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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

[*Cremation of Calculus*]. Alex Pach, 1890. Photograph. College Archives Image Collection, Lafayette Special Collections & College Archives, Lafayette College, <http://hdl.handle.net/10385/3r074v62f>

To the Right

Winter scene at Bronx Park, N.Y. A. C. Bosselman & Co., ca. 1910-1919. Postcard. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Picture Collection, The New York Public Library. (UUID): 422a58c0-c55f-012f-7f77-58d385a7bc34

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From the Chair

ZACHARY HOTTEL

Hello Everyone!

As you read this, cold temperatures, dark evenings, and the presence of snow make it clear that winter has arrived. The changing weather, holiday season, and start of the new year give us the opportunity to reflect on what we've accomplished and look ahead to what 2026 may bring.

For MARAC and our profession, 2025 was a year filled with excitement and challenges. We worked together to strengthen our advocacy efforts, held a successful conference in Harrisburg, activated new committees on Climate Change and Records Retention, hosted our second annual symposium, and much more. All of this has helped us better fulfill our mission of supporting and strengthening the work of archivists throughout the Mid-Atlantic Region.

As we enter 2026, we will start work to update the MARAC Strategic Plan through a series of listening sessions designed to connect with our officers and committees. We will also be working to strengthen our financial position through continued fundraising for our scholarships, awards, disaster relief efforts, and education fund. Finally, I hope to build stronger connections with other archival organizations and with our members, opening the door to new forms of collaboration.

Please extend a hearty thank you to everyone who worked to make the Fall Symposium in Wilmington a success. Our location along the Brandywine Creek, coupled with rock star presentations, meant all of us left renewed, refreshed, and better educated, especially regarding our connection to the climate change crisis.

Finally, make sure your calendars are marked for our Spring 2026 conference *Flowing Together: Community and Resilience in Archives* to be held in Richmond, Virginia! I'm looking forward to seeing everyone in the Commonwealth and know our Program Committee and Local Arrangements Committee are preparing a wonderful event for us.

As always, feel free to reach out to me at chair@marac.info with any questions, concerns, or feedback.



A handwritten signature in black ink that reads "Zachary Hottel".

Zachary Hottel
Chair, 2025-2026

ADVICE FOR EARLY CAREER ARCHIVISTS

We asked several MARAC members to answer questions aimed to provide advice to those just starting out in the field.

TIFFANY COLE is the Special Collections Archivist at James Madison University in Harrisonburg, Virginia. In this position, Tiffany oversees all aspects of collection processing including new and legacy arrangement and description, and assists in collection development efforts.

DEB SCHIFF is the Archivist and Special Collections Librarian at The College of New Jersey, and MARAC Chair-elect. Previously, she served as Member-at-Large from 2022–2024 and co-chaired the Virtual Arrangements Committees in Spring 2021 and 2023. She has served as a Caucus Archival Projects Evaluation Service (CAPES) consultant for the MARAC New Jersey Caucus since 2015.

ILHAN CITAK has been at Lehigh University since 1999, where he is currently the Archives and Special Collections Librarian. He has been a member of MARAC since 2005.

HERE ARE SOME OF THE HIGHLIGHTS FROM THEIR RESPONSES:

If you have recently been involved in hiring, what did you appreciate seeing in your top candidates' background and experience? What interview etiquette faux pas was disappointing to encounter?

TC: I appreciate seeing that the candidate has done some background research on the institution generally as well as collecting strengths, ongoing initiatives, etc. to demonstrate a level of interest and curiosity in the position. An interview faux pas I have seen, but luckily not too frequently, is a candidate not asking questions of the search committee or stakeholders who are present during the interview process. Even if you don't have a question, ask one anyway.

DS: I like seeing selections from the collections the person has processed and links to the finding aids they've written. I also like to know if the person has served the profession in MARAC or another professional organization. If a person has a varied background and experience doing a range of different kinds of things, it can help tell their story—especially if aspects of another career can be applied to their current work in an archive. For instance, if someone has project management experience that is definitely a plus.

DS: An interview faux pas is the person not being prepared for the interview. Before any interview, please take a good look at the position and the organization, especially their latest news (is this a part of a grant that was announced on the web site?).



Tiffany Cole, Special Collections Archivist at James Madison University.



Deb Schiff, Archivist and Special Collections Librarian at The College of New Jersey.



Ilhan Citak, Archivist and Special Collections Librarian at Lehigh University.

IC: I am always impressed with the candidates who are worldly, who add some sophistication and life experience in their presentations and communications. Also, a person with a hobby or a passion for something helps to make the person an interesting candidate. A few years ago, someone, during the casual interview lunch, said "I cannot read cursive and my handwriting is terrible." To me those are some of the top essentials for archivists. Do whatever you can do to improve your handwriting and your reading skills.

What tips do you have for organizing your work day and/or space? (project management, physical workspace, etc.)?

TC: I've never successfully adopted any of the project management tools like Trello or Monday, though I know of folks that rely on them heavily to stay organized. I usually just use my Outlook calendar and a good old fashioned paper to-do list.

DS: I organize my day around the highest priorities. So, I check my email and phone messages first to see if there are any external patron inquiries or time-sensitive requests from

faculty, students, and/or staff. After that, it really depends on the day. Do I need to prepare anything for any meetings? Is someone else depending on me for something that will help them do their work? What's next on the project plan?

As far as my physical space goes, I just try to keep it as organized and as physically clean as possible, especially after a very dirty or fragile item or set of items.

IC: I try to review my calendar the day before to know what's coming up. It's crucial to avoid missing meetings or appointments, as that can be detrimental in some organizations. Respect and being valued come from showing respect and humility.

I don't use a physical planner, but I keep several notebooks handy. One is for work, where I write down daily to-do's, completed tasks, and things I missed. It's like a personal evaluation tool to see if I'm meeting my goals as an archivist. I also keep my favorite pens and pencils in a pouch with high-quality erasers, an acid-free glue stick, small scissors, and paper for doodling, so I'm always prepared for projects.

What are your favorite tools of the trade?

TC: I love ArchivesSpace. I recognize that it isn't perfect, but I firmly believe you get out of it what you put in it. We've successfully adopted modules that I never thought we would—container profiles, barcoding, and locations in addition to accessioning and resources.

We've also recently started using adhesive folder labels for large collections. It's not particularly innovative, but it has been a time saver for recent reprocessing projects and larger collections.

DS: I love taking things apart, so my favorite tools are a set of craftsman pliers and wire cutters of different shapes and sizes. The small needle nose pliers come in handy if a very thick staple isn't budging with a small spatula.

IC: Office supplies, pencils (I love 2B pencils), and handmade notebooks—I repurpose inexpensive notebooks. I also like unusual cardboard packaging and cheap wrapping paper. A real bone folder is essential; a good one can teach you a lot about paper, which is why we have archives in the first place. A few folders and a manuscript box make me look around everywhere I go and start arranging and describing! Beautiful archiving supplies can make the world look like it is waiting to be archived and preserved. That's how I write my poetry and stories too: I look around, see the things (and people) in relation to each other, and start categorizing, arranging, and describing.

What archival literature have you recently read and would recommend?

TC: SAA's most recent issue of *American Archivist* is all about accessioning! It's a must read.

IC: I watched a webinar/lecture by Michael Visonay based on his book "Noble Fragments" and checked out the book. Fascinating story of repurposed Gutenberg Bible leaves.

What has changed since you entered the field? What remains the same?

