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Mid-Atlantic Archivist

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The Mid-Atlantic Archivist (MAA) ISSN 0738-9396 is the quarterly newsletter of the Mid-Atlantic Regional Archives Conference (MARAC). MARAC membership includes interested individuals who live and work in Delaware, the District of Columbia, New Jersey, New York, Maryland, Pennsylvania, Virginia, and West Virginia. MARAC seeks to promote the professional welfare of its members; to effect cooperation among individuals concerned with the documentation of the human experience; to enhance the exchange of information among colleagues working in the immediate regional area; to improve the professional competence of archivists, curators of textual, audio-visual and related special research collections, and records managers; and to encourage professional involvement of those actively engaged in the acquisition, preservation, bibliographic control and use of all types of historical research materials.

Individual annual membership dues are \$45. The dues year runs from July 1 through June 30. Membership is not open to institutions, but institutions may purchase subscriptions to MAA at \$45 per year.

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On the Cover

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To the Right

Detroit Publishing Co. [*Saratoga race track, Saratoga Springs, N.Y.*] Negative. Library of Congress Prints and Photographs Division. www.loc.gov/pictures/item/2016810994

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From the Chair

JESSICA L. WEBSTER

Dear Colleagues,

Fall is in the air. The temperatures are getting crisp and cool. For many of us in academic libraries, school is starting again, and students and faculty are returning to campus; classrooms are buzzing with anticipation. But one of my favorite things about the fall season is the opportunity to see my colleagues at our fall MARAC meeting. This year, we will be meeting in beautiful Saratoga Springs, N.Y., for a fantastic conference October 19-21, held at The Saratoga Hilton. I'm really looking forward to the outstanding workshops and panels on the program!

I wanted to point your attention to a couple of really important updates on the strategic plan. The Communications, Education, and Diversity & Inclusion Committee collaborated on a template of guidelines for panel presenters at our conferences; read the guidelines later in this issue. Also, please make a point to attend the business meeting at the Saratoga conference; directly after, Sara and I will present to the MARAC membership on the strategic plan. At this talk, we'll go over our process for creating the strategic plan and talk through its key themes and any outstanding questions.

Since this plan is about our organization, we want to hear from you. We have tried to integrate member feedback along the way, and there will still be several more opportunities for you to ask questions and let us know what is important to you. We look forward to your feedback! Please also feel free to email me with questions or concerns at chair@marac.info.

One area in our strategic plan that I'd like to highlight is our desire to improve our elections and nominations procedures, in order to make it easier for our members to identify positions that would be a good fit. To this end, I'll be charging a task force to focus on revising and streamlining the election and appointment process. If you're currently serving on a committee, please look out for surveys and questions coming toward you over the next year that will help the committee gather information as part of this work.

Another area we touch on in the strategic plan, which is of personal importance to me, is climate change and the ways our field can work in support of mitigating its effects. This summer, North America has experienced wildfires and smoke pollution; rain, storms and flooding; hurricanes and earthquakes. As a field, I'd like us to be more attentive to these disasters, and I'd like that attention to be reflected both in our day-to-day work

and in the way we conduct our professional development. I'd like MARAC to consider ways our work, including our conferences, can be done in a climate friendly way. I also want to reiterate that MARAC has ways to support institutions impacted by natural disasters; we offer disaster relief funds that institutions in our region can apply for if affected. Please consider applying for a disaster relief grant if this applies to you.

The third area I'd like to mention from our strategic plan work is equity, inclusion, diversity, and accessibility. We've made several major steps in support of these efforts. The Communications, Education, and Diversity & Inclusion Committees are collaborating to prepare a template of guidelines for panel presentations at our conferences. This will allow presenters to prepare slides that are more easily accessible and readable to all members of MARAC. We are also looking forward to our Spring 2024 Symposium (April 8, 2024, in Philadelphia, P.A.), which is going to focus on diversity and inclusion issues. The organization Right to Be will be hosting a workshop titled "Bystander Intervention and Conflict De-Escalation in the Workplace." We are also soliciting lightning talk proposals from our membership. The Symposium promises to be extremely valuable to our membership, and I hope you can attend!

In sum, it's an exciting time at MARAC, full of lots of beginnings: a new strategic plan, new initiatives, and the start of a new school year. Enjoy all the delights and wonders that the fall season brings, and I hope to see you in Saratoga this October!



Sincerely,
Jessica L. Webster

A handwritten signature in black ink that reads "Jessica L. Webster". The signature is fluid and cursive.

Chair, 2023-2024

CREATING SPACE FOR COLLECTIONS AND FOR OURSELVES

BY MAE CASEY, *Accessioning and Collections Management Archivist, Penn State University*

I had only been at the Penn State Special Collections Library (SCL) a couple months when I was handed my first project: reappraisal of two rare book collections to clear needed onsite storage space. As Accessioning and Collections Management Archivist, issues regarding space—like safely running out of it—fell to me. This reappraisal was also the first major project in my archival career. After completing my MLIS in December 2019, I accepted a museum curator position to get my foot in the door. Two years later, I took the position at the Eberly Family Special Collections Library. SCL is part of the larger Penn State University Libraries (PSUL) system that includes all libraries on the University Park and at commonwealth campuses.

It began with a meeting with University Archivist Ben Goldman and Head of Collection Services Lexy deGraffenreid to discuss Penn State Press (PSP) and Penn State University Archives (PSUA) book collections. We had questions about their placement in SCL and, since we were looking for a way to open space quickly, potentially clearing hundreds of linear feet seemed an impactful place to start. A reappraisal was in order.

The plan was straightforward, but there was a significant problem: I had no idea what Ben or Lexy were talking about. I was still trying to understand why an archive had book collections. I did an exceptional amount of smiling and nodding during that initial meeting. I left with two pages of notes I didn't understand and no clue where to start. I was struggling because I felt I didn't belong at Penn State, and that my hiring

had been a mistake on their part. It was only a matter of time until everyone realized it. Clearly, luck had landed me there and soon everyone would know that I was just faking it. Eventually, I learned that I was experiencing imposter (also spelled impostor) syndrome—the feeling that you're not truly successful but lucky—and it was common in my new field. Even the people who seem the most competent, who I greatly respect, struggle with it.

Eventually I pieced together that I should start with PSP as it was smaller, more clearly defined, and likely to provide a more immediate solution to space scarcity. My first step was research on the University Press. Its website explained it was the official publishing arm of the Penn State University Libraries, primarily printing “rigorously reviewed, high-quality works of scholarship” on the humanities and social sciences. That said, there is nothing in the SCL Collection Development Plan (CDP) that explicitly identifies University Press titles as mandatory for collection. There were only two true criteria that could possibly apply: materials should “provide rare, unique, and historically and culturally valuable resources across formats” and “widely available contemporary printed works” were out of scope.

Step two was data analysis, where I hit my stride. I spent thirteen years as a teacher where I learned how to analyze, synthesize, aggregate, disaggregate, and just generally pick apart student data. I hoped working with something comfortable would help me figure out what was going on.



PSUA books flagged for deaccessioning



Cleared Penn State Press shelves

I used data from three sources: Aeon, the patron request system; Workflows, the PSUL catalog backend (SirsiDynix); and Blue Cloud Analytics, a program that creates reports. Initial data listed 2,940 volumes in the collection. Further examination revealed 117 titles had on-site duplicates, and nearly half appeared in multiple locations across PSUL campuses. Over 55% of the PSP Collection was published after the year 2000, indicating those titles were widely available. This proved there was nothing “rare” or “unique” in PSP. The ultimate factor was that, since the Aeon request system was implemented in 2015, there had been only 28 patron requests for PSP items.

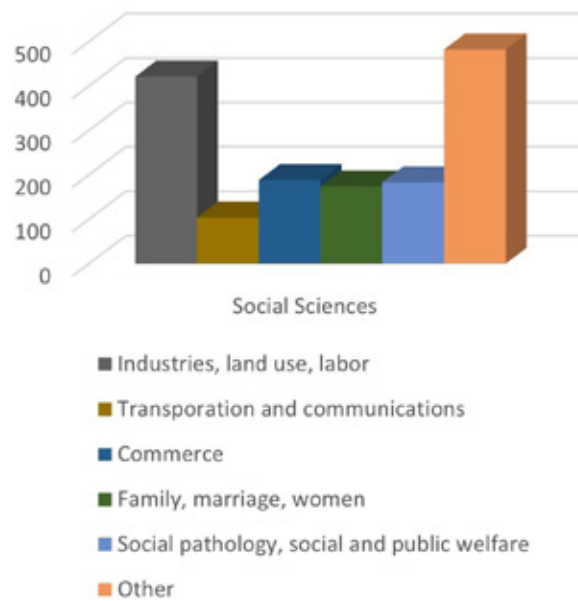
I concluded SCL personnel were investing time cataloging, shelving, and maintaining a collection that was neither special nor used. I presented a report to Ben and Lexy and was thrilled at the response; they decided to deaccession the entire collection—260 linear feet cleared in one go! Plus, the reappraisal process helped me orient myself more and gain confidence. Maybe I was a real archivist.

