the Charlotte Bowers Nelson papers. This collection contains the personal medical records of Charlotte Bowers Nelson (June 28, 1931–July 9, 2023) from her treatment for tuberculosis between 1948 and 1961. Nelson's case was unique as she was treated at her home in Bristol, Tennessee under the care of her father, Thaddeus R. Bowers, MD, and her mother, Ruth M. Bowers, a nurse. Dr. Frank B. Safford, superintendent and medical director of the Blue Ridge Sanatorium, consented to her parents' wish that she be treated at home given their medical training rather than at the sanatorium, which was standard practice at the



Calendar with Notes About Charlotte Bowers Nelson's Daily Health, July 1948

time. Safford provided detailed guidance on her care, and much of the collection consists of correspondence between Safford and Nelson's father. When the family donated the collection, they signed a HIPAA waiver as it was Nelson's wish that her story be shared openly. She hoped her experiences could offer new insights into this chapter of medical history and potentially contribute to advancements in research.

In addition to correspondence, the collection materials consist of photographs, radiology and x-ray reports, nurses' records and graphic charts, a home and health calendar with notes, consultation reports, ambulatory service slips, an application for admission to the Blue Ridge Sanatorium, lab work request slips, a health data and physical status report, and nursing notes written by her mother. [You can view the finding aid here.](#)

19TH CENTURY MANUSCRIPT WRITTEN BY AFRICAN AMERICAN TRAILBLAZER PUBLISHED BY JAMES MADISON UNIVERSITY LIBRARIES

James Madison University (JMU) Libraries is excited to announce the recent publication of *A Miserable Revenge: A Story of Life in Virginia* by George A. Newman, Sr. (1855-1944), a Harrisonburg, Black educator and community leader. Edited for publication by Mollie Godfrey, Brooks E. Hefner, Evan Sizemore, and Jeslyn Pool nearly 150 years after its composition, Newman's 480-page handwritten manuscript of *A Miserable Revenge* forms part of the [Ruth and Lowell Toliver Collection of Newman Family Papers](#) held by JMU Special Collections. The manuscript dates to the mid-1870s and is set in and around antebellum Winchester, Virginia. The earliest known example of a "white life" novel—a Black-authored novel about white protagonists—*A Miserable Revenge* draws on sensationalistic conventions of popular fiction of the time to weave a story of dark secrets, lost relatives, mistaken identities, crime, and romance. In the novel, Newman describes the relationship between free and enslaved Black Virginians, likely drawing on his own experiences working as a free Black child indentured to a white landowner.

George A. Newman was born in 1855 in Winchester to free Black parents. He moved to Harrisonburg in 1875 to serve as principal of the local Black school and served for more than three decades as a teacher and administrator in the local school system. In addition to his contributions as an educator, Newman was a writer, poet, musician, minister, and community leader. He died in 1944 at the age of eighty-nine.

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New Members

March 2025

Frances Allshouse..... *Library of Congress*
Susan Anderson..... *American Philosophical Society*
Lainey Barbour..... *Hollins University*
Robin Bauer Kilgo..... *University of Maryland*
Julia Brzozka..... *Memorial Sloan Kettering Cancer Center*
John Buckley..... *University of Maryland*
Melanie Cutietta..... *George Washington Presidential Library*
Thomas Dettling..... *University of Baltimore Special Collections and Archives*

Rhonda Donaldson..... *Shepherd University*
Heather Glasby..... *Shippensburg University*
Melanie Gydesen..... *Victor Farmington Library*
Moses Krueger..... *Dickinson College*
Mariah Kupfner..... *Penn State Harrisburg*
Nicholas Lasinsky..... *Simmons University*
Dana Ludgate..... *University of Pittsburgh, School of Public Health*

Abigail Moncus..... *WVU Libraries*
Thomas Neufeld..... *Chester County History Center*
Alexa Parkinson..... *Rutgers University*
Eleanor Parrey..... *Hershey Community Archives*
Wendy Pflug..... *The Ohio State University*
Carolyn Quimby..... *Independent*
Kathryn Reagan..... *West Virginia University*
Rebecca Schneider..... *The Library of Virginia*
Blue Schuler..... *North Carolina Central University*
Adam Shery..... *Rutgers, The State University of New Jersey*
Paul Sutherland..... *American Philosophical Society*
Samuel Sweet..... *Pennsylvania Heritage Foundation*
Luann Taylor..... *Delaware Public Archives*
Elizabeth Wood..... *AIP Niels Bohr Library & Archives*
Haley Wrye..... *Lutheran Archives Center at Philadelphia (LACAP)*

April 2025

Taylor Akers..... *Independent Contractor/Intern*
Rachel Barton..... *Georgetown University*
Wilhelmine Coste..... *CUNY*
Maura Feeney..... *Mastics-Moriches-Shirley Community Library*
Nicholas Gittins..... *University of Pittsburgh, Carnegie Mellon University*

