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# Mid-Atlantic Archivist

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

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### On the Cover

Poe Statue. 1983. Photograph. University Photograph Collection. University of Baltimore Institutional Archives. [archives.ubalt.edu/ub\\_archives/photographs/UR0028\\_S02\\_B02\\_F087.pdf](http://archives.ubalt.edu/ub_archives/photographs/UR0028_S02_B02_F087.pdf)

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St. Luke Bank and Trust Co., First and Marshall Streets, Richmond, VA. Postcard Collection, Library of Virginia.

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# From the Chair

## ZACHARY HOTTEL

### Greetings, Fellow Archivists!

When you read this letter, Spring will be here and we will all be celebrating warmer weather, blooming gardens, and the season of rebirth.

During this season, MARAC is preparing for our in-person meeting in Richmond. This conference, *Flowing Together: Community and Resilience in Archives*, will be a great opportunity to learn from each other, rekindle old connections, and to build new professional relationships. The Program Committee and Local Arrangements Committee have been planning an event that will leave us all energized and motivated to continue our work. I hope each of you will be able to join us in Richmond, April 29-May 2. Spring is also the time for us to celebrate all those elected and reelected to MARAC leadership positions. It is exciting to see so many qualified individuals who are willing to step forward and volunteer their time to serve our organization and profession. I wanted to extend special recognition to Vin Novara who has been selected as Chair-Elect for 2026-2027 and to Amy Fitch who is returning for another term as Treasurer, one of the most important and under appreciated roles within MARAC.

Over the past several months, the Executive and Steering Committees have pursued several new opportunities to partner with other organizations to improve our outreach efforts, educational opportunities, and ability to serve the field. As part of that effort, Steering approved the decision to offer members of NAGARA—**National Association of Government Archives and Records Administrators**—our membership rate to attend the Richmond Conference and to explore a conference table swap. I hope to share more news on our budding partnership with NAGARA and other efforts to work with other organizations at the Richmond meeting.

I also wanted to commend each of you for your willingness to support each other and the next generation of archival professionals through contributions of financial resources, materials, and time to our various scholarship and award funds. We have made significant advances in our ability to support each other because of your generosity. It makes me proud to be part of an organization that retains its commitment to help each other.

As always, feel free to reach out to me at [chair@marac.info](mailto:chair@marac.info) with any questions, concerns, or feedback.



Best,

A handwritten signature in black ink that reads "Zachary Hottel". The signature is written in a cursive, flowing style.

Zachary Hottel  
Chair, 2025-2026



## WHEN YOU TAKE AN ARCHIVIST TO CLASS: TRANSFORMING COLLECTIONS INTO ONLINE LESSON PLANS

BY MCKENZIE LONG AND TRACY HARTER, *LIBRARY OF VIRGINIA*

As AI increasingly becomes a common part of people's everyday lives, teachers are being encouraged to turn to these online tools when creating lessons for their students. They are told that Google Gemini can search the entire internet to find perfect primary sources and that ChatGPT can build complete lesson plans around those sources in an instant. But AI can't go look through the stacks or build the kinds of connections between scattered documents that archivists naturally make during processing. Now more than ever, it's important for archivists to step in and act as intermediaries between our collections and educators. The Library of Virginia has recently introduced our [Take an Archivist to Class](#) online resource as a way to help bridge that gap.

*Take an Archivist to Class* offers Virginia's teachers fully developed, archivist-created primary source lesson plans for grades four through twelve. All primary sources featured in these lesson plans come from Library of Virginia collections that archivists identified as especially interesting or engaging during processing. Our thinking is that the kinds of records that we excitedly show each other are the same kinds of records that teachers will be excited to show their students. The online project is based on real-world activities that local records archivist Tracy Harter has performed with students in classrooms for over a decade. Using her experience as a former teacher, Tracy identified records with a hook that could draw students in and engage them with the materials. She then built activities around these documents that helped students create connections between the primary sources and broader topics and themes in Virginia history.

Tracy and other Library of Virginia archivists have developed several lessons following this model, which we have taught during visits to Virginia schools. In 2023, Tracy and fellow local records archivist McKenzie Long also had the opportunity to demonstrate a few of our activities at the annual conference of the Virginia Association of School Librarians (VAASL). School librarians participated in the lessons themselves, asked questions, and offered feedback.

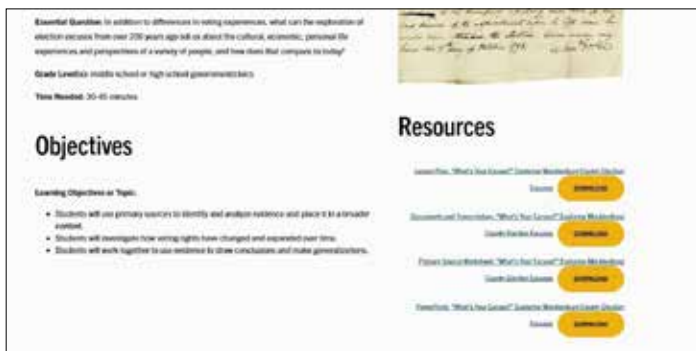
Ultimately, there were two pieces of educator feedback that were a constant refrain at both the conference and in classrooms. The first was that teachers wished that the lessons were available online in some capacity. They could perform the activities when it best fit the units they were teaching and adapt them to meet the needs of each individual class. The other consistent comment was that, although they loved the lessons, they wanted a way to more clearly link the activities to formal learning objectives and [Virginia's Standards of Learning for History & Social Science](#).

We attempted to directly address those needs with our *Take an Archivist to Class* web page, designed by fellow local records archivist Mary Ann Mason. Each activity is presented in a structured lesson plan format that we modeled after the lesson plan template required by many of our state's school districts. In addition to providing detailed activity instructions, every lesson plan includes historical information that puts the records in context, an answer key explaining the documents in greater detail to help teachers answer students' questions, suggestions for adapting the lesson for different class sizes or grade levels, and links to related archival resources for deeper research into the topics.

Our lesson plans also feature many of the small pedagogical elements that school administrators often require from teachers. We created clear learning objectives and essential questions for our activities and connected them with specific history standards of learning for Virginia.

Beyond the lesson plans, the landing page for every individual activity contains primary source facsimiles with corresponding transcriptions, activity worksheets, and presentation slides that guide the lesson and offer images of related documents when necessary.

