



# MARAC

Mid-Atlantic Regional Archives Conference

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## *Mid-Atlantic Archivist*

Delaware | District of Columbia | Maryland | New Jersey | New York | Pennsylvania | Virginia | West Virginia



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## MARAC Chair

**JUNE 1, 2016**



Hello MARAC members. I hope the summer warmth is finding its way to you. I want to use this space to thank the many people who volunteer their time to make MARAC such a great organization.

I offer a special thank you to all the people who made the Pittsburgh conference a wonderful experience, including the Program Committee co-chairs Emily Cottle and Rachel Grove Rohrbaugh, and the Local Arrangements Committee co-chairs David Grinnell and Molly Tighe. If you would like MARAC to come to your region or if you are interested in becoming more involved in conference planning, please let us know.

I want to thank all of those who are currently serving on committees for their service to the organization and their support during the transition to a new governance structure. I look forward to working with the newly elected MARAC officers and committee members whose terms commenced on July 1. Please take notice of a few key changes that are part of the Bylaws revisions which took effect July 1. One change is the annual election of an additional MARAC officer, chair-elect, who will serve one year under the MARAC chair and at the conclusion of that year immediately succeed to the office of chair for one year. Working closely with the chair, the chair-elect shall attend all meetings of the Steering Committee and conference business meetings, make all appointments for vacant committee positions, supervise the work of all committees through their chairs, and prepare for assuming the office of chair after one year. Vin Novara has been elected chair-elect, and we have already started planning for future activities.

Another important revision to the Bylaws mandates the creation of an Awards Committee that consists of an elected chair as well as the elected chairs of the Custer, Finding Aids, Distinguished Service, and Scholarship

Committees. With this change, all MARAC committees that present some type of monetary award are now administered by individuals in elected, rather than appointed, positions. I want to offer my thanks to the members of the Bylaws Transition Team for their planning efforts aimed at maintaining a smooth transition to the new Bylaws including Danna Bell (chair), Andrew Cassidy-Amstutz, Becky Collier, Jim Gerencser, Paige Newman, and Charlotte Sturm. Please contact me or the Transition Team members if you have any questions about the changes to MARAC's organizational infrastructure.

Another special thank you goes to the MARAC members who at the Spring 2016 Business Meeting in Pittsburgh voted to increase membership dues from \$35 to \$45 for regular members, while keeping student and retiree rates the same. By approving this measure, we contribute to MARAC's sustainability, so in the future we can continue to offer affordable and rewarding professional development and continuing education opportunities.

Last, but certainly not least, a very special thank you to Lauren Brown, the 2016 recipient of the MARAC Distinguished Service Award (DSA) for his decades of service and dedication to MARAC and the profession. Lauren, the "archivist's archivist," has served MARAC as the organization's archivist for over 30 years. See page 8 for the text of the award presentation given by the DSA chair John LeGloahec at the Spring 2016 MARAC Business meeting.

Enjoy the rest of your summer!

*Brian Keough*  
MARAC Chair

# LISTENING TO THE LOCAL BEAT

NEW ARCHIVE DOCUMENTS NEW BRUNSWICK MUSIC SCENE DURING RECENT DECADES

By Christine A. Lutz

The New Brunswick Music Scene Archive (NBMSA) at Rutgers University Special Collections and University Archives is a new and growing collection documenting the unique musical history of New Brunswick, NJ.

New Brunswick's early musical history of theaters, opera houses, music shops, and musical associations and its close ties to Rutgers, as evidenced, for example in alumnus Paul Robeson, who sang for spending money in the city's cafes and taverns, has been fairly well documented. However from Lenny Kaye of the Patti Smith Group, who in 1964 played his first gig with his band the Vandals at a Rutgers fraternity, to the city's unparalleled basement scene to the critical successes of the last decade, such as Gaslight Anthem and Screaming Females, along with vanished clubs and record stores, the music of succeeding years has been comparatively under-documented.

Inspired by active music archives like the DC Punk Archive at the Washington DC Public Library, Christie Lutz, New Jersey Regional Studies Librarian in Rutgers Special Collections and University Archives and Frank Bridges, a doctoral student in the Media Studies Program at the School of Communication and Information at Rutgers established the NBMSA to remedy that omission and demonstrate the value and reach of independent, local music. Additionally, the NBMSA furthers Special Collections and University Archives' mission to collect, preserve, and provide access to materials that document the history and culture of New Jersey.

As Lutz and Bridges began collecting flyers, zines, photographs, recordings, and other items from New Brunswick musicians they knew, Lutz broached the idea of this new collecting area with library supervisors and colleagues, its importance for the Libraries, and for the Rutgers and greater New Brunswick communities. She

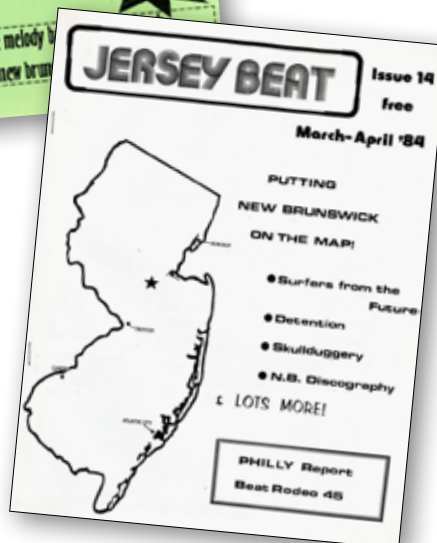
pointed to the work of others, including the DC Punk Rock Archive, as successful examples of library/community engagement. Lutz and Bridges also hope to speak with and document the experiences of underrepresented groups within the scene, including women and minorities. While they are currently focusing on New Brunswick's rock, punk, and hardcore scene, they plan to document other musical genres in the city, including, for example, the thriving jazz scene.

In Spring 2015 Lutz and Bridges started preparing in earnest for the establishment

of the archive to be held with a kickoff symposium during the Fall semester at Rutgers' Alexander Library. They worked closely with the Library's Office of Communications to publicize the event via a press release and social media. They recruited speakers associated with the past 30-plus years of New Brunswick music whom they asked to bring along an associated object of significance to them that could serve as a jumping off point for discussion. These items, including flyers

with original artwork, 7" vinyl records, and patches from a denim jacket along with items some of the roughly 75 attendees donated at the kickoff, are now part of the archive.

The co-founders of this non-traditional collection are also collaborators who come from different professional and



Clark, Fritch. *Marissa Paternoster of the band Screaming Females; Joe Steinhardt, founder of Don Giovanni Records; Jim Testa, founder and publisher of the magazine Jersey Beat; and Ronen Kauffman, author of the book New Brunswick, New Jersey, Goodbye* participate in the panel discussion. 22 October 2015. Photograph. New Brunswick Music Scene Archive, Rutgers University Special Collections and University Archives.



academic, but similar musical backgrounds, including both having been college dj's. The partnership works because they both have a love of music and a belief not only in documentation and preservation, but in the important role music can play in creating a community.

Challenges so far have included receiving “mystery” material from donors who appear to wish to remain anonymous or preservation of born-digital materials. Looking ahead, they are focusing on meeting with the many prospective donors who have reached out to them and continuing conversations with appropriate library colleagues and donors about copyright and digitization issues. In the meantime Lutz and Bridges are planning a one-year anniversary symposium for the Fall along with a musical performance or exhibit. Lutz will begin using ArchivesSpace to accession materials, and while a formal finding aid is still down the line apiece, both Lutz and Bridges look forward to making the NBMSA available to researchers.

The New Brunswick Music Scene Archive is currently on Tumblr: <http://nbmusicscenearchive.tumblr.com> and Twitter: @nbmusicarchive.

**Previous Page:** Kuzma, David. *Rotator cuff flyer*. c. 1990s. Photograph. New Brunswick Music Scene Archive, Rutgers University Special Collections and University Archives.

Romanenko, Nick. *Early issue of Jersey Beat featuring New Brunswick scene*. March-April 1984. Photograph. New Brunswick Music Scene Archive, Rutgers University Special Collections and University Archives.