TC: Technology seems like an obvious answer. As a graduate student, I wrote finding aids in a word document that was published as an HTML website and which I also hand encoded into an EAD finding aid (for inclusion in Virginia Heritage, now ARVAS). Now, I do everything in ArchivesSpace. The nuts and bolts of processing are mostly the same, though description standards have been updated to reflect more inclusive language and reparative practices.

DS: What has changed since I entered the field is AI. I'm hoping that it will improve, as far as transcribing materials. But, I am concerned about the ecological impact of using it.

What remains the same are the challenges with funding, institutional support, and low salaries, especially outside of academia.

IC: Reproduction technology, data storage tools and methods, teaching and learning methods, reference services, and AI in the archives have all changed, but our core mission and dedication to public service remain the same.

Are there industries or career fields outside of archives that you either have experience in or follow that you find helpful as an archivist?

TC: Right out of grad school I worked in the research and curatorial department of James Madison's Montpelier. Mostly behind the scenes work. I try to keep my finger on the pulse of public history, as well as campus history projects and initiatives since I serve on JMU's Campus History Committee.

DS: Yes. I worked in technical publishing for many years. It's very time sensitive. You have to get your publication out the door when the advertisers expect it (monthly, weekly, biweekly, etc.). There's a lot of project management and collaboration involved in each issue of a magazine. Those skills are good to have in any job. All the writing and editing work is directly applicable to finding aids, social media, and outreach. One aspect that came up recently was not being precious about folks editing or changing work I've created in order to improve it. At the same time, it's good to be able to make a solid argument for something that should be kept in the language. Later, I did a fair amount of instruction and public speaking. Those skills also are important to the work I do now.

IC: I was a teacher which helps for lecturing, presenting, collaborating, library consultations, and reference interviews. I am also a poet and short story writer. That helps a lot when I write a biographical, historical sketch of a collection. I force myself to see the humans behind the items.

What motivates you as an archivist?

TC: Having a collection I was instrumental in acquiring or that I processed get used by researchers, in instruction, or in an exhibit. Access and use are always the ultimate goals.

DS: Removing barriers to information.

IC: Knowing the profound relevance of our work in countless ways, particularly for those whose voices are often silenced, encompassing all oppressed minorities, marginalized communities, and displaced populations worldwide, I find immense motivation in our mission. Specifically, archiving and preserving vital materials such as historical papers, significant publications, historical maps, photographs, and even social media posts to record and document their struggles and experiences. This motivates me the most.

Who inspired you or helped you in your career?

TC: I've been blessed to have had several amazing mentors and supervisors over the years. I continue to draw from experiences I had working under Tracy Harter when I was a graduate assistant at JMU and with the entire staff at UVa's Small Special Collections when I worked there from 2014–2016.

DS: So many people! The people who inspire me the most are folks who mentor other archivists, introduce them to people who can help them in their careers, and give of their time freely. People who gave me opportunities to work on the widest variety of materials helped me a great deal. Sarah Hull, head of the Local History Department of Plainfield Public Library (NJ), gave me many interesting processing projects to do when I was a very new archivist. I will always be grateful to her for that.

IC: My mentor was Philip Metzger, Curator of Special Collections at Lehigh University. He's a renaissance man, rare books librarian, music critic, and printer. I learned librarianship, archival best practices, and cataloging from him, as well as veteran Lehigh librarians who practically taught me everything I needed to know about archives and libraries.

Also, MARAC colleagues and MARAC workshops, and getting involved in MARAC programs, meetings, and committees. Finally, the energy, determination, creativity, and endless enthusiasm of the Teaching with Primary Sources (TPS) community. They do inspire me.

Thank you to Tiffany Cole, Deb Schiff, and Ilhan Citak for sharing their thoughts!

THE FIELD IS CONTINUOUSLY EVOLVING, AND MANY OF OUR COMMUNITY MEMBERS ARE IN THE JOB MARKET FOR VARIOUS REASONS.

Whether you're looking for a change of scenery, are new to the field, or you've recently lost your current position to cuts and reductions in workforce, here are some job boards and resources that might be handy to bookmark:

- **Check out the “About Page” for the extensive list of resources this great site pulls from, and additional helpful tools – archivesgig.com**
- **National Council on Public History Job Board – ncph.org/jobs**
- **I Need A Library Job – inalj.com**
- **ACA – www.certifiedarchivists.org/employment**
- **SAA – careers.archivists.org**
- **MARAC Job Opportunities – www.marac.info/job-opportunities**

At the interview stage and need some help preparing? Check out these additional resources to get ready!

- **HiringLibrarians.com – Library Interview Question Spreadsheet**
- **[SAA's Students and New Archives Professionals Section \(SNAP\)](http://SAA.org) has many resources, including these Job Interview Generalizations**
- **[Kaplan's five general interview questions](http://Kaplan.com) for archivist positions**

Digital Preservation Resources

Is your repository exploring or expanding its acquisition and management of digital objects? Not sure where to start or looking for relevant resources? *These digital preservation resources may be worth bookmarking, if you haven't already!*

- **The Digital Preservation Coalition's (DPC) handbook** – www.dpconline.org/handbook
- **The DPC's Global 'Bit List' of Endangered Digital Materials (aka the Bit List)** – www.dpconline.org/digipres/champion-digital-preservation/bit-list
- **DPC's Novice to Know-How: Online Digital Preservation Training** – <https://tinyurl.com/mv9h24h9>
- **Library of Congress Digital Preservation Resources** – www.digitalpreservation.gov/about/resources.html
- **American Association of Law Libraries Digital Preservation Links** – <https://tinyurl.com/bdsnrfd3>
- **American Library Association's Digital Preservation LibGuide** – libguides.ala.org/libpreservation/digitalpreservation
- **Digital Preservation Outreach & Education Network** – www.dpoe.network
- **North East Document Conservation Center's (NEDCC) Digital Preservation resources** – www.nedcc.org/free-resources/digital-preservation



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COMMUNITY, COLLABORATION, AND MOVING IMAGES: REFLECTIONS ON THE FIRST NEW JERSEY ARCHIVAL FILM FESTIVAL

BY: DIANE BIUNNO AND
TARA MAHARJAN

On a warm July afternoon, a small group representing the New Jersey Studies Academic Alliance, the MARAC New Jersey Caucus, and the Bruce Springsteen Archives & Center for American Music convened via Zoom, ready to take on the challenge of organizing the first New Jersey Archival Film Festival. With no budget, few

resources, and one ambitious goal, this group set out to bring the archival community together to celebrate the vital role our profession plays in preserving cultural memory. We hoped the Festival would reveal just how powerfully moving images can tell the stories of New Jersey communities and illuminate the dedicated, often invisible work that makes their preservation possible.

We were determined to host the event in person rather than on Zoom, since the focus was on building community and recreating the magic of watching moving pictures in a theater. Monmouth University's Great Hall was a natural choice, as it is a historic building with a large auditorium, centrally located in the state. It also holds its own piece of film history as Daddy Warbucks' mansion in the 1982 movie *Annie*.

We kept the Festival theme broad to encourage wide participation within the community. The call for submissions invited any New Jersey GLAM institution (galleries, libraries, archives, and museums) to contribute a film or video under 15 minutes in a digital format. To help contextualize each piece, we required that a representative from each institution be present to introduce their film. We circulated a simple Google Form to help streamline the submission process. Because we hoped for a diverse range of participants, we distributed the call across multiple listservs and social media channels, and we also reached out directly to select smaller repositories across the state, encouraging them to submit and offering support along the way.

