Inside:

ANNAPOLIS

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From the Chair BRIAN KEOUGH

MARAC Chair

SEPTEMBER 15, 2016

Greetings MARAC members, I hope you enjoyed the summer and are gearing up for our next conference in Annapolis, MD, November 3-5. More information is available about the Annapolis meeting on our web site and elsewhere in this publication.

Let me update you on the status of our administrative staff. MARAC Administrator Tammy Hoffman resigned from her position effective August 8. For the last three years, Tammy was tremendous in her role juggling numerous responsibilities at MARAC conferences and coordinating member services. She served our members with distinction and we wish her well in the future. The MARAC Executive Committee met at Dickinson College on September 13 to think strategically about our next steps for securing administrative services for our members. The Executive Committee appointed Jim Gerencser acting administrator until a permanent administrator is hired. We have started the process to conduct a search for a new permanent administrator. We hope to have this process completed by January 2017. I encourage you to attend the MARAC business meeting in Annapolis and to look to my column for further updates as we complete this process.

The MARAC Executive Committee also discussed the MARAC Disaster Relief Fund at our recent meeting. The Disaster Relief Fund assists cultural organizations in very tangible ways when unexpected natural disasters hit. Unfortunately this happened on June 23, 2016, when pounding rains brought flash floods that killed 23 people, destroyed homes and businesses, and ripped apart infrastructure. At one point, 44 of West Virginia's 55 counties were under a state of emergency. MARAC maintains the Disaster Relief Fund to provide immediate relief to institutions affected by this type of disaster. Any institution with publicly accessible archival holdings or special collections in the MARAC region may apply for financial help. Grant monies may be used for the direct recovery of damaged or at-risk archival materials caused by a sudden, unexpected event involving fire, water, or man-made or natural phenomena where immediate response is necessary to prevent irretrievable loss. In West Virginia, MARAC provided financial assistance to the Shiloh Community Enrichment Center and the Clay County Historical Society, two of West Virginia's cultural heritage organizations hit hard by the flooding. The Disaster Relief Fund is funded solely through member donations, so, at the Annapolis meeting, we will ask for contributions to replenish the Disaster Relief Fund so that we may continue to assist those affected by weather events. See the article in this issue by the Ad-hoc Disaster Relief Committee Chair Kenneth Cleary about donating to the Disaster Relief Fund or go to http://www.marac.info/donate.

I look forward to hearing from you and hope to see you in Annapolis!

Brian Keough
MARAC Chair

IMPLEMENTING AN EAD-XML COMPLIANT WORKFLOW AT UMBC

by Lindsey Loeper

The Special Collections of the Albin O. Kuhn Library & Gallery at the University of Maryland, Baltimore County (UMBC) include historically valuable holdings in the areas of the history of photography, science fiction literature and fan communities, biological sciences historical development and professional societies, media and politics in the Mid-Atlantic region, Maryland folk life and folk artists, and the history of UMBC and higher education in Maryland. In addition to the book holdings and over two million photographs, primary source archival collections are available for use by students, faculty, scholars, and the general public.

Previously, the archival collections at UMBC were described with a multilevel finding aid only after an archivist processed an individual collection. This finding aid, written in Microsoft Word, was then converted to a webpage and made available to researchers on the Library website. While the finding aids did appear in online search engine results, most researchers would have to come directly to the Special Collections website to learn about the holdings available at UMBC.

In 2008 UMBC implemented PastPerfect, a collection management software package, and it is used by several departments in the Library to manage donors, gifts, collection description, and storage locations. With PastPerfect in place, Archivist Lindsey Loeper worked to increase the number of ways researchers could find information about Special Collections holdings. Single level collection records were written in PastPerfect for

Field description for EAD3 <arrangement>.

both processed and unprocessed collections, and these were searchable through the PastPerfect Online catalog. Loeper worked with Vicki Sipe, catalog and metadata librarian at UMBC, to create single level MARC records for the processed collections, which included links to the multilevel finding aids; the MARC records were then added to the University System of Maryland's library catalog and to OCLC's WorldCat service. A description manual was written so that the records would be consistent across the platforms and adhere to local and national practices, such as DACS *(Describing Archives: A Content Standard)*.

Although there were now more ways for researchers to locate collections at UMBC, creating all of these distinct records—in PastPerfect, as online finding aids, and MARC records—required time consuming hands-on work. Moving the collection level data stored in the PastPerfect record to a collection level MARC record required rekeying the entire record. The online finding aids were hand coded in HTML by Loeper and Library student assistants. This workflow was not only time consuming, but also provided ample opportunity for human error, requiring careful quality control as the data moved from platform to platform.

There has to be a better way!

In 2014, Loeper, Sipe, and Chief Curator Tom Beck applied for an Access to Historical Records grant through the National Historical Publications and Records Commission (NHPRC). With this grant program, NHPRC "is designed to support archival repositories in preserving and processing primary source materials. The program emphasizes the creation of online tools that facilitate the

Collection record in UMBC's PastPerfect Online catalog.

public discovery of historical records." We were awarded $23,000 by NHPRC for our project, "Implementing an EAD-XML compliant workflow at UMBC." Our goal for the grant project was to implement a new description workflow that would repurpose data from PastPerfect to create EAD-XML, MARC-XML, and HTML/PHP for all processed and unprocessed collections. This project would build on the successful existing partnership between Special Collections and the Bibliographic and Metadata Services departments.

Encoded Archival Description (EAD) is an XML schema used by the archival profession to markup or encode finding aids. An XML schema is a set of XML tags with defined rules for use. The tags in EAD-XML relate to the data that archivists have been including in finding aids for many years—dates, scope and content notes, processing notes, and more. The tags and the rules of the schema structure this data in a way that makes the finding aid machine readable so that it may be repurposed or displayed in many different options.

UMBC used EAD3 to create the finding aids. This is the third version of EAD-XML and was approved by SAA in 2015. You can learn more about EAD on the official site hosted by the Library of Congress at www.loc.gov/ead.

Although it once referred to Personal Home Page, PHP now stands for Hypertext Preprocessor. PHP is an open source general-purpose, Web scripting language. UMBC uses PHP files for web display.

The grant project began in November 2014 with a thorough review of the department's description manual. Although the first version included guidelines for creating a record in PastPerfect, there was still some confusion among the staff and students, and fields were not always entered consistently. Loeper, Sipe, and graduate student Emily Somach began to write more robust field descriptions which included content examples, formatting requirements, crosswalks to both MARC and EAD3, the corresponding DACS section, and whether the field is required for item and/or collection level records.

PastPerfect allows data export to XML, what we called in-house "PastPerfect-XML." This simple schema has tags only, based on the PastPerfect fields, but does not include any attributes or elements that are found with more developed XML schemas. We could still make the most of the XML format though, and use XSLT stylesheets to "transform" the data into EAD-XML, MARC-XML, and PHP records.

Loeper created an EAD-XML template and identified updates existing records would need. Ruth Kitchin Tillman's EADiva website (http://ead3.eadiva.com) was invaluable for this work because EAD3 was still in development at this time (early 2015); the SAA EAD Technical Subcommittee has since released the EAD3 tag library (www.loc.gov/ead/EAD3taglib/index.html). The field descriptions and EAD-XML template, along with most of the tools developed by UMBC during this project, are available for download at

the repository page on GitHub: https://github.com/UMBC-Library/EAD-XML.

XSLT (Extensible Stylesheet Language Transformations) stylesheets help to map one form of XML—in our case PastPerfect-XML—into a new format or a different version of XML. It is like an instruction of how you wish to reformat your data. Web designers often use stylesheets to attach design elements consistently throughout a website. For example, to make sure the same font is used on each page.