In our experience, providing primary source facsimiles is a key aspect of these lessons. Although the matching transcriptions may help students to understand the actual text of the records,



FROM TOP TO BOTTOM:  
 Landing page for the Take an Archivist to Class online resource.  
 Lesson components included with the “What’s Your Excuse? Exploring Election Excuses” activity.  
 Resources for Archivists section of *Take an Archivist to Class*.

the facsimiles help students to understand the records as pieces of history that were a part of real people’s lives. They mimic the experience of visiting our archive and physically handling the materials. For example, it’s impossible for us to hand most seventh graders the original apprenticeship indenture of another twelve-year-old who lived two centuries in the past. With facsimiles as a substitute, students can still experience the look of an original document and, perhaps, imagine themselves in the same place long ago.

The worksheets are largely intended to give teachers a physical deliverable that they can use as a tool to demonstrate and evaluate student learning. That said, we tried to design the worksheets to also function as tools to encourage learning. They include both fact-finding questions that ask students to carefully

read the documents, and analysis questions that encourage students to engage with the records on a deeper level.

Currently, *Take an Archivist to Class* features two of our previously used lessons as test cases. One, “Election Excuses: What’s Your Excuse?”, explores the idea of voting as a civic duty by having students examine local election excuses from the 1790s. (Why didn’t William Smith show up to vote for his member of Congress? “The want of shoes,” of course!) The other lesson, “Civil War Writs of Habeas Corpus,” uses military exemption petitions to explore the priorities of the Confederate government and the experiences of average citizens. Last November, we were very excited to unveil the final digital product at the VAASL annual conference, where our audience included some of the same school librarians whose questions inspired this resource.

We created the lesson plan structure and primary source activities to be easily adaptable for a wide range of archival materials and collections. Library of Virginia archivists eventually hope to use our guidelines to create lessons from our collections of apprenticeship indentures, naturalization records, Revolutionary War pension records, and Jim Crow-era voter registration tests.

If any of our fellow archivists are interested in exploring further, we have included our guidelines under “Resources for Archivists” on the *Take an Archivist to Class* home page. An easily editable lesson plan template is freely available through Canva, and we have listed some examples of observation and analysis questions for creating worksheets and other tools to evaluate learning.

As archivists, we have a responsibility to promote access to our records and provide our users with the kind of accurate historical context needed to understand and interpret our materials. We hope that *Take an Archivist to Class* will fill this role for more teachers and their students. Teachers can and will turn to generative AI like ChatGPT for lesson plans from our collections when those lesson plans don’t exist. ChatGPT will create them, but it will do so without the commitment to authenticity or collections expertise of an archivist.

TOP OF PAGE 2, LEFT TO RIGHT:  
 Library of Virginia archivist Tracy Harter teaching a primary source lesson. Image courtesy of Tracy Harter.  
 Students explore document facsimiles during a primary source lesson. Image courtesy of Tracy Harter.

# Book Review

## RESEARCHING POPULAR ENTERTAINMENT

EDITED BY KIM BASTON AND JASON PRICE  
ISBN 9781032566436

### REVIEWED BY: KATIE DEFONZO

*Researching Popular Entertainment* (Routledge, 2025) is a recent anthology of essays edited by Kim Baston and Jason Price. Both scholars of theatre, Baston and Price have compiled fourteen essays that, while distinct in topical focus, are cohesive in their intent to answer key central questions: namely, how can the use of traditional archives containing mostly textual material prove “limiting” for scholars seeking to better understand various forms of popular entertainment and live performance (such as plays, opera, and vaudeville). The spoken word and other elements of live entertainment create a singular experience between performer and audience that can never be fully recreated. The book is divided into three parts: Archives, Texts, and Bodies. Baston and Price acknowledge in their introduction that certain widespread types of popular entertainment have not always been documented extensively in publicly accessible archives. Perhaps for this reason, it is clear that the editors have taken care to include essays that bring to light stories that have gone overlooked. This book is notable for its efforts to point readers to examples of popular entertainment that might be unfamiliar to the nonspecialist, whether that refers to productions featuring unknown actors or more-improvisation based performances. The chapters benefit greatly from the authors’ willingness to acknowledge the ways in which their own background piqued their interest in the form of entertainment that they have dedicated so much time to studying.

One of the most significant strengths of this new anthology is a key point acknowledged in the introduction: that the authors of each chapter have the opportunity not only to share their archival findings but, more importantly, to share the most significant obstacles they overcame as they sought to clarify and refine their research. In some chapters, an obstacle was less central, given that the focus was more on an innovative approach to research. Still, the contributing authors have presented the obstacles they faced in such a way that readers

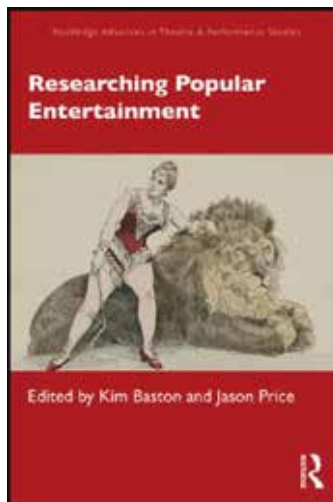
feel there is something to be learned, a solution that might be applied to their own work, even if their answers are not to be found in performing arts archives.

Each of the essays included in *Researching Popular Entertainment* is written by experts in their particular field who have a long history of completing various kinds of archival research. In this way, it seems that these case studies will be most useful for scholars who are engaged in similar research projects or who might be working with some of the archival collections mentioned. Still, the editors of this volume have compiled a cohesive group of essays that will be valuable for students of history working at the graduate and even

undergraduate levels. Although younger students might not yet be engaged in the kind of “needle-in-a-haystack” research that is described in many of these essays, they have here over a dozen excellent examples of how to go about answering a research question when it is not obvious what kinds of sources to use, or when such sources might not be readily available. Because these case studies cover a wide range of archives, students can discover parallels between the archives they frequent and the myriad archives referenced in these essays.

Two of the chapters in this anthology seem to raise important questions that might point to possibilities for future research. In “Alternative Archives in

Popular Entertainment Research,” Maria De Simone explains that she took a somewhat unusual approach in choosing to consult immigration records as part of her research into the lives of performers during the late nineteenth and early twentieth centuries. This allowed her to gain a more nuanced understanding of some of the legal restrictions that influenced these performers’ decisions regarding employment opportunities. This becomes something of a theme throughout the anthology as a whole: what other unexpected connections have yet to be made? Scholars of performance history are encouraged to consider broadening their search as to which types of archives might be useful for their research.



In “Seeking the Ghost Clari,” Jane Woollard discusses her experience of using virtual reality to “recreate” certain past theatrical performances. As artificial intelligence becomes increasingly ubiquitous in all areas of our daily lives, it seems that future scholars might consider how these technologies can assist with performance-related research in the future. This might mean, in the spirit of Woollard’s work, that AI can be used to produce more accurate depictions of a certain past theatrical event. It might also mean that AI can assist with “combing through” digitized documents more quickly. Either way, scholars in the future will have many opportunities to incorporate new technologies into their research.