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# Join us in Annapolis

Please join us in the heart of Annapolis, Maryland at the beautiful Westin Annapolis Hotel, November 3-5, 2016 for the Fall MARAC meeting. The Local Arrangements Committee has been working nonstop to make this a highly enjoyable meeting. Tours have been confirmed for the following attractions:

**United States Naval Academy**  
[www.usna.edu/homepage.php](http://www.usna.edu/homepage.php)

**Maryland State House**  
[msa.maryland.gov/msa/mdstatehouse/html/home.html](http://msa.maryland.gov/msa/mdstatehouse/html/home.html)

**William Paca House**  
[www.annapolis.org/contact/william-paca-house-garden](http://www.annapolis.org/contact/william-paca-house-garden)

Bring your walking shoes or try the convenient Circulator Trolley. These are lots of amazing galleries and restaurants within walking distance of the Westin, including:

**Nancy Hammond Gallery**  
[www.nancyhammondedititions.com](http://www.nancyhammondedititions.com)

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**Miss Shirley's**  
[www.missshirleys.com/home](http://www.missshirleys.com/home)

**Carpaccio**  
[www.carpacciotuscankitchen.com](http://www.carpacciotuscankitchen.com)

**Ram's Head Tavern**  
[www.ramsheadtavern.com/annapolis](http://www.ramsheadtavern.com/annapolis)

**Metropolitan Kitchen & Lounge**  
[www.metropolitanannapolis.com](http://www.metropolitanannapolis.com)

The Program Committee is pleased to announce the Luncheon Speaker, Jeff Holland, who currently serves as the executive director and riverkeeper of West/Rhode Riverkeeper, Inc. Previously, he worked at the Captain Avery Museum in Shady Side, MD and the Annapolis Maritime Museum. He was recognized by the Anne Arundel County Schools for creating the environmental education program “MUDDY FEET,” which stands for “Maritime Unbounded Damp and Dirty Yucky Fun Environmental Education and Training.” A singer and songwriter inspired by the Chesapeake Bay, Jeff was named “Poet Laureate of Eastport” in 1994, and he has promised to bring his ukulele to the Luncheon.

The Fall issue of the *Mid-Atlantic Archivist* will include a full write-up of the program and local arrangements to get you even more excited to register for the meeting! Meanwhile, make sure your calendars are free for November 3-5, 2016!

# TRAINS, PLANES, AND AUTOMOBILES— *THEY ALL GO TO NEWARK!*

All roads, railroad tracks, and runways lead to MARAC Spring 2017 in Newark, New Jersey! Located on the convenient Northeast/I-95 Corridor and served by one of the largest and busiest airline hubs in the country, you will find your transportation options ample and plentiful as you plan your travel to Newark.

Like most other large industrial cities of the northeast, Newark began as a port city located on the banks of the Passaic River and Newark Bay. The busy Morris Canal also linked the Passaic River to the Delaware River in western New Jersey along what is now Raymond Boulevard. As manufacturing began to flourish, railroads appeared in Newark and assumed their prominent place in the movement of Newark's goods nationwide. When the Pennsylvania Railroad realized its dream of direct service to New York City via a tunnel under the Hudson River in 1910, it focused upgrading its service offerings between Boston, New York, and Washington, D.C. The burgeoning city of Newark was included in this growth, and, by 1935, amid great fanfare, Newark's Pennsylvania Station was dedicated.

While the growth of Newark as a rail center continued in the 1920s, Mayor Thomas Lynch Raymond also envisioned Newark becoming a center of commercial air activity. He allocated \$6 million for the development of an airport located in the swamplands adjacent to the 21 steamship lines that served Port Newark as well as the five railroads that connected in close proximity to it. Newark Airport opened in 1928, and its commercial and passenger air traffic soon made it the busiest airport facility in the world. It was also the first major airport in the New York metropolitan area, as neither LaGuardia nor Idlewild (later JFK) airports in New York City opened until 1939 and 1948 respectively.

By the 1950s, the automobile transformed life in the busy northeast, and an intricate set of highways was created to serve the major metropolitan areas. Among these were the New Jersey Turnpike and the Garden State Parkway, both built and opened in the 1950s. The Turnpike runs directly into Newark. The Parkway runs immediately to its west, connecting to Newark by Interstate 78, itself opened in the late 1950s.

Today, all of these major avenues of travel connect to and bring visitors easily to Newark. Penn Station is reached via the Amtrak Northeast Corridor line, New Jersey Transit regional services, and the PATH line running to and from downtown New York. Newark International Airport is one of United Airline's busiest regional hubs, and is also served by all other major airlines. The Parkway connects to the New York Thruway to the north and the Cape May-Lewes Ferry to the south. The Turnpike is at the center of the I-95 corridor of the Boston to Washington megalopolis.

It is easy to travel to and from Newark, and to connect from any of these outlets to the conveniently located Best Western Robert Treat Hotel, where MARAC Spring 2017 will be taking place from April 20-22.

***Oh, and by the way, buses come here, too!***

# PITTSBURGH'S IN-SERVICE PROJECT

## ↔ A Model for Inspiration ↔



Davis, Emily. (From right to left) Norma Ryan from the Brownsville Area Revitalization Corporation shows her newly processed photographic collection with MARAC volunteers Rachel Grove Rohrbaugh, Katherine Barbera, and Kristi Tyler. 14 April 2016. Photograph.

As part of the Spring MARAC meeting in Pittsburgh, the Local Arrangements Committee hosted a community archiving project on April 14 in partnership with the Senator John Heinz History Center Affiliates Program (HCAP), a consortium of 125 regional historical societies and organizations dedicated to preserving local history. In recent years there have been a number of community service projects held in conjunction with professional conferences such as the Society of American Archivists (SAA) and The Association of Moving Image Archivists (AMIA). However, the Pittsburgh MARAC meeting was the first where an in-service project was a requirement. While there is no “wrong way” to successfully organize a project like this, we wanted to share how we accomplished this feat in Pittsburgh in an effort to aid and inspire future events.

In Pittsburgh, we partnered with HCAP to connect with small regional historical societies and libraries looking for guidance on archival best practices. The HCAP program has been an ally to small regional repositories for 15 years and provided an optimal avenue for engagement. 14 MARAC volunteers and seven HCAP sites signed up to participate in the event. Participating HCAP sites included: the Cockayne Farmstead in Glen Dale, WV; the Ohio County Public Library in Wheeling, WV; West Overton Village in Scottsdale, PA; Brownsville Area Revitalization Corporation in Brownsville, PA; Mt. Lebanon Historical Society in Pittsburgh; the Allegheny-Kiski Valley Historical Society in

Tarentum, PA; and the Rostraver Township Historical Society in Belle Vernon, PA.

Each HCAP site brought one small collection to be assessed and processed in collaboration with two MARAC volunteers. The collections ranged from large collections of photographs and artifacts, to family papers and genealogical records. After light refreshments and a brief introduction, the teams met and immediately dove into the work of processing the materials. Each team was equipped with two Hollinger boxes, acid-free interleaving paper, folders, gloves, and a laptop with a finding aid template. Other resources such as Mary Lynn Ritzenthaler and Diane Vogt-O'Connor's *Photographs: Archival Care and Management*, DACS rules, and Hollinger catalogs were also on hand for reference.

Over the course of three hours, volunteers and HCAP site representatives evaluated the collections, and discussed processing plans and preservation needs. Most groups began organizing and rehousing the collections, while others began working on basic finding aids and discussing ideal storage needs. In the final 30 minutes teams paused and shared what they had worked on with the larger group.

Following the event, organizers circulated an evaluation survey and received a significant amount of positive feedback from all of the participants. Sean Duffy of the Ohio County Public Library stated: “To be able to spend 3 hours one-on-one with real, experienced archivists going through something from our collections? That was invaluable. Truly. Erin and I thought it was far superior to any workshop or lecture we have attended in terms of practical knowledge gained. We are very grateful for the opportunity.” Several MARAC volunteers commented that it was a wonderful chance to learn about local history and spend time processing, which they do not often get to do. The event also sparked a partnership between HCAP and the Three Rivers Archivists (TRA), a professional advocacy group committed to supporting archivists and allied professionals in the Pittsburgh metropolitan area, who are now collaborating on a similar community archiving project for the Fall.

The MARAC in-service project was made possible with support from the Senator John Heinz History Center, the Archives Service Center at the University of Pittsburgh, and the Allegheny City Society.