We wrote stylesheets that transformed the PastPerfect-XML data into EAD-XML or MARC-XML. This automated the work of moving the data across platforms—no more copy/paste! The example below shows how the same date information is encoded slightly differently in:

```
PastPerfect-XML:
        <date>1839-1995; bulk 1942-1989</date>
        <earlydate>1839</earlydate>
        <latedate>1995</latedate>

EAD3:
        <unitdate unitdatetype="inclusive">1839-1995</unitdate>
        <unitdate unitdatetype="bulk">bulk 1942-1989</unitdate>
        <unitdatestructured unitdatetype="inclusive">
                <daterange>
                        <fromdate>1839</fromdate>
                        <todate>1995</todate>
                </daterange>
        </unitdatestructured>

and PHP (for web display)
        <table>
        <tr><td>Dates:</td>
        <td>1839-1995; bulk 1942-1989</td></tr>
        </table>
```

The records created from PastPerfect are single level collection records only, so they do not include series descriptions or container lists. This format works best for PastPerfect Online and for the MARC records included in the Library catalog. But we have so much more to share!
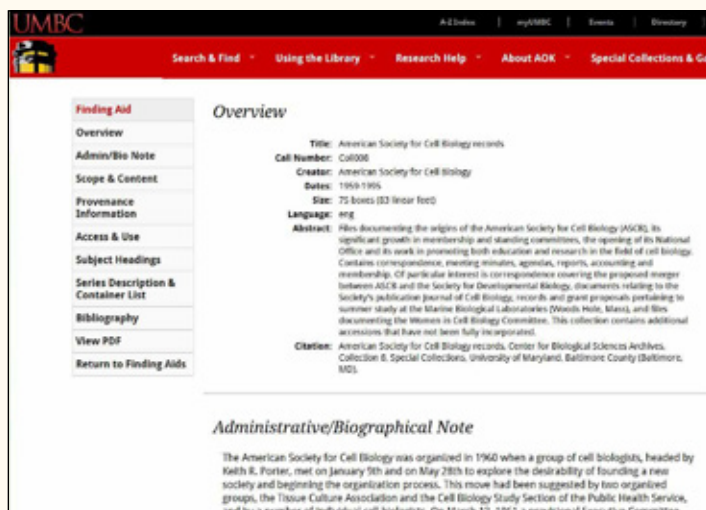
We expand the EAD-XML files, when possible, to include multilevel description. If we have an expanded biographical note, a processing action that we need to document, and/or container lists at the box or folder level—for either processed and unprocessed collections—then these are added by hand to the EAD-XML. Many of our collections are still unprocessed so having even a preliminary box list attached to the record can make a big difference during a reference transaction.

Once the EAD file is completed, we use another stylesheet to create a PHP file for web display. Both the PHP and EAD files are hosted on the Library's web server and are available to the public. Two organizations harvest our EAD files directly from the website: OCLC's ArchiveGrid and the National Library of Medicine's History of Medicine Finding Aids Consortium.

Online finding aid.

Analyzing results

During the grant period we created 177 EAD3 files—a huge success for our small repository! We also automated much of the process and increased the number of places where researchers might learn about our collections. Based on the success of the project, UMBC's Special Collections Librarian Susan Graham is testing a workflow that would expand this process to the photography collections.

The project was certainly not without its challenges. Since we moved from PastPerfect-XML to the more granular formats of EAD and MARC, we applied a great deal of effort toward developing the XSLT stylesheets in order to parse the data into separate tags and elements; you can see a very simple example of this in the date samples in this case study. As much as we relied upon XSLT for this work, there was still some hands-on coding that needed to be done, especially with the subject fields, and even more so with the MARC records. All of these required edits are documented in the description manual. We will continue to investigate if there are ways to also automate this work.

More information, including links to the EAD-XML files and sample grant materials, can be found at http://library.umbc.edu/speccoll/findingaids/index.php. The Albin O. Kuhn Library's EAD-XML GitHub repository is available at: https://github.com/UMBC-Library/EAD-XML. This project would not have been successful without the substantial contributions by UMD graduate students Emily Somach and Eric Sonnenberg, and UMBC undergraduate students Dmitri Rudnitsky and Jennifer Montooth.

Pages from the V.K. Findlay scrapbook, Collection 177, which was an undescribed collection prior to this grant project. 12 September 2016. Photograph by Lindsey Loeper. Special Collections, Albin O. Kuhn Library & Gallery, University of Maryland Baltimore County.

Flooding in West Virginia Damages Area Repositories and Wipes Out MARAC Disaster Relief Fund

One of the first questions recently asked by the new members of MARAC's Ad-hoc Disaster Relief Committee was, "how is the fund maintained?" Our committee had just been reformed in 2015 in response to a new request for assistance and it was our job to review applications and potentially recommend awarding up to $2,000 in assistance. We naturally wanted to know where that money originated and how it would be replaced. We assumed there was a line item in MARAC's budget, or a dedicated percentage of meeting profits, or some other income source to replenish the fund. It may surprise you, as it certainly did us, that the Disaster Relief Fund is maintained entirely from donations made by MARAC members. In other words, if we receive multiple requests in a given year, it is likely that the fund will be depleted and MARAC's ability to lend assistance severely handicapped. Unfortunately, this is exactly what happened as a result of catastrophic flooding that took place on June 23, 2016 in West Virginia.

The devastating flash floods damaged or destroyed hundreds of homes and led to 23 people losing their lives. In early July we received word that floods devastated two of West Virginia's cultural heritage organizations. In one case, the Shiloh Community Enrichment Center, waters reached seven feet high and lifted its building off the foundation. In another, the Clay County Historical Society received over four feet of water that caused significant damage to a large part of its collections. After reviewing their applications, we felt justified in recommending that each receive the maximum benefit of $2,000. You will learn more about their stories and how MARAC's aid helped them recover in a future issue of the *Mid-Atlantic Archivist.* However, with the disbursement of $4,000 in aid this month, the Disaster Relief Fund has a balance of less than $700 remaining.

We are currently in the midst of hurricane season and winter will bring snow, ice, and freezing rain to our region. We all know that sooner or later another storm will lead to new requests to MARAC for aid recovering from a disaster. Thanks to the generous support of MARAC members in the past we have always been in a position to lend aid to those in need of assistance. If we are going to continue this tradition, we urgently need MARAC members to help replenish the Disaster Relief Fund. Typically, members who are inclined to make a donation to MARAC will do so at the same time that they renew their membership. However, the bulk of MARAC's membership has already renewed this year, so we do not expect to see many more donations that way. Therefore, I ask our membership to please consider making a contribution to the Disaster Relief Fund today, by going to www.marac.info/donate.

Thank you,
Kenneth Cleary
Chair, Ad-hoc Disaster Relief Committee

Bill S-1784 has been proposed in the State Legislature which calls for the permanent transfer of the records management function of the New Jersey Division of Archives and Records Management from the Department of State to the Department of Treasury. The bill is available at: http://www.njleg.state.nj.us/2016/Bills/S2000/1784_I1.PDF.

This split was first proposed in 2012 to much protest with the argument that maintaining a unified archives and records management division is the standard within all state governments since it ensures the seamless transfer of official public records, thus assuring accountability. The Departments of State and Treasury subsequently entered into a two year memorandum of agreement assigning oversight of all records management, imaging, and storage services and functions to the Division of Revenue and Enterprise Services in the Department of Treasury. The agreement was renewed in 2014.

As the administration of current New Jersey governor Chris Christie winds down, this bill was revived to legislate the formal dismantlement of archives and records management. The Advocates for New Jersey History issued a position paper in opposition to the bill, and has been fully supported by many professional organizations, including the League of Historical Societies of New Jersey and the Genealogical Society of New Jersey. The position paper is available at: http://gsnj.org/pdf/NJ-Bill-S-1784-%282016%29-Advocates-for-New-Jersey-History-Position-Paper.pdf.

The MARAC New Jersey Caucus is actively opposing the bill by encouraging MARAC members to contact Governor Chris Christie, either by email or post http://nj.gov/governor/contact; the Secretary of State, Kim Guadagno, New Jersey Department of State, P.O. Box 300, Trenton, N.J. 08625; and the sponsor of the bill, Senator Anthony Bucco, 25th Legislative District Office, 75 Bloomfield Avenue, Suite 302, Denville, N.J. 07834 or senbucco@njleg.org.