The response from the community exceeded expectations. Twenty repositories across New Jersey—including small historical societies, local museums, state agencies, universities, and even a professional production company—were eager to screen their short films at the Festival. The community's enthusiasm made it clear that we had tapped into something meaningful, so we expanded the Festival into a full-day event in early November. Because we were mindful that a full-day schedule might feel overwhelming for attendees, we gave considerable thought to structuring the program. We incorporated a midday break and curated a mix of short films with varied lengths and themes to maintain momentum and keep the audience engaged throughout the day. We also developed several activities we hoped would add a bit of light-heartedness to the Festival, including a trivia contest in which each repository contributed a question related to its film. With small prizes, we hoped the contest would offer a fun and lively way to end the day.



Festival attendees enjoy the screening of "Island Voices, Jeanette Lloyd and Martha Kremer, A Childhood Friendship," Long Beach Island Historical Association Oral History Project.



Monmouth University, Great Hall



Designated a National Landmark in 1985, the Great Hall was designed by Horace Trumbauer and Julian Abele, one of the first formally educated African American architects.

Just as we sought broad institutional participation in the Festival, we also aimed to attract a wide and diverse audience. To that end, we made the event free and open to the public. We promoted it through several channels, including the *Patch*, a local online community newsletter, and a local radio station, both of which offered free publicity. We also encouraged presenters to share the event flyer widely within their organizations, including with faculty, students, staff, and researchers.

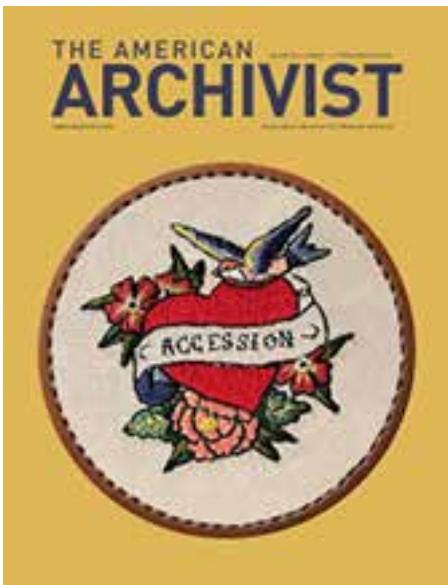
We were admittedly a little nervous on the day of the event. Would people come? And would they stay all day? The answer to both was an emphatic yes! About 60 attendees joined the event, with many participating in both the morning and afternoon sessions. Throughout the day, audience responses to the films were enthusiastic. The laughter, gasps, and thoughtful questions indicated a high level of engagement. Seeing the community respond so warmly to an event we had poured so much effort into was incredibly rewarding.

The footage screened at the Festival reflected communities from across New Jersey and captured a remarkable diversity of experiences, including oral histories, community events, concert performances, children at play, and glimpses of everyday life. These films both celebrated local culture and highlighted the important work of preservation that makes these stories accessible to the public.

One particularly striking example came from the South River Museum and its film, *Field Day 1931*. The amateur footage documented the public school student parade and field day activities in South River in May 1931. It featured dances from a variety of cultures, physical training drills, and other student activities. Commentary for the film was recorded decades later in 1986. The footage and commentary were rediscovered in 2023, digitized, and later synced specifically for the Film Festival. The presenter from the South River Museum described the painstaking process of syncing the audio to the footage as well as the work in identifying the people, location, and activities represented in the footage. The Museum's work in reformatting the film provided a tangible example of the effort and expertise required to preserve historical materials and highlighted how archival work safeguards cultural memory.

The first New Jersey Archival Film Festival was a huge success thanks to the collaboration between the New Jersey Studies Academic Alliance, the MARAC New Jersey Caucus, and the Bruce Springsteen Archives & Center for American Music. Working together allowed us to share resources, divide responsibilities, and leverage each other's expertise. It allowed all communities, from historians to archivists to music enthusiasts, to become New Jersey film lovers for the day. Following the overwhelmingly positive feedback from attendees and presenters, we are already moving forward with plans for the next Festival.

Thank you to all the presenters and to everyone who contributed to making the Festival possible. Learn more about the films screened at the event by viewing the [Festival program](#).



AMERICAN ARCHIVIST

Issue 88.1 of *American Archivist* is out now! This issue includes former SAA President Helen Wong Smith's Presidential Address from the 2024 Society of American Archivists Annual Meeting; a special section on accessioning; six reviews of recent archives publications; and a variety of articles on reparative description, digital history exhibits, and more. [Read the issue today!](#)



THE PRACTICAL ARCHIVIST

The Editorial Board of *The Practical Archivist: MARAC Technical Leaflet Series* is pleased to announce the release of [issue No. 17 \(Spring & Summer 2025\)](#), "Textiles and Their Care," by Jessica E. Johnson. This resource introduces ways for archival practitioners to address accessioning, storage, display, and cleaning of textiles. It also provides an overview of the most common fibers and fabrics and their construction, as well as pests and pest treatments that are encountered.

Visit [The Practical Archivist website](#) to learn more and to submit a proposal for a future issue.



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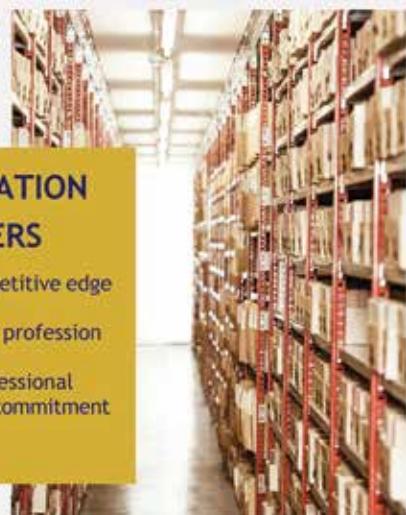
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THE DUAL DETECTIVE: Combining Traditional Techniques with AI for Photograph Identification

MISSY NERINO, LAFAYETTE COLLEGE

The proliferation of AI has drastically changed the landscape virtually (pun intended) everywhere. It has become ingrained in our daily lives: AI “slop” on social media, chatbots as personal assistants, and generative AI replacing the work of content creators such as artists, coders, and authors.

Archivists are, understandably, trepidatious about the implications of use of AI. In a field grounded in provenance and primary source research, AI’s rise is unsettling. It’s prone to fabricating information, and students or researchers may accept chatbot outputs without question. Beyond misinformation, AI’s environmental cost is significant, consuming incredible amounts of energy and water. For a profession that values human labor, authenticity, and sustainability, AI is both a challenge and a source of anxiety. Countless articles, conference sessions, and email threads have discussed what, if any, role AI has in archival work. Yet, it’s here to stay.

This past summer, I began working in the Special Collections & College Archives (SCCA) at Lafayette College, a liberal arts and engineering institution located in Easton, Pennsylvania. Among the backlog to process, I identified a collection of theatrical productions at Lafayette dating approximately 1950–1998. The scope of the collection included approximately six linear feet of playbills, posters, slides, negatives, VHS tapes, DVDs, and photographs.

After surveying the collection, I contacted the Theater Department for resources that might assist in identification. I soon discovered that no comprehensive list of productions existed. While several faculty and emeriti offered help, their institutional knowledge only went back about forty years, far after most of the visual materials were created.

As I am wont to do, I began my work with a spreadsheet. Organized by academic years, with columns for the title of production, the date(s) of production, the director, the theatrical troupe, the producer, the location of the production, and general notes, I initially populated the spreadsheet with information from playbills, and then utilized yearbooks to fill in some gaps. While still incomplete, this spreadsheet provided the vast majority of the productions from 1948 to the present.