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# LAUREN BROWN

2016 Distinguished Service Award Recipient

Good morning, I am very happy to be here this morning to talk about the MARAC Distinguished Service Award. As I hope that you all know, the purpose of the DSA Committee is to recognize members who have made significant contributions to the organization as well as to the greater archival profession.

Previous winners of this award, sponsored by Hollinger Metal Edge, include former MARAC Chairs, Lisa Mangiafico, Jim Byers, Jodi Koste, Lee Stout, and Janet Linde. In 1992 as part of MARAC's 20th Anniversary, long before the creation of this award, several founding members of MARAC, Ron Becker, Mary Boccaccio, Don Harrison, Leonard Rapport, and Martha Slotten were recognized with a Distinguished Service Award.

As to the makeup of the DSA Committee, two of its members are elected by the membership, the MARAC Past Chair serves as the Chair of the Committee, and the MARAC Archives Coordinator serves on the Committee as an ex-officio member. I would like to extend my thanks to Fernanda Perrone and Rebecca Johnson Melvin for serving on the committee this past year.

For this year's award, there were no applications received at the initial deadline—though that deadline coincided with the arrival of “Snowzilla” here in the Mid-Atlantic region and the deadline was extended by another two weeks. It would appear the MARAC membership suddenly realized they had some free time on their hands and nominated an individual who was eminently deserving of this award.

I, as chair of the Committee, was immediately presented with a problem as the application that was received was for someone who may have taken issue with the nomination—so I was faced with the choice to lie and say there were no applications, all the while getting approval from the other members of the committee and the MARAC Chair to proceed unbeknownst to the individual who had been nominated, or let the cat out of the bag and spoil the opportunity for the “mother of all surprises.” I chose the former.

So without any further ado whatsoever, this year's Distinguished Service Award winner spent the majority

of his professional career at the University of Maryland, joining the staff as the curator of the

Archives and Manuscripts Department, in 1984. Having graduated from Berkeley with an MLS and an MS in History from the University of Washington, he arrived on the East Coast and joined a fledgling professional organization, MARAC, which was but 12 years old in 1984, and was soon appointed the organization's archivist, making him the longest serving officer, though a non-voting member of the Steering Committee, in the organization. This individual is the Joe DiMaggio of MARAC, as he holds the unbreakable record, albeit by his own count, of having attended more than 120 MARAC meetings, a record that no other MARAC member will surely surpass.

One of the nominators noted, that under his direction, “the MARAC Archives is a model of a well-processed and fully accessible archival collection.” When he retired from the University of Maryland, the very next day, he was back at Hornbake as a volunteer, and “his dedicated service to our organization continues unabated.”

Two other nominators (this may be the first time that a joint nomination was received by the DSA—I should check with the MARAC Archivist—oh, wait) noted that he “has been a model ambassador for MARAC,” recruiting “dozens, if not hundreds of members for MARAC from [Maryland's] graduate archives program.” Ever the “archivist's archivist,” he has “served as a dedicated and effective mentor for many rising archivists by encouraging their involvement in” MARAC. Another nominator mentioned this specifically, as shortly after they met in 1993, our winner “encouraged me to join MARAC and get involved.” And that nominator went on to serve as chair of MARAC. Even I, with a long history of serving this organization, would often turn to him for guidance or to drop off records for the MARAC Archives.

One of the Committee members noted that she could personally attest to his “expertise and generous support to



Kidd, Margaret T. Lauren Brown, holds his Distinguished Service Award, with John LeGloahec (left) and Ed Galloway (right). 16 April 2016. Photograph.

# Arline Custer Memorial Award Given by the Mid-Atlantic Regional Archives Conference (MARAC)

novice congressional archivists.” In her first professional position, she started a congressional papers project and “made the trek down to Maryland to visit with” this individual. She “was soaked in a downpour between the parking garage and McKeldin Library so [she] arrived dripping wet, but [he] managed to make me feel comfortable anyway. It set the tone for appreciating the network of archival colleagues that have helped me all along the way.”

I could go on and on—the application process calls for the submission of a nominee’s CV—and his runs 10 pages and is full of accomplishments, honors, professional presentations, publications—but by now, you all know who I’m talking about. It is my great honor and extreme privilege to announce the winner of the 2016 MARAC Distinguished Service Award is the “archivist’s archivist,” Lauren Brown.

—John LeGloahec,  
*past chair of MARAC*

Award presented at MARAC  
Pittsburgh on April 16, 2016

Presented by the MARAC Arline Custer Memorial Award Committee, this award honors the memory of Arline Custer (1909-1975), MARAC member and editor of the National Union Catalog of Manuscript Collections.

## ELIGIBILITY

The Arline Custer Memorial Award recognizes the best books and articles written or compiled by individuals and institutions in the MARAC region—the District of Columbia, Delaware, Maryland, New Jersey, New York, Pennsylvania, Virginia, and West Virginia.

Works under consideration include, but are not limited to, monographs, popular narratives, reference works and exhibition catalogs using archival sources.

*Individuals or institutions may submit up to two works published between July 1, 2015 and June 30, 2016.*

## EVALUATION

Works must be relevant to the general public as well as the archival community. They also should be original and well researched using available sources. In addition, they should be clearly presented, well written, and organized. Visual materials, if used, should be appropriate to the text.

*Preference will be given to works by archivists.*

## AWARD

Up to two awards may be given, with a maximum value of \$200.00 for books and \$100.00 for articles. The 2016 awards will be announced at the Fall 2016 meeting in Annapolis, Maryland.

## SUBMISSION

Please send two copies of each submission with a letter of nomination to the senior co-chair of the Arline Custer Memorial Award Committee:

Laura Stoner  
Virginia Historical Society  
428 North Boulevard  
Richmond, VA 23220

**ENTRIES MUST BE RECEIVED BY JULY 31, 2016.**

For additional information about this award and a list of previous award winners, see the Arline Custer Memorial Award site: [www.marac.info/arline-custer-award](http://www.marac.info/arline-custer-award).

## SPRING 2016 MARAC PLENARY



Tighe, Molly. David Carmicheal, State Archivist of Pennsylvania, delivers the plenary lecture in the Grand Ballroom at the Omni William Penn Hotel in Pittsburgh at the Spring MARAC meeting. 15 April 2016. Photograph.

BY DAVID W. CARMICHEAL

Our conference is called “Archival Confluence: Connecting Theory and Practice.” A confluence is a situation in which two things come together or happen simultaneously. Some cultures understand confluences to have great significance. In India, for example, one of the holiest sites in Hinduism is the confluence of three sacred rivers. So, in that instance, the confluence creates a unique—even a sacred—space.

I don’t normally think of archives as sacred spaces (although, last month, when we displayed William Penn’s original 1681 Charter, I suggested that we put a kneeler in front of each of the display cases) but Archives *are* a confluence. Archives are the place where the *past* meets the *present*, and *sometimes* we influence how those things merge to become the *future*. We are the point of confluence. (And I’m sure the conference organizers had that in mind when they chose this theme).

We can think of the past as being a large river: a massive flow of events and people and ideas. It sort of bears down upon us carrying the sediment of earlier times and places. Into this

river the present flows. And while the present seems very large to us, that is an illusion. We perceive it as large because we are close to it, just as I might perceive my hand as being larger than a distant tree. In fact, the present is nothing more than a tiny trickle flowing into this huge river that we call the past. The present flows into the past, lingers on the surface for a bit, and then is absorbed into it. And then they—together—form (or at least, influence) the future.

We know this from personal experience. You are the product of a past and a present. Your past influences every aspect of your life, and much of your past was decided for you—the family you grew up in, where your parents decided to live, the education you were able to afford. You had no control over them; you simply came along and stepped into this river that was already flowing. And then you added your present—the decisions *you* made about the profession *you* would pursue, where you wanted to live, the relationships *you* decided to create. And that past—the things that were decided for you—and that present—the things *you* decided—are creating your future.

That personal experience is a microcosm of society as a whole. All of us were born into a world in which many decisions had already been made for us: Our form of government, the broad outlines of wealth distribution, general attitudes toward race and gender. Those are the cards society has been dealt—our past. And our own corporate decisions as a society are made in that context. Sometimes we accept the cards we've been dealt; sometimes we resist them and attempt to change the direction of the flow. Either way, *society's* future—like yours and mine—will be the product of the *past* and the choices we make in the *present*.