Next was the PSUA reappraisal, a totally different beast. Coming in at 16,840 volumes and 1,120 linear feet, it was over five times larger than PSP. Similar in superficial ways—large, not explicitly part of the CDP, riddled with duplicates—PSUA was composed of titles from different sources and in a larger variety of formats. For PSP, only books published by University Press were added. In contrast, titles were added to PSUA because they were connected to archival collections; written by professors; specially donated; and more. Certain titles would be automatic “keepers,” but most would require deeper evaluation.

The most complex part was the goal. We planned only to weed the collection; there would not be a single yes/no decision. My report should include “keep criteria” to “determine what to remove.” I’d stumbled through the first “easy” reappraisal and was right back to feeling out of my depth. My confidence started to feel like arrogance and imposter syndrome came raging back. I wondered if I truly belonged at Penn State.

Once again, I started with research. The PSUA webpage states it “serves as the institutional memory of Penn State” by collecting titles “by academic offices and other units on campus that are about those units and their activities.” This broad criterion

Call number analysis of Social Sciences titles in PSUA



offered little guidance.

Data analysis had several false starts. Identifying duplicates was a dead-end. Patron requests were impossible to sift through because of too many nuances. I needed to refocus. What would help us identify titles of “enduring value” and containing “institutional memory?”

I shifted to non-monograph titles and call number analysis. Most non-monographs were periodicals or serials with fewer than five editions. Options emerged for evaluation. Ones with fewer editions should have something university-related while titles with several editions

should be evaluated for general scope and content. Not as clear as I’d like but it was something. The call number analysis could help to determine how titles aligned with the CDP. Five categories comprised 57% of the collection: Language and Literature; Education; Social Sciences; Technology; and Science. This data should allow Ben to compare large groups of titles against our current CDP to make high-level decisions.

After months of toiling, I was ready. I created a basic summary—a weak report compared to my PSP one—and walked Ben and Lexy through the data I aggregated and my recommended “keep criteria.” It was surprisingly anti-climactic. Ben agreed with my assessment and began making plans to shelf read. Just like that, it was done, and shockingly, done well. The first stage of the project is in process and will result in deaccessioning approximately 900 volumes.

Despite beginning with the same reports and having the same goals, the reappraisals had been challenging in different ways. And completing them forced me to confront my professional insecurities, ones many of my colleagues experience. I am proud of the results but, looking back, I wish I had been honest about how lost I was. It seemed too risky to admit it at the time, but isolating myself to protect my pride made everything more difficult. I now know many of my colleagues have felt the same way I did and would have happily helped me. I appreciate everything I learned about Penn State Special Collections while I completed the reappraisal, but the greater lesson was that asking my colleagues to share their wisdom and institutional knowledge is not the mark of an imposter, but of a true professional.

MARAC Strategic Planning Update

BY SARA BORDEN

MARAC is currently undertaking a new strategic plan that will cover the period from 2024-2027. Our last strategic plan covered the years 2018-2023 and has now successfully completed its cycle, guiding us through the tumultuous pandemic years. We are excited for this new phase, which will focus on strengthening the infrastructure of MARAC so as to lead us into a successful future.

Strategic planning is a crucial undertaking for any organization. A strategic plan ensures that the organization is moving in a direction that will benefit every stakeholder according to a collective vision. A strategic plan is a document that should be highly accessible, one that all institutional members can refer to in order to keep the organization accountable, work toward shared goals, and allow the institution to track its progress as goals are completed.

In order to ensure that goals put forth under this strategic plan are viable, best practices dictate that they should have the qualities exemplified by the mnemonic acronym SMART. SMART goals should be Specific, Measurable, Achievable, Relevant, and Time-Bound. As this article will outline, feedback received from MARAC stakeholders guided planners to specific, achievable, and relevant goals. Now, the group is working on making them measurable and time-bound.

This round of strategic planning is being headed up by past Chair Sara Borden (Chair from 2022-2023); current Chair Jessica Webster (Chair from 2023-2024); and Chair-Elect Ali Zawoyski (who will be Chair from 2024-2025). These three are also joined by a working group consisting of the rest of the Executive Committee (Treasurer, Meetings Coordinator, and Secretary), the Parliamentarian, the Administrator, and past and present Members-at-Large.

The basis of this strategic plan is a series of conversations Ms. Borden had during the spring and summer of 2022, when she was preparing for her term as Chair. She was curious to learn what incoming and outgoing committee chairs, officers, and other members of Steering thought MARAC's priorities should be during her tenure as Chair. This curiosity spurred her to meet

with as many of these stakeholders as possible, asking them for their own feedback and any feedback their committee members might have. The feedback was incredibly thoughtful and helpful, and provided a strong foundation upon which to build the next strategic plan.

Ms. Borden realized that these goals fell into natural categories. These categories are: advocacy; education; inclusivity and accessibility; institutional organization and transparency; and outreach. These five categories give the strategic plan cohesion and structure.

The advocacy category will guide MARAC in its efforts to better advocate for its membership across the profession, with other professional organizations, and in issues such as climate change and disaster preparedness. Under the education umbrella, goals will focus specifically on professional development and providing practical information for members who work as professional archivists, as well as for those in allied fields and who volunteer their time but lack professional training.

Inclusivity and accessibility are more important now than ever. MARAC has always striven to be an inclusive and accessible organization. Members want to see more inclusivity and accessibility in action, so these goals set forth how MARAC will move toward accessibility for all in terms of costs, meeting accommodations, dietary restrictions, and more.

Institutional organization and transparency is the category that requires the most explanation. MARAC is, with the exception of the Administrator, a volunteer-run organization. As such, position turnover happens regularly and institutional memory sometimes gets lost. It's easy to skip over documentation when you already know how to do something, but archivists are more keenly aware than most how crucial documentation is. The institutional organization and transparency category aims to ensure that all of MARAC's policies, procedures, and functions are well-documented so that lost institutional memory has less of an impact on its work. Transitions will be smoother with documentation in place, and those aspiring to hold a position

MS. BORDEN REALIZED THAT THESE GOALS FELL INTO NATURAL CATEGORIES. THESE CATEGORIES ARE: ADVOCACY; EDUCATION; INCLUSIVITY AND ACCESSIBILITY; INSTITUTIONAL ORGANIZATION AND TRANSPARENCY; AND OUTREACH. THESE FIVE CATEGORIES GIVE THE STRATEGIC PLAN COHESION AND STRUCTURE.

will know exactly what they're in for should they be elected or appointed. This category also outlines goals for communications across the organization and ensures regular updates to the Operations and Meetings Manuals.

Finally, the outreach category lays out how MARAC will engage both members and non-members; strategies for new member recruitment and member retention; how it will approach allied professionals and volunteers; and how it can strengthen its presence within the mid-Atlantic region through its caucus representatives. As more interactions take place virtually, strategies for outreach become increasingly important. This strategic plan aims to take advantage of both in-person and virtual opportunities for connecting.

You might notice that though a strategic plan is a forward-facing public document, many of our goals focus on internal issues. MARAC is at a crucial point of transition, regrouping after the pandemic and refocusing on how to best meet its members' needs. As such, undertaking a strengthening of infrastructure now will set MARAC up for a future as a strong, focused institution prepared to meet the challenges of the future, whatever they may be. The COVID-19 pandemic was unexpected and showed us that we can't predict the challenges we might face; this strategic plan builds a strong foundation so that MARAC can be as agile as possible regardless of the hurdles of the coming years.

The 2024-2027 Strategic Plan plays directly off of the 2018-2023 Strategic Plan. The previous strategic plan was broken down into four categories, similar to the five in the current document. The first category set forth that members would benefit from MARAC's dedication to diversity, affordability, collegiality, and professionalism. The second category explained that archivists and other archival professionals who live or work in the MARAC region would have educational opportunities available to advance their skills and their knowledge of current archival best practices. The third outlined steps MARAC would take to increase our commitment to and investment in diversity and inclusion. Finally, the last category laid out how MARAC would raise awareness of archives, archival work, and the archival profession. These two strategic plans have similar goals, with the newest building off of the successes of the first.