INVERSE PROPORTIONS:

For libraries and other institutions with the capabilities to do so, there is a great deal of enthusiasm to digitize and make their materials available online. This eagerness can be generated by the institution's constituency, excited to utilize some of the resources of the repository via the internet, or from ambitious administrators anxious about the opportunity to make their materials available online, elevating the profile and prestige of the library. Unfortunately, this excitement can create undo pressure to make digital objects available online *before their time* (or before they are ready). That is to say, the push for digitization can often turn into a numbers game where the quantity of images made available becomes more important than the quality of the descriptive metadata attached to those images. This push can result in minimally described images or the embracement of the whimsical vision that mass crowdsourcing offers.

While crowdsourcing or describing items at a high level might seem like a quicker, easier and/or more convenient solution, especially when there is a push to get the digital objects online, it does not help to make the items more accessible, or at least as accessible as they would be with adequately described metadata. The simple facts are that: the less or more minimally an object is described, the faster it can be made available online; with the unfortunate correlation that the greater the number of images in the database, the greater the need for lower level or more detailed descriptive metadata.

There are numerous arguments that archivists use to excuse minimally (or under) describing collections. One long standing idea that still holds currency today is the notion that we must leave something for researchers; that it is our job to get them to the collection and it is their responsibility to find what they are looking for. In recent years that philosophy has been supported by MPLP (More Product, Less Process), which I have always considered to be a short-term fix (but not a long-term solution) that dovetails nicely with the modern trend in exposing hidden collections in archives and special collections. From my perspective, MPLP serves to make those unprocessed or undescribed collections available quickly, but should never be used as a repository-wide standard; at the very least, MPLP should be imposed permanently only on a case-by-case basis. But, that is another argument for another essay. The question that I have been grappling with is whether a large photograph collection may be minimally described in an online virtual environment where the researcher or user must mouse-click through the resources to find what he/she is looking for? I think not.

The quality of the metadata is inversely proportionate to the speed with which the digital objects can be uploaded and made available online. That is to say: the more detailed and descriptive the metadata, the longer each record takes to complete, and the more time involved in getting the digital object uploaded into the system; the higher the level of description means less time involved in creating the metadata, and the quicker the records can be uploaded or ingested into the repository's digital asset management system. Simply put, minimally described records populate the database faster. This might work for electronic records or some digital collections, especially where OCR technology can be applied, but is it really feasible for large photograph collections where each item is unique and an item level description is desirable (and, in most instances, required)? Broad, general, or high level description

might work for some smaller photograph collections, but retaining this standard or level of description will have an adverse effect as the collection grows.

The *findability* of items in a large collection is directly proportionate to the level of description applied to each digital object. This might seem like a no brainer, but if the level of description is to be consistent throughout the database, the ultimate size of the collection should be taken into consideration when the depth of description is created or standardized at the outset. For example, a small collection with a few descriptors can easily be waded through by a researcher; a results list of 10 hits in a database of 100 records can be reviewed by the researcher quite easily. Increasing those numbers in proportion, however, increases the difficulty that the researcher will have in finding the actual materials that they desire. That is to say, 1,000 records will yield 100 hits, 50,000 records will yield 5,000 hits, etc. And, in the online environment, we imagine that each researcher will mouse-click their way through the results. One might suggest that the researcher could narrow or refine the search, but if the collection is described at a high level, the chances of narrowing or refining the search are minimized.

Even when planning for only a small photograph collection or project, serious consideration should be given to implementing lower level descriptive standards. Collections can often grow and frequently collections merge or may become federated with others becoming a part of repository-wide collection (or even larger if one considers regional consortiums or the Digital Public Library). More importantly, it makes for consistent descriptive standards from the outset, without the need to return and edit or re-describe items in the collection. In this type of federated environment, more detailed descriptive standards institution-wide will permit searching or descriptor groupings pulling items from the various collections into one results set. The advent of hyperlinked descriptors (keywords or subject headings) pulled from controlled vocabulary lists makes this aspect of description all the more meaningful by grouping together like records and the more descriptors, the better the functionality.

Finally, mass crowdsourcing should be used as a supplement to well described metadata, but it should never be considered a replacement or standard for an entire photograph collection. An informal and unscientific survey conducted on the SAA metadata listserv revealed few institutions with large photograph collections using crowdsourcing (fewer than I expected), and of those viewed, few comments or tags could be found. Even though I specifically requested non-social media sites (i.e., Flickr), they were inevitably offered as crowdsourcing

examples. Even in large Flickr collections, when the images lacked description, they also lacked meaningful comments and were untagged, leading one to speculate that without an adequate level of description, the images were not accessible to those who wished to participate. Often, when users did comment on images, they did so without providing any useful information that might help to identify or describe the photograph. One might see comments like, "Great photo!" or "Nice hair!", but little else that aided with image description. The most successful crowdsourcing initiatives appear to be sites with small subsets of images presented as collections of mystery photos or plainly put, "photos needing identification." This was always a small group of a manageable size that users could easily wade through. As alluring, fun, and interactive as the vision of crowdsourcing might seem, in practical terms, it does little to increase the findability of records within a large-scale photograph collection. It gets those users apt to participate interested and invested in the project, which is good. Like MPLP, crowdsourcing might work as a short-term fix, but, at least for now, it does little to advance description. Crowdsourcing should be considered added value and not a replacement for appropriately or adequately described photographs.

And so, while the quality of the metadata is inversely proportionate to the speed with which the digital objects can be made available online, the findability of images in a large photograph collection is directly proportionate to the level of description applied to each record. Item level records in a large photograph collection with little or no descriptive metadata are of little use to anyone, even willing participants in crowdsourcing. In order for item level photographic records in a digital asset management system to be useful, they must be described adequately. As a result, lower level descriptive standards should be established at the outset of any potentially large online digital photograph collection, regardless of the extra time involved in getting the metadata right.

The unscientific opinions expressed here are strictly those of the author and do not necessarily reflect those of any former, current, or future employers! Please send all comments to the author at eddiebud1@yahoo.com.

An earlier, edited version of this article appeared in the June 2014 issue of American Libraries, the magazine of the American Library Association. The editors at the Mid-Atlantic Archivist wish to thank the editor of American Libraries for her permission to publish this article.

Images accompanying this article are from the Sargeant Memorial Collection at Norfolk Public Library where the author was previously the digital projects coordinator.

NEW Regional Archival Associations Consortium Advocacy Protocol

Does your regional have an advocacy issue? Do you need advocacy-related support? If you are a Regional Archival Associations Consortium (RAAC) representative who needs to request advocacy assistance from the Regional Archival Associations Consortium, please complete the Advocacy Request Form (https://docs.google.com/forms/d/1OIOlEzi HygVVcXWwwsiDc8Asrpqg34q635RXebzAOk8/ viewform). One of the RAAC co-chairs will respond within 24 hours and arrange for a phone call; if the co-chairs are unavailable, a Steering Committee member will serve as proxy. The RAAC Co-Chairs and the Steering Committee will immediately discuss your issue and decide on a plan of action. If your issue is taken on, the plan of action may include help with an advocacy campaign, dissemination of communications, garnering the support of other regionals, and, if needed, contacting the Society of American Archivists (SAA) on your regional's behalf.

For further information, visit the RAAC Advocacy Protocol page (www2.archivists.org/groups/regional-archival-associations-consortium-raac/advocacy-protocol#.V3wMhksrLVS).

Thank you from the RAAC Advocacy Subcommittee,

Beth Bilderback,
South Carolina Archival Association

Rachel Chatalbash,
Archivists Round Table of Metropolitan New York, Inc.

John LeGloahec,
Mid-Atlantic Regional Archives Conference

Heather Moran, *Maine Archives and Museums*

Andrew J. Noga, *Society of Indiana Archivists*

Mary Rubin, *Society of Florida Archivists*

Jessica Sedgwick, *New England Archivists*

Philip Skroska,
Association of St. Louis Area Archivists

Gregory Wiedeman,
Capital Area Archivists of New York

A Town of Many Personalities

At first glance, picturesque Annapolis has the appearance of a quaint colonial nautical town, but modern Annapolis boasts a burgeoning Arts District, fantastic food, enticing cultural events, and some possibly haunted spaces. The Westin Annapolis, our conference hotel, is in the middle of the Arts District. The Maryland Hall for the Creative Arts, only two blocks away, will present *South Pacific,* staged by the Annapolis Opera, on November 5. Shakespeare's *Hamlet* will play during the conference at the Compass Rose Theater, across the street from the hotel. There are several intriguing art galleries just a short walk up West Street. Nancy Hammond Editions is well known through the area and features prints of water life. Further up West Street, the restaurant Tsunami caused a large uproar between historical conservationists and those who promote public art with its modern, colorful mural. Next door, at 49 West Coffeehouse, Winebar and Gallery, grab some of the best coffee in town in a funky art-filled venue.