Now, here's where archives come in. There is a sense in which we sit right at that point where the past meets the present to become the future. We may not be the *only* ones who occupy such a point, but I think it's critical to recognize that we do occupy an important point of confluence. And that influences how we do our jobs: that's why we gather and protect the records in our collections. We recognize, at some level, that we occupy an important point of confluence.

But so what? Is it enough that we gather the documents and have open access? Now we can sit back and wait for a grateful public to beat a path to our door and use the records to do whatever it is they do with them? I don't think any of us actually *believes* that, but I'll wager that, at some point in time, every one of us has *acted* as if we believe that (I know I have). Acted as if *collecting* is the end game—or, maybe, collecting with good access thrown in.

But of course collecting and access are not the end games—because we sit at this critical confluence. Collecting and making accessible are too passive for someone who sits at the confluence. Collecting and waiting don't create value.

A business leader once wrote that, “in the end, an organization is nothing more than the collective capacity of its people to create value.”

In the end, the archives profession is nothing more than its collective capacity to create value. My own archives—your archives—is nothing more than its collective capacity to create value.

What value do we create? I'll point the finger at myself and ask: What value does the Pennsylvania State Archives create? (You point the finger at yourself and ask yourself the same question. What value does your repository create?) I've been in this profession for more than 30 years now and one consistent, recurring theme has been how undervalued archivists and archives are. But I'll be very honest and say that I've heard very little serious discussion about what value we add to society or to our parent institutions. We talk

often about how society views us, but we talk far less often about how we benefit society in tangible ways. And let me hasten to say we could articulate our value brilliantly and still be underappreciated. Look at teachers, for example, or the maintenance staff who clean this building—think of the value they add to our lives by what they do, but think how little we notice them or appreciate them. Personally, I'm not all that concerned about being appreciated, but I *am* concerned about spending my life doing something worthwhile; something that adds value to society.

So, just to put your mind at rest, I *do* believe that archives add value to society. I do believe the Pennsylvania State Archives adds value to the commonwealth and its residents. I regret, though, that as a profession, archivists spend very little time talking about *how* we add value and how we can *measure* that value and how we can *articulate* that value. I don't have clear cut answers to give you, but my goal here is to initiate the conversation. There are a lot of people in this room who are a lot smarter than I am, so you are bound to have better answers than I do anyway. And *collectively*, we are much smarter than any one of us.

So, how do we add value, and how do we measure that value?

If we are going to create value for society, then *one* way we might do that (and I emphasize that this is just *one* way) is to leverage this position we have at the confluence of past and future.

In one sense, the phrase “between a rock and a hard place” is an example of what archivists must do. I prefer to think of the past as the rock and the future as the hard place. We can't predict the future; to *everyone* it's a hard place—unknown, impossible to comprehend, a bit frightening. And the past is the rock—the stable place, the foundation on which to build the unknown future.

Some people believe that by knowing the past you can predict the future, but I think that's true only in a very limited sense. Rather, by knowing the past we can make present decisions that are *informed* by the past, and informed decisions often produce better outcomes or, in many cases, more *predictable* outcomes. (Even though we can't predict the future, that doesn't mean we can't make the future more predictable.) This is where archives can play an important role—and create value for society—if we are collecting significant records *and* those records are being *used* in significant ways.

Let me give you some examples:

*Reintroducing the American chestnut.* While I was State Archivist of Georgia some biologists used 18th and 19th century maps from our collections to determine where

the American chestnut once grew in large numbers. They wanted to use those same locations to attempt reintroducing the chestnut on the theory that the new trees were most likely to thrive in places where they had thrived before. They were using the past to make better decisions and produce more predictable results for the future—a future, by the way, that is very desirable if, in fact, it results in the reintroduction of this great tree to the American landscape.

*Death penalty stays of execution.* Here in Pennsylvania, when the Governor wanted to defend his right to stay the executions of condemned prisoners, the Archives provided the raw material that influenced what was a major court decision (whether you agree with the decision or not. And that's part of our value, by the way. Our records were freely available to both sides, not just to the people in power, but to all parties).

*Georgia flag debate.* Again, in the state of Georgia there was a highly contentious debate about changing the 1956 state flag, which had become a symbol of racism to many, many people. The debate in the legislature was very passionate and appeared to be heading toward a very angry stalemate, until some records were found in the State Archives of Georgia's first state flag—the 1879 flag, designed by Confederate veterans (and, therefore, acceptable to one faction in the debate) but without the racial overtones of the 1956 flag (and, therefore, acceptable to the other faction). Armed with that information—provided by the Archives—a leading Senator was able to propose a compromise which calmed a contentious debate. It was an example of using the past to inform current decisions.

None of these would have happened (or, at least they would not have happened in the same way) without archives. The way the records were *used* added value to society. And that was possible because we had collected the records and (in some cases, at least) were alert to potential uses. You have examples from your own archives, I'm sure.

My own experience with state archives is that we can be very passive about our collecting. We have retention schedules; when the end of the year comes or the administration turns over we get many of the records scheduled to come to the archives; we miss a lot; we move on. But passive collecting is not going to add value to society. We can add value only if we have the right records on our shelves and if we engage people to use them in significant ways. I've charged my staff who work with state agencies to create a list of key records series—the records we simply can't live without—and to go after those with a vengeance, even if other records never reach the archives. Those three examples I just gave (the chestnut trees, the death penalty cases, and the flag debate) illustrate why that is the case.

But perhaps some of you are thinking, "Okay. Those examples show added value, but they're not very measurable. How do we *measure* our value?" It's a fair question, so let me say a few words about how we measure the value of archives.

In the first place, the archival return on investment is often *very* measurable in hard data. I'm not a math guy (if I could do math, I wouldn't be an archivist, would I?), so it's easy for me to ignore things that I could be measuring but would rather not think about. We measure the number of people who come through the door of our research room and the cubic feet of records we've processed, but I suspect we could put hard numbers on a lot of other things (and many things that are much more meaningful to the public and to the people who fund us).

For example, in Georgia we conducted a survey of all of our out-of-state visitors for one year. We asked whether they came to Georgia specifically to visit the State Archives or for some other reason (a surprising number came specifically to visit the state Archives), we asked how many days and nights they spent in the state (it averaged about four nights and five days), what other attractions and regions of the state they visited (State Archives visitors ranged through the state to visit other sites), and how much they spent (in broad ranges). And, as a result, we were able to put actual hard figures to the economic impact of our visitors, which led to more cooperation with state and local tourism agencies.

When I was the archivist of Westchester County in New York we convinced the Planning Department to transfer thousands of historical photos to the Archives by promising to index the images. The department later told us that we had reduced their search time from about two or three days to several minutes. We measured that one anecdotally, but we could have measured it in hard numbers (and I used the anecdotal "data" repeatedly).

Here in Pennsylvania the Governor's Budget Office has been very interested in data that show the money we've saved through our partnership with Ancestry.com. We now have over 13 million images online, many of them scanned by Ancestry at no cost to the taxpayers. We have compared the number of images to what it typically costs to prepare and scan documents, and the savings through last fiscal year totaled nearly \$1.5 million. That's \$1.5 million tax dollars we didn't spend. Was our estimate of the cost savings 100% accurate? No. Was it defensible? Yes. Did it excite the budget people? Definitely.

I suspect that if we, as a profession, put our minds to it, we could come up with many other ways to measure the

value we add in terms of *time* savings, *dollars* saved, *dollars generated*, and many other things.

But I want to return to the early examples I gave. Let's not discount them just because they can't be measured in any numerical or data terms. Instead, they are examples of how value can be communicated through stories.

In the case of the American chestnut, the archives added value by providing specific records of the past that made the effort to reintroduce the tree more likely to succeed, and its reintroduction will benefit communities (it's a great shade tree with a nostalgic history in America), and benefit the environment (by removing CO<sub>2</sub> from the air and cooling the land).

In the case of the death penalty records, the archives added value by preserving records that could be used as historical precedents, supporting the American system of justice, which is built on precedent.

And in the case of the Georgia flag debate, the archives added value by preserving—and alerting the legislature to—records that led to political compromise, which is bedrock of our democratic society (despite what people who don't know their history may tell us).