Academic Year/Season	Production(s)	Date(s)	Director(s)	Playbill/Program	Location
Fall 1948	Start Me a Small Planet	May 4-7, 1948	Marshall Coombes (Mike Coombes)	The Marquis Players	The Little Theatre, Magg Hall
Fall 1948	The Glass Menagerie	October 26-27, 1948	Marshall Coombes (Mike Coombes)	The Marquis Players	The Little Theatre, Magg Hall
Fall 1948	Playhouse in the Hallows	November 20-21, 1948 (1949)	Edwin Kite	The Marquis Players	The Little Theatre, Magg Hall
Fall 1948	On Your Toes (Bart, Mamoulian, Hirsch, You’re in the Crowd, and the Fever) (not cast)	March 14-15, 1947	Marshall Coombes (Mike Coombes)	The Marquis Players	The Little Theatre, Magg Hall
Spring 1949	Camelia	April 24-25, 1947	Marshall Coombes (Mike Coombes)	The Marquis Players	The Little Theatre, Magg Hall
Fall 1949	Death of a Salesman	October 25-26, 1947	Marshall Coombes (Mike Coombes)	The Marquis Players	The Little Theatre, Magg Hall
Fall 1949	The Merry Wives	March 4-5, 1948	Marshall Coombes (Mike Coombes)	The Marquis Players	The Little Theatre, Magg Hall
Fall 1949	The Taming of the Shrew	May 3-4, 1948	Marshall Coombes (Mike Coombes)	The Marquis Players	The Little Theatre, Magg Hall

Next, I combed through the slides, photographs, and negatives that had already been identified. Conservatively, I estimate that this helped me identify approximately 40% of the overall visual materials in the collection. However, the remaining hundreds remained mysteries.

To tackle these enigmas, I employed a combination of traditional advanced search techniques. My first step was a close visual inspection for context clues. Hairstyles, costumes, and stage setups hinted at time periods or venues. Utilizing a loupe, I analyzed the set and props from productions. Details like the type of trim on a door or the placement of books on a bookcase became evidence to compare against known images, or at least to group production photos together.



The physical object itself could often provide some context clues. Photographer imprints or editor marks on the backs of unknown images could be compared to known images, to narrow down the possible window in which photos were taken. Occasionally, actor names appeared on the back of photos, but without production titles.

Fortunately, Lafayette College has digitized its entire run of student newspapers with full

text searchability in the Lafayette Digital Repository (LDR). This treasure trove is an incomparable resource and helped me fill in significant gaps left from the playbills and yearbooks. Searching actor names often yielded dozens of hits in *The Lafayette* student newspaper, particularly for those who might be athletes or in student government. Use of Boolean operators significantly refined results. For instance, using “AND” to link names of multiple actors in a production, or truncation (e.g., “theat*”) to capture both “theater” and “theatre.” These techniques filled gaps left by incomplete playbills and inconsistent yearbooks.

Still, full-text searching isn’t perfect. Names were misspelled or the OCR was wrong. Some newspaper articles lacked photos, and late-spring productions often missed yearbook publication deadlines. Despite my detective work, many images remained unidentified, even as my trusty spreadsheet of productions grew to hundreds of entries.

Like a wizard turning to forbidden magic, I suddenly felt the unlimited power beneath me that I could wield—if I only turned to the dark side. And thus, with a heavy heart, I did it. I opened a chatbot.

AI offered what I couldn’t easily replicate: rapid comparison and recall of obscure production details. But my list of verified productions gave me a finite limit, and as I had done the detective work and produced this list myself, I was in the driver’s seat—not the chatbot. From this list, it could suggest matches based on descriptive cues.

For example, I fed it a query drawn from several unidentified photos: “Do any of these plays have several children, a man with a scar on his cheek, and maybe a nanny or some kind of woman in period dress?”

The chatbot produced a short list of strong candidates, including *The Diary of Anne Frank*, *The Glass Menagerie*, and

- Small family, including a daughter and a matronly mother (Amanda Wingfield) in older, old-fashioned dresses.
- The “gentleman caller” could potentially be portrayed with a scar (as the text mentions Tom or Jim being wounded or symbolic of broken dreams).
- But only one child/young woman, so “several children” doesn’t quite fit.

3. *Watch on the Rhine*

- Features a family with three children and their nanny.
- The father (Kurt Müller) is a European anti-fascist refugee with a scar on his face (explicit in the script).
- The mother (Sara Müller) and the nanny (Anise) are present.
- Takes place in a wealthy American household, but with a European refugee family — this fits perfectly with your clues.

Conclusion:

The production you’re describing sounds most likely to be *Watch on the Rhine* by Lillian Hellman (1941).

Watch on the Rhine. I had already identified *Watch on the Rhine* once and initially dismissed it, but upon checking my trusty spreadsheet, I realized the college had staged it twice—in 1957 AND 1967. Using the LDR, I confirmed the images matched the other production.

Another use case was in unique props. I queried the chatbot to search the same list, but for a play where a woman has a baby (or a doll) and there might be a kite. The chatbot was able to provide a short list of potential plays identifying not only actual props listed in the production, but the occasional metaphorical use of props. I compared the image backgrounds of the image with the kite and doll to known yearbook photos and positively identified them as from *This Property is Condemned*, performed in April 1953.

This technique has not provided me with a 100% success rate. While the chatbot provided strong suggestions on some, a number of images cannot be positively identified, as I have nothing with which to compare the photograph. The majority of the unidentified materials have extremely generic sets, typically in a contemporary living room or house setting. I suspect some images date back into the 1940s, when images were not as frequently included in the newspaper or yearbook. So, these most likely will remain unidentified.

Although I still shudder to think about what the outlook of AI may be, particularly with how rapidly the landscape is changing, this particular use case proved beneficial. By centering the use of AI around *human* archival labor, I ensured a higher chance of success and could cross reference for positive identification. But AI is not the end-all, be-all. ChatGPT cannot replace some of the more old-fashioned detective work. By using a hybrid of traditional and newer technologies, a significantly larger number of these visual materials were processed and now accessible to researchers.

Note: All use of em dashes are my own. I used them way before ChatGPT did.

An AI Primer for MAA Readers

A vertical column of binary code (0s and 1s) is overlaid on a dark blue background with a grid pattern. Several blue arrows of varying sizes point upwards, symbolizing growth, data flow, or AI trends.

The *Mid-Atlantic Archivist* has seen an increase in submissions that use and discuss AI tools and methods. We thought it might be time to include AI-specific resources to assist readers and contributors, as this topic is increasingly being discussed in our profession. Whether you are approaching it from a skeptic's or an eager learner's perspective, it's important to remain aware and informed. From ethical use to technical application, there's a lot to learn and keep up with in our field.

If you're completely new to the AI conversation, or have been avoiding it as long as possible, this article on The Verge, [AI is confusing — here's your cheat sheet](#), is a good place to start.

Many organizations are leading fee-based training and certifications for AI use and learning. Below are a few no-cost options that might help you dive in:

- International Council on Archives: [AI and Archival Practice: Video Series](#) Exploring the Application of AI to the Management of Archives
- SAA [Current Uses of AI in Archival Description](#)
- National Library of Medicine's [Generative AI Short Course](#), an open course on Generative AI for libraries, and includes the materials for teaching and the recordings.
- Elsevier's free [GenAI Literacy Program](#) includes three courses: Foundations of AI, Benefits & Risks of AI, and Responsible AI

AI is a hot topic and getting a lot of quick attention in the field. Nearly every association and conference is tackling the topic. Here are a few major **Community Groups** that might be worth looking into, if you are looking to join the conversation or see what's under discussion:

- [AIRUS: Artificial Intelligence in Reference & User Services Interest Group](#)
- [APA/AMIA joint Interest Group](#) brings stakeholders together in conversation to discuss the issues that GenAI presents for archives and possibilities for addressing them
- [IFLA Artificial Intelligence Special Interest Group](#)
- [How a Harvard Initiative is Translating Archives for AI Models](#)
- [Article \(2024\) about the Born-Digital Access Working Group \(BDAWG\)](#) has been awarded a Strategic Growth Grant from the Society of American Archivists Foundation. This prestigious grant will support the efforts of BDAWG, specifically its Visioning Access Systems subgroup, in the project titled "AI is for Access: An Investigation of AI Adoption."