The tours offered during the conference are all within a couple of blocks of the historic and lively City Dock shopping district. Whether you sip a cup of Hard Bean Coffee, get a Maryland crab cake sandwich at Federal House, or visit the Kunta Kinte-Alex Haley Memorial, City Dock has plenty to offer.

The U.S. Naval Academy forms the military backbone of the city, and midshipmen in their bright white uniforms can be found throughout. There will be two tour opportunities for this beautiful campus, on Thursday and Saturday. St. John's College, founded in 1696 as King William's School, is the third oldest college in the United States, with a curriculum based on study of the Great Books. The city is also a government hub. The second and current capital of Maryland, the State House is the oldest capitol in the United States still in legislative use. The building also served as the capitol of the United States for just under one year, November 26, 1783 through August 13, 1784.

A View of Annapolis Royal.

Any place as old as Annapolis has its ghost stories. The offices of Historic Annapolis are in the James Brice House, which once hosted George Washington and the Marquis de Lafayette. During a restoration, a skeleton of a servant girl was found inside the walls, as well as Hoodoo and Voodoo talismans. This house is considered the most haunted place in Annapolis; at least 15 different ghosts have been spotted. The James Brice house is featured on the Thursday tour that begins with the exquisitely restored William Paca House. A tour of haunted Annapolis places can make for an entertaining evening stroll, and you can also sign up for a Haunted Pub Crawl: www.toursandcrawls.com/annapolis_home.

Come experience Annapolis and its many personalities! The Annapolis meeting is open for registration. Workshops on rare books, small-gauge film, grant proposals, and BitCurator will be held on Thursday, November 3, or you can register for several tours of the area. The program begins on Friday, November 4, and features a variety of sessions to fit your professional development needs. One track of sessions will focus on creating collections around recent, local history and underrepresented communities, while another track will address administrative challenges in running an archive. The plenary speaker, Deborah Tulani Salahu-Din, has worked to collect evidence of and document the Black Lives Matter movement and other current demonstrations and conversations about racial disparity in America. The luncheon speaker, Jeff Holland, will regale attendees with stories of Annapolis history and personality. The Fall 2016 meeting promises to be lively and engaging, and you will not want to miss it!

Quirky Annapolis Events

Annapolis is unique! These unusual events further illustrate the city's multifaceted personality.

The annual tug-of-war between the "Maritime Republic of Eastport" and the City of Annapolis commemorates a public works project in 1997 that closed the bridge between Eastport and Annapolis. This "unprovoked act of aggression" cut off Eastport from the rest of the city, so Eastport decided to secede. The event will take place on the Saturday of the conference, November 5, at noon, and can be accessed on the Annapolis side at Susan Campbell Park at City Dock, and on the Eastport side on Second Street, near the Chart House restaurant. Check out this distinctive Annapolis celebration at the 2016 tug-of-war!

Each year since 1982, the St. John's College Johnnies have met the U.S. Naval Academy Midshipmen in a heated croquet match. The Annapolis Cup has been won by the Midshipmen, wearing regulation "croquet whites," seven times, and by the Johnnies, wearing themed outfits that range from tuxedos to Viking armor, 27 times. The event is accompanied by a lawn party and spectators wear Prohibition-era garb.

WHAT IS IT?

DISCOVERING THE WEIRD AND WONDERFUL IN THE MARAC REGION

West Virginia has long been known for incidents of wonder and weirdness. These occurrences range from traditional ghost tales to more recent phenomena such as UFOs and one-of-a-kind creatures like the Mothman. Judy Prozzitto Byers, writing in the *West Virginia Encyclopedia,* deftly sketches a typical setting for strange goings-on, "West Virginia is an ideal place for ghostly encounters. Its hills cast long shadows into deep hollows, and patchy valley fog rises from cooling waters to hang from green ridges and skitter through the forest. Suddenly, a breath of wind cuts the fog into will-o-wisps that spin off into the pale moonlight and settle on a lonely road or in a mine's dark portal or by an empty railroad track, waiting for someone."

The West Virginia and Regional History Center (WVRHC), part of the West Virginia University Libraries, contains the most comprehensive collection of books and periodicals relating to West Virginia in existence. When I began to work for the WVRHC, I was quickly drawn to certain areas of the book collection.

One of these areas was a small collection of about 40 books with titles like *They Knew Too Much About Flying Saucers, How to Contact Space People, Flying Saucers are Watching You, Men In Black: The Terror Among Us, Flying Saucers and the Three Men* and *My Contact with Flying Saucers.* I noticed that most of these titles were published from the mid-1950s to the mid-1980s by Saucerian Books, located in Clarksburg, West Virginia. The publisher was listed as an individual named Gray Barker. This was my introduction to the lifework of a truly eccentric West Virginian.

Gray Barker was born on May 2, 1925 in Riffle, Braxton County. He became interested in paranormal activities surrounding the appearance of the Flatwoods Monster. The Flatwoods Monster was reputed to be a 12 foot tall malodorous creature who arrived in a fireball on September 12, 1952 in the tiny town of Flatwoods, West Virginia. Barker was also influenced by the work of Albert K. Bender and, in particularly, Bender's concept of the "Men In Black." The "Men In Black" (usually three in number, dressed in black, and driving black cars) would pay intimidating visits to UFO researchers who came too close to the truth about flying saucers. Barker introduced the theory of the "Men In Black" to the general public in his 1956 best-seller *They Knew Too Much about Flying Saucers.*

With the profits from the success of *They Knew Too Much about Flying Saucers,* Barker formed Saucerian Books and published books, magazines and newsletters about flying saucers, space travel (voluntary and involuntary), alien encounters and other paranormal activities. As Merle Moore wrote in the *West Virginia Encyclopedia:* "Through these publications, he came in contact with people worldwide who were interested in UFOs, many of whom claimed to have been contacted by aliens." Barker wrote two more books before his death in 1984. His 1970 novel, *The Silver Bridge,* introduced the story of the Mothman. In 1983, he published *Men In Black: The Terror Among Us.*

After Barker's death, former colleagues revealed that Barker never believed in the existence of UFOs and that he wrote and published books, newsletters, and periodicals for pecuniary gain. As John Sherwood (author of *Flying Saucers are Watching You)* wrote in a 2002 *Skeptical Inquirer* article entitled "Gray Barker's Book of Bunk: Mothman, Saucers and MIB," "Here's the dark side: Until Barker's death…he hawked his books and magazines by embellishing stories and encouraging others to fabricate more."