*Stories* might seem like a weak measurement of value when compared to hard data, but here's the good news. According to business people who study this sort of thing, value isn't fixed or tangible; it rests in perceived benefit. In other words, value is in the mind of the beholder. Once, when I was the archivist of Westchester County in New York, we raised the cost of our standard genealogical search from \$10 to \$20 in an attempt to reduce the number of requests we were getting (the staff were overwhelmed). In the first year following the price increase the number of requests we received *doubled*. Why? I think it's because the researchers *perceived* the value as higher than before. It wasn't. It was the same old search. But value is in the mind of the beholder. So, while we need hard data (we really do), even hard data won't translate into value automatically. We need stories. The hard data *bolsters* the story; it's the *story* that conveys benefit.

So let me conclude with four thoughts—admonitions, really (and they are admonitions for me just as much as for you): First, **we have to stop believing that the value of what we do is self-evident.** Those days really are gone forever. When I was in Westchester County a new county clerk—my new boss—visited the archives for the first time and, as he stepped in the door, said, “How much money will I save

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when I shut this place down?” It was all about the money. Fortunately, I was ready with an instant reply: “None. It would actually cost you money.” And I had the stories and data to back up my assertion.

That county clerk was just way ahead of his time, because now that is a common attitude among elected officials. In Georgia, all legislators loved history until that changed overnight. Most of the new legislators loved only tax cuts and history was just fluff that government shouldn’t be involved in.

I have asked my own staff, “Why should taxpayers be asked to pay for our work? What value do they derive from it?” It’s an uncomfortable question (and the first time I ask it I tend to get deer-in-the-headlights looks, and sometimes people bristle: “how dare you question the value of archives!”), but we *must* ask this question because people outside of archives are asking it, I assure you. Do we still think that the value of what we do is self-evident? We need to stop thinking that.

**Second, we have to truly believe that we have value to add to society and to our parent organizations.**

Ron Johnson was once the CEO of J.C. Penney, and I’ve read that he “gave the impression that he wouldn’t shop in one of his own stores and didn’t particularly understand the people who did.” It’s hardly surprising that Johnson’s tenure was not very successful. Successful business executives really, really believe in their products and services, and so do successful archivists. Do you really believe that your repository adds value? Can you say what that value is? And *do* you say it? As for me,

- I *really* believe that the Pennsylvania State Archives protects the basic legal rights of all Pennsylvanians (all of the property rights in the state can be traced back to documents in the Archives; the state’s constitutions are protected there, as are all its laws).
- I *really* believe that we save tax dollars (we increase efficiency and we preserve information that time and again has prevented an agency from reinventing the wheel).
- I *really* believe that people can use the historical records we preserve in very practical ways—to encourage the American chestnut or squelch a bitter political debate. I *really* believe that people can use historical records to make better decisions, to be better educated, to feel greater empathy for people of the past and maybe, as a result, to feel greater empathy toward people of the present. I *really* believe that people can use historical records just to *enjoy* the past—it’s not *all* about serious study.

- I *really* believe that at the State Archives we empower people (we make records available online to empower people to find their own past without leaving home and to use historical records in ways that they find compelling, not just ways that I find compelling).

I *really* believe that we add tremendous value to Pennsylvania because *ultimately* I really believe that what we do is not about records, it’s about *people*—the people who benefit from our records, either by using them themselves or by benefiting from what others do with our records.

Thinking about *value* helps us push our thoughts beyond the *records* to the *people* those records are meant to benefit.

You add value within your own context as well, and you need to understand that value and believe in it, just as I need to.

**Third, we have to do the grunt work of collecting the stories and the data.**

It’s not enough that I believe we add value; others must come to believe it as well. We need to collect the information that will demonstrate our point. That means stories and data.

We need to think more often and more deeply about what *can* be measured in our work and not simply be satisfied with counting patrons (as important as that is). And, as archivists, we need to make a conscious effort to collect stories in which we can draw a clear line to the value that the story illustrates (don’t leave it to the imagination of the listener; don’t assume they’ll draw the right conclusion).

In Georgia, and again here in Pennsylvania, I’m making story-gathering part of the performance standards for every employee. The stories are collected in an internal wiki and I use those stories when I talk to agency heads, legislators, and anyone who will listen. Reference archivists, of course, have the best opportunity to collect good stories, and I’ve challenged our reference staff to find new ways to tease the stories out of patrons—without infringing on their right to privacy. We have researchers, for example, who are obviously trying to discover information that will help their state agency save money or provide better service; how do we convince them to share the details with us—the dollars saved, the enhanced service provided—so that we can add that information to our record of value added? (Those of you who educate reference archivists may have given specific attention to this question and, if so, I’d love to hear your thoughts.)



Fourth, **we have to communicate it.**

We have to make it a priority. We can't let the urgent matters of our everyday work crowd out the important effort to communicate the value we create.

Here's something I've observed. When we begin to think in terms of the value we add to society or to our parent organizations, we begin to talk in terms of *why* we do things rather than *what* we do. It's a critical distinction. It's fine to tell people that I collect records, but who cares? If we only describe the *what*, then we've left our listeners bored and apathetic or confused. If we can communicate the *why*—especially if we are enthusiastic about it—then we've gained some ground. (My major problem with most elevator speeches, by the way, is that they tend to focus on the what and never get to the why. They're good exercises, but they should focus on the why, because the why is always more compelling than the what.)

I'll conclude by saying that this is not a silver bullet. Just because I'm enthusiastic about what I do and try to communicate it at every opportunity, I have not had an unbroken string of successes. I've had some very satisfying results in my career and some great disappointments. And there are days I'm tempted to think that all my efforts along these lines make no difference; that nothing ever changes. We might gain a little ground here and there, but we need leaps, not baby steps. But people who have no

historical sense tend to fall into the error of presentism, the exaggeration of our present problems out of all proportion to those that have previously existed. We, of all people, should never lack historical sense; we should never fall into presentism. Let's not look at our present circumstances and assume that nothing will ever change and that nothing we do makes a difference. We need look back only as far as the early 20th century to find a time when the archival profession did not even exist. If we have not made as much progress as we would have liked since then, we have to admit the progress has been substantial. We should take courage from that and we, of all people, should take the long view of things.

You and I stand at the confluence of the past and the present—that rock and that hard place. Be proud of that fact. (Embrace your inner confluence!) You have value to add to society. Believe that. Figure out what that value is and then demonstrate it through stories and data. Proclaim it to anyone who will listen. You and I will rarely see overnight results, but slowly, steadily we can add value to society and to the lives of the people we serve. As individual repositories and as a profession, we can become the confluence we were meant to be!

*This plenary lecture was edited for publication in the Mid-Atlantic Archivist by the author.*



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# ONLINE SOURCES FOR PROFESSIONAL LITERATURE

*(No more excuses—they're just a swipe away!)*

BY JAN ZASTROW

Summertime is finally upon us... and as the weather heats up, things may be slowing down enough to actually go through the piles on our desks and get to that professional literature we've been meaning to read. But just in case you can't find your periodicals under that pile, not to worry—there are online sources galore!

We all know about SAA's tomelike journal *The American Archivist* (<http://americanarchivist.org>) and its bimonthly mag *Archival Outlook* ([www2.archivists.org/archival-outlook](http://www2.archivists.org/archival-outlook)). And of course MARAC's website ([www.marac.info](http://www.marac.info)) with the *Mid-Atlantic Archivist* and blog are great reads too (concede blatant schmoozing here :) But there are lots of other useful resources to keep up with our ever-changing field. Take these out for a test drive and carve a few new Bookmarks:

## • ARCHIVAL ISSUES:

### Journal of the Midwest Archives Conference

[www.midwestarchives.org/archival-issues](http://www.midwestarchives.org/archival-issues)

is produced by one of the largest regional archival organizations in the country. This twice-yearly peer-reviewed pub appeals to a broad range of information professionals and is more practical in nature than *The American Archivist*. Favors authors not previously published so you can find some new voices here (and get published yourself... they're always looking for manuscript submissions). Provides free access to content older than two issues (one year), back to 1976 when it started as *The Midwestern Archivist*, and is always free to members of MAC.

## • PROVENANCE:

### Journal of the Society of Georgia Archivists

<http://digitalcommons.kennesaw.edu/provenance>

was another one of the first professional archives journal published by a state or regional organization. Peer-reviewed and published mostly annually, it focuses on the theory and practice of the archival profession. Recent issues have included topics such as electronic records; appraisal of university records; moving archives; military archives; documentary editing; ethics; and more. A nice feature is its Most Popular Papers section, making it easy to scan the "best of." All issues, back to 1983, are freely available to anyone.