Lewis Graye..... *Unemployed*
Rebekah Grimes..... *City of Philadelphia - Department of Planning and Zoning*

Ellie Hart..... *Library of Congress*
Scylla Humbert..... *University of Pittsburgh*
Karla Irwin..... *The Pew Charitable Trusts*
Brea Johnson..... *Smithsonian Institution*
James Johnson..... *Afrojourney Publications*
Raquel Lightner..... *Lincoln University*
David McAllister..... *Sisters of Saint Joseph, Philadelphia*
Henry McQuirter..... *Hagley Museum and Library*
Denis Meadows..... *New York State Archives*
Ben Snyder..... *University of Pittsburgh*
Katy Stager..... *Centre County Historical Society*
Ashton Wingate..... *NAACP Legal and Educational Defense Fund*

May 2025

Ashli Aaron..... *Rutgers University*
Meral Agish..... *Queens Memory Project, Queens Public Library*
Kevin Dusenberry..... *General Commission on Archives and History, The United Methodist Church*

Leslie Eames..... *Maryland Center for History and Culture*
Rebecca Fay..... *Delaware Historical Society*
Kate Hansen..... *Student*
Anna Jones..... *University of Maryland*
Maya Scheirer..... *University of Maryland*
Chase Swanson..... *Industrial Archives & Library*

Treasurer's Report

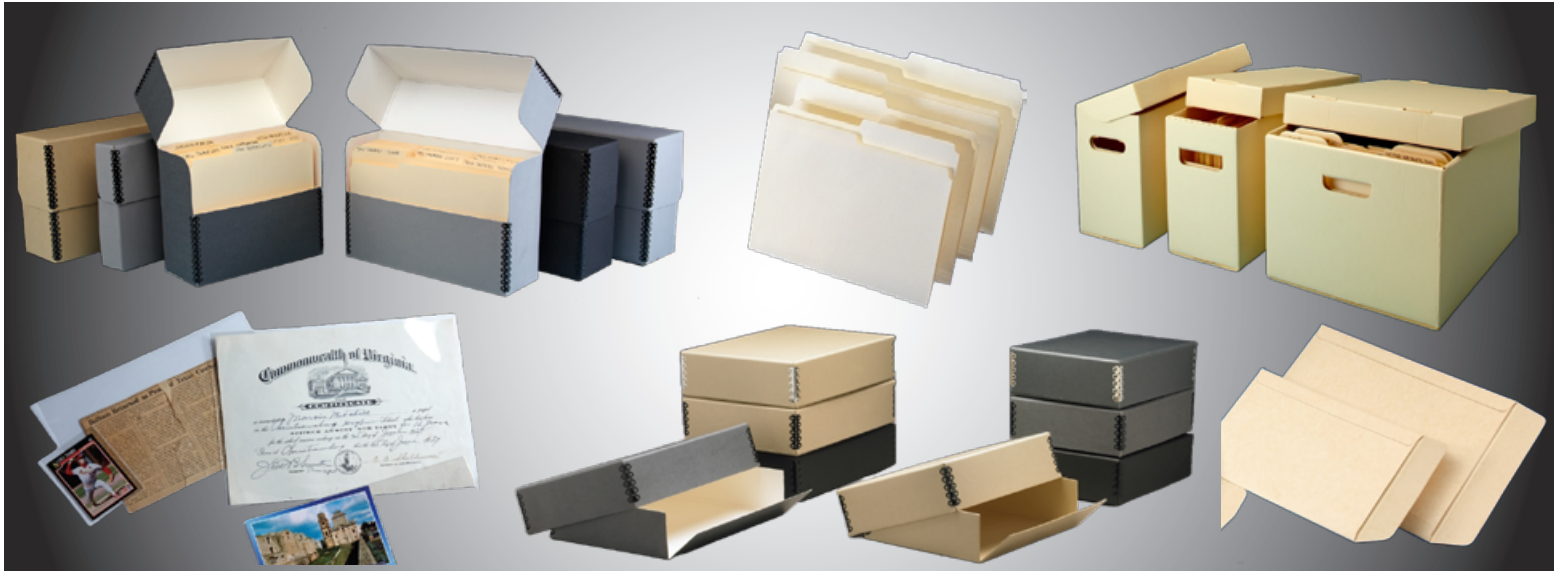
FISCAL YEAR 2025 • 3RD QUARTER • JANUARY 1–MARCH 31, 2025