*Researching Popular Entertainment* is a thought-provoking addition to the literature that will benefit students and senior scholars alike. While no two performances are the same and none can be recaptured completely, historians and archivists can look to these essays for guidance as they seek to better understand how our relationship with theatre, art, and other forms of entertainment has changed over time.

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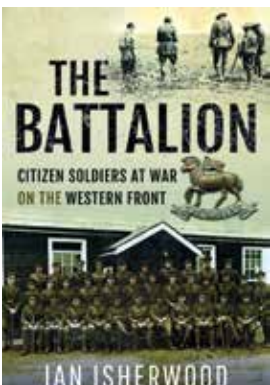


# UNCOVERING CITIZEN SOLDIERS: An Interview with Historian Ian A. Isherwood, Ph.D.

BY ALLISON FISCHBACH, 2026 ARLINE CUSTER MEMORIAL AWARD CO-CHAIR



Photo of Ian A. Isherwood. Photo courtesy of the author.



Cover of *The Battalion: Citizen Soldiers in World War One*. Image courtesy of Pen and Sword Ltd.

## CAN YOU TELL ME A LITTLE ABOUT YOUR PROFESSIONAL HISTORY AND INTEREST IN THE FIRST WORLD WAR?

I went to Gettysburg College as an undergraduate and then worked in the political field for a few years. Then I went back to graduate school, initially with the intention of becoming a journalist. I got to try teaching, and I realized I wanted to be a teacher at a university or college, and so I went back and got a PhD in history with a focus on soldier experiences of the First World War and how experiences intersect with memory. So that was the subject of my first book.

I got a job at Gettysburg College in 2012 at the Civil War Institute, and then I got a job at the college and a tenure-track line in War and Memory Studies. I've been here teaching classes in war studies and memory studies full-time

since 2016. I was drawn to the idea of the First World War after reading, as an undergraduate, Paul Fussell's *The Great War*

*in Modern Memory*, which inspired me to think about soldier experiences and literature and culture and memory, some of those big questions that he was confronting in that book. My first book was in many ways a reaction to Fussell's work, trying to put it in a larger dialog with historians

## WHAT INSPIRED YOU TO WRITE ABOUT THIS TOPIC?

We have a digital history project at the college called the [First World War Letters of H.J.C. Peirs](#). He was the commander of the 8th Battalion of the Queen's Royal West Surrey Regiment. We received the collection from a student's family. My student was the great-grandson of this officer, and he and the family were very keen that we make these letters accessible to the public. We thought a digital humanities project would be a great way to do that.

One of the things I realized is that a lot of the research that we were doing was about the battalion itself, the 8th Queens. So, I sat down to research the book around 2018 or 2019 – right at the tail end of the centenary of the First World War. What I discovered is that there was a bigger story of how a battalion is an organic unit, and how it transforms over the course of a four-year war that's being waged in appalling conditions in France and Belgium. To use the idea of a micro history of one unit to tell a bigger story about the First World War and how it was fought, and how people lived through it.

I was trying to write military history for a popular audience. I didn't want people to get drowned in "right flank, left flank"

drums-and-bugle style of military history. I wanted them to understand that units are made up of citizen soldiers and real human beings.

### **CAN YOU SPEAK A LITTLE MORE ABOUT THE PEIRS DIGITAL HUMANITIES PROJECT?**

Colonel Peirs, he went by Jack—Jack Peirs—he was a very lively officer. His correspondence can be deeply ironic. At times, it can be sarcastic. He talks a lot about material culture and creature comforts at the front, and he's very frank to his family as he's writing home about the course of the war and about the soldiers under his command. It was through him that I started diving into the other sources and archives to try to discover the cohort of people around him — to try to understand this link between being a soldier on one hand, but also maintaining your civilian identity. I wanted to show the idea that humanity exists in a dehumanizing environment. I tried to bring out as much as I could.

One example is when I was going through officer service records in the UK National Archives for soldiers who were killed in action, they would frequently list what was in their pockets when they brought the body back, things like a person's silver monogrammed cigarette case or religious emblem. It tells us a little bit about the person, that there was a real human being here, not just a number or a statistic. Over the course of researching the book, I was looking for those little clues about people whose stories have largely been forgotten.

### **WHAT OTHER ARCHIVAL COLLECTIONS DID YOU USE TO RESEARCH AND WRITE THE BOOK?**

The regiment is from Surrey, and in the county of Surrey there is an archive called the Surrey History Centre. They have the regimental collections for this particular regiment, the Queens. I consulted their regimental collections pretty extensively. They were a great help during the pandemic, because archives were locked down, but their archivists were very active. If I needed something scanned, they were more than happy to scan it. So—UK National Archives, the Surrey History Center, the Peirs Collection here [at Gettysburg].

We had individuals reach out to us over the course of doing the digital history project that had some of their family collections, from soldiers in the 8th Queens. Then things like newspapers and periodicals as well. I spent significant time in the Imperial War Museum, too, which has individual soldier materials. The Liddle Hart Centre had a couple of files to go through, too, which is at King's College London. And the British Library.

### **DID YOU ENCOUNTER ANY CHALLENGES DURING RESEARCH AND WRITING? HOW DID YOU MANAGE THEM?**

The real difficulty for me was that as I was writing the book, I became more emotionally engaged with the sources that I was reading. So that meant that I really believed in an ethical

commitment to try to get the story as close to being right as I possibly could. In part because we've had family members [of men] who were in this battalion reach out to us and be very supportive of us. I wanted to make sure that the book was as good as you can get and as close to true as you can get.

One of the hard things about writing military history is people sometimes think it's pretty easy — who was where and when — but if you're trying to reconstruct a battle with a whole bunch of different accounts that are saying completely different things, the historian needs to make a judgment call at some point. Luckily, I had a team that was reminding me that this was not going to be the final word on the First World War. So I tinkered with the manuscript for two years before actually sending it off, just to make sure that what I was reading in the sources was right, having our team have a look at it. R.C. Miessler, Amy Lucadamo, and especially Jenna Fleming were essential to writing this book and making sure that I was telling the story that we were all seeing from the sources.

### **DO YOU HAVE ADVICE FOR HISTORIANS AND STUDENTS WHO ARE NEW TO ARCHIVAL RESEARCH?**

Get to know the archivists. Don't just treat people who work in archives as people who fetch things for you. Talk to them about their collections and their materials because you'll realize pretty quickly that very few people actually “discover things” in archives. Instead, you all know your collections much better than we do, and you can help guide us and show us where there are connections with other things you have. Our job is to try to tell the story, but you're the ones who are actually doing the hard work of cataloging and making sure that we have access to the materials so that we can tell that story. So get to know your archivist and become friends with your archivist.