The previous strategic plan included several notable successes, including the creation of the Development Coordinator position, which spawned the very successful silent auction held at College Park in fall 2022. The plan explored a variety of formats for future meetings, including all-virtual events and shorter symposia, both of which have or will come to fruition. The Diversity and Inclusion Committee, now a standing committee, was also established.

The strategic planning working group is still finishing up the new strategic plan. As of August 2023, the group is still working on the M (measurable) and T (time-bound) portions of SMART goals. We are currently reviewing the goals in order to assign measurable metrics and deadlines by which they are to be met. We expect this work to be done and the strategic plan to be published this winter.

If you'd like to know more about this round of strategic planning, make sure you're in attendance this fall at Saratoga Springs. This new strategic plan will be a topic of discussion at the business meeting on Saturday, as well as a special listening session to take place following the business meeting. You can also contact Jessica Webster with comments, feedback, questions, or concerns, at chair@marac.info. We hope you'll see your goals for MARAC reflected in this plan and we look forward to working together toward MARAC's bright future under its guidance.

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► DELAWARE

SECOND ANNUAL DELAWARE CAUCUS SUMMER PICNIC

Twelve Delaware archives professionals, representing several institutions across the state, gathered on June 15 for what is becoming an annual tradition: the Delaware Caucus Summer Picnic. This year, the Nemours Estate played host (many thanks to Nemours archivist-historian Katheryn Lawson for her organizational and golf cart-driving skills!), and a more bucolic scene could not have been chosen. Hazy skies threatened, but the smoke cleared in the end, allowing caucus members to picnic, reconnect, and build their local archives community.



Delaware caucus picnickers on the beautiful Nemours Estate, complete with folly in the background.

CROSS-INSTITUTIONAL COLLABORATION IN THE BRANDYWINE VALLEY

Nemours Estate and Hagley Museum and Library, like many institutions in northern Delaware, share common history and collections of the du Pont family. Recently the two repositories were able to benefit from a chance “discovery” at Nemours Special Collections. As Hagley historian Lucas R. Clawson explains, Eleuthère Irénée du Pont, founder of the DuPont Company, hired Wilmington surveyor Jonas Preston Fairlamb to complete several surveys of properties along the Brandywine River in the early nineteenth century. These included lands E.I. du Pont owned and ones he wished to purchase. Taken together, these surveys are valuable resources that allow us to chart DuPont’s expansion in a critical era for the company; pinpoint the locations of du Pont family homes and other structures in and near the DuPont powder yards; and better understand

industrial growth in Wilmington. Although most of the Fairlamb surveys are at Hagley, three are housed in the Nemours Estate archives. Hagley staff only had access to small, poor quality photocopies of the three surveys at Nemours until June 2023; in fact, before then Hagley staff were not even sure where the original surveys were located! Katheryn Lawson, archivist-historian at Nemours, generously provided Hagley with high-resolution scans after a visit from Clawson, when the surveys were “discovered” in Nemours’ archival collections. Clawson then put the scans to immediate use by incorporating them into ongoing interpretive training for staff and adding them to his resource files on the Hagley property. Hagley is greatly appreciative of Nemours sharing these important pieces of DuPont’s history!



Jonas Preston Fairlamb survey map, Nemours Estate Special Collections.

DELAWARE HERITAGE COMMISSION HIRES 250TH ANNIVERSARY EDUCATION COORDINATOR

This summer, the State of Delaware hired historian Margaret Hughes to coordinate the activities commemorating the 250th anniversary of our nation’s founding. Hughes has been a museum education consultant since 2006 and was the education director at Bethel Woods Center for the Arts and associate education director at New York’s Historic Hudson Valley. The Delaware Heritage Commission, part of the Delaware Public Archives, has hired her to develop educational and tourism programming for the First State. Hughes is excited about the opportunity to help citizens better connect with the past, and the Archives is thrilled that its holdings will be utilized to observe the United States Semiquincentennial!



From left, Stephen M. Marz, CA, Director and State Archivist, Delaware Public Archives; Margaret Hughes, The State of Delaware 250th Anniversary Coordinator; Richard "Dick" Carter, Chairperson, Delaware Heritage Commission.

DELAWARE PUBLIC ARCHIVES LEGISLATIVE PAPERS DIGITIZATION PROJECT COMPLETE

The Delaware Public Archives is pleased to announce the completion of a two-year grant project funded partly by the National Historical Records and Publications Commission (NHPRC) to digitize approximately thirty-six cubic feet of the Archives' *General Assembly, Legislative Papers* collection. The grant project team, most recently consisting of Joan Larrivee, Lindsay Townsend, and Bekah Hayes, has scanned, described, and uploaded more than 19,000 items to CONTENTdm for the public. *History Matters: Digitizing Delaware's Early Legislative Papers* resulted in the digitization of acts, bills, election records, reports, military records, and more from 1731 to 1853. For more information about this project and to see the digitized material, check out the [History Matters](#) database. Learn more about this grant at the [NHPRC website](#).

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► DISTRICT OF COLUMBIA

NEW EXHIBITION SHOWCASES BLACK COMPOSERS AT GEORGETOWN UNIVERSITY

For the past decade, the Booth Family Center for Special Collections at Georgetown University has been collecting the works of prominent African-American classical composers and performers with the goal of documenting, preserving, and making accessible the works of these artists whose influence on classical music remains largely overlooked by musicologists and the general public today.

A new exhibition, *Till Victory is Won: Black Classical Composers and the American Canon*, features materials from the Library's collections on Margaret Bonds, William B. Cooper, Noel Da Costa, Mark Fax, and Ruth Norman—all individuals who made impactful contributions to their local communities and the greater world of classical music. Items on display include handwritten manuscript copies of their works, album covers, programs, newspaper clippings, writings, and photographs, which provide context for both their musical output and their lives as Black composers and performers.

The exhibition is on display in the Leon Robbin Gallery in the Booth Family Center for Special Collections on Lauinger Library's fifth floor through September 30.

THE D.C. ARCHIVES FAIR IS BACK!

Please join the National Archives Assembly and the Smithsonian Institution Archives and Special Collections Council for a day of archives, records, and information on Monday, October 23, 2023, from 8:30 a.m.–5:00 p.m. at the National Archives Building (700 Pennsylvania Avenue, NW Washington, DC 20408 *Use the Special Events Entrance on Constitution Ave.*)

Interested in attending, staffing an information table, or proposing a session? Let us know by filling out the [Google Form](#). Please direct questions about sessions to Leigh Gialanella at gialanellal@si.edu and questions about information tables to John Legloahec at john.legloahec@nara.gov.

D.C. CAUCUS REPRESENTATIVE APPEARS IN UPCOMING FILM

D.C. Caucus Representative, Chris Anglim, is in the movie *Rustin*, a biopic about Bayard Rustin. The movie premiered at the Toronto Film Festival on September 13, and will begin appearing in theaters on November 3 and on Netflix on November 17.

• CAUCUS REPRESENTATIVE

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► MARYLAND

FALL GALLERY EXHIBITION AT UMBC LOST BOYS: AMOS BADERTSCHER'S BALTIMORE

On view August 30–December 15

The public programming on September 28 at 5 p.m. is a panel discussion, "LGBTQ+ Oral Histories: Ethics and Practice," featuring Dr. Kate Drabinski (UMBC), Dr. Joseph Plaster (Johns Hopkins University), Hunter O'Hanian (Independent scholar and curator), and students of the 2023 Interdisciplinary CoLab, "LGBTQ+ Oral History Project." This event is co-sponsored by the Department of Gender, Women's, + Sexuality Studies, UMBC.

NEW COLLECTION HIGHLIGHT AT UMBC

To Say Their Own Word Collection contains 29 digital video and 29 digital audio recordings from the "To Say Their Own Word" prison program organized by Marshall "Eddie" Conway (1946–2023) and Brenda Vogel in the Maryland State Penitentiary. Each recording features a speaker, including professors, scholars, journalists, and social activists, as well as incarcerated audience members, detailing topics surrounding the U.S. carceral system and its social consequences. The program sessions were originally recorded on VHS tape between 1979 and 1980 and were digitized and described by Cameron Granadino of The Real News Network in 2022. Transcripts of panel presentations were developed in 2023.

NEW PUBLICATION AT UMBC

Ted Serios: The Mind's Eye explores the case of Ted Serios, a Chicago bellhop who demonstrated an ostensibly psychic act termed "thoughtography," involving the transfer of mental images onto undeveloped Polaroid film. In studies supervised by respected Denver-based psychiatrist Dr. Jule Eisenbud during the 1960s, Serios produced over 1,000 anomalous photographs, a feat that has never been fully dismissed or wholly verified. The book is based on the holdings of the Jule Eisenbud Collection on Ted Serios and Thoughtographic Photography at UMBC Special Collections. It features essays by Emily Hauver, Library Gallery Curator of Exhibitions; Beth Saunders, Curator and Head of Special Collections and Library Gallery; and Mark Durant, Visual Arts Professor at UMBC.