If you wish to conduct further research, Gray Barker's papers are located at the Clarksburg-Harrison Public Library in Clarksburg, West Virginia, a short drive from WVU in Morgantown.
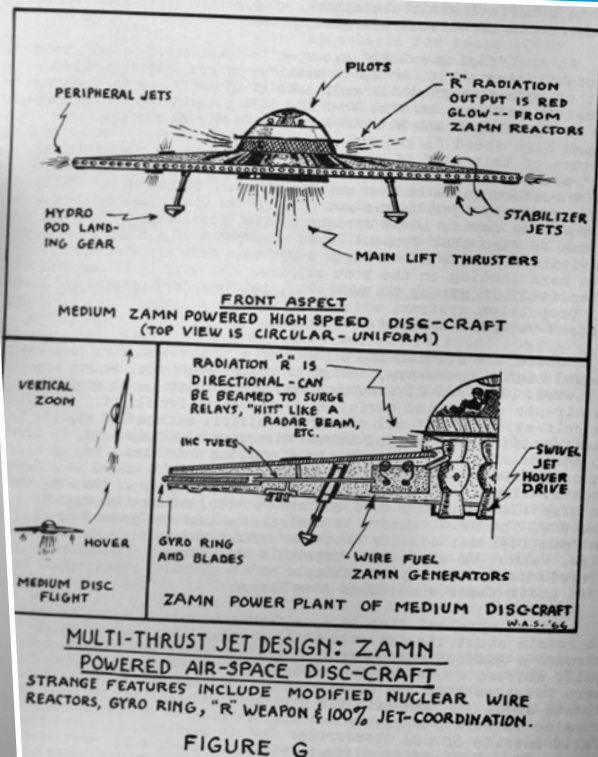
by Kevin Fredette

FIGURE G

MADE IN NEWARK

"MADE IN NEWARK" was already a favorite local saying by the time the Newark Industrial Exhibition opened at the corner of Washington and Court Streets in August 1872. The first such exhibition ever held in the United States attracted 130,000 visitors during its two week run, including the president of the United States, Ulysses S. Grant. A dazzling display of locally manufactured products was featured, including agricultural tools, furniture, leather, gas lamps, upholstery, jewelry, piano-fortes, oil cloths, silverware and heavy machinery. Products "Made in Newark" form the historical basis of the modern manufacturing, retail, and service oriented city that MARAC members will see firsthand while attending the Newark Spring MARAC conference at the Robert Treat/Best Western Hotel in April 2017.

Business thrives in today's Newark. Over 50 Fortune 500 companies have a presence in Newark, with Prudential Insurance, Public Service Electric and Gas, Panasonic, and Amazon's Audible.com each having their global, North American or divisional headquarters here. The Anhueser-Busch Budweiser plant adjacent to Newark Airport carries on the great tradition of beer brewing in Newark started by the Ballantine, Krueger, and Feigenspan families. Gleaming, large office buildings, colleges and universities, factories new and old, and a never-ending array of local and ethnic food emporiums are only some of the entities driving Newark's modern economy.

Newark's manufacturing history provides a "who's who" of industry as well as an entertaining and fun list of locally originated products. Seth Boyden, one of Newark's first great industrialists, invented patent leather, malleable and sheet iron, as well as a hat-forming machine here. John W. Hyatt developed celluloid, used in camera film, in Newark. Thomas Edison invented the ticker-tape machine at one of

his many Newark shops. Early electrical instrumentation was manufactured at the Weston Electrical Works in the Waverly Park section. Charles Lewis Tiffany built his magnificent factory, nicknamed "the Castle," in the Forest Hills section of Newark. There, the finest dinnerware and china was manufactured. The first Super Bowl winner's trophy was "Made in Newark" by Tiffany in the 1960s.

Now for the fun (and tasty!) products. Candy connoisseurs Forest Mars and Bruce Murie first manufactured their M&M candies in the Clinton Hill section in 1941 for consumption by U.S. soldiers in World War II. Newark native Sam Porcello, a food scientist for the Nabisco Company, received patents for his new product invention—the white, creamy filling found in the Oreo Cookie. In 1908, Newark candy maker William Kolb was experimenting with red cinnamon powder in his shop and dipped some apples in a solution made from it, and the red candy-apple was born as a Halloween treat. Speaking of holiday traditions, Newark pharmacist William Townley invented an Easter egg dye formula and started his Paas Dye Company in his home city in the late 1800s.

So, pack your M&Ms, candy-apples, and Oreos, and learn more about "Made in Newark" history and culture at MARAC Newark, from April 20-22, 2017 at the Robert Treat/Best Western Hotel. The room rate is a "Made in Newark" value of $125. Access the conference web page at https://marac2017newark.wordpress.com for updated information and announcements.

Information about the 1872 Industrial Exhibit is from "How Newark Became Newark: The Rise, Fall, and Rebirth of an American City" by Brad R. Tuttle. Additional information for this article was also provided by the Greater Newark Convention and Visitor's Bureau.

MARAC AT SAA ANNUAL MEETING

During the Society of American Archivists Annual Meeting, held July 31-August 6, 2016 in Atlanta, Georgia, MARAC reserved a table in the exhibit hall area. Organized by Liz Scott, chair of outreach, and Sara Borden, chair of membership, and staffed by volunteers from the Steering Committee, the table was filled with information about MARAC (including copies of the *Mid-Atlantic Archivist*!). These volunteers met prospective new members, chatted with existing MARAC members, and eagerly promoted the organization to attendees.

Caucus News

DELAWARE

Delaware Public Archives News

Delaware Public Archives (DPA) paid tribute to the United States military and Dover Air Force Base with two programs this summer. In July, Mike Leister, director of the Air Mobility Command Museum in Dover, presented a program about the history of Dover Air Force Base. Originally called Dover Army Airfield, the facility was used for secret rocket testing and fighter pilot training during World War II. Today, Dover Air Force Base is an indispensable part of the United States military's global transportation network. In August, MSgt. Eric Czerwinski, USAF, (retired) presented a program on the effect Dover Air Force Base had on the growth of the surrounding area during the post-World War II era. The expansion of the base during the Cold War was a driving force in the development of local communities, changing central Delaware forever.

Dover Army Air Field main entrance. 15 April 1943. Photograph. Delaware Public Archives.

Bayhealth Medical Group and DPA are collaborating to identify Delawareans in the Archives' photograph collections. Hoping to enhance and enrich visitors' experience at the medical facility, Bayhealth will display images in their waiting rooms so patients and their family members can assist in identifying individuals in the photographs while they wait.

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MARYLAND

Family History Festival at Maryland State Archives

In recognition of American Archives Month, the Maryland State Archives hosted a free Family History Festival on Saturday, October 1 in Annapolis. This open house-style event featured: workshops on genealogy and family history by professional archivists, moderated panel discussions on archival research by genealogists and historians, hands-on demonstrations on caring for family papers and photos, behind-the-scenes tours and themed exhibits, and presentations of award-winning National History Day projects by local youth. Mr. Chris Haley, nephew of *Roots'* author Alex Haley and director of the Study of the Legacy of Slavery in Maryland, provided the day's keynote address. Mr. Haley spoke about the importance of Exploring Our Roots and The Strength in Our Diversity. For more information, please see the Maryland State Archives website at: http://msa.maryland.gov.

University of Maryland News

The UMD Archives has mounted the next installment in its on-going exhibition program in McKeldin Library, the main library on the Maryland campus. Entitled "We take our hats off to you, Miss(es) Co-eds: Celebrating the 100 Years of Women's Education at Maryland," the display features information about the academic and athletic accomplishments of early female students, restrictions on their behavior, and their social activities. A portion of the exhibit also describes the impact that Adele H. Stamp, the university's first dean of women, had on her charges. Materials will remain on display through late January 2017.

Gymkana, UMD's exhibition gymnastics troupe—in collaboration with the University Archives—raised over $26,000 through crowdfunding to digitize photographic materials and videotapes from the troupe's 70-year history on campus. The materials were transferred to the Archives

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in 2008. Digitization will begin in the Fall with Gymkana's annual home show performance videos and will include photograph digitization in 2017, with the ultimate goal being a multimedia website for the team.

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NEW JERSEY

NJ to Join National Digital Newspaper Program

New Jersey is one of four states that will join the National Digital Newspaper Program this year. In late July, Rutgers University Libraries and its project partners, the New Jersey State Archives and the New Jersey State Library, learned that they were awarded an $186,204 grant to digitize New Jersey newspapers dating between 1836 and 1922. This two-year grant is funded by the National Endowment for the Humanities, and the digitized newspapers will appear on the Library of Congress website "Chronicling America."

With this grant, New Jersey will be the last state in the MARAC region to join the National Digital Newspaper Program. An advisory board consisting of educators, journalists, historians, librarians, archivists, and scholars will select the titles. The newspapers will be digitized using microfilm held at the New Jersey State Archives. By the end of the term of the grant, the partners will have delivered at least 100,000 digitized pages that can be read and searched by anyone with a connection to the Internet.