### **ARE YOU WORKING ON ANY NEW PROJECTS?**

I am tinkering with another book that's a primer on American war memory, from the Civil War to the global war on terror. What I'm trying to do is show that there's a particular way in which, in American popular culture, war is seen and remembered, and shifts and changes. From the Civil War onward, there's a sense that America is developing a martial identity based on the way in which it's seeing its wars. So I'm working on that, but I just took over a new role as the director of the Civil War Institute here at Gettysburg. I've been up to my ears in meetings and administration, so when I have the time I'll be working on that book.

**AI Disclaimer:** Otter AI transcription software was used to transcribe audio of the live conversation. All material was reviewed and edited for accuracy, clarity, and length.

TOP OF PAGE 8:

*8th Battalion, The Queen's (Royal West Surrey) Regiment of the British Expeditionary Force. 1918. Photograph. MS-250: The First World War Letters of H.J.C. Peirs, Special Collections and College Archives, Musselman Library, Gettysburg College. <https://archives.gettysburg.edu/repositories/4/resources/1>.*



## Human Oversight in the Age of AI: TRANSCRIPTION, CURATION, AND ACCESS IN A UNIVERSITY ORAL HISTORY PROJECT

by Fatemeh Rezaei, *University Archivist, The University of Baltimore*

### PROJECT BACKGROUND

The University of Baltimore Stories: 100th Anniversary Oral History Project began during the height of the COVID-19 pandemic as a community-centered initiative to document the lived experiences of long-serving faculty, staff, students, and alumni. Conducted entirely through remote interviews, the project ultimately produced fifty-eight oral histories that were made publicly accessible through the online archival exhibit platform, Omeka.net. Artificial intelligence tools were integrated primarily to accelerate transcription and support descriptive access, allowing us to scale the project. These efficiencies, however, required consistent human oversight to ensure accuracy, preserve narrative voice, and contextualize institutional terminology.

Like many institutions, the University of Baltimore experienced a period affected by remote work, financial strain, and declining

enrollment. At the same time, the university was approaching its centennial in 2025, prompting us to reflect on how our archives could meaningfully contribute to commemorating this milestone. Rather than focusing solely on celebratory narratives, we aimed to capture lived experiences from voices that could speak to institutional resilience, change, and community memory.

Associate Director of Special Collections and Archives Aiden Faust and I began by reviewing our institutional holdings to identify gaps in representation. While the archives documented administrative and academic milestones in depth, they contained far fewer personal narratives or reflections across generations. We developed the oral history initiative both to honor the university's history and to address these omissions.



**TOP TO BOTTOM:**

The University of Baltimore Stories: 100th Anniversary Oral History Project, 2021–2025. Fatemeh Rezaei. University History Exhibit. University of Baltimore Institutional Archives. <https://archivesub.omeka.net/exhibits/show/ub-stories--100th-anniversary-/ub-stories--100th-anniversary->

Research Room workstation, Special Collections and Archives, University of Baltimore. February 2025. Photograph courtesy of Fatemeh Rezaei.

**BUILDING THE PROGRAM: LEARNING BY DOING**

Launching an oral history project during a global pandemic presented immediate logistical and methodological challenges. All interviews were conducted remotely using Zoom, a format that was still unfamiliar to many participants at the time. There were few established institutional models for conducting an oral history project entirely online, as most existing programs were designed for in-person interviews. We also faced challenges obtaining written consent and encouraging participation during a stressful period, but a snowball approach, where faculty and staff introduced us to other long-serving community members, proved effective. Obtaining electronic signatures for consent and deed of gift forms was more complicated than anticipated. While some participants were comfortable navigating digital forms, others struggled with the technology. In several cases, we invited interviewees to come to our office so we could host the Zoom session on our equipment and assist them directly. What initially appeared to be a seamless remote workflow required flexibility, patience, and individualized technical support.

Recruiting interviewees, scheduling interviews, preparing interview questions, conducting and recording sessions, and designing the online exhibits were responsibilities that could not be accomplished alone. Given the small size of our team, I sought external support by identifying appropriate digital tools as well as engaging students and interns to assist with the project. Student assistants primarily contributed to conducting interviews and reviewing and editing transcripts. Their involvement not only helped maintain the project’s momentum but also provided meaningful experiential learning opportunities.

Remote interviews brought their own technical challenges. Recording through Zoom did not always produce optimal audio or video quality, particularly when participants had unstable internet connections or limited familiarity with recording settings. At times, I was concerned that recording quality might compromise the long-term preservation value of the interviews.

**INTEGRATING ARTIFICIAL INTELLIGENCE INTO THE WORKFLOW**

I integrated artificial intelligence tools to address workflow challenges. Otter.ai was used to generate initial interview transcripts, dramatically reducing turnaround time and enabling us to scale the project more efficiently. Students assisted with reviewing and correcting these transcripts, while my colleague Tom Dettling and I conducted final accuracy checks and made editorial decisions to ensure quality and consistency.

As the collection expanded, I also began using other AI tools, including ChatGPT, to draft preliminary summaries and descriptive text for interview access pages and exhibit labels.

In the early stages of the project, students drafted these descriptions manually; however, to maintain sustainability and consistency at scale, I transitioned to AI-generated summaries that I carefully reviewed and edited prior to publication. This approach helped us work more efficiently while keeping careful human review at the center.

## HUMAN OVERSIGHT AND EDITORIAL LABOR

Using AI to draft short exhibit summaries was not always straightforward. Sometimes the software focused on emotional or minor details instead of what participants felt was most important. After we shared the exhibit links, a few interviewees questioned why certain moments had been highlighted. These experiences reminded us that deciding what matters in a story requires human judgment.

The benefits of using AI became clear early in the project. Tasks that once required hours, such as transcribing interviews or drafting descriptions, could be completed much more quickly. This allowed us to devote more time to research, shaping the narratives, and designing the exhibits.

Even with these efficiencies, AI transcripts needed careful review. Names, acronyms, and campus terminology were often misheard, and the software sometimes missed tone or subtle meaning. Without close editing, these errors could have misrepresented the stories we were trying to preserve.

Human oversight became central to the workflow, something we added at the end. AI didn't eliminate the work; it changed the kind of work we were doing. Instead of typing transcripts from scratch, we spent more time reviewing, correcting, and making sense of them. Our role evolved into that of mediator, balancing efficiency with ethical responsibility.