When utilizing AI in your work or practice, it's important to understand the ethical requirements and implications of its application. Here are a few resources to get you started regarding **ethics and privacy**:

- [Association of Research Libraries Releases Guiding Principles for Artificial Intelligence](#)
- [Viewfinder](#): A toolkit for values-driven AI in libraries and archives; a participatory toolkit designed to facilitate ethical reflection about responsible AI in libraries and archives from different stakeholder perspectives.
- [EBSCO short video](#) on Copyright, AI, and Access

These suggestions are far from comprehensive, so we encourage members to engage in further discussion and share resources with the community on the [MARAC LinkedIn page](#)!



© Mikael Blomkvist / Pexels.com

WEB TEAM COMMITTEE UPDATE

COMMITTEE MEMBERS:

Jasmine Smith, Co-chair; Diana Reed, Co-chair; Chris Loos; Ruth Cody; Sara Predmore, MARAC Administrator

The Web Team was established in 2015 to manage the MARAC website and provide technical assistance to the Administrator. The committee's tasks include maintaining the website and membership database to accurately capture committees, initiatives, and conferences, as well as providing easy access to resources and publications.

The Web Team's primary 2025–2026 initiative is to improve the MARAC website's compliance with the Web Content Accessibility Guidelines (WCAG). These are web content accessibility standards followed by online creators worldwide. They ensure the accessibility of online content for individuals with disabilities, including blindness, deafness, photosensitivity, limited movement, and cognitive impairments. The committee used the A11Y Project's [web accessibility compliance checklist](#) for reference.

To gain a better understanding of the MARAC website's shortcomings, a committee member ran the site through two

different accessibility checkers. These combed through the website and highlighted issues that needed attention. To the committee's disappointment, the results were daunting.

The committee recognized that a good place to start with tackling these issues involved cleaning up the drop-down menus on the homepage to provide a smoother user experience. By Spring 2025, committee members eliminated the drop-down menus and moved them to their respective landing pages.

After this much-needed website update, the committee decided to re-run the accessibility check through the [IBM Equal Access Toolkit](#). Fortunately, the results were promising and showed improvement from the last scans. The remaining issues highlighted are minor and sitewide.

Next, the committee will contact MemberClicks, the software behind MARAC's website, and seek guidance on resolving remaining accessibility issues. Backend users of the website have limited abilities to address the problems that are still flagged, so the committee hopes MemberClicks can help bring the website the rest of the way and better meet the Web Content Accessibility Guidelines.



MARAC SPRING 2026 CONFERENCE

Flowing Together:

COMMUNITY AND RESILIENCE IN ARCHIVES



Swimmers at the A-Line Bridge, James River. Image courtesy of Visual Studies Collection, Library of Virginia.

The members of the Local Arrangements and Program Committees look forward to welcoming one and all to the River City of Richmond, Virginia, for MARAC's Spring 2026 conference from April 30–May 2!

The theme, *Flowing Together: Community and Resilience in Archives*, draws on Richmond's location on the banks of the James River, but also acknowledges, despite rising and lowering tides, the constancy of the archival profession.

The conference will be held at the Omni Richmond Hotel, located in the heart of Richmond's historic Shockoe Slip. Just two blocks from Capitol Square and the mighty James River, the Omni is ideally situated for exploring all that Richmond has to offer, such as the 17th Street Farmer's Market, The Fountain Bookstore, Richmond Slave Trail walking tour, and the city's James River Park System. The hotel offers a convenient underground parking garage for those driving to Richmond. The Library of Virginia, the Commonwealth's state library and archives, will host the Friday evening reception. Attendees will gather in the Library's grand two-story lobby to mingle and enjoy light refreshments. There will also be fun hands-on activities and the opportunity to explore a photography exhibition documenting the evolution of downtown Broad Street.

Richmond's strategic location along the James River's fall line has historically made it an ideal place for habitation and commerce. Prior to



Rafting on the James, 1981. Image courtesy of Visual Studies Collection, Library of Virginia.

1607, the Powhatan Confederacy, a chiefdom consisting of several Virginia Native American tribes, established one of its capitals at the falls of the James. By 1733, the English had colonized the area and formally established the town named by William Byrd II. Waterpower, transportation, and tobacco crops quickly turned Richmond into an international trading center. This trade quickly grew to include the sale of human beings, and by the middle of the 19th century, the city was the center of the domestic slave trade and the capitol of the nascent Confederate States of America. Following the Civil War, law, finance, and medicine, along with art, science, and cultural attractions, became the primary drivers of the Virginia capital's economy. Today, Richmond is a diverse city that is reckoning with its history. It has become a tattoo, food, and beer lover's paradise with a renewed focus on outdoor recreation centered on the James River.

The Programming Committee has selected topics reflecting how archival institutions and archivists engage their local, regional, and professional communities to create a greater understanding of and connection with the past and present. Sign up to hear presentations on documenting mobile and migrant communities, supporting grassroots archives, documenting the legacy of slavery on campuses, and much, much more. Workshops on Thursday, April 30 will offer professional education opportunities. At this year's conference, we invite you to attend not one, but two plenary speakers. Christine Vida from The Valentine Museum in Richmond will give the Friday morning plenary. After lunch, at a mid-afternoon plenary, Dr. Clint Whitten, Assistant Director of Virginia Tech's Center for Rural Education, will speak about his

role in introducing rural high school students to archives, cultural heritage institutions, and memory work.

The Local Arrangements Committee has pulled together a list of activities aimed at conveying the historical flavor of Richmond. Registrants can tour the Library of Virginia, the University of Richmond Special Collections, the Valentine Richmond History Center, the Virginia Museum of History and Culture, the Poe Museum, the John Marshall House, the State Capitol, and more. If you are not able to attend any of the scheduled tours, there will be lots of “explore on your own” options for the adventurous archivists among us.

For this year's in-service project, the Local Arrangements Committee has partnered with HomeAgain. Since 1979, HomeAgain has provided

emergency and scattered-site housing, as well as community housing programs designed to help individuals and families obtain and maintain permanent housing. The service project is a hybrid donation-based drive to provide essential items like hygiene products, household goods, and cleaning supplies for families transitioning from homelessness into permanent housing.

The Program and Local Arrangements Committees are eager to see everyone in Richmond, Virginia, this spring. Hotel reservations at the Omni Richmond Hotel are now available at the MARAC rate of \$185/night. Conference registration will open in February. For additional information on Richmond Spring 2026, see the [conference website](#).

► DELAWARE

INNOVATION IN MINIATURE EXHIBITION AT HAGLEY

Hagley Museum and Library's newest exhibition brings together three fields—interior design, miniatures, and conservation—drawing from the Library's extensive archival collections. *Innovation in Miniature* highlights the career of interior designer William Pahlmann (1900–1987), whose papers are held by Hagley. Pahlmann is considered an icon of midcentury design, running a renowned design firm in New York City from the 1940s to 1970s. Among his client list are Jackie Kennedy Onassis, Pauline Trigére, Babe Paley, and many other members of East Coast high society. The exhibition also features the work of Eugene "E.J." Kupjack (1913–1991), a master miniaturist who worked with collectors and designers, including Pahlmann, to build scale models of real and imagined spaces. Finally, the exhibition details the efforts of Hagley's Library Conservation Department to conserve three model rooms created by Kupjack of Pahlmann designs, including an elaborate model of the iconic New York restaurant the Forum of the Twelve Caesars (1957). The exhibition will remain on view through March 31, 2026.