6TH NDNP GRANT AWARDED TO UMD LIBRARIES

University of Maryland Libraries has been awarded a 6th National Digital Newspaper Program (NDNP) grant for the Historic Maryland Newspapers Project from the National Endowment for the Humanities. The Historic Maryland Newspapers Project (HMNP) digitizes historic newspaper content from across the state with significant research value and has been the Maryland state awardee of NDNP since 2012. During the past ten years, HMNP has contributed over half

of a million historic Maryland newspaper pages to Chronicling America at the Library of Congress. These pages represent 75 newspaper titles ranging in date from 1728 to 1963 and can be viewed at <https://chroniclingamerica.loc.gov>.

• CAUCUS REPRESENTATIVE

Allison Fischbach

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► NEW JERSEY

UPDATES FROM THE NEW JERSEY STATE ARCHIVES

Now that staff positions vacated during the pandemic have all been filled, New Jersey State Archives has expanded its public hours, effective September 11, open Mondays through Thursdays. The Microfilm Reading Room will be available each of these days from 9:00 a.m.–12:00 p.m. and 1:00–4:00 p.m. The Manuscript Reading Room will be open Tuesday, Wednesday, and Thursday afternoons from 1:00–4:00 p.m. Appointments are still required ([schedule at this link](#)); but they will no longer be limited to two per week.

New Jersey State Archives has also recently welcomed two new employees to the full-time staff: Carmen Biempica, an Archivist 2 in the Collection Management Unit, and James Cureton, a Library Assistant in the Data Services Unit. Carmen will represent the State Archives on the steering committee of the New Jersey Cultural Alliance for Response (<https://njculturalalliance.wixsite.com/njcar>).

There has been a spate of public record recoveries during the last few months—six cases altogether! Five involved auction houses, and one was an attempted eBay sale by an individual seller. The documents claimed and successfully recovered for the State consist of four enrolled laws dating from 1762 to 1815, a 1799 Hunterdon County estate inventory, and a Sussex County sheriff's docket from 1819–21. All but the last are believed to have been stolen from the New Jersey State House in the 1950s by the same person (who was subsequently convicted and imprisoned).

UPDATES FROM RUTGERS SPECIAL COLLECTIONS AND UNIVERSITY ARCHIVES

The New Jersey Book Arts Symposium will be held on Friday, November 3, at Alexander Library Teleconference Hall. Please check libraries.rutgers.edu/scua for more information.

Rutgers Special Collections and University Archives will be co-hosting an author talk with the New Jersey Studies Academic Alliance, featuring William R. Fernekes, who will be speaking about his new book *When Bipartisanship Mattered: The Life and Career of US Senator Clifford P. Case* on November 9 at 3 p.m. on Zoom. Registration can be completed [here](#).

INGRID BETANCOURT RECEIVES 2023 ROGERS MCDONOUGH LIBRARIANSHIP AWARD

Ingrid Betancourt of the Newark Public Library is the winner of the 2023 Roger McDonough Librarianship Award. Named after the late esteemed New Jersey State Librarian, the McDonough Award is the most prestigious award in the state given to a New Jersey librarian or archivist for excellence in service to the New Jersey history research community and the general public. It is co-sponsored by the New Jersey Studies Academic Alliance, the New Jersey Library Association History & Preservation Section, the Mid-Atlantic Regional Archives Conference-New Jersey Caucus, and the New Jersey Historical Commission.

Ingrid Betancourt has provided 40+ years of outstanding service to the library and community as a Librarian at the Newark Public Library, serving in numerous leadership positions, including Assistant Director of Special Collections, Interim Library Director, and currently, Director of Operations. She has consistently demonstrated a high level of public service by spearheading La Sala, and later, the New Jersey Hispanic Research and Information Center. These library initiatives exponentially increased the free library resources available to the state's Spanish-speaking community and historians. She is truly deserving to be recognized by the Roger McDonough Librarianship Award, which will be presented at Archives and History Day on October 28 at Brookdale Community College.

DEBORAH MERCER AWARDED MAXINE LURIE DISTINGUISHED SERVICE AWARD

The Maxine N. Lurie Distinguished Achievement 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 New Jersey Studies Academic Alliance (NJSAA). This year's Maxine N. Lurie Distinguished Achievement Award is awarded to Deborah Mercer, the New Jersey Collections Librarian at the New Jersey State Library from 2002 to 2023. Deborah's career has been marked by a deep commitment to fostering open access to New Jersey's historical, legal, and cultural resources. She joined the NJSAA in 2015 as the Chair of the Author Awards program. The New Jersey author awards program was established in 1994 with the purpose of encouraging books about New Jersey and fostering a deeper connection between residents and their history. During her tenure, she and the Committee were instrumental in revising the evaluation criteria and in expanding outreach to authors, providing them with recognition and encouragement. This award will be presented at Archives and History Day on October 28 at Brookdale Community College.

INVITATION TO ARCHIVES AND HISTORY DAY SATURDAY, OCTOBER 28TH

All are welcome to this year's Archives and History Day, being held at Brookdale Community College's Collins Arena in

Lincroft, N.J., on Saturday, October 28, from 9 a.m. to 1 p.m. This free event, hosted by the Monmouth County Archives, a Division of the Monmouth County Clerk, will include exhibitor tables staffed by local historical organizations, museums, and archives. A keynote speech, awards presentations, and a local history-themed exhibit titled *Business and Industry in Monmouth County* will also be on view. Free exhibit books for this year's and past exhibits will be available.

• CAUCUS REPRESENTATIVE

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► NEW YORK

NEW DAVID J. WOLF, MD VISITING RESEARCH SCHOLAR PROGRAM

The Medical Center Archives of NewYork-Presbyterian/Weill Cornell Medicine is pleased to launch the new David J. Wolf, MD Visiting Research Scholar Program, which supports research using the onsite collections in the Medical Center Archives of NewYork-Presbyterian/Weill Cornell Medicine. The David J. Wolf, MD Visiting Research Scholar will receive up to a \$5,000 stipend to support travel, lodging, food, and incidentals for a flexible period between January 1–December 31, 2024. Visit our website at library.weill.cornell.edu/archives/DJWScholar to learn more about the program and how to apply by the October 31 deadline!

• CAUCUS REPRESENTATIVE

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► PENNSYLVANIA

THE JAZZ BEAT IS THUMPIN' AT PITT

Pitt is pleased to announce two new acquisitions of jazz materials that have been added to the holdings of the Archives & Special Collections and the Center for American Music. The papers and recordings of Sam Rivers (1923-2011), the prolific musician and composer, were acquired in early 2023 and are currently being processed. His career began in the late 1950s and his reputation rose in the 60s continuing until his death in 2011. Recognized for his promotion of "Free Jazz" or "Free Form" he contributed greatly to the composition of this avant-garde genre.

Pitt has also acquired visual materials with the acquisition of the photographic archive of Jeffrey Kliman (1942-) a Baltimore-based freelance photographer who has had images published

in *Rolling Stone*, *Down Beat*, *Circus*, and *Zygo* magazines. The archive includes over 52,000 negatives, 3,000 slides, 2,300 prints and proofs, and 1,000 contact sheets. It is currently being processed. An exhibition of his images is being planned for the Archives & Special Collections Gallery in Hillman Library to coincide with Pitt's 53rd Annual Jazz Seminar. The photographer will also visit Pitt's Campus during the seminar and participate in an open conversation with Media Curator Miriam Meislik on October 31, to discuss more about this stunning archive that covers a critical period in jazz history, through the eye of a master photographer whose aesthetic was not only immediately recognizable, but a living document of American jazz.

These two outstanding acquisitions join the growing jazz related research materials at Pitt. They complement existing collections that include Erroll Garner Archive, Dave Burrell Archive, Joe Negri Collection, African American Jazz Preservation Society of Pittsburgh Oral History Project, and American Federation of Musicians, Local 60-471 (Pittsburgh, Pa.) Records.