## ETHICAL AND PRACTICAL CONSIDERATIONS

The integration of AI tools also raised important ethical considerations related to transparency, consent, and representation. Participants were informed about the use of transcription software, and we emphasized the necessity of human review throughout the documentation process. Final transcripts and summaries were shared with interviewees for review and correction, ensuring that the record was examined multiple times from different perspectives. In a resource-constrained environment, the temptation to rely solely on automated output was real; however, doing so risked undermining the trust that is foundational to oral history practice.

As the centennial approached, we felt real pressure to move quickly. Working efficiently was important, especially with limited time and staff. Still, each round of review reminded us that moving faster could not come at the cost of representing

people's stories accurately and fairly. We relied on clear disclosure, careful editing, and participant review to make sure efficiency never came at the expense of trust.

## OUTCOMES AND IMPACT

By the completion of the project, we conducted fifty-eight interviews and made them publicly accessible through the Omeka online exhibit platform. The collection now serves as a living record of institutional memory, preserving reflections on academic culture, campus change, and personal experiences that might otherwise have been lost. The project encouraged intergenerational dialogue, strengthened relationships across the university community, and created meaningful experiential learning opportunities for students.

Professionally, the initiative expanded our capacity for digital storytelling and demonstrated that large-scale oral history work is possible even within limited budgets. While AI tools helped streamline portions of the workflow, their success depended on sustained human involvement, careful editing, and professional judgment rather than automation alone.

## CONCLUSION: COLLABORATION, NOT REPLACEMENT

This project taught me that artificial intelligence can be a valuable partner in archival work when it is guided by thoughtful human oversight. AI helped us move more efficiently by speeding up transcription, improving access, and making the project sustainable within our limited resources. But it never replaced the core work of listening, interpreting, and building trust. Oral history is, at its heart, relational. It depends on care, context, and ethical responsibility. While technology can capture spoken words, it cannot fully understand nuance, intention, or lived experience. That responsibility remains with us as archivists.

In the end, AI did not author the record; it supported our ability to preserve more voices with greater reach.

**AI DISCLAIMER:** AI-assisted tools were used solely for grammatical editing and language refinement.

MARAC SPRING 2026 | APRIL 29–MAY 2 | RICHMOND, VIRGINIA

# Flowing Together:

COMMUNITY AND RESILIENCE IN ARCHIVES

**WHERE:** The Omni Richmond Hotel | Richmond, VA

**HOW MUCH:** \$185/night, parking \$30/night

Visit [MARAC's Conference page](#) for more information and to register.

## WHAT'S ON?

- Hear the Valentine Museum's Christine Vida discuss cultural heritage institutions' role in the preservation of community memory.
- **LISTEN** to Dr. Clint Whitten of Virginia Tech speak about introducing rural high school students to archives and memory work.
- **TOUR** the Library of Virginia, The Valentine Museum, University of Richmond, or the Virginia Museum of History and Culture.
- **VISIT** The American Civil War Museum at Historic Tredegar or Agecroft House.

- **EXPLORE** the Virginia State Capitol building designed by Thomas Jefferson.
- **WALK** along the mighty James River, Richmond's historic conduit for power, commerce, and recreation.
- At the end of a busy conference day, kick back with a refreshment from one of the over 35 craft breweries, cideries, and distilleries in the Richmond region.

You won't want to miss the Friday night reception at the Library of Virginia! There will be lots of fun, interactive activities, including a demonstration of the virtual reality exploration project, Hidden In Plain Site: Richmond.

See you in Richmond!

# Membership Committee Update

LIZA ZAKHAROVA AND JENNIFER PULSNEY,  
*Membership Committee Co-Chairs*

During this fiscal year, the Membership Committee organized activities and events to enrich the MARAC membership experience. At the Spring 2025 meeting in Harrisburg, PA, the Membership Committee organized the New Member Orientation and a Meet & Greet gathering. The Meet & Greet was very well-attended, and members enjoyed getting to know each other and meeting new colleagues. Membership Committee Co-Chairs also organized the Meeting Match Program, where new MARAC conference attendees were linked with experienced members. This gave newcomers a friendly face to spot around the conference. Overall, we had 14 experienced members and 27 new members in attendance, so they were grouped in trios.

Over the summer, Committee leadership polled participants to see what went well, and what improvements could be made. We found that many participants wanted more time with their matches, and several asked for a quiet location where more in-depth discussion could be held. As a result, for the upcoming Richmond Conference, meeting-matches will have additional options and suggestions for their talks.

Finally, the Membership Committee and Communications Committee collaborated during National Archives Month in October to host Member Minutes on social media. We had 16 participants share what being an archivist means to them. The Membership Committee is currently looking for a Chair or two Co-Chairs for the upcoming year. If this is something that interests you, please contact Liza Zakharova [lzakharo@gmail.com](mailto:lzakharo@gmail.com) for information on this leadership opportunity.

# Be of Service to the Profession

VOLUNTEER FOR  
A MARAC COMMITTEE

If you are looking for a way to be of service to the profession, please consider MARAC. In the coming months, members will rotate off of non-elected committees, opening some important roles. **CAN WE COUNT ON YOU TO VOLUNTEER FOR ONE OF THESE POSITIONS?**

If you are interested, please fill out our [online interest form](#) by April 15, 2026. Each position requires a different time commitment and not all require regular meeting attendance. Your abilities and availability will be considered during the appointment process. The following committees will have openings:

- Diversity and Inclusion
- Education
- Meetings Coordinating
- Membership
- Mentoring
- Web Team

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

Questions? Contact Chair-elect Deb Schiff at [chair@marac.info](mailto:chair@marac.info)

## ▶ DELAWARE

### HAGLEY MUSEUM AND LIBRARY/NATIONAL FILM PRESERVATION FOUNDATION PARTNERSHIP CONTINUES

Hagley Museum and Library in Wilmington is pleased to announce the successful completion of its 2024-2025 grant from the [National Film Preservation Foundation \(NFPF\)](#) to preserve *It Happened in the Kitchen*, a film produced by Cinecraft Productions for the Modern Kitchen Institute in 1941. The NFPF is a nonprofit organization committed to preserving America's film heritage by safeguarding historically and culturally significant works and making them publicly accessible. Through its funding, the NFPF ensures that select films held by nonprofit libraries and archives are preserved to the highest standards—producing new prints on stable film stock. With NFPF support, Hagley has now preserved seven films, and a new grant awarded this year will allow it to preserve number eight. *Invitation to Ohio* (1964), a film produced for Ohio Bell Telephone and the Ohio Department of Development to attract new business to the state, is the latest film from the collection to receive funding from the NFPF.