- **ARCHIVARIA: The Journal of the Association of Canadian Archivists**

<http://archivists.ca/content/e-archivaria>

is devoted to the “scholarly investigation of archives in Canada and internationally.” Published twice annually since 1975, Archivaria seeks to bridge communication among archivists, and between archivists and researchers—and is frequently more innovative than its American cousins. Articles since 1993 are abstracted in both English and French. Provides free access to content older than four years, and by login to members.

- **INFORMATION MANAGEMENT MAGAZINE: An ARMA International Publication**

<http://content.arma.org/IMM/online/InformationManagement.aspx>

With full-text online articles back to 2005, this ARMA e-mag offers perspectives on managing electronic records, applying archival appraisal to records management, digital archiving, records retention and tons more. As the lines blur between “archiving” and records management, this may be just the source you’re looking for. And even better, apparently it’s free to all, all the time!

- **THE SCHEDULE: A Blog for the SAA Records Management Roundtable**

<https://saarmrt.wordpress.com>

began in January 2013 and keeps you up to date with Roundtable announcements, knowledge sharing, and learning and educational opportunities. But it also offers thoughtful essays on absorbing topics; as of this writing, “How do you preserve a park?” and “Institutional Silences and the Digital Dark Age” both look intriguing. A nice list of categories in the sidebar lets you cherry-pick your favorite topics, and you can subscribe to the RSS feed or sign up to get this via email too.

That’s enough “homework” for now—after all, it is summertime! Send me your favorites at [zastrow@hawaii.edu](mailto:zastrow@hawaii.edu) and we’ll get another list going again soon. *Happy clicking...*



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# WHAT IS IT?

DISCOVERING THE WEIRD AND WONDERFUL IN THE MARAC REGION

Like many libraries, archives, and museums today, the National Baseball Hall of Fame & Museum has increased its social media presence to engage and interact with the public. The Hall's social media channels often feature "On This Day" posts, photographs from our traveling photographer and images of Hall of Famers. Seeing the need to further highlight more of the Hall's collections, the Department of Digital Strategy's summer intern created the Instagram series, "#Oddball." The series, which typically occurs once a week, highlights the unique—and sometimes strange—objects in the collection and the stories behind them.

The idea of Oddball perfectly coincided with the beginning of the Hall's digitization project at the end of Summer 2015. After being hired as the digital asset specialist, one of my first tasks was to create a new naming convention and taxonomy for the Hall's digital assets. Doing so would make it easier for members of different departments to see what had already been photographed. It also would make it easier to batch ingest a large number of digital assets if they had an identifiable hook.

Identifying and renaming the digital assets created by the museum, library, and archives allowed me to take a deep dive into the Hall's collections, and resulted in pinpointing a large number of objects that the Digital Strategy Department could use for the Oddball series.

We're still trying to determine which types of "Oddballs" our Instagram followers enjoy the most. For example, one of our first Oddballs was an advertisement for an "Ichiro-

roll," a sushi roll named after ballplayer Ichiro Suzuki. While the ad is an oddity in the Hall's collection, Ichiro-rolls are quite common on the West Coast! Conversely, an unusual advertisement for urns and caskets featuring MLB logos fared surprisingly well, with 2,187 likes and 153 followers commenting and tagging their friends.

While all of the of Oddballs we post have interesting backstories, perhaps the most intriguing is that of a Japanese board game. Baseball had become so popular in Japan during the 1920s that the country began producing board games. Our particular board game managed to survive World War II and make its way to Cooperstown!

Unique stories like this make it hard to choose a favorite, but mine has to be a 1904 patent for catcher's equipment. It is amazing to see how baseball equipment evolved and improved over the past 100 years and think how funny it would be to see a modern day catcher wearing this contraption.

Oddball, along with other images posted to the Hall's Instagram account, has increased our followership 81 percent. With the increased social media traffic, the Hall has also seen an increased amount of web traffic. With the Hall's new digital repository becoming available in July, the traffic could not come at a better time. Social media followers are now more aware of the uniqueness of our collections and will now be able to dive deep into the repository to find new oddballs!

*by Jamie Rose Brinkman*

**Editors' note:** This is the inaugural column of what we hope to be a regular feature in the *Mid-Atlantic Archivist* that explores quirky, unusual, and intriguing objects in our area repositories. As it is summer, Jamie Rose Brinkman of the National Baseball Hall of Fame & Museum leads off *What Is It? Discovering the Weird and Wonderful in the MARAC Region*. If you are interested in contributing to this column in the future, please contact the editors at [jboyle@albany.edu](mailto:jboyle@albany.edu) and [Michael.Martin@nysed.gov](mailto:Michael.Martin@nysed.gov).



**Major League Baseball: A Hit from the Start**

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**EI ETERNAL IMAGE**

Clockwise from top left:

Stewart, Milo, Jr., *Baseball board game from Japan.* National Baseball Hall of Fame. Photograph.

*J.E. Bennett Base Ball Catcher Patent.* National Baseball Hall of Fame Library. Photograph.

Stewart, Milo, Jr., *Advertisement for urns and caskets featuring MLB logos.* National Baseball Hall of Fame. Photograph.

# Caucus News

## DELAWARE

### Delaware Public Archives News

In May Delaware Public Archives (DPA) participated in Arts, Culture & Heritage (ArCH) Preservation Field Day, an outdoor education program. In honor of the 50th anniversary of the National Historic Preservation Act, this event was held on the historic Green in Dover and more than 900 Delaware students and teachers attended DPA's presentation to learn how the Archives' preserves its collections of documents and photographs.



DPA staff member James Scarborough speaks with the students at the ArCH program. May 2016. Photograph.

Delaware newspaper *The News Journal* highlighted a recently discovered post-Civil War tax assessment record. The document identifies the slave owning residents of Sussex County, Delaware's southernmost county, and the assessed value of each enslaved person. The report was likely created to determine how much tax income would be lost to the county with the loss of this revenue. In the article, State Archivist and Director of the Delaware Public Archives Stephen Marz noted that "No price can be placed on a human life. This document offers a stark glimpse into the business of slavery." The article can be found here: [www.delawareonline.com/story/news/local/2016/05/12/archivist-unearths-document-listing-last-sussex-slave-owners/84255486](http://www.delawareonline.com/story/news/local/2016/05/12/archivist-unearths-document-listing-last-sussex-slave-owners/84255486).

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## MARYLAND

*The Spring 2016 Mid-Atlantic Archivist's Maryland Caucus News misidentified Beth Collier as an employee of St. Mary's College of Maryland. She is archives manager, St. Mary's County.*

### Online Exhibit Highlights Award-Winning Compositions for Concert Band

The University of Maryland Libraries' Special Collections in Performing Arts (SCPA) has created an online exhibit about the history of the American Bandmasters Association's (ABA) Sousa/Ostwald Award, an annual prize awarded to the best new composition for concert band. Launched in 1956 by the ABA with sponsorship from Ernest and Adolph Ostwald's band uniform company, the Ostwald Award is one of the most prestigious composition prizes in the United States. The Sousa Foundation recently joined with the ABA Foundation to financially support the award, which was officially renamed the Sousa/ABA/Ostwald Contest.

SCPA's exhibit, online at [www.lib.umd.edu/ostwald](http://www.lib.umd.edu/ostwald), highlights the Sousa/ABA/Ostwald Award from its initial conception to the latest winners. Visitors to the site can find a short biography and photograph of each winning composer, descriptions of many compositions, and several sound recordings. Other visual memorabilia on display include score excerpts, album covers, programs from ABA conventions, announcements about the award, and historical photographs of the Uniform by Ostwald factory.

As home to the ABA Research Center, including ABA's official records, SCPA holds an extensive collection of materials related to American band music, including scores and recordings as well as official records and personal papers.

## Montgomery County Archivist Retires

Linda Kennedy, archivist at the Montgomery County Archives since 2014, retired at the end of June. In 2014 Kennedy restored the Archives from storage when they reopened in Gaithersburg, MD in a newly built environmentally-controlled space next to the County Records Center. The Archives are administered by the Montgomery County Historical Society.



Jenson, Rob. Linda Kennedy is at left as County Councilman George Leventhal cuts the ribbon at the grand opening ceremony of the new Montgomery County Archives. 22 October 2014. Photograph.