- **CAUCUS REPRESENTATIVE**

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► VIRGINIA

SHENANDOAH VALLEY ARCHIVES FAIR

The annual Shenandoah Valley Archives Fair will be held at the Handley Library in Winchester, Virginia on Thursday, October 5, from 11:00 a.m.–1:00 p.m. Over fifteen regional archives and records centers will be on hand during this event which features a round table discussion at 11:00 a.m. followed by static displays highlighting each collection's mission from 11:30 a.m.–1:00 p.m. More information at www.handleyregional.org/archives/archives-fair

COMMUNITY MADE: ZINES AND SELF-PUBLISHED MATERIAL

The Virginia Caucus and other partner organizations will celebrate Virginia's Zines and self-published materials as part of our Archives Month Commemoration. This year's celebration includes the production of archives-related Zines, Zine creation tool kits, virtual programs, and an effort to highlight the unique self published materials in various collections from throughout the Commonwealth. More information at www.lva.virginia.gov/public/archivesmonth/2023

VIRGINIA SHRAB SURVEY AND TOWN HALL

Virginia's State Historic Records Advisory Board conducted a survey of archives and archival related institutions in the Commonwealth to determine the condition of their collections,

and their future needs. Over sixty sites responded. A virtual town hall will be held at 11:00 a.m. on Tuesday, October 24, to share the results of the survey and next steps. More information at www.lva.virginia.gov/about/staff/shrab-board.asp

TRUBAN ARCHIVES RECEIVES AILEEN INC. RELATED COLLECTIONS

The Shenandoah County Library's Truban Archives completed processing two collections of newsletters from Aileen Inc., a national textile/clothing manufacturing company that operated a series of manufacturing plants in the Shenandoah Valley of Virginia and beyond. These collections help document what was the county's largest employer and its impact on the community from the late 1960s through the mid-1980s. More information at findingaids.countylib.org

THOMAS BALCH LIBRARY DEBUTS NEW CENTENNIAL CATALOG

In June 2023, as a capstone to celebrations of its 100th year, Thomas Balch Library debuted its new Centennial Catalog, distinguishing it as an independent research library, owned and operated by the Town of Leesburg. With this update the library converted from Dewey classification to Library of Congress classification, and is now able to provide access to all materials, including manuscript guides, books, maps, and information on database holdings, in one catalog. "This is the most exciting development for Thomas Balch Library, its patrons, and the Town of Leesburg—bringing the library into the twenty-first century," Library Director Alexandra Gressitt said. "It opens doors to global access to information on all our holdings. Patron response has been enthusiastic to the more user friendly interface and the ability to search across our holdings on one platform. Conversion to Library of Congress classification brings us into line with like institutions, opening doors to greater cooperation and the possibility of collaborative opportunities." The new Centennial Catalog, is available to view at: thomasbalchlibrary.on.worldcat.org/discovery

LAVINIA SCOTT PAPERS PROCESSED

The Special Collections Research Center (SCRC) at George Mason University (GMU) recently completed processing of the Lavinia Scott papers. This collection consists of materials created and collected by missionary educator and speaker (Clara) Lavinia Scott through her work with the American Board of Commissioners for Foreign Missions, the United Church Board for World Ministries, and the United Church of Christ. The collection also covers Lavinia's nearly 40 years living and teaching in present-day KwaZulu-Natal province in South Africa, most notably at Inanda Seminary where she served as Principal for over 30 years.



Lavinia Scott, circa 1960s.
Photograph. Lavinia Scott
papers (C0506).

The 33 linear feet of material, which covers circa 1860s-1998, also includes correspondence that provides a first-hand look at responses to South Africa's restrictive Apartheid policies, particularly the Bantu Education Act of 1953, as well as South African newspapers and publications, over 3,000 photographs and photographic slides, and personal daily diaries from nearly every year of Lavinia's life starting in the 1920s. The Lavinia Scott papers were processed from September

2022 through August of this year by current SCRC Processing Manager Meghan Glasbrenner. The full finding aid for the collection can now be [accessed online](#).

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► WEST VIRGINIA

- **CAUCUS REPRESENTATIVE**

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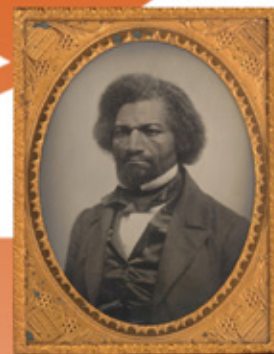


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Preservation Post

IDENTIFYING AND DEALING WITH MOLDY COLLECTIONS

Anna Zastrow, *Library of Congress*



When working with archival collections you are more likely than not going to encounter mold at some point in your career. Whether that mold is caused by an air handler mishap, an emergency water situation, or came in with donated collections, that doesn't change how you deal with it.

While the safety of our collections is important, the safety of yourself and others is of primary concern, particularly for those with allergies or asthma, and the immunocompromised. If you suspect a collection or item is affected by mold, the first step will always be to equip yourself with personal protective equipment (PPE). PPE should include, as available: disposable gloves, a particulate respirator such as an N95, protective clothing such as a smock, apron, lab coat, and/or sleeve protectors, and goggles. Once you've protected yourself you can begin to address the affected items.

Next, decide whether or not you are looking at mold and, if so, whether the mold is active or inactive. Mold grows from spores so there is generally a center area to the growth, and it

expands outwards in all directions. Dust will tend to be more of a uniform coating. Mold also has a fuzzy, somewhat dimensional appearance where surface dirt generally does not. Once you have confirmed the presence of mold, all affected items should be isolated in sealed containers to prevent cross contamination. This can be a well-sealed bin, a sealable storage bag, or even a trash bag taped shut. The area the moldy items occupied should be cleaned thoroughly with a disinfectant, ensuring all particulates are removed. Any materials used to house those items should be disposed of.

If your item is wet, the mold is active. Active mold will often smear when touched. If the item is dry and the mold powdery, it is inactive. The distinction between wet and dry mold is important before further steps are taken. Items with active mold should not be cleaned as this can cause further spread of the mold and staining. For wet items freezing is recommended until they can be safely dried in a well-ventilated space.¹

¹ More information about freezing and drying collections can be found in the resources listed at the end of this article.



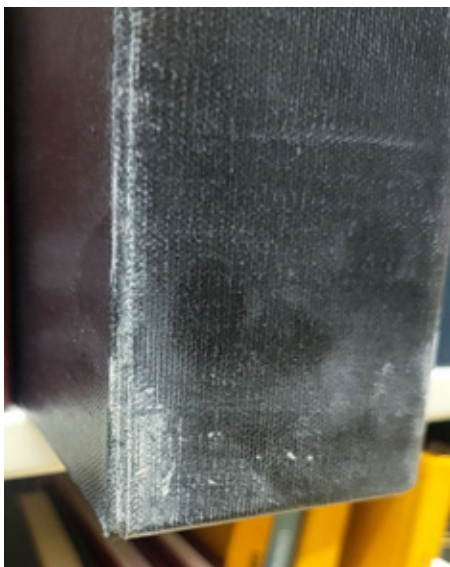
Visible staining and detritus, no mold present. Note particulate shows no growth pattern. Most visible particulate is leather deterioration, 2023.



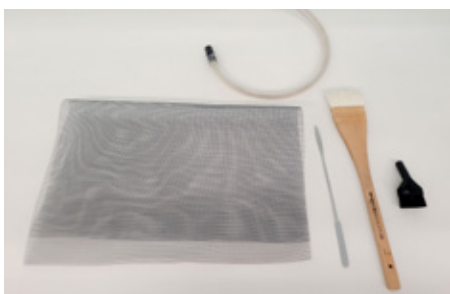
Inactive mold along inner fold of a document with visible water staining. Note the mold grew in circular-shaped colonies that merged into larger areas, 2016.



White cast and staining primarily the result of wetness and mold growth. Note the circular colonies and growth pattern. Large white circle under "u" is the remains of an insect casing present during mold growth, 2019.



Spine of book coated in fine, white, powdery dust. The majority of the surface has a fairly even coating. Here the pattern seen is clearly caused by the texture of the buckram; there is no pattern of growth. A light touch has easily wiped away a layer of dust leaving finger marks, 2023.



Screen, microspatula, hake brush, vacuum hose, and attachment ready for use, 2023.



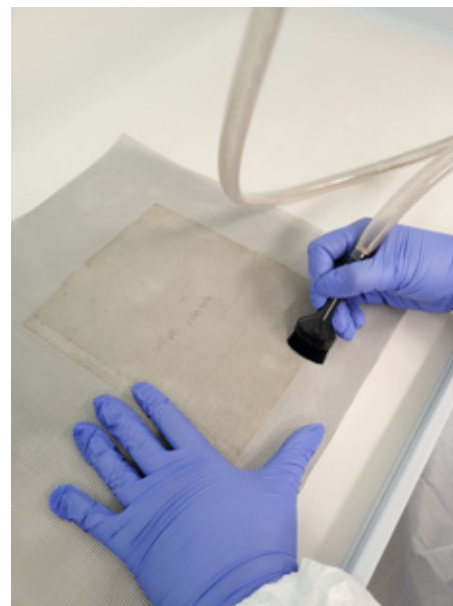
Library of Congress staff equipped with proper PPE and ready to begin vacuuming a moldy document in the fume hood, 2023.