- **CAUCUS REPRESENTATIVE**  
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## ▶ DISTRICT OF COLUMBIA

### THE AFRICAN AMERICAN EPISCOPAL HISTORICAL COLLECTION OPENS APPLICATIONS FOR 2026–2027 RESEARCH TRAVEL GRANTS

The African American Episcopal Historical Collection (AAEHC) is now accepting [applications for its 2026–2027 research travel grants](#), supporting scholars and researchers working with its unique archival collections.

Travel reimbursement grants are open to faculty, students, independent researchers, clergy, and laypersons. Funds may be used for travel, lodging, meals, photocopying, and other research expenses. In 2025–2026, the AAEHC awarded \$8,400 to three grantees, supporting a range of projects, including welcoming its first international researcher from the Diocese of Tete in the Anglican Province of Mozambique and Angola.

A joint initiative of the Historical Society of the Episcopal Church and Virginia Theological Seminary, the AAEHC

preserves vital materials documenting the histories of African American Episcopalians. Collection strengths include parish histories, clergy mentorship networks, the Union of Black Episcopalians, Bishop Payne Divinity School, and the contributions of significant African American Episcopal leaders.

“It is an extraordinary blessing to have access to the AAEHC’s historic research and memorabilia of noted Black clergy and scholars. These collections add fullness to the rich and true history of our Church,” said The Rev. Canon Betsy Smith Ivey (retired).

**Application deadline:** May 1, 2026  
**Travel window:** August 1, 2026–June 30, 2027

- **Jason Speck**  
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## ▶ MARYLAND

- **CAUCUS REPRESENTATIVE**  
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## ▶ NEW JERSEY

### MONTCLAIR HISTORY CENTER RECEIVES 2026 INNOVATIVE ARCHIVES AWARD

The 2026 Mid-Atlantic Regional Archives Conference (MARAC) New Jersey Caucus Innovative Archives Award is presented to the [Montclair History Center \(MHC\)](#). MHC was founded in 1965 and is home to the Crane House & Historic YWCA Museum, a visitor center, research library and archives, and learning gardens. Their collections span over 16,000+ materials and objects that preserve the rich history of Montclair and its surrounding areas. Over the years, MHC has significantly expanded and enhanced access to these resources while offering impactful public programs, exhibitions, and community-based research services.

The award recognizes MHC’s ongoing commitment to inclusive storytelling. Since 2014, MHC has re-interpreted the Crane House & Historic YWCA to highlight not only the Crane family (1796–1840) but also the enslaved people and servants who lived there, as well as the pivotal era (1920–1965) when the

house served as a segregated YWCA for Black women and girls. This vital work led to the site's selection for the newly established New Jersey Black Heritage Trail.

The award also acknowledges MHC's deep commitment to community engagement. In 2018, MHC launched an oral history initiative to document stories from longtime community members emphasizing African American and Italian American heritage in Montclair. In 2023, this effort expanded to include the first Asian American oral histories into the collection through a partnership with AAPI New Jersey, further reflecting MHC's dedication to representing the full diversity of Montclair's history.

In 2023, MHC partnered with the Montclair Ambulance Unit (MAU) to commemorate its 70th anniversary and to digitize, catalog, and make publicly accessible more than 300 archival and artifact collections through MHC's online collections portal. While the physical materials remain with MAU, MHC has ensured digital access to the collection, exemplifying its role as a trusted partner supporting community organizations in preserving and sharing local history. Following this collaboration, MHC received a 2024 IMLS Inspire! Grant for Small Museums, which supported the migration of more than 16,000 records to a new cloud-based database to ensure enhanced, free public access for generations to come.

The selection committee, Laura M. Poll, Donald Cornelius, Tara Maharjan, and ex-officio member Diane Biunno, the current Caucus chair, recognized Montclair History Center as a deserving recipient of the Innovative Archives Award. The committee congratulates Executive Director Angelica Diggs, Collections Manager Erin Benz, and the Board of Trustees on this well-deserved honor.

### **NEW JERSEY STATE ARCHIVES PROCESSES THE JOHN KUHL COLLECTION OF CIVIL WAR PHOTOGRAPHS**

Thanks to the generous donation from Civil War historian John Kuhl, the New Jersey State Archives has recently processed and digitized a collection of over 1,400 original images of and related to New Jersey's Civil War soldiers. [The collection can be viewed here.](#)

### **NEW JERSEY STATE ARCHIVES COMPLETES NEW GALLERY**

New Jersey State Archives' new gallery at 225 West State St., Trenton, has been completed! Its inaugural exhibit, *Revolutionary Lives: Living the American Experiment Then and Now*, opened in March 2026. The Archives' much larger exhibition, *The Power to Change: Revolutionary Stories from the New Jersey State Archives* will open in late April at the [New Jersey State Museum](#). The latter will feature the state and federal charter documents and trace the history of human and civil rights in New Jersey. Both exhibits will be available to the public through December 2026.

### **RECENT PUBLICATIONS BY NEW JERSEY CAUCUS MEMBERS**

The New Jersey Caucus is proud to announce that two of our members, Gary Saretzky and Fernanda Perrone, have recently published new titles through Rutgers University Press. Join us in celebrating their contributions to the field and the regional history of New Jersey.

*Grant Castner: The Lost Archive* by Nicholas P. Ciotola and Gary D. Saretzky. This work uncovers the visual legacy of Grant Castner, offering a unique look at his historical photographic archive.

*Rutgers Meets Japan: A Trans-Pacific Network of the Late Nineteenth Century*. Edited by Haruko Wakabayashi and Fernanda Perrone: This work is an exploration of the historical and educational connections between Rutgers University and Japan during a pivotal era of globalization.

Congratulations to Gary and Fernanda on these impressive achievements!

### **SAINT PETER'S UNIVERSITY ARCHIVE ANNOUNCES THE GRACE BILLOTTI SPINELLI PAPERS, 1929–1987**

Saint Peter's University (SPU) Archives and Special Collections is excited to announce the newly described and arranged Grace Billotti Spinelli Papers.

Grace Billotti Spinelli (1907–1996) was born in Sicily in 1907 and emigrated to Baltimore in 1916. Billotti Spinelli was a social worker in Baltimore and advocated for women's reproductive rights. She then moved to Jersey City in the 1930s to work at the Jersey City International Institute and then at the YWCA. In 1941, she became the first woman to run for office in Jersey City history. As a staunch critic of Jersey City's political boss, Frank Hague, she joined the anti-Hague City Commissioner ticket.