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► NEW JERSEY

GARY D. SARETZKY RECEIVES THE 2025 MAXINE N. LURIE DISTINGUISHED ACHIEVEMENT AWARD

The New Jersey Studies Academic Alliance (NJSAA) is excited to announce that the 2025 Maxine N. Lurie Distinguished Achievement Award has been awarded to Gary D. Saretzky. The Lurie Award recognizes outstanding achievements in any area of the study and presentation of New Jersey history to a broad audience, as well as significant service to the NJSAA. Gary D. Saretzky, archivist, educator, and photographer, served as an archivist for nearly fifty years at the Educational Testing Service and the Monmouth County Archives, where he initiated Archives and History Day in 1996. He joined NJSAA in 2000, and has served on several committees including the Marc Mappen Student Scholarship Committee, for which he is the Chair.

[Read more about the Lurie award and our award winner, Gary Saretzky.](#)

UPDATE FROM RUTGERS UNIVERSITY LIBRARIES, SPECIAL COLLECTIONS AND UNIVERSITY ARCHIVES (SCUA)

The Rutgers University Archives turned 50 this year! Officially founded on February 14, 1975, the Rutgers University Archives preserves the rich and diverse history of the 8th oldest institution of higher learning in the United States. Archival records, publications, yearbooks, photographs, and memorabilia document all aspects of the Rutgers community and are available to researchers from all walks of life who are interested in its history. On Thursday, December 4, the Rutgers University Archives celebrated this milestone. The Archives held an event featuring a panel of authors who have used the Archives to discuss their scholarship, the importance of archives, the history of higher education, the larger New Jersey community, and American culture writ large.

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► NEW YORK



ARCHIVIST OF THE BROOKLYN DIOCESE RETIRES

After 32 years of service to the Roman Catholic Diocese of Brooklyn, Joseph Coen, C. A., retired as its archivist at the end of August. He was the longest serving archivist of the diocese. Joe started his archival career at the New York City Municipal Archives while studying for an M.L.S. at St. John's University. An archives

and records management course there with Prof. Gregory Hunter led to a 39-year career. When he was hired in 1993, Joe became the first lay archivist of the Brooklyn Diocese. Joe served as a Board member, Vice President, and President of the Association of Catholic Diocesan Archivists (ACDA); a Board member and Chair of the former Archivists of Religious Institutions; and was involved in the Long Chapters of both the Association of Records Managers and Administrators (ARMA) and the Association for Information and Image Management (AIIM). During Joe's term as ACDA President, it was his honor to authorize emergency assistance in the wake of Hurricane Katrina that supported the New Orleans Archdiocese in its response to the natural disaster.

In retirement, Joe plans to continue to be involved in archival work at the local Valley Stream Historical Society. He will also pursue his interests in art, reading and writing poetry, and genealogy.

SUNY BROCKPORT
Looking For Something?
Search the Rose Archives find!

Finding Aids for the University Archives →
This site houses the Finding Aids that describe in detail the scope and content of each of the Record Groups within the University Archives, our largest collection. New finding aids are added every month through October 2024.

items. The library hired Lynn Kinsman as Visiting Archivist to create standardized, discoverable, accessible, mobile-friendly descriptions of the physical and digital collections, starting from a 95-page subject listing of just the physical materials.

It was imperative that the resulting finding aids be easy to support by library staff or student assistants without technical skills. The timeline did not allow for the creation of a collections database or the implementation of an archival system to generate finding aids or deliver online access, so Kinsman created new finding aids for each of the 27 record groups on the Empire Archival Description Collective (EmpireADC.org) platform supported by the Empire State Library Network, of which SUNY Brockport is a member. This collective provides a webform for inputting elements of Documenting Archives: A Content Standard (DACS), and the results are exportable via Encoded Archival Description (EAD) standards. Original MARC records for each of the record groups, containing the title, abstract, keywords, and a link to the online finding aid, make the new descriptions discoverable in the library's Primo catalog, WorldCat, and ArchiveGrid. [Visit the Rose Archives to learn more about all their collections here.](#)

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► PENNSYLVANIA



CONNIE HENKE YAR BRO ONCOLOGY NURSING HISTORY CENTER: AN ACQUISITION AND A BOARD VISIT

In September 2025, Danielle Glynn, Director, visited Connie Henke Yarbro, for whom the History Center is named. The Connie Henke Yarbro Oncology Nursing History Center had previously acquired a portion of Yarbro's collection in the early 2000s, and on this visit Glynn collected the rest.

This latest acquisition documents Yarbro's involvement and leadership with the Oncology Nursing Society (ONS), American Cancer Society, Union for International Cancer Control, and International Society of Nurses in Cancer Care; as well as her husband's role in the National Cancer Act of 1971, her work with the University of Alabama, and her nursing school photos, uniform, yearbooks, and pins.

In November, the Oncology Nursing Foundation Board of Trustees visited ONS headquarters in Pittsburgh, PA and Glynn treated them to a preview of the recent acquisition. The nursing uniform was a hit and got the Board members talking about their own nursing school experiences. One

member remembered shredding her nursing uniforms as part of a graduation celebration. Another member enjoyed looking through nursing school yearbooks.

Yarbro's papers help illustrate the rich involvement of oncology nurses in cancer research, advocacy, treatment developments, and patient care. [Learn more about the Connie Henke Yarbro Oncology Nursing History Center here.](#)

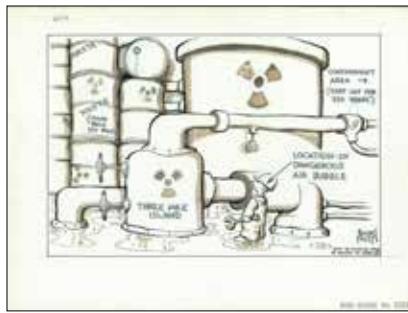
EDINBORO AREA HISTORICAL SOCIETY AND PENNWEST PARTNER FOR A GLASS PLATE NEGATIVE DIGITAL PROJECT

Pennsylvania Western University (PWU) and the Friends of the Baron-Forness Library are partnering with the Edinboro Area Historical Society (EAHS) on a grant funded project to digitize flexible and glass plate negatives from the Lawrence V. Kupper collection. Kupper was a renowned photographer in Edinboro, Pennsylvania, and extensively documented the Edinboro campus, as well as the town's architecture, geographic layout, and many of its residents. Dating from 1800–1950, the collection provides valuable resources for content analysis and historical research in fields such as digital forensics, fashion, genealogy, georeferencing, landscape changes, and photography. The Historical Society has hired an Edinboro student majoring in animation to scan the collection using the Epson 850V Pro. Grant funding was provided by the Pennsylvania Historical and Museum Commission through the Historical & Archival Records Care program. Work launched in May 2025 and will continue through May 2027, at which time digital images will be available online. The goal of the EAHS is to identify as many photographs as possible by requesting help from the Edinboro community. This is a project to reconnect Edinboro townspeople with their heritage. The student intern is also responsible for curating an exhibition for the Bruce Art Gallery, which is scheduled to be on display at PennWest Edinboro May through August 2028.