A search is currently underway by the Historical Society for a new archivist. Until a permanent archivist is hired, Rob Jenson, archivist from 2003 to 2010, will temporarily return to the position. Information about the County Archives is available at: <http://montgomeryhistory.org/montgomery-county-archives>.

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## NEW JERSEY

### New Concentration at Rutgers University

The Rutgers University Library & Information Science faculty unanimously approved a new concentration in Archives & Preservation in their Master of Information program. The coordinator for this effort and development is Professor Marija Dalbello. The concentration leverages courses that are already being offered, but in a more structured and logical articulated pathway that also contains flexible options for study. More information on the MI-AP program will be posted soon: <https://comminfo.rutgers.edu/mi/master-of-information.html>.

### Morristown & Morris Township Library News

The North Jersey History & Genealogy Center of the Morristown & Morris Township Library has formed a successful partnership with local news site [MorristownGreen.com](http://MorristownGreen.com). History Center staff regularly publish articles concerning the history of Morris County and New Jersey, as well as items tied to current news and events, and articles that expand upon topics introduced in exhibitions.

The series has gathered a regular following of several hundred readers and was cited in 2015 by the Dodge Foundation's journalism newsletter, the *Local Fix*, as "a compelling example" of how to "engage people in conversation around shared experiences." The department's Twitter and Tumblr accounts also highlight interesting finds from the collections and provide a look into the work conducted by its archivists. To read more about North Jersey history check out these articles on the [MorristownGreen.com](http://MorristownGreen.com) (<http://bit.ly/1pzki3>), and follow the department on Twitter (@NJHistoryCenter) and Tumblr (NJHGC).

The Library, in conjunction with the Morris County Trust for Historic Preservation, is presenting "The Protecting Natural and Historic Places Lecture Series." The natural and built environments together support each other, and every aspect of our lives; the ongoing series features speakers from both fields who will examine specific aspects of these local riches. Upcoming topics include "Saving the American Country House: Buildings and Landscapes Together," "Mid-Century Modernism and the Recent Past Debate," and "What Are Historic Preservation Commissions All About?"

# Caucus News



Morristown Library and Lyceum. ca.1890 Postcard. North Jersey History & Genealogy Center of the Morristown & Morris Township Library.

This program is supported in part by a grant from the New Jersey Historical Commission and from the Friends of the Morristown & Morris Township Library. For additional information on the series visit <http://bit.ly/1XzwC1W>.

## MARAC Newark WordPress Site

The Local Arrangements Committee for MARAC Newark has created a WordPress site about the upcoming Spring 2017 MARAC meeting at the Robert Treat Hotel on April 20-22, 2017. It contains information about the hotel and how to get there, local attractions and dining, the new Business Archives Forum, and much more. The site is being updated on a regular basis so check back often! <https://marac2017newark.wordpress.com>.

## Caucus Facebook Group

For upcoming caucus events and articles of interest, be sure to join our Facebook Group: [www.facebook.com/groups/814182725289902](http://www.facebook.com/groups/814182725289902).

### ► Caucus Representative

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## NEW YORK

### News from the University at Albany

This Spring the M.E. Grenander Department of Special Collections & Archives at the University at Albany completed a multi-year *Cataloging Hidden Special Collections and Archives* grant from the Council on Library and Information Resources. The project, entitled *Building New Access Tools for the National Death Penalty Archive (NDPA)*, made over 700 cubic feet of materials from 10 NDPA collections accessible to researchers, including the National Coalition to Abolish the Death Penalty Records, the David Baldus Papers, the Capital Jury Project Records, and Murder Victims' Families for Reconciliation Records.

In April the department held a symposium to honor Marcia Brown (1918-2015), graduate of the New York State College for Teachers (now the University of Albany), Class of 1940. Brown was the first three-time Caldecott Award Medalist and six more of her books were Caldecott Honor Books. The Marcia Brown Papers, featuring artwork, photographs, correspondence and other writings are held in the department. Archivists also created a special exhibit of Brown's artwork for the day of the event.

### Newly Discovered Photograph of Frederick Douglass

A previously unknown photograph of Frederick Douglass was found in a scrapbook held by the Rochester Public Library's Local History & Genealogy Division. According to a City of Rochester press release, "after extensive research on the photo, which included consulting with scholars at the University of Rochester as well as with authors John Stauffer, Zoe Trodd and Celeste-Marie Bernier who recently published *Picturing Frederick Douglass: An Illustrated Biography Of The 19th Century's Most Photographed American*, it was confirmed that the photo was indeed previously 'undiscovered.'" The photograph was displayed at Rochester's City Hall from February to March 2016. For more information, please see: [www.cityofrochester.gov/frederickdouglass](http://www.cityofrochester.gov/frederickdouglass).



### **Music for Moderns**

An exhibition titled “Music for Moderns: The Partnership of George Avakian and Anahid Ajemian” is open at the New York Public Library (NYPL) for the Performing Arts through September 24, 2016. A press release from the NYPL explains that the “exhibition is derived largely from George Avakian's and Anahid Ajemian's personal archives of photographs, recordings, memorabilia, oral histories, writings, letters, and other papers. It explores both of their careers and, through them, some of the most important musicians of all time. It also provides a unique way of viewing the important musical developments of their era through the lens of both artistic and commercial recording considerations, as well the development of the recording industry as a whole.” For more information, please visit: [www.nypl.org/events/exhibitions/music-moderns](http://www.nypl.org/events/exhibitions/music-moderns).

### **News from Binghamton University Libraries**

University Archivist and Local History Bibliographer, Yvonne Deligato, was awarded a Certificate of Recognition from the Binghamton University Division of Student Affairs. The award acknowledges her exemplary contributions to the Binghamton University community. Her nominator wrote: “Ms. Deligato has single-handedly preserved and saved the history of the Binghamton University and her dedication and hard work should be rewarded.”

Aynur de Rouen and Jean Green of Binghamton University recently published an article titled “From Brooklyn to Binghamton: The Vera Beaudin Saeedpour Kurdish Library & Museum Collection at Binghamton University” in *The Reading Room: A Journal of Special Collections* (V. 1 (2), Spring 2016).

### **Processing Projects at The Metropolitan Museum of Art**

Asian art collector Mary Griggs Burke's bequest of over 300 masterworks of Japanese and Korean art to The Metropolitan Museum of Art is honored in the current Met exhibition “Celebrating the Arts of Japan: The Mary Griggs Burke Collection.” In addition to Mrs. Burke's distinguished art collection and a \$12,000,000 endowment to help fund future acquisitions, The Met also received a trove of correspondence, photographic prints, scrapbooks, and documents that illuminate her role as a pioneering collector and philanthropist. In a collaborative effort between the Museum Archives and Department of Asian

Art, project archivist Angela Salisbury is organizing these files to make them accessible for scholarly research. In a recent blog post, Salisbury shares her insights about Mrs. Burke as a collector and philanthropist: [www.metmuseum.org/blogs/now-at-the-met/2016/mary-griggs-burke](http://www.metmuseum.org/blogs/now-at-the-met/2016/mary-griggs-burke).

15,000 object images from the Galerie Lemaire photo archive are now accessible for scholarly research from The Metropolitan Museum of Art. Established in 1933, Galerie Lemaire has been run by successive generations of the Lemaire family and has focused on artworks of Africa, Oceania and Central and Southeast Asia. In addition to being a prominent multicultural-art gallery, Galerie Lemaire has served as a cultural hub, hosting events featuring notable Dutch literati and artists. The Met's picture archive from Galerie Lemaire was organized by Jen Larson, assistant visual resource manager in the Department of the Arts of Africa, Oceania, and the Americas. In a recent blog post, Larson presents an overview of the collection and the processing decisions she made while preparing it for research: [www.metmuseum.org/blogs/in-circulation/2016/lemaire](http://www.metmuseum.org/blogs/in-circulation/2016/lemaire).

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# Caucus News

## PENNSYLVANIA

### News from the Pennsylvania State Archives

The Pennsylvania State Archives entered into collaboration with the PA POWER LIBRARY: Pennsylvania Photos and Documents in the Fall of 2015. As a result of that collaboration, the Pennsylvania State Archives recently made two digitized collections available through POWER Library: Pennsylvania's Electronic Library.