Rutgers Conserves Rare Wall Maps

Six rare 19th century printed wall maps of New Jersey municipalities and the state as a whole have been conserved by Rutgers Special Collections through a completed project grant received from the New Jersey Historical Commission,

Pictorial New Jersey. Map by Ensign, Bridgman & Fanning. 1858. Rutgers University Libraries Special Collections General Resources. https://rucore.libraries.rutgers.edu. 1 September 2016.

a division of the Department of State. The six maps are each known to have at most two other copies, but, with one exception, the other copies are not located in New Jersey. In addition, four of the six titles represent the first separately published maps of the areas depicted.

The 1858 "Pictorial New Jersey" map included is an edition of a small wall map that was published under several different titles from 1835 until the 1860s. A map of Newark in the project dates from 1834 and soon thereafter was also available, in a modified version, in Newark city directories. The four other maps show Woodbury in 1854, Hackensack in 1860, Ewing Township (including portions later absorbed by Trenton) in 1882, and Sea Isle City in 1883.

The conservation treatment of the project maps, all formerly too fragile to be consulted without risking further damage, was undertaken in Philadelphia at the Conservation Center for Art and Historic Artifacts.

Access to digital versions of the conserved maps is available through links in the bibliographic records for them that appear in OCLC's WorldCat and in the Rutgers Libraries OPAC, as well as through the search engine for the institutional repository known as RUcore: https://rucore.libraries.rutgers.edu.

New Brunswick Music Scene Archive Celebrates Anniversary

Rutgers Special Collections and University Archives will host a symposium to celebrate the one-year anniversary of the establishment of the New Brunswick Music Scene Archive on Tuesday, October 27. The event will also feature an exhibit of materials donated to the archive over the past year.

This is the second event to feature a panel discussion with figures from the New Brunswick music scene, past and present. Speakers will include Brandon Stosuy, former

director of editorial operations at Pitchfork, currently at The Creative Independent, a Kickstarter project, and Amy Saville, author (under pen name Mercy Brown) of two books set amid the New Brunswick music scene of the 1990s, *Loud is How I Love You* and *Stay Until We Break.*

While the early days of music, performers, and musical venues in New Brunswick have been well documented through manuscripts, sheet music, photographs, programs, and advertisements, there is a gap in the historical record since 1980. Nevertheless, the music scene has produced countless pieces of ephemera such as show flyers, zines, photographs, and releases in the form of cassettes, CDs and vinyl records, and digital media.

The New Brunswick Music Scene Archive was established to close this gap and to demonstrate the value and reach of independent, local music. The collection furthers Special Collections and University Archives' mission to collect, preserve, and provide access to materials that document the history and culture of New Jersey.

The exhibit will be on view outside the lecture hall beginning the evening of the event through November 3. For questions or to donate items of your own to the archive, please contact Christie Lutz at christie.lutz@ rutgers.edu.

MARAC Newark

The Local Arrangements and Program Committees of MARAC Newark have been busy working to make the April 20-22, 2017 meeting at the Robert Treat Hotel an informative and enjoyable conference. There will be a slate of exciting tours, two receptions, a movie night, interesting plenary and luncheon topics, a business forum, and a full program of useful workshops and sessions. Keep an eye on our blog and sign up for updates: https:// marac2017newark.wordpress.com.

We will see you in Annapolis with a table of information, as well as our presentation at the Saturday business meeting!

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NEW YORK

DHPSNY Begins Serving New York State's Libraries and Archives

Documentary Heritage and Preservation Services for New York (DHPSNY) is a statewide program established to support the vast network of non-government, unique library and archival repositories that safeguard New York's historical records. DHPSNY is a collaboration between two long-running New York programs dedicated to service and support for archival and library research collections throughout the state: the New York State Archives Documentary Heritage Program and the New York State Library Conservation/Preservation Program. DHPSNY is also supported by the Conservation Center for Art & Historic Artifacts, and New York State Education Department.

With the launch of DHPSNY's website (http://dhpsny. org), qualifying New York organizations can apply for free training and services, including archival needs assessments, preservation and conservation surveys, and strategic planning guidance. Applications are now available, and recipients of DHPSNY's planning and assessment services will be selected by a competitive review process led by an advisory committee of library, archives, and conservation professionals.

DHPSNY also offers free education programs for eligible institutions, including a series of webinars and a number of one-on-one workshops delivered to locations throughout the state. The website will soon feature more resources to encourage interaction between organizations, including a message board and comprehensive online directory of New York's libraries and archives.

Brooklyn Historical Society Opens Everett and Evelyn Ortner Papers and Photographs

Brooklyn Historical Society announced the opening of 51 linear feet of papers and photographs from the estate of Everett and Evelyn Ortner to researchers. The Ortners married in 1953 and lived in the Brooklyn Heights neighborhood in the 1950s and early 1960s. In 1963 the couple purchased an 1882 four-story brownstone at 272 Berkeley Place in the Park Slope neighborhood of Brooklyn. This would be the catalyst for their involvement in the "Brownstone Revival" movement. The Ortners soon became active in a variety of community organizations. They lobbied local banks to provide mortgages to

Caucus News

prospective Park Slope home-buyers at a time when lenders had "red-lined" the neighborhood. According to the Park Slope Civic Council, "they also encouraged the Brooklyn Union Gas Co. (now National Grid) to purchase and transform a dilapidated brownstone on Berkeley Place into a modern two-family home featuring a variety of gas appliances." The couple was also a leading force in the designation of the Park Slope Historic District in 1973. The collection contains the papers and photographs of Everett H. Ortner and Evelyn G. Ortner, dating from 1873 to 2012. It documents the Ortners personal and professional lives, especially their involvement in the historic preservation movement and Brooklyn cultural organizations.

A complete inventory of the collection is now available online: http://dlib.nyu.edu/findingaids/html/bhs/arc_306_ortner/arc_306_ortner.html.

Marist College and Rockefeller Archive Center Partnership

Marist College and the Rockefeller Archive Center (RAC) have parvtnered to develop and implement a sustainable and robust platform capable of supporting the complex archival management of digitized and born-digital records.

The two main components of this two-year digital records infrastructure project are a repository that fulfills long-term storage and maintenance needs of digital records and a microservices API layer that orchestrates the flow of data between archival systems and this repository. The systems implemented as part of the digital records project will be compatible with existing archival standards and best practices and will be built using well-documented, open-source technologies and user-centered design methodologies, so that components can be widely shared and deployed by other institutions.

As part of its larger collaboration, Marist also will assist the RAC in developing a website that documents over 100 years of the Rockefeller Foundation's international philanthropic programs. Using the open-source platform Liferay, the website will showcase selected images, documents, and films held at the RAC, along with contextual essays that provide a thorough history of the Foundation's activities in a variety of topical program areas. For more information, please visit: www.rockarch.org/programs/digital/marist.php.

Acquisition of the Papers of Franz Alexander

The Oskar Diethelm Library, part of the Institute for the History of Psychiatry at Weill Cornell Medical College, announced the acquisition of a trove of papers belonging to the renowned Dr. Franz Alexander (1891-1964). Dr. Alexander was a Hungarian born psychiatrist and the first graduate of the Berlin Psychoanalytic Institute, whose seminal work on character disorders and psychosomatic medicine made him a central figure in post-war psychiatry and psychoanalysis.

The library's papers of Franz Alexander contain about seven linear feet of material housed in 17 document boxes. The collection includes correspondence, documents, publications and professional writings, notes, photographs, and other personal and professional materials dating from 1901-1986, with the bulk of the material dating to the 1930s. The majority of the papers are in English, but there is some material written in German, Hungarian, and Italian.

Alexander corresponded with many prominent figures in the fields of psychiatry and psychoanalysis including Siegfried Bernfeld, Edward Bibring, Princess Marie Bonaparte, Martin Freud, Erich Fromm, and Heinz Hartmann. Family photographs, a smattering of Alexander's personal papers, and papers belonging to his wife Anita Alexander shed some light on Alexander's life outside of his professional work.

The finding aid for the Franz Alexander papers is now available on the Archives and Manuscript Collections page of the website of the Oskar Diethelm Library.

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PENNSYLVANIA

Lancaster County Digitization Project (LCDP) Meeting

The LCDP held its Fall 2016 meeting on Friday, October 7 at the Penn State Harrisburg Library. Attendees heard updates and news from members, and received input about future topics of interest, potential speakers, and meeting locations. After lunch, a tour of PSU Harrisburg's Archives and Special Collections was available.