TONY AUTH MATERIALS ARRIVE AT THE ANNENBERG SCHOOL FOR COMMUNICATION LIBRARY ARCHIVES, UNIVERSITY OF PENNSYLVANIA

Tony Auth was a Pulitzer-prize winning American editorial cartoonist and children's book illustrator who is best known for his syndicated work originally drawn for The Philadelphia Inquirer (1971–2012). His cartoons broached every subject and personality— women's rights, civil rights, poverty, racism, guns, war, accountability, and corruption. According to Tony, “[O]ur job is not to amuse our readers. Our Mission is to stir them, inform, and inflame them.”

His comprehensive collection is a treasure trove of artistic and historical significance, encompassing more than 10,000 original editorial cartoons. Beyond the cartoons themselves, the archive comprises a rich tapestry of supporting materials including



Three-Mile Island, 1979



Crisis in the Media, circa 2012–2013

correspondence with editors, colleagues, and readers; ink and watercolor illustrations; preliminary studies for children's books; digital copies of medical illustrations; teaching cartoons; and a diverse array of prints and drawings spanning various subjects.

When asked whether his work had any effect, whether his cartoons brought about change, progress, or reform, Tony replied: “Yes, but

only in the sense that any of us contributes one particle a day to the torrent of news, opinion, argument, spin, exaggeration, and lies that people are exposed to constantly. All that any of us who comment on “current events” want to do is to be part of the robust and ongoing conversation of American democracy.” At the Annenberg School for Communication Library Archives, his works will be preserved and made available to scholars, students, and the wider community.

• CAUCUS REPRESENTATIVE

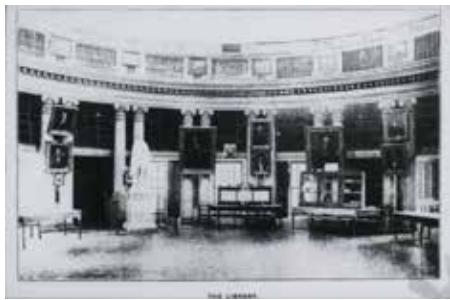
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► VIRGINIA

A 200 YEAR-OLD DISCOVERY OF THE UNIVERSITY OF VIRGINIA'S ORIGINAL ROTUNDA LIBRARY BOOKS AT THE CLAUDE MOORE HEALTH SCIENCES LIBRARY

When classes commenced at the University of Virginia (UVA) in 1825, the library collection was located in the Rotunda, the architectural and intellectual centerpiece of Thomas Jefferson's “Academical Village.” In 1895, a terrible fire ripped through the Rotunda, destroying many books in the general collection. For 200 years, the long-held belief was that all books designated for the School of Anatomy and Medicine at UVA were destroyed in the fire. In March 2025, that rumor was proven false. During her weekly preservation sweeps of rare materials located in the rare book vault at the Claude Moore Health Sciences Library at UVA, archivist Amanda Greenwood discovered books that were thought lost to this infamous fire.



Rotunda interior, the Library. Courtesy of the Albert and Shirley Small Special Collections Library, University of Virginia.



The “Great Fire” of 1885. The picture, taken by Holsinger’s Studio, was doctored in 1895 to exaggerate the flames at the top of the Rotunda Dome. Courtesy of the Albert and Shirley Small Special Collections Library, University of Virginia.



Books that survived the Rotunda fire belonging to the Claude Moore Health Sciences Library. Courtesy of Lathan Goumas, UVA University Communications.

2025, Greenwood located more books in the vault that have the same titles as the texts listed in the Rotunda Library Online. While Historical Collections and Services cannot claim that these books were the same ones Jefferson purchased for the library in 1825, they do know that these books were housed in the Rotunda prior to the 1895 fire. This project is ongoing, and the presence of these books in the Health Sciences Library helps them to understand a more complete history of UVA’s early medical curriculum and the beginnings of the School of Medicine. Currently, the books are on display in [Historical Collections](#) as part of an exhibit created by Greenwood and Meggan Cashwell, PhD, Alvin V. and Nancy Baird Curator of Historical Collections.

Previous research conducted by UVA alumni Samuel V. Lemley, Neal D. Curtis, and Madeline Zehnder, whose [blog](#), [scholarly article](#), and [database](#) describe the discovery of Rotunda Library books found in the Albert and Shirley Small Special Collections Library, led Greenwood to confirm that the books in the library’s collection were housed in the Rotunda before 1895. This discovery of surviving Rotunda books in a UVA library is not unique as staff at the Arthur J. Morris Law Library and Small Special Collections have uncovered similar books in the past decade.

As of August

BRIDGEWATER COLLEGE ANNOUNCES JACOB A. GARBER PAPERS, PHOTOGRAPHS, AND BOOKS, 1880s-1950s (BULK 1919-1933)

Jacob A. Garber’s papers, photographs, and books reflecting his civic and political engagements are newly arranged and described in the Robert. R. Newlen ’75 & John C. Bradford Special Collections at Bridgewater College.

Garber (1879-1953) was an educator, banker, farmer, and civic leader in his native Rockingham County, Virginia. He also served one term each in the U.S. House of Representatives and Virginia House of Delegates.

Among Garber’s papers are letters, notes, and records that provide glimpses of Rockingham County in the early 20th century. Themes of interest include Virginia politics, the Great Depression, regional Sunday School, community organizations, and local banking. Researchers will also find information on 20th century orchards, regional rural postal service, education, rural medicine, and local estates.

Winston Weaver, Jr. of Harrisonburg gave the papers to Bridgewater College Special Collections on behalf of the Weaver family. The papers are now available to view in the Robert R. Newlen ’75 & John C. Bradford Special Collections by appointment. A finding aid, including a more extensive biography, is available online. Call 540-828-8018 or email sgardner@bridgewater.edu for more information.



Presentation on Lesson Plans at VAASL Annual Conference, November 2025

LIBRARY OF VIRGINIA INTRODUCES “TAKE AN ARCHIVIST TO CLASS” LESSON PLANS

The Library of Virginia launched an effort to bring primary source materials into Virginia classrooms: [Take an Archivist to Class](#). Primarily geared toward grades 4-12, each lesson includes downloadable lesson plans for hands-on activities, document facsimiles, presentation materials, and analysis tools. The lesson plans adhere to the Virginia Department of Education’s Standards of Learning for History & Social Science and its methodologies for promoting critical thinking, enhancing research skills, and understanding historical context. In early November, McKenzie Long and Tracy Harter from the Library’s Local Records Services staff presented the lesson plans and website at the annual conference of the Virginia Association of School Librarians (VAASL) in Williamsburg, where it was enthusiastically received by all in attendance. Library staff hope to add more primary source lesson plans on other topics in the future.

DIGITIZATION OF THE GEORGE C. MARSHALL PAPERS CONTINUES

The scanning of the George C. Marshall Papers is complete. The boxes left the Foundation last winter, bound for Backstage Library Works in Bethlehem, PA, for the first stage of digitization. The final 214 boxes will soon return to the George C. Marshall Foundation in Lexington, VA, and will be available again for research. Metadata creation for the Secretary of State section of the collection continues in preparation for library catalog records, and the Foundation has hired additional personnel with expertise in military and government history for metadata creation, which comprises the most time-consuming aspect of the project.

MODERATED PANEL VOICES OF CHANGE: STORIES FROM ALUMNI HOSTED AT VIRGINIA COMMONWEALTH UNIVERSITY IN FEBRUARY 2026



Voices of Change exhibit panel with posters and documents about VCU student advocacy. Courtesy of VCU Libraries, Special Collections and Archives

Student advocacy has been a large part of Virginia Commonwealth University (VCU) since its creation in 1968. Please join us as we explore this legacy on February 26th, 2026. In support of their exhibition, *Voices of Change: Student Advocacy and Action from the Archives*, Special Collections and Archives will host a panel of alumni activists moderated by Dr. Vineeta Singh, Program Director for Interdisciplinary Studies.