DRY ITEMS WITH INACTIVE MOLD CAN BE CLEANED USING THE FOLLOWING PROTOCOL

1. **Set up your space.** Mold remediation should be conducted in a well-ventilated space, ideally in a fume hood or outside. Lining your work area with newsprint or other scrap paper can help facilitate a speedier clean-up.
2. **Prepare your tools and equipment.** Dry mold should be removed with a HEPA-filtered vacuum. Using a vacuum with a lower filtration will just contaminate your work area by blasting spores back into your space because the spores are too small to be captured by the filter. If you do not have a HEPA vacuum this work must be conducted outside. Ideally a vacuum with variable speed and micro tool brush attachments should be used. If this is not an option you can cover the hose with cheese cloth and use a soft bristled brush to sweep the mold off the object toward the vacuum opening rather than directly vacuuming the surface. A microspatula frequently comes in handy for removing rusty fasteners and separating stacks of moldy items.
3. **Equip yourself with PPE.** Protective garments, goggles, disposable gloves, and a particulate respirator should all be properly fitted. When using a respirator be aware of any pulmonary risks you may have; talk to a health or safety professional if you have questions or concerns about respirators and respirator fit testing. Check to see if your workplace has any guidance on PPE usage.
4. **Get started.** Place your sealed container in your workspace and open it up. Be sure to vacuum all affected areas of the moldy item. Vacuum from the center of the item outward. Do not pick up the vacuum while it is on your object, as this can lead to tearing. For especially thin or fragile items you can vacuum through a screen. This process is meant to remove all surface particulates, but you will likely still have staining.
5. **Minimize cross contamination.** Keep all affected items and anything that has been in contact with mold in your ventilated area. As you clean, be sure you are setting the clean surface of your item in a clean area, i.e. work from a pile of unclean items to a pile of clean items. Be aware of what you touch with your dirty gloves.



Library of Congress staff vacuums a moldy document. She vacuums from the center working outward and over the edge, 2023.



Due to a tear along the edge, the lower portion of the document is vacuumed through a screen to prevent the vacuum from catching the tear, 2023.

6. **Clean up.** Any items that still need to be cleaned can be returned to the sealable container. Keep clean items separate with a clean container or new housing. Sanitize all equipment and surfaces; this is most often done with ethanol or isopropyl alcohol. Be sure to wipe anything you may have touched with contaminated gloves. Any supplies that can be washed in hot water and soap should be, i.e. micro spatulas, vacuum attachments etc. Dispose of work surface coverings if used and anything else that is easily discarded. If you do not have a dedicated mold vacuum, the vacuum bags and filters should be disposed of, and the vacuum should also be sanitized once your remediation project has concluded. Remove your PPE, disposing of anything that can be disposed of; your gloves and respirator should be the last things you remove. Anything non-disposable should be washed with hot water and soap. Be sure your trash bag is well tied and take it directly to the dumpster. Finally, wash your hands and other exposed skin with hot water and soap.
7. While this remediation process does not kill the mold it does remove the vast majority of the surface particulate without

damaging the integrity of the item. It is helpful to make note in the catalog that the item has undergone remediation so that future staff are aware not to panic over staining and can monitor in case of future environmental mishap. If the integrity of an object has been affected by the mold it may need extra support, such as a backing board, polyester sleeve, or box. Control future mold growth by storing your collections below 60% relative humidity, if possible.

MORE INFORMATION:

- 2022. "AIC Wiki." Mold/ Fungi. www.conservation-wiki.com/wiki/Category:Mold/Fungi#Mitigation.
- NEDCC Staff. 2020. "Northeast Document Conservation Center." Emergency Salvage of Moldy Books and Paper. www.nedcc.org/assets/media/documents/Preservation%20Leaflets/3-08-SalvageMoldy-2021.pdf.
- n.d. "Resources on Mould in Heritage Collections." Canadian Conservation Consortium. canadianconservationconsortium.ca/en/resources-mould-heritage-collections.



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MARAC

Mid-Atlantic Regional Archives Conference

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IT'S MARAC'S FIRST SYMPOSIUM!

FOR THIS INAUGURAL SYMPOSIUM WE'RE SEEKING LIGHTNING TALKS RELATED TO DIVERSITY, EQUITY, AND INCLUSION IN ARCHIVES AND SPECIAL COLLECTIONS.

Potential topics include (but are not limited to):

- Labor (contingent, unpaid, union, management, disability/accessibility)
 - Interpersonal interactions in the workplace
- Reparative justice/addressing legacy practices
 - Community Archives
 - Funding disparities
- Mitigating trauma for staff/patrons

Submit a proposal for a lightning talk: <https://forms.gle/PxK4jTE9eARniVDS9>

Questions? Contact Diversity & Inclusion Committee Chair: rayna.andrews@gmail.com

Book Review

URGENT ARCHIVES: ENACTING LIBERATORY MEMORY WORK

BY MICHELLE CASWELL

REVIEWED BY: CHRISTINE ANNE GEORGE

After I finished reading Michelle Caswell's *Urgent Archives: Enacting Liberatory Memory Work*, my mind kept circling around one thought—I'm going to have to change my elevator speech. From almost the first moment I learned about archives through the exceedingly recent present, I have told any- and everyone who asked—and if I'm being honest, many who didn't—that the purpose of archives is to preserve for the future. Archivists think ahead, planning for those future scholars who will make sense of the present. The historical record must endure. As certain as the sun rising in the East, death, and taxes, I would have told you that archives are for the future alone. By the end of this slim volume—it is testament to Caswell's incredible writing that she can be so clear and concise when delivering an earth-shattering message—I could see that I was viewing archives and archival work through a very narrow, very specific lens, and that needed to change.

Urgent Archives has an introduction, four chapters, and a conclusion. With each, Caswell is very deliberate in setting the scene, providing context, and having the reader follow point to point. The introduction, *Community Archives: Assimilation, Integration, or Resistance?*, is very much that, introducing Caswell and a general “how did we get here, to this topic, in this particular moment.” It defines community archives and describes the South Asian American Digital Archive (SAADA), which Caswell co-founded and is a major part of the third chapter of the book. Chapter 1, *A Matter of Time: Archival Temporalities*, meticulously goes through various traditions that show that time is not universally understood to be linear, and archives, in only presenting the white, hetero-normative viewpoint, disregards stories from other communities that should be included. Not everything should be fixed on the future, and there is a particular sort of knowledge that comes from community archives in this realm that is just as valid as the so-called mainstream archives.

This sets the stage for Chapter 2, *Community Archives Interrupting Time*, where Caswell gives three examples of community archives that are doing the work. It is the perfect complement to the first chapter, taking the theory and showing how it is in practice. In all of the examples, community

archives are not just holding memories for the future—they are deliberately and actively using their records to show a non-linear temporal narrative, and, in certain instances, show that activism with records is necessary in the present time to avoid a more disastrous future and repetition of the past. Chapter 3, *From Representation to Activation*, looks at recent projects from SAADA that go against some of the more traditional methods of archives in order to make space in the historical record for the specific minority experience, creating and gathering materials that ensure that memory is not erased or

forgotten. Chapter 4, *Imagining Liberatory Memory Work*, is the payoff for the previous three chapters. It is the tear it down, burn-it-down chapter. It is the logical conclusion. Things need to change, and archivists need to be the ones to change, both their own views and the methods in which those views are implemented. Caswell's conclusion is the rallying cry. This work needs to be done now, or yesterday, even. But the challenge is that this type of work, this critical reexamination, takes time. It is welcoming community archives in, it is building relationships with those communities, it is accepting that our previous frameworks need to be replaced. It is acknowledging that if we don't do this work now, tomorrow will be too late.

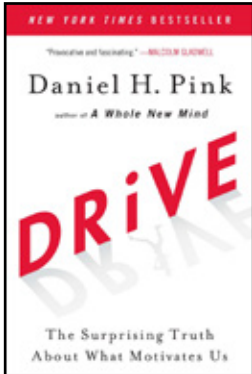
As an aside, the Acknowledgement section is very much worth the read and sets the tone for the entire book. Beyond being thrilled that I recognized so many of the names involved, Caswell shows that the archival community is truly a community.

It is impossible to divorce this book from the moment in which it was written. Caswell is upfront about that from the very start. White supremacy and the pandemic are featured prominently. Even in the subtitle of the book—*Enacting Liberatory Memory Work*—the need to liberate from the prejudice and bias that have become entrenched in archival work and in how we assess and from whom we collect is ever present. There is an urgency in the message, a call to listen and course correct, even if it's uncomfortable, even if it means admitting previous error. I cannot recommend this book enough. Every practicing archivist should read it. Every activist should read it. Caswell has done the heavy work for us by meticulously tying together archival scholars, showing how we got to this moment. This is a title for our time.