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		\$36,277.00	78%	
Conference Registration	\$51,500.00	\$1,500.00	\$15,190.00	\$53,495.00		\$70,185.00	136%	
Conference Vendors	\$13,000.00	\$2,000.00	\$6,600.00	\$8,200.00		\$16,800.00	129%	
Conference Sponsorship	\$5,000.00	\$950.00	\$950.00	\$3,600.00		\$5,500.00	110%	
Publication Advertising	\$1,500.00	\$360.00	\$1,256.00	\$0.00		\$1,616.00	108%	
Publication Sales	\$400.00	\$90.00	\$135.00	\$90.00		\$315.00	79%	
VA Caucus Event	\$500.00	\$25.00	\$0.00	\$0.00		\$25.00	5%	
Off-Meeting Workshops	\$7,000.00	\$850.00	\$100.00	\$0.00		\$950.00	14%	
Bank Interest	\$1,300.00	\$683.72	\$679.08	\$645.77		\$2,008.57	155%	
Investment Interest	\$2,000.00	\$3,151.20	(\$371.96)	\$1,815.14		\$4,594.38	230%	
Gifts to Operations	\$800.00	\$306.00	\$40.00	\$140.00		\$486.00	61%	
Miscellaneous	\$0.00	\$0.00	\$0.00	\$50.00		\$50.00	0%	
Total Income	\$129,500.00	\$36,414.92	\$30,722.12	\$71,669.91	\$0.00	\$138,806.95	107%	
EXPENSES								
Administrator	\$22,000.00	\$5,059.01	\$4,058.24	\$4,491.99		\$13,609.24	62%	
Web Services	\$9,125.00	\$8,357.92	\$111.30	\$379.79		\$8,849.01	97%	
Archivist	\$1,000.00	\$0.00	\$0.00	\$1,000.00		\$1,000.00	100%	
Accountant	\$3,300.00	\$0.00	\$0.00	\$0.00		\$0.00	0%	
Advocacy	\$1,800.00	\$0.00	\$500.00	(\$184.00)		\$316.00	18%	
Insurance Policy	\$1,800.00	\$0.00	\$387.50	\$0.00		\$387.50	22%	
Phone	\$600.00	\$150.58	\$150.74	\$150.77		\$452.09	75%	
Postage	\$300.00	\$14.10	\$73.33	\$26.31		\$113.74	38%	
Office Supplies	\$125.00	\$0.00	\$0.00	\$0.00		\$0.00	0%	
Food	\$3,100.00	\$0.00	\$0.00	\$0.00		\$0.00	0%	
Travel	\$650.00	\$0.00	\$0.00	\$0.00		\$0.00	0%	
Equipment	\$750.00	\$0.00	\$0.00	\$847.98		\$847.98	113%	
Printing and Design	\$3,600.00	\$327.86	\$346.95	\$495.24		\$1,170.05	33%	
Conference	\$68,150.00	\$5,305.63	\$500.00	\$2,762.50		\$8,568.13	13%	
Lodging	\$900.00	\$0.00	\$0.00	\$0.00		\$0.00	0%	
Honoraria	\$3,000.00	\$500.00	\$250.00	\$0.00		\$750.00	25%	
Awards and Prizes	\$1,900.00	\$67.25	\$300.00	\$0.00		\$367.25	19%	
VA Caucus Event	\$500.00	\$0.00	\$0.00	\$0.00		\$0.00	0%	
Banking Fees	\$6,400.00	\$1,698.19	\$1,534.46	\$838.81		\$4,071.46	64%	
Investments	\$0.00	\$0.00	\$0.00	\$0.00		\$0.00	0%	
Miscellaneous	\$500.00	\$0.00	\$199.00	\$0.00		\$199.00	40%	
Total Expenses	\$129,500.00	\$21,480.54	\$8,411.52	\$10,809.39	\$0.00	\$40,701.45	31%	
Net Income or (Loss)		\$14,934.38	\$22,310.60	\$60,860.52	\$0.00	\$98,105.50		
Account Balances				Opening	Credits	Debits	Closing	
PNC Checking	\$170,974.20		Operating	\$37,244.98	\$71,669.91	(\$10,809.39)	\$98,105.50	
PNC Savings	\$80,051.56		Restricted	\$138,434.13	\$1,124.00	\$0.00	\$139,558.13	
Vanguard Bonds	\$94,220.98		Reserve	\$45,325.00	\$0.00	\$0.00	\$45,325.00	
Total	\$345,246.74		Surplus	\$62,258.11	\$0.00	\$0.00	\$62,258.11	
				Totals	\$283,262.22	\$72,793.91	(\$10,809.39)	\$345,246.74
Summary - Third Quarter FY 2025								
	Opening Balance	\$283,262.22						
	Total Income	\$72,793.91						
	Total Expenses	(\$10,809.39)						
	Closing Balance	\$345,246.74						
Restricted Funds				Opening	New Gifts	Spending	Closing	
PNC Savings	\$45,337.15		Disaster Assist.	\$20,830.00	\$464.50	\$0.00	\$21,294.50	
Vanguard Bonds	\$94,220.98		Education	\$103,427.51	\$544.50	\$0.00	\$103,972.01	
Total	\$139,558.13		Graduate Schol	\$9,280.62	\$90.00	\$0.00	\$9,370.62	
			Finch Award	\$4,896.00	\$25.00	\$0.00	\$4,921.00	
			Total	\$138,434.13	\$1,124.00	\$0.00	\$139,558.13	



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