Archives Month Philly!

Philadelphia archivists have a busy October in store with Archives Month Philly, a month-long festival of public-facing events sponsored by the Delaware Valley Archivists Group. Back for the fourth year, this Fall's calendar features the return of the popular Lantern Slide Salon, Philly History Quizzo, and Nerd Nite: Archives Edition, as well as a brand new Food from the Archives showcase. Over a dozen more events and special exhibits will be hosted by repositories throughout the region. To learn more about Archives Month Philly and see the full event schedule, visit https://archivesmonthphilly.com, and follow us on Facebook and Twitter.

News from the Historical Medical Library of The College of Physicians of Philadelphia

For the third year in a row, the Historical Medical Library of The College of Physicians of Philadelphia will participate in Temple University's Cultural Fieldwork Initiative (CFI). The CFI program is the first and only cultural practicum in the nation for emerging social studies educators. This year, the Library's intern will use primary sources from their Archives to create resource guides for students participating in National History Day (NHD) 2017. The theme for NHD in 2017 is "Taking a Stand in History." The Library's intern will research topics including how The College's Fellows stood up to the anti-vaccination crowd in the mid-19th century or how The College pushed for public health measures to clean up unsanitary 19th-century Philadelphia.

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A LOOK BACK: MARAC SPRING 2016 PITTSBURGH, PA | APRIL 14-16, 2016
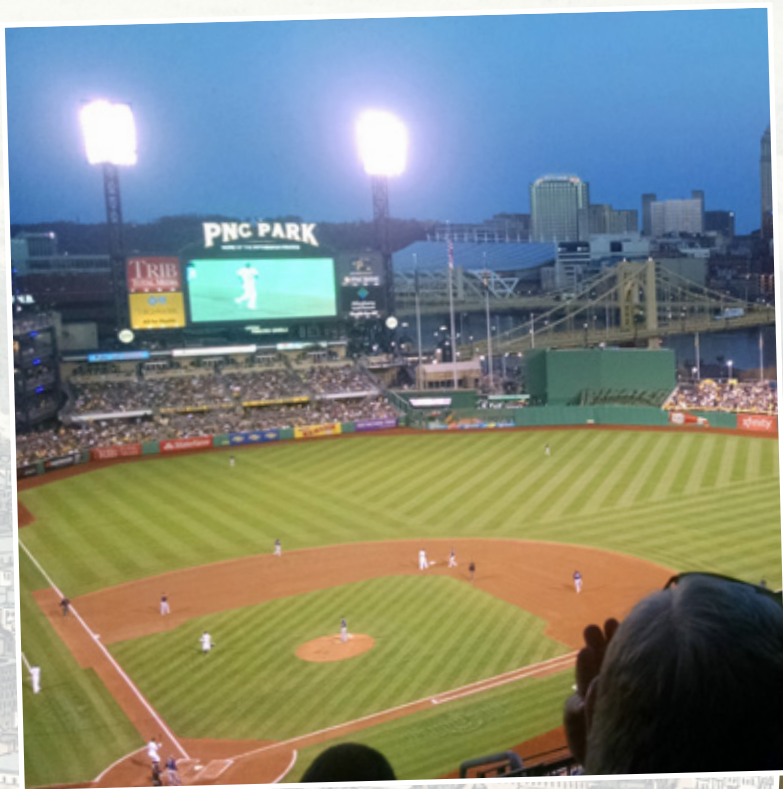
Left to Right; Top Row:
Archivist Megan Miller poses in The Andy Warhol Museum beneath an image of the artist. 15 April 2016. Photograph. Image courtesy of Megan Miller.

A famous Primanti Bros. sandwich. 14 April 2016. Photograph by Megan Miller.

MARAC attendees cheer on the Pittsburgh Pirates and Milwaukee Brewers at PNC Park. 16 April 2016. Photograph by Ashley Taylor.

Participants involved in MARAC in-service project process collections. 14 April 2016. Photograph by Zach Brodt.

Left to Right; Bottom Row
Fireworks follow the Pittsburgh Pirates/ Milwaukee Brewers game at PNC Park. 16 April 2016. Photograph by Molly Tighe.

MARAC attendees enjoy a tasting as part of the Pittsburgh Brewery Tour. 14 April 2016. Photograph.

Participants attend the session Mentoring New Archivists: An Open Exchange. 15 April 2016. Photograph by Emily Cottle.

Welcome New Members!

JULY 2016

Samantha Brown . . . . New York Historical Society

Ashlee Chism. . . . . General Conference of Seventh-day Adventists; Office of Archives, Statistics and Research

Matthew Cresson. . . International Executive Service Corps.

Elizabeth Delmage. . . . . U.S. Naval War College Library

Stephen Galiczynski . . . . Scanarkist

Connor Graham . . . . University of Wisconsin-Milwaukee/ Delaware Public Archives

Katherine Haase. . . . . Folger Shakespeare Library

Caitlin Haynes . . . . National Anthropological Archives, NMNH, Smithsonian Institution

Sarah Hedlund. . . . . University of Maryland

Gregory Hunter . . . . Long Island University

Alex Japha . . . . Lehigh University

Jessamyn Lloyd . . . . Smithsonian, National Air and Space Museum

Maegan Peterman . . . . Delaware Public Archives

Gregory Schmitt . . . . Scanarkist, Inc.

Elaine Stomber . . . . Lafayette College

L.J. Strumpf . . . . IBM Corporation Archives

Katie Varney. . . . . Virginia Theological Seminary

Amy Vo

Lara Westwood . . . . Maryland Historical Society

AUGUST 2016

Rebeccah Baker . . . . National Archives and Records Administration

Sarah Osborne Bender . . . . National Museum of Women in the Arts

Jessica Bennett . . . . Virginia Union University

Megan Craynon . . . . . University of Maryland, College Park

Christopher Dixon . . . . Saint Joseph's University

Katherine Duvall . . . . Smithsonian Institution, National Anthropological Archives

Mary Ferranti. . . . . Chevy Chase Historical Society

Kit Fluker . . . . New York Public Library

Albert C. King . . . . Rutgers University

Jana Leighton. . National Archives & Records Administration

Katie Lemza . . . . Catholic Diocese of Richmond Archival Department

Kylie Lewis . . . . Towson University

Bevin Maloney. . . . . National Archives and Records Administration

Fiona McNabb . . . . Computercraft Corporation

Lynn Nashorn . . . . National Archives and Records Administration

Margot Note. . . . . Consultant

Jennifer Page . . . . National Museum of Women in the Arts, Library and Research Center

Krista Peim. . . . . George Washington University

Heather Perez. . . . . Atlantic City Free Public Library

Elizabeth Peterson . . . . LYRASIS

Ryan Rutkowski. . . . . National Archives and Records Administration

Jeni Spamer . . . . Virginia Mason

Tyler Stump . . . . Pennsylvania State Archives

Victoria Triplett . . . . National Archives and Records Administration

Julia Viets . . Montgomery County Circuit Court Law Library

Jessica Whitmore . . . . Mount St. Mary's University

Treasurer's Report Fiscal Year 2016, 4th Quarter

(April 1, 2016 to June 30, 2016)