This will be an opportunity for students and alumni to share history, stories, and tools of resilience in their quest for change.

Join us as we welcome Dale M. Brumfield (BFA School of the Arts 1981, MFA Humanities and Science 2015); IBé Bulinda Hereford Crawley (BA Humanities 1983, MA English 1986); Krissi Vandenburg (MS Sociology 2008, BS Biology 1996); and C. A. P. Ward (BFA Communication Arts with a Minor in Painting and Printmaking, 2021). The event will be from 6pm to 8pm on February 26, 2026, in the Lecture Hall in Cabell Library, Virginia Commonwealth University, Richmond, Virginia.

► WEST VIRGINIA

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• CAUCUS REPRESENTATIVE

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New Members

September 2025

Katie Benetz *Frances Maguire Art Museum at Saint Joseph's University*
Grace Bichler *Cornell University*
Amelia Fedo
Anne Flannery *Gratz College*
Caitlinn Grimm *The Corning Museum of Glass*
Amber Kohl *Special Collections and University Archives, University of Maryland Libraries*
Alex May *Jewish Historical Society of Delaware*
Tommy Oaks *Pennsylvania State University*
Emilie Osterfeld *University of Maryland*
Rebekah Pottenger *Senate of Pennsylvania*
Abbey Richerson *Student*
Ayanna Saulsberry *Self-Employed*
Caylin Wigger *Roanoke Public Libraries*
Roxanne Winfield *Virginia Museum of Fine Arts*

October 2025

Alex Aspiazu *DC History Center*
Laura Boland *The Strong National Museum of Play*
Jody Brumage *Heritage Frederick*
Grace Chen *Swarthmore College*
Kayla Floyd *Bishop Payne Library*
Ashelee Gerald Hill *Wake Forest University*
Katelyn Gibson *University of Rochester Medical Center - Edward G. Miner Library*
Doug Joubert *National Institutes of Health*
Jordan Landes *Friends Historical Library of Swarthmore College*
Grace Lewis *University of Maryland*
Ryder Maston *Swarthmore College*
Kate Mitchell *Baruch College / Saint Peter's University*
Brandy Mulder *Old Dominion University*
Darby Nisbett Schini *Maryland State Archives*
Erik Rau *Hagley Museum & Library*

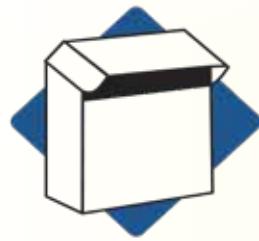
November 2025

Ellen Adams *Seeking job*
Alston Cobourn *East Carolina University*
Abigail Crosby *University of Maryland, College Park*
Katherine DeFonzo *Library of Congress*
Ezra Downs *New Jersey Library Association*
Sushena Jammi *Catholic University of America*
Lynn Kinsman *Between positions*
Rujul Majmundar *Somerset County Library System of New Jersey*
Zara Strauss *University of Delaware*
Melissa VandeBurgt *Temple University Libraries*
Divya Vashisht *University of Maryland*

Treasurer's Report

FISCAL YEAR 2026 • 1ST QUARTER • JULY 1–SEPTEMBER 30, 2025

Category	Budget	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Total	% Budget
INCOME							
Membership Dues	\$45,000.00	\$28,470.00				\$28,470.00	63%
Conference Registration	\$62,500.00	\$4,775.00				\$4,775.00	8%
Conference Vendors	\$14,000.00	\$3,500.00				\$3,500.00	25%
Conference Sponsorship	\$4,500.00	\$500.00				\$500.00	11%
Publication Advertising	\$1,800.00	\$440.00				\$440.00	24%
Publication Sales	\$0.00	\$0.00				\$0.00	0%
VA Caucus Event	\$500.00	\$0.00				\$0.00	0%
Off-Meeting Workshops	\$4,000.00	\$1,325.00				\$1,325.00	33%
Bank Interest	\$1,800.00	\$612.43				\$612.43	34%
Investment Interest	\$3,500.00	\$1,365.75				\$1,365.75	39%
Gifts to Operations	\$900.00	\$180.00				\$180.00	20%
Miscellaneous	\$0.00	\$0.00				\$0.00	0%
Total Income	\$138,500.00	\$41,168.18	\$0.00	\$0.00	\$0.00	\$41,168.18	30%
EXPENSES							
Administrator	\$22,000.00	\$6,695.84				\$6,695.84	30%
Web Services	\$9,450.00	\$8,816.86				\$8,816.86	93%
Archivist	\$1,000.00	\$0.00				\$0.00	0%
Accountant	\$3,325.00	\$0.00				\$0.00	0%
Advocacy	\$1,800.00	\$0.00				\$0.00	0%
Insurance Policy	\$1,800.00	\$0.00				\$0.00	0%
Phone	\$625.00	\$79.15				\$79.15	13%
Postage	\$150.00	\$34.26				\$34.26	23%
Office Supplies	\$100.00	\$0.00				\$0.00	0%
Food	\$4,250.00	\$0.00				\$0.00	0%
Travel	\$1,250.00	\$0.00				\$0.00	0%
Equipment	\$250.00	\$0.00				\$0.00	0%
Printing and Design	\$3,700.00	\$520.26				\$520.26	14%
Conference	\$75,000.00	\$2,930.54				\$2,930.54	4%
Lodging	\$1,200.00	\$0.00				\$0.00	0%
Honoraria	\$2,800.00	\$250.00				\$250.00	9%
Awards and Prizes	\$1,900.00	\$0.00				\$0.00	0%
VA Caucus Event	\$500.00	\$0.00				\$0.00	0%
Banking Fees	\$7,000.00	\$1,861.76				\$1,861.76	27%
Investments	\$0.00	\$0.00				\$0.00	0%
Miscellaneous	\$400.00	\$0.00				\$0.00	0%
Total Expenses	\$138,500.00	\$21,188.67	\$0.00	\$0.00	\$0.00	\$21,188.67	15%
Net Income or (Loss)		\$19,979.51	\$0.00	\$0.00	\$0.00	\$19,979.51	
Account Balances							
PNC Checking	\$83,812.20	Operating	\$0.00	\$41,168.18	(\$21,188.67)	\$19,979.51	
PNC Savings	\$146,285.97	Restricted	\$160,617.44	\$2,920.00	(\$600.00)	\$162,937.44	
Vanguard Bonds	\$97,128.35	Reserve	\$48,475.00	\$0.00	\$0.00	\$48,475.00	
Total	\$327,226.52	Surplus	\$95,834.57	\$0.00	\$0.00	\$95,834.57	
		Totals	\$304,927.01	\$44,088.18	(\$21,788.67)	\$327,226.52	
Summary - First Quarter FY 2026							
Opening Balance	\$304,927.01						
Total Income	\$44,088.18						
Total Expenses	(\$21,788.67)						
Closing Balance	\$327,226.52						
Restricted Funds							
PNC Savings	\$65,809.09	Disaster Assist.	\$27,624.50	\$294.00	\$0.00	\$27,918.50	
Vanguard Bonds	\$97,128.35	Education	\$106,645.80	\$1,259.00	(\$600.00)	\$107,304.80	
Total	\$162,937.44	Graduate Schol	\$21,416.14	\$1,367.00	\$0.00	\$22,783.14	
		Finch Award	\$4,931.00	\$0.00	\$0.00	\$4,931.00	
		Total	\$160,617.44	\$2,920.00	(\$600.00)	\$162,937.44	



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