The collection includes political papers related to her run for office, consisting of her campaign photographs, promotional items, speeches, notes, election results, clippings, and a scrapbook documenting her short political career. Her papers also include her files on various political figures, such as Governor Charles Edison, Jersey City Mayor Frank Hague, and President Franklin D. Roosevelt. These files contain her correspondence with these politicians (mostly relating her to run for office) and clippings related to their political activities. Beyond documenting her campaign, her papers also include organization and affiliation records from the YWCA and the International Institute of Jersey City, general correspondence, subject files, photographs, and her manuscripts and writings.

[The finding aid is available online on SPU's ArchivesSpace page.](#) Email [archives@saintpeters.edu](mailto:archives@saintpeters.edu) for more information about this collection.

- **CAUCUS REPRESENTATIVE**

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## ▶ NEW YORK

- **CAUCUS REPRESENTATIVE**

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## ▶ PENNSYLVANIA

### **INDUSTRIAL ARCHIVES & LIBRARY ANNOUNCES FUTURE PLANS FOR EXPANSION IN BETHLEHEM**

The Industrial Archives & Library (IAL) in Bethlehem has received a significant property donation on Santee Mill Road in Bethlehem.

The property includes eight structures, including a 1927 Tudor-style main house, a 1775 farmhouse, barns, stables, and extensive wooded land. Once part of the historic Camel's Hump Estate owned by Archibald Johnston, the first Mayor of the City of Bethlehem and former Bethlehem Steel Company President, the property will remain largely preserved in its natural state.

In announcing the donation, IAL President & CEO Stephen G. Donches highlighted the organization's commitment to preserving historical industrial records and leveraging the 62-acre site for both archival and environmental purposes.

IAL plans to relocate its operations to the site and create a state-of-the-art archival processing facility that will be designed to blend with the existing buildings, particularly a large Pennsylvania German-style barn. The goal is to preserve the site's historical character while meeting modern archival needs.

This donation marks a milestone in IAL's expansion as it moves toward becoming a leading independent industrial archive. The new facility will further IAL's mission of preserving history for educational and research purposes, all while honoring the legacy of Bethlehem's first mayor.

### **LAFAYETTE COLLEGE ANNOUNCES TWO NEW COLLEGE DIGITAL COLLECTIONS**

In celebration of Lafayette College's Bicentennial, Special Collections & College Archives is pleased to announce two new digital collections! Explore [The Melange, the College yearbook](#), now available online from 1970–2024, and browse the complete run of [Commencement programs](#). Earlier yearbooks dating back to 1870 are currently being digitized and will be

shared later in 2026. Both can be found in the Lafayette Digital Repository, the Libraries' portal for digital collections and faculty and student scholarship.

### **THE PENNSYLVANIA HOUSE ARCHIVES OPENS NEW EXHIBIT KEYSTONE OF AMERICA**

The new exhibit, *Keystone of America*, explores the 1826, 1876, 1926, and 1976 celebrations and Pennsylvania's role in each of the anniversaries. This exhibit highlights memorabilia from the 1976 Bicentennial which was held in Philadelphia. It also showcases clothing on loan from the Fashion Archives and Museum at Shippensburg University and individual collectors to help visitors feel immersed in each of the featured eras.

Visitors can also pick up the **brand-new** History of General Assembly booklet which was produced in celebration of America's 250th Birthday! Hear from House and Senate Leadership about the 250th, learn more about the history of the Pennsylvania General Assembly, and even discover some fun trivia facts!

- **CAUCUS REPRESENTATIVE**

**Isaac Alexander**

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## ▶ VIRGINIA

### **EDGAR CAYCE FOUNDATION LAUNCHES DIGITAL COLLECTIONS**

The Edgar Cayce Foundation (ECF) in Virginia Beach is pleased to announce the launch of its first [digital archive](#). Established in 1948, the ECF documents the life and work of Edgar Cayce (1877–1945), an early practitioner in the field of modern holistic wellness. Our digital collections include historic publications, manuscripts, and audiovisual materials that also document the organizational history of the Association for Research and Enlightenment, Atlantic University, and the Cayce-Reilly School of Massage.

### **HOMECOMING: LETTERS TO THE JACKSON FAMILY RETURN TO WINCHESTER**

In January of 2026, the Stewart Bell Jr. Archives purchased seven letters sent to members of the Jackson family of Winchester from a private seller. The letters were added to the Vivienne Jackson Family Collection, which contains materials associated with the Jackson family and their business, Ruth's Tea Room.

Ruth E. P. Jackson (1896–1953), Boyd Franklin Jackson (1894–1983), and Vivienne L. Jackson (1926–2024) owned and operated Ruth's Tea Room in Winchester from 1925–2005. Ruth's was a Black-owned and operated business known for

welcoming all, even during the era of segregation in the United States. For this reason, Ruth's Tea Room has left a lasting legacy among the people who patronized the restaurant.

Ruth's Tea Room graced Winchester for eighty years, and community members continue to reminisce decades after its closing. The Stewart Bell Jr. Archives will continue collecting and preserving materials and memories related to the Jackson family and Ruth's Tea Room.

- **CAUCUS REPRESENTATIVE**

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▶ **WEST VIRGINIA**

- **CAUCUS REPRESENTATIVE**

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**Contact us:**  
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#34141  
Washington, DC 20005

# MARAC FALL VIRTUAL CONFERENCE

Join MARAC online  
October 28–30, 2026,  
as we once again  
bring the accumulated  
experience and lessons  
of colleagues to  
you, live, from your  
computer screens.

MARAC Virtual  
Meetings help to  
democratize access to  
continuing education  
by reducing registration  
costs, reducing travel  
costs, and expanding  
the number of  
attendees. Plus, we can  
see when presenters'  
pets wander onto the  
screen! Save the date,  
and we'll see you online!

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# New Members

## December 2025

Daniel Cavanaugh.....*University of Virginia*  
Jennifer Huelsberg.....*Norfolk Academy*  
Justin Little.....*Liberty University*  
Claire Nguyen.....*University of Alabama*  
Agnes Szanyi.....*American Hungarian Foundation*  
Erica Williams.....*St. Stephen's and St. Agnes School*

## January 2026

Nathanael Burroughs.....*Temple University SCRC*  
Alisha Curtis.....*The Library of Congress*  
Shelby Daniels-Young.....*University of Delaware Library,  
Museums and Press*  
Andrew Elder.....*University of Massachusetts Boston*  
Kate Folkenroth.....*University of Delaware*  
Catherine Gaines.....*Self-Employed*  
Josie Karkkainen.....*University of Pittsburgh*

Mollie Metevier.....*Simmons University*  
Methi Satyanarayana.....*George Washington University*

## February 2026

Jenny Ambrose.....*Adirondack Experience Library*  
Madelyn Farrow.....*Old Dominion University*  
Jeffrey Felton.....*Student*  
Daniel Gallagher.....*Simmons University Online*  
Allison Marques.....*Moorland Spingarn Research Center*  
Reilly McMullan.....*Pennsylvania Western University*  
Abigail Moncus.....*West Virginia and Regional History Center*  
Alex Neason.....*PennWest University*  
Matt Nelson.....*University of Maryland*  
Enid Ocegueda.....*Princeton University*  
Kelly Pascarella  
Kaylin Preslar.....*University of Virginia*  
Lark Wilson.....*Binghamton University*

An archivist's job is  
big and broad.