MID-CAREER DISCUSSION GROUP

BY KAY LEWANDOWSKA AND AMANDA MAY



IN AUGUST, THE MID-CAREER DISCUSSION GROUP CONVENED ITS FIRST BOOK DISCUSSION WITH *DRIVE: THE SURPRISING TRUTH ABOUT WHAT MOTIVATES US* BY DANIEL H. PINK, CHOSEN VIA SURVEY. While other choices were more academic or archivally esoteric, this book choice seemed to reflect feelings of mid-career malaise and confusion about next steps in a career.

The book was published in 2009 by Riverhead Hardcover, and while it is still relevant, the group pondered if Pink's theories still hold up in the remote/hybrid environments of the post-COVID world. The group discovered numerous parallels between Pink's arguments and our personal experiences. The participants were interested in how the author's "Motivation 3.0" strategy, consisting of giving employees autonomy, mastery, and purpose instead of carrots and sticks, compared to their current jobs and management styles. In an era of high inflation, we were skeptical of Pink's arguments against using money as motivation. What examples of good or bad motivation have we all experienced in our careers? We devoted considerable time considering how to encourage more individuals in management positions to read the book without throwing it at their heads.

The Mid-Career group occasionally meets at conferences for vigorous, thought-provoking, and cathartic conversations about our shared experiences, and anticipates hosting another book discussion in the future. We are presently compiling a list of possible titles. The email list is available to all MARAC members who wish to join. Simply log into your MARAC account, on "My Features" click "E-Lists," and then subscribe to "MARAC Mid-Career." Members may submit questions to the whole listserv for discussion, and an anonymous submission form is also available.





MARAC'S NEW ACCESSIBILITY GUIDELINES FOR PRESENTERS

BY MISSY NERINO

MARAC, LIKE OTHER FORWARD-LOOKING ORGANIZATIONS, HAS BEEN DIRECTING ITS EFFORTS TOWARDS EMBRACING THE VALUES OF DIVERSITY, EQUITY, AND INCLUSION AS FUNDAMENTAL PILLARS OF ITS OPERATIONAL FRAMEWORK.

The establishment of an all-encompassing and accessible environment fosters innovation, understanding, and collegiality among archivists, ultimately driving the success of archivists and their affiliated institutions.

The goal of accessibility is to ensure that people with diverse physical, cognitive, sensory and other disabilities can access, interact with, and benefit from various aspects of daily life, eliminating barriers to create equal opportunities. In recent years, MARAC has undertaken endeavors to enhance its accessibility, evident through actions such as making Mid-Atlantic

Archivist compatible with screen readers, creating a variety of meeting models so all MARAC members can fully participate in meetings, and the inclusion of American Sign Language interpreters during its 50th anniversary meeting last fall.

Sara Borden, MARAC's 2022-2023 Chair, noted that "a big catalyst was the Fall 2022 College Park conference; MARAC makes a point of asking attendees what accommodations they need and received a particularly high number of requests for the event." Spurred by these requests, Borden notes, "this led to a lot of questions about how to best put together presentations that would be accessible to those with visual and hearing impairments, among others."

Taking a decisive stride forward, representatives from MARAC's Communications Committee, in conjunction with the Diversity & Inclusion (D&I) and Education Committees, created

accessibility guidelines for conference presenters, a significant stride towards further augmenting the accessibility of MARAC meetings. From the Saratoga Springs conference occurring in October 2023 onward, presenters will be directed to follow these guidelines.

In early 2023, Michael Martin, co-chair of the Communications Committee, reviewed accessibility frameworks from a number of different organizations. Members of the Communications, D&I, and Education Committees met in June 2023 to contribute insights and ultimately decide on a basic template for the creation of MARAC's own guidelines. The two leading documents were presented to the Steering Committee in August 2023 for any comments.

The guidelines are meant to provide loose parameters to which any presentation can adhere, rather than create a specific slide template that must be followed. This was chosen due to the variety of presenters and requirements they may need to follow. For instance, some institutions require use of a specific template with their associated fonts, logos, color schemes, or slide format. The guidelines are meant to be descriptive, not prescriptive, allowing for modification as necessary.

Ten basic tenets form the base of these guidelines. While the full document will be available on MARAC's website on the [Meeting Planning Guides](#) page, below is a shortened version of each.

► SLIDE LAYOUT AND ORDER

Choose a proper slide layout for the information being conveyed on that slide. Do not overcrowd slides with too much information.

► FONTS AND FONT SIZE

Font choices should be legible from a variety of distances. Sans serif fonts (such as Arial) are easily read, but serif fonts (such as Times New Roman) are also acceptable.

The minimum font size should be 12 points on a slide, but 24 points or larger are best practice.

COLOR AND CONTRAST

► Slides with high color contrast are much easier to read. A sufficient color contrast between background and text color should be used.

► USE OF ANIMATIONS OR TRANSITIONS

Avoid distracting animations or transitions. These can negatively affect use of screen readers, can be distracting, or not provide sufficient time for participants to read the slides.

► PRESENTATION OF DATA

Simple data can be embedded into a slide, but larger amounts of data should be embedded as a separate PDF, since tables can affect use of screen readers. If necessary, create a QR Code or hyperlink so participants can access the data in alternative formats.

► EMBEDDED MULTIMEDIA

When embedding multimedia, try and ensure those elements are also accessible. For instance, video files should have captions or audio files have a transcript element.

► ALTERNATIVE TEXT

For visual elements, include alt text which describes the image. This can be helpful not only to screen readers but also displays if the image fails to load.

► USING HYPERLINKS

Hyperlinked text should be a description rather than just the URL or words like "Click here." Include information like the originating site and/or the title of the page or document.

► CHECKING ACCESSIBILITY

Before presenting or posting on the Internet, use an accessibility checker to make sure a document is accessible. This can be done by built-in tools or browser extensions for most presentation applications.

► FORMAT

Like in digital archiving, the variety of file formats and extensions can be daunting. Be aware of the file formats and their accessibility. PDF/A is an ideal choice because it is a smaller file size but still compatible with screen readers.

These guidelines have been approved by the Education, Diversity & Inclusion, and Communications Committee members. However, MARAC strives to be as open as possible. Any concerns related to these guidelines should be addressed to Missy Nerino, Communications Co-Chair, at nerino@industrialarchives.org.



Nominate Yourself or a Colleague for MARAC Elections

By Jenny Mitchell, Maegan Peterman, Hannah Morgan, Christie Lutz, and Laura Christiansen

AS THE NEW ACADEMIC YEAR GETS UNDER WAY, IT'S TIME TO START THINKING ABOUT NEXT YEAR'S SLATE OF OFFICERS. Serving in a MARAC office or position can provide opportunities to learn how MARAC operates, network with others in the archival profession, and develop new skills. From new professionals to more experienced ones, MARAC offers us—the members—the chance to lead and participate in a variety of ways. The following offices are up for election this cycle:

-
- Chair-elect
 - Arline Custer Award Committee (2 members)
 - Distinguished Service Award Committee (1 member)
 - Finding Aids Award Committee (2 members)
 - Nominations and Elections Committee (3 members)
 - Scholarship Committee (2 members)
 - Treasurer
 - Caucus Representatives
 - Diversity and Inclusion Coordinator
-

For more information about these positions (or other ways to get involved), visit the [Get Involved with MARAC](#) page to view the organizational chart and descriptions for each position. Consider nominating yourself (or a colleague) for these positions! Nominations are open until November 1. **THE ELECTION WILL TAKE PLACE IN EARLY JANUARY; THOSE ELECTED START THEIR SERVICE ON JULY 1, 2024.**



SARATOGA SPRINGS

MARAC FALL 2023

OCTOBER 19-21



Post Card

THIS SPACE MAY BE USED FOR CORRESPONDENCE.

FOR ADDRESS ONLY



Join MARAC this fall in Saratoga Springs where you can stay at the Holiday Inn Saratoga Springs (Overflow Hotel) at \$189 per night. Visit iconic sites like Congress Park, Canfield Casino, or go on a ghost tour of the city!

The exciting collaborative program includes roundtable discussions, birds of a feather sessions, mini workshops, and a plenary luncheon featuring the documentary "Searching for Timbuctoo" and the book *The Black Woods*.