CATEGORY	Budget	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Total	% Budget
INCOME							
Membership Dues	$32,500.00	$26,125.00	$3,829.00	$3,093.00	$830.00	$33,877.00	104%
Conference Registration	$76,000.00	$24,639.00	$2,441.00	$44,430.00	$2,691.00	$74,201.00	98%
Conference Vendors	$16,000.00	$4,000.00	$5,529.00	$5,150.00	$3,486.00	$18,165.00	114%
Conference Sponsorship	$7,000.00	$3,300.00	$1,250.00	$2,650.00	$2,475.00	$9,675.00	138%
Publication Advertising	$2,400.00	$536.00	$2,460.00	$1,548.00	$1,348.00	$5,892.00	246%
Publication Sales	$350.00	$35.00	$175.00	$35.00	$70.00	$315.00	90%
Mailing List Sales	$100.00	$0.00	$0.00	$50.00	$0.00	$50.00	50%
Off-Meeting Workshops	$7,600.00	$5,295.00	$255.00	$0.00	$1,795.00	$7,345.00	97%
Bank Interest	$150.00	$23.05	$23.06	$22.76	$22.76	$91.63	61%
Investment Interest	$2,000.00	$429.49	$0.00	$1,179.64	$769.13	$2,378.26	119%
Gifts to Operations	$200.00	$626.00	$26.00	$40.00	$251.00	$943.00	472%
Miscellaneous	$0.00	$75.00	$0.00	$0.00	$200.00	$275.00	0%
Total Income	**$144,300.00**	**$65,083.54**	**15,988.06**	**$58,198.40**	**$13,937.89**	**$153,207.89**	**106%**
EXPENSES							
Administrator	$18,000.00	$4,450.71	$4,847.24	$5,956.15	$10,054.00	$25,308.10	141%
Web Services	$3,700.00	$900.00	$900.00	$1,169.00	$1,395.00	$4,364.00	118%
Archivist	$750.00	$0.00	$1,000.00	$0.00	$0.00	$1,000.00	133%
Accountant	$1,500.00	$0.00	$1,025.00	$0.00	$0.00	$1,025.00	68%
Advocacy	$1,625.00	$1,500.00	$0.00	$0.00	$0.00	$1,500.00	0%
Insurance Policy	$1,100.00	$0.00	$0.00	$0.00	$954.00	$954.00	87%
Phone	$600.00	$163.94	$306.95	$164.41	$164.51	$799.81	133%
Postage	$1,050.00	$42.82	$194.00	$370.17	$331.56	$938.55	89%
Office Supplies	$150.00	$0.00	$0.00	$113.37	$139.30	$252.67	168%
Food	$4,450.00	$604.69	$1,385.17	$365.79	$1,612.02	$3,967.67	89%
Travel	$4,750.00	$896.01	$505.75	$876.31	$471.97	$2,750.04	58%
Equipment	$0.00	$0.00	$0.00	$1,031.81	$0.00	$1,031.81	0%
Printing and Design	$7,500.00	$945.85	$1,018.59	$1,031.91	$961.80	$3,958.15	53%
Conference	$80,000.00	$14,644.70	$19,774.46	$5,605.57	$56,235.75	$96,260.48	120%
Lodging	$2,500.00	$306.59	$360.51	$392.24	$131.08	$1,190.42	48%
Honoraria	$2,500.00	$0.00	$500.00	$0.00	$500.00	$1,000.00	40%
Awards and Prizes	$1,450.00	$100.00	$475.00	$0.00	$500.00	$1,075.00	74%
Scholarships	$5,550.00	$0.00	$613.71	$0.00	$1,150.00	$1,763.71	32%
Banking Fees	$7,000.00	$2,413.75	$2,040.96	$1,746.09	$1,677.32	$7,878.12	113%
Investments	$0.00	$0.00	$317.43	$0.00	$0.00	$317.43	0%
Disaster Assistance	$0.00	$0.00	$0.00	$0.00	$0.00	$0.00	0%
Miscellaneous	$125.00	$29.00	$135.00	$35.00	$288.28	$487.28	0%
Total Expenses	**$144,300.00**	**$26,998.06**	**$35,399.77**	**$18,857.82**	**$76,566.59**	**$157,822.24**	**109%**
Net Income or (Loss)		**$38,085.48**	**($19,411.71)**	**$39,340.58**	**($62,628.70)**	**($4,614.35)**	

Account Balances				Opening	Credits	Debits	Closing
PNC Checking	$23,644.29		Operating	$58,014.35	$13,937.89	($76,566.59)	($4,614.35)
PNC Savings	$76,301.11		Restricted	$58,014.35	$13,937.89	($76,566.59)	($4,614.35)
Vanguard Bonds	$79,973.93		Reserve	$51,000.00	$0.00	$0.00	$51,000.00
Total	**$179,919.33**		Surplus	$4,827.68	$0.00	$0.00	$4,827.68
			Totals	**$242,294.03**	**$14,191.89**	**($76,566.59)**	**$179,919.33**

Summary - Fourth Quarter FY 2016

Opening Balance	$242,294.03
Total Income	$14,191.89
Total Expenses	($76,566.59)
Closing Balance	$179,919.33

Restricted Funds				Opening	New Gifts	Spending	Closing
PNC Savings	$48,732.07		Disaster Assist.	$4,262.00	$1.00	$0.00	$4,263.00
Vanguard Bonds	$79,973.93		Education	$118,631.00	$252.00	$0.00	$118,883.00
Total	**$128,706.00**		Finch Award	$5,559.00	$1.00	$0.00	$5,560.00
			Total	**$128,452.00**	**$254.00**	**$0.00**	**$128,706.00**

IMAGE CREDITS

FRONT COVER IMAGE

Adams, Bristow. *Annapolis / Bristow Adams; Andrew B. Graham, photo-litho, Washington, D.C.* c. 1902. Photo-litho. Library of Congress Prints and Photographs Division, Washington, D.C. www.loc.gov. 1 September 2016.

FRONT COVER, TOP LEFT

St. Johns vs. Navy Croquet Game, Annapolis, Maryland. 20 April 2013. Photograph. CC BY-NC-ND 2.0 (https://creativecommons.org/licenses/by-nc-nd/2.0/), via Flickr. 1 September 2016.

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Granby Street at Night - Norfolk, Virginia. 1941. Photograph. Sargeant Memorial Collection, Norfolk Public Library. http://smcdigital.norfolkpubliclibrary.org. 1 September 2016.

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Franklin Delano Roosevelt on the Duke of Gloucester Street, 1934 - Williamsburg, Virginia. 20 October 1934. Photograph. Sargeant Memorial Collection, Norfolk Public Library. http://smcdigital.norfolkpubliclibrary.org. 1 September 2016.

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Highsmith, Carol M. [between 1980 and 2006]. *Aerial view of Annapolis, the capital of Maryland.* Transparency. Library of Congress Prints and Photographs Division, Washington, D.C. www.loc.gov. 1 September 2016.

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A view of Annapolis Royal. [1781?]. Print: etching. Library of Congress Prints and Photographs Division, Washington, D.C. www.loc.gov. 1 September 2016.

Fort George G. Meade Public Affairs Office. *Fort Meade Soldiers participate in Annapolis tug-of-war.* 3 November 2012. Photograph. CC BY 2.0 (https://creativecommons.org/licenses/by/2.0/), via Flickr. 1 September 2016.

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Wilbur B. Driver Wire and Alloy Manufacturing Plant, McCarter Highway, Newark, NJ, ca. 1954. Image courtesy of Bob Golon. 29 September 2016.

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From left, Rachel Grove Rohrbaugh, Pennsylvania caucus representative, and Jason Speck, Maryland caucus representative, review MARAC materials with Franklin Robinson and Pam Whitenack at the MARAC table at SAA. Photograph by Sharmila Bhatia. 5 August 2016.

Jeni Dahmus Farah (left) speaks with Vincent Novara, MARAC chair-elect, at the MARAC table at SAA. Photograph by Elizabeth Scott. 5 August 2016.

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ForestWander. West Virginia Autumn Grist Mill Fall Foliage. 12 October 2009. Photograph. CC BY-SA 3.0 (http://creativecommons.org/licenses/by-sa/3.0), via Wikimedia Commons. 6 October 2016.

BACK COVER, LEFT TO RIGHT

Harris & Ewing. Midshipmen on parade. Annapolis, MD May 31. *Annapolis midshipmen on parade during June week exercises at the Naval Academy, 5/31/37.* 31 May 1937. Glass negative. Library of Congress Prints and Photographs Division, Washington, D.C. www.loc.gov. 8 September 2016.

City and harbor, Annapolis, Md. c. 1906. Glass negative. Library of Congress Prints and Photographs Division, Washington, D.C. www.loc.gov. 8 September 2016.

Johnston, Frances Benjamin, 1864-1952. *U.S. Naval Academy, Annapolis: cutter drill, under oars.* c. 1902. Glass negative. Library of Congress Prints and Photographs Division, Washington, D.C. www.loc.gov. 8 September 2016.

ISSN 0738-9396