“To appraise, acquire, arrange and describe, preserve, authenticate, and provide access to permanently valuable records.”

Source: Society of American Archivists

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# Treasurer's Report

FISCAL YEAR 2026 • 2ND QUARTER • OCTOBER 1–DECEMBER 31, 2025

<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>
<b>INCOME</b>							
Membership Dues	\$45,000.00	\$28,470.00	\$2,932.00			\$31,402.00	70%
Conference Registration	\$62,500.00	\$4,775.00	\$4,400.00			\$9,175.00	15%
Conference Vendors	\$14,000.00	\$3,500.00	\$2,100.00			\$5,600.00	40%
Conference Sponsorship	\$4,500.00	\$500.00	\$6,549.00			\$7,049.00	157%
Publication Advertising	\$1,800.00	\$440.00	\$440.00			\$880.00	49%
Publication Sales	\$0.00	\$0.00	\$0.00			\$0.00	0%
VA Caucus Event	\$500.00	\$0.00	\$0.00			\$0.00	0%
Off-Meeting Workshops	\$4,000.00	\$1,325.00	\$1,030.00			\$2,355.00	59%
Bank Interest	\$1,800.00	\$612.43	\$1,013.86			\$1,626.29	90%
Investment Interest	\$3,500.00	\$1,365.75	\$1,111.22			\$2,476.97	71%
Gifts to Operations	\$900.00	\$180.00	\$420.00			\$600.00	67%
Miscellaneous	\$0.00	\$0.00	\$0.01			\$0.01	0%
<b>Total Income</b>	<b>\$138,500.00</b>	<b>\$41,168.18</b>	<b>\$19,996.09</b>	<b>\$0.00</b>	<b>\$0.00</b>	<b>\$61,164.27</b>	<b>44%</b>
<b>EXPENSES</b>							
Administrator	\$22,000.00	\$6,695.84	\$4,381.14			\$11,076.98	50%
Web Services	\$9,450.00	\$8,816.86	\$497.06			\$9,313.92	99%
Archivist	\$1,000.00	\$0.00	\$0.00			\$0.00	0%
Accountant	\$3,325.00	\$0.00	\$0.00			\$0.00	0%
Advocacy	\$1,800.00	\$0.00	\$0.00			\$0.00	0%
Insurance Policy	\$1,800.00	\$0.00	\$0.00			\$0.00	0%
Phone	\$625.00	\$79.15	\$90.00			\$169.15	27%
Postage	\$150.00	\$34.26	\$39.42			\$73.68	49%
Office Supplies	\$100.00	\$0.00	\$0.00			\$0.00	0%
Food	\$4,250.00	\$0.00	\$36.78			\$36.78	1%
Travel	\$1,250.00	\$0.00	\$174.68			\$174.68	14%
Equipment	\$250.00	\$0.00	\$0.00			\$0.00	0%
Printing and Design	\$3,700.00	\$520.26	\$375.00			\$895.26	24%
Conference	\$75,000.00	\$2,930.54	\$9,710.15			\$12,640.69	17%
Lodging	\$1,200.00	\$0.00	\$154.29			\$154.29	13%
Honoraria	\$2,800.00	\$250.00	\$700.00			\$950.00	34%
Awards and Prizes	\$1,900.00	\$0.00	\$300.00			\$300.00	16%
VA Caucus Event	\$500.00	\$0.00	\$0.00			\$0.00	0%
Banking Fees	\$7,000.00	\$1,861.76	\$1,072.10			\$2,933.86	42%
Investments	\$0.00	\$0.00	\$0.00			\$0.00	0%
Miscellaneous	\$400.00	\$0.00	\$250.00			\$250.00	63%
<b>Total Expenses</b>	<b>\$138,500.00</b>	<b>\$21,188.67</b>	<b>\$17,780.62</b>	<b>\$0.00</b>	<b>\$0.00</b>	<b>\$38,969.29</b>	<b>28%</b>
<b>Net Income or (Loss)</b>		<b>\$19,979.51</b>	<b>\$2,215.47</b>	<b>\$0.00</b>	<b>\$0.00</b>	<b>\$22,194.98</b>	

<u>Account Balances</u>		<u>Opening</u>	<u>Credits</u>	<u>Debits</u>	<u>Closing</u>	
PNC Checking	\$80,322.64	Operating	\$19,979.51	\$19,996.09	(\$17,780.62)	\$22,194.98
PNC Savings	\$147,299.83	Restricted	\$162,937.44	\$1,177.00	(\$4,756.95)	\$159,357.49
Vanguard Bonds	\$98,239.57	Reserve	\$48,475.00	\$0.00	\$0.00	\$48,475.00
<u>Total</u>	<u>\$325,862.04</u>	Surplus	\$95,834.57	\$0.00	\$0.00	\$95,834.57
		<u>Totals</u>	<u>\$327,226.52</u>	<u>\$21,173.09</u>	<u>(\$22,537.57)</u>	<u>\$325,862.04</u>

### Summary - Second Quarter FY 2026

Opening Balance	\$327,226.52
Total Income	\$21,173.09
<u>Total Expenses</u>	<u>(\$22,537.57)</u>
Closing Balance	\$325,862.04

<u>Restricted Funds</u>		<u>Opening</u>	<u>New Gifts</u>	<u>Spending</u>	<u>Closing</u>	
PNC Savings	\$61,117.92	Disaster Assist.	\$27,918.50	\$400.00	\$0.00	\$28,318.50
Vanguard Bonds	\$98,239.57	Education	\$107,304.80	\$525.00	(\$4,476.95)	\$103,352.85
<u>Total</u>	<u>\$159,357.49</u>	Graduate Schol	\$22,783.14	\$252.00	(\$30.00)	\$23,005.14
		Finch Award	\$4,931.00	\$0.00	(\$250.00)	\$4,681.00
		<u>Total</u>	<u>\$162,937.44</u>	<u>\$1,177.00</u>	<u>(\$4,756.95)</u>	<u>\$159,357.49</u>



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