Register: marac.info/fall-2023-conference

To: MARAC
From: Saratoga Springs LAC/PC

New Members

June 2023

Kendall Aughenbaugh . . . Hillwood Estate, Museum & Gardens
Aiden Ball Arizona State University
Linda Ballinger Penn State University Libraries
Michael Bednar Self-Employed
Kitty Bell Hillwood Estate, Museum & Gardens
Rachael Hickman Syracuse University
Rob Jagiela Barnes Foundation
Haley Richardson Barnes Foundation
Marianne Sievers Hunterdon County Library

July 2023

Ann Abney University of South Florida
Tiffany Chavis University of Maryland, Baltimore
Joanna Church General Federation of Women's Clubs
Stephanie Coon . National Archives and Records Administration
David Lewis Library of Congress, National Audio-Visual
Conservation Center
Sara Mullen Westtown School
Mary Sanders Student
Lindsay Townsend Delaware Public Archives

August 2023

Carmen Biempica New Jersey State Archives
Angelica Dickson-Griffin Town of Batavia
Lindsay Diggs Student
Carissa Elder Lewis Ginter Botanical Garden
Rebecca Fried Union College, Schaffer Library
Genevieve Girvan Somerset County Library System
of New Jersey
Mary Helf Camden County College
Michelle Isopo Saratoga Springs Public Library
Courtney Johnt Simmons Univeristy
Anna Juliar Kislak Center for Special Collections,
Rare Books and Manuscripts,
University of Pennsylvania Libraries
Katya Myasnikova Somerset County Library System of New
Jersey
Tiny Nelson Sandy Spring Friends School
Lydia Neuroth The Library of Virginia
Ella Swain The Library of Virginia
Jenna Ware Crane Museum of Papermaking
David Platt Historical Society of Haddonfield

Treasurer's Report

FISCAL YEAR 2023 • 4TH QUARTER • APRIL 1-JUNE 30, 2023

<u>CATEGORY</u>	<u>Budget</u>	<u>1st Quarter</u>	<u>2nd Quarter</u>	<u>3rd Quarter</u>	<u>4th Quarter</u>	<u>Total</u>	<u>% Budget</u>
INCOME							
Membership Dues	\$40,000.00	\$25,107.00	\$2,516.00	\$2,040.00	\$15,617.00	\$45,280.00	113%
Conference Registration	\$85,000.00	\$54,805.00	\$21,732.00	\$6,585.00	\$7,930.00	\$91,052.00	107%
Conference Vendors	\$13,000.00	\$3,800.00	\$500.00	\$2,700.00	\$6,100.00	\$13,100.00	101%
Conference Sponsorship	\$6,000.00	\$5,250.00	\$700.00	\$1,000.00	\$0.00	\$6,950.00	116%
Publication Advertising	\$1,500.00	\$988.00	\$988.00	\$0.00	\$720.00	\$2,696.00	180%
Publication Sales	\$400.00	\$90.00	\$135.00	\$90.00	\$90.00	\$405.00	101%
Mailing List Sales	\$70.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	0%
Off-Meeting Workshops	\$1,500.00	\$0.00	\$0.00	\$1,100.00	\$6,445.00	\$7,545.00	503%
Bank Interest	\$150.00	\$1.94	\$1.91	\$1.92	\$1.91	\$7.68	5%
Investment Interest	\$2,000.00	(\$1,648.32)	\$897.75	\$1,321.65	(\$298.55)	\$272.53	14%
Gifts to Operations	\$800.00	\$2,231.50	\$52.50	\$27.50	\$559.00	\$2,870.50	359%
Miscellaneous	\$0.00	\$10.00	\$210.35	\$969.00	\$31.00	\$1,220.35	0%
Total Income	\$150,420.00	\$90,635.12	\$27,733.51	\$15,835.07	\$37,195.36	\$171,399.06	114%
EXPENSES							
Administrator	\$22,000.00	\$6,879.20	\$4,850.34	\$6,477.96	\$7,660.16	\$25,867.66	118%
Web Services	\$7,200.00	\$6,588.89	\$79.50	\$350.96	\$116.59	\$7,135.94	99%
Archivist	\$1,000.00	\$0.00	\$0.00	\$1,000.00	\$0.00	\$1,000.00	100%
Accountant	\$1,145.00	\$0.00	\$0.00	\$0.00	\$1,295.00	\$1,295.00	113%
Advocacy	\$1,500.00	\$0.00	\$1,800.00	\$0.00	\$0.00	\$1,800.00	120%
Insurance Policy	\$1,000.00	\$0.00	\$0.00	\$0.00	\$973.00	\$973.00	97%
Phone	\$600.00	\$149.94	\$149.67	\$149.36	\$149.30	\$598.27	100%
Postage	\$750.00	\$71.91	\$40.38	\$53.00	\$36.10	\$201.39	27%
Office Supplies	\$125.00	\$0.00	\$46.90	\$0.00	\$0.00	\$46.90	38%
Food	\$3,760.00	\$157.03	\$2,071.04	\$0.00	\$1,039.40	\$3,267.47	87%
Travel	\$1,080.00	\$0.00	\$137.50	\$0.00	\$136.00	\$273.50	25%
Equipment	\$300.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	0%
Printing and Design	\$2,100.00	\$0.00	\$781.14	\$338.24	\$503.66	\$1,623.04	77%
Conference	\$92,000.00	\$34.63	\$102,858.08	\$1,272.00	\$550.00	\$104,714.71	114%
Lodging	\$1,300.00	\$0.00	\$718.68	\$0.00	\$0.00	\$718.68	55%
Honoraria	\$1,250.00	\$0.00	\$0.00	\$0.00	\$300.00	\$300.00	24%
Awards and Prizes	\$1,450.00	\$45.00	\$300.00	\$0.00	\$750.00	\$1,095.00	76%
Scholarships	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	0%
Banking Fees	\$6,000.00	\$2,095.57	\$3,340.20	\$408.10	\$1,336.15	\$7,180.02	120%
Investments	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	0%
50th Anniversary	\$5,560.00	\$40.82	\$2,747.17	\$1,066.00	\$0.00	\$3,853.99	69%
Miscellaneous	\$300.00	\$0.00	\$75.00	\$0.00	\$850.00	\$925.00	308%
Total Expenses	\$150,420.00	\$16,062.99	\$119,995.60	\$11,115.62	\$15,695.36	\$162,869.57	108%
Net Income or (Loss)		\$74,572.13	(\$92,262.09)	\$4,719.45	\$21,500.00	\$8,529.49	

<u>Account Balances</u>			<u>Opening</u>	<u>Credits</u>	<u>Debits</u>	<u>Closing</u>
PNC Checking	\$86,194.74	Operating	(\$12,970.51)	\$37,195.36	(\$15,695.36)	\$8,529.49
PNC Savings	\$76,791.03	Restricted	\$140,990.13	\$1,199.00	(\$250.00)	\$141,939.13
Vanguard Bonds	\$85,184.89	Reserve	\$52,647.00	\$0.00	\$0.00	\$52,647.00
Total	\$248,170.66	Surplus	\$44,939.55	\$0.00	\$0.00	\$44,939.55
		Totals	\$225,606.17	\$38,394.36	(\$15,945.36)	\$248,055.17

Summary - Fourth Quarter FY 2023

Opening Balance	\$225,606.17
Total Income	\$38,394.36
Total Expenses	(\$15,945.36)
Closing Balance	\$248,055.17

<u>Restricted Funds</u>		<u>Opening</u>	<u>New Gifts</u>	<u>Spending</u>	<u>Closing</u>	
PNC Savings	\$56,754.24	Disaster Assist.	\$19,631.00	\$404.00	\$0.00	\$20,035.00
Vanguard Bonds	\$85,184.89	Education	\$107,739.51	\$545.00	\$0.00	\$108,284.51
<hr/>						
Total	\$141,939.13	Graduate Schol	\$8,334.62	\$250.00	\$0.00	\$8,584.62
		Finch Award	\$5,285.00	\$0.00	(\$250.00)	\$5,035.00
<hr/>						
		Total	\$140,990.13	\$1,199.00	(\$250.00)	\$141,939.13

Image Credits

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Aerial view of Philadelphia, Pennsylvania. Carol Highsmith, between 1980 and 2006. Photograph. Carol M. Highsmith Archive, Prints and Photographs Division, Library of Congress, LC-DIG-highsm-15361.

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Three suffragists casting votes in New York City?. New York, ca. 1917. Photograph. www.loc.gov/item/97510725.

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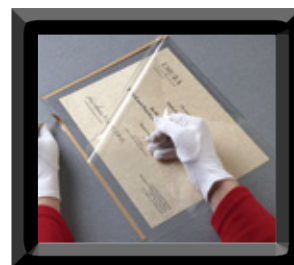
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