- The first collection consists of more than 270 World War I era posters of varying size, color, and medium pertaining to the United States and Pennsylvania. The posters were manufactured for many different businesses, institutions, and government agencies. The artwork is by famous, obscure, and unknown commercial illustrators. Those printed by various federal agencies were intended to generate patriotic fervor in Americans.
- The second collection consists of 700 digital images of historical glass plate negatives documenting daily life of staff and residents of Polk State School in Venango County, Pennsylvania. In the early 20th century, Polk Village included resident cottages and dormitories, industrial school classrooms, an auditorium, gymnasium, hospital, bakery and kitchen, power plant, farm, and orchard. Images document grounds and facilities, interior and exterior views of buildings, staff and residents, school activities, celebrations, games, athletic teams, plays, and performances. The State Archives thanks the Polk Center for its cooperation in making these images available and, wherever possible, the Archives retained the captions assigned by the Center.

PA POWER LIBRARY: Pennsylvania Photos and Documents, is funded by the Office of Commonwealth Libraries of Pennsylvania under the Pennsylvania Department of Education.

### **Common Touch: The Art of the Senses in the History of the Blind**

The Library Company presents a major new exhibition entitled "Common Touch: The Art of the Senses in the History of the Blind." Organized by the library's Visual Culture Program (VCP at LCP) and curated by artist-in-residence Teresa Jaynes, the exhibition is inspired by the

Library Company's Michael Zinman Collection of Printing for the Blind. By juxtaposing her multisensory artwork with historical materials documenting the education of the visually impaired in the 19th century, Jaynes explores the nature, foundations, and limits of perception. "Common Touch" is on view through October 21 at the Library Company of Philadelphia. For more information about the exhibition and its accompanying programming, visit [www.commontouch.librarycompany.org](http://www.commontouch.librarycompany.org). Common Touch has been supported by The Pew Center for Arts & Heritage.

### News from the University of Pittsburgh

The School of Information Sciences is being expanded into a new School of Computing and Information, bringing together a number of different academic departments and programs. The current Library and Information Science program has been renamed the Department of Information Culture and Data Stewardship, effective July 1. This new department has three major programs—Library and Information Studies; Archives and Information Science; and Data Stewardship. Richard J. Cox is the new department chair.

### Fugitive Leaves

The Historical Medical Library (HML) of the College of Physicians of Philadelphia recently inaugurated a new blog entitled *Fugitive Leaves*. Written in the tradition and spirit of the *Transactions and Studies of The College of Physicians of Philadelphia*, the blog was inspired by the Library's original newsletter, printed between 1956-1996. Blog posts are issued two to three times a month, and highlight the work of the scholars who use College collections as well as the work of the Library staff and interns. One of the latest posts highlights the Archives intern's work processing institutional records. You can access the blog at [www.collegeofphysicians.org/histmed/blog](http://www.collegeofphysicians.org/histmed/blog) and follow new releases on the Library's Twitter account @CPPHistMedLib.

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## VIRGINIA

### **Standing Up:**

#### **Bridgewater College's WWII Experience**

Charlotte McIntyre, Bridgewater College Special Collections student assistant; Ryan Robinson, Special Collections intern, and Stephanie Gardner, Special Collections librarian, opened the exhibition "Standing Up: Bridgewater College's WWII Experience" on April 15. The exhibit's grand opening included the Alexander Mack Memorial Library's annual BC Tea.

McIntyre and Robinson conducted oral history interviews with five members of the Bridgewater College community who were college-aged during the 1940s including their military and national service and wartime student experiences. These interviews, along with artifacts from the Reuel B. Pritchett Museum Collection and archives from Bridgewater College Special Collections, formed the basis of the exhibit. Student Autumn Swann provided graphic design work for the display.

Special Collections received a grant from the Kline-Bowman Institute for Creative Peacebuilding to purchase audiovisual playback equipment that was used for the first time in this exhibit. The exhibit video, by McIntyre, features highlights of the oral history interviews and is available at: [www.youtube.com/watch?v=3UN1eukrD5M](http://www.youtube.com/watch?v=3UN1eukrD5M).

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## WEST VIRGINIA

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# Welcome New Members!

## MARCH 2016

Diane Biunno . . . . . Historical Society of Pennsylvania  
Natalie Borisovets . . . . . Rutgers University  
Andrea Briggs . . . . . McDaniel College  
Kristin Britanik . . . . . The Andy Warhol Museum  
Erin Byrne . . . . . The Andy Warhol Museum  
Tabitha Cary  
Ashley Cox . . . . . University of Pittsburgh  
Sean Duffy . . . . . Ohio County Public Library  
David Durden . . . . . University of Maryland  
Kyle Kinder . . . . . CNBC  
Jon Klosinski . . . . . University of Pittsburgh  
Lisa Kruczek . . . . . Hagley Museum & Library  
Yesenia Lopez . . . . . Newark Public Library  
Miranda Nixon . . . . . University of Pittsburgh  
Rachel Nutter . . . . . University of Pittsburgh  
Richard Powell . . . . . SUNY Cortland  
Robert Presutti . . . . . Dollar Bank  
Leigh Rifenburg . . . . . Delaware Historical Society  
Erin Rothenbuehler . . . . . Ohio County Public Library  
Jennifer Wachtel . . . . . University of Maryland  
Sally Weiner . . . . . Monmouth County  
Historical Association  
Beth Zak-Cohen . . . . . Newark Public Library

## APRIL 2016

Meaghan Alston . . . . . University of Pittsburgh  
Amy Arner . . . . . Arner Research  
Martha Berg . . . . . Rodef Shalom Congregation  
Rose Chiango . . . . . Philadelphia Museum of Art

Nicole Contaxis . . . . . NDSR  
Melissa Conte . . . . . Frick Art & Historical Center  
James Corbus . . . . . Architect of the Capitol  
George Crock  
Emily Davis . . . . . Carnegie Museum of Art  
Diane Ducharme . . . . . Yale University  
Teresa Finn . . . . . Kent State University  
Kristin Geiger . . . . . Winterthur  
Amoi Goldman . . . . . Land Sculpture, LLC  
Nellie Hankins . . . . . MTA Bridges & Tunnels  
Sarah Jones . . . . . University of Maryland  
Matthew Kasprzak . . . . . Architect of the Capitol  
Emma McCann . . . . . Ellsworth Kelly Studio  
Kieran McGhee . . . . . Simmons College  
Gregory Priore . . . . . Carnegie Library of Pittsburgh  
Kirsi Ritosalmi-Kisner . . . . . Naval War College  
Rejoice Scherry . . . . . Delaware State University  
Francine Snyder . . . . . Robert Rauschenberg Foundation  
Kaitlin Trainor . . . . . Rutgers University

## MAY 2016

Taylor Barrett . . . . . University of Pennsylvania  
Jamie Brinkman . . . . . National Baseball Hall of  
Fame & Museum  
Benedict Chatelain . . . . . Longwood University  
Andrea Kohashi . . . . . University of Richmond  
Courtney Tkacz . . . . . Virginia Museum of Fine Arts  
Troy Valos . . . . . Sargeant Memorial Collection-  
Slover Library  
Frank Vitale . . . . . Dickinson College  
Kimberly Wolfe

# Treasurer's Report Fiscal Year 2016, 3rd Quarter

(January 1, 2016 to March 31, 2016)

CATEGORY	Budget	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Total	% Budget
<b>INCOME</b>							
Membership Dues	\$32,500.00	\$26,125.00	\$3,829.00	\$3,093.00		\$33,047.00	102%
Conference Registration	\$76,000.00	\$24,639.00	\$2,441.00	\$44,430.00		\$71,510.00	94%
Conference Vendors	\$16,000.00	\$4,000.00	\$5,529.00	\$5,150.00		\$14,679.00	92%
Conference Sponsorship	\$7,000.00	\$3,300.00	\$1,250.00	\$2,650.00		\$7,200.00	103%
Publication Advertising	\$2,400.00	\$536.00	\$2,460.00	\$1,548.00		\$4,544.00	189%
Publication Sales	\$350.00	\$35.00	\$175.00	\$35.00		\$245.00	70%
Mailing List Sales	\$100.00	\$0.00	\$0.00	\$50.00		\$50.00	50%
Off-Meeting Workshops	\$7,600.00	\$5,295.00	\$255.00	\$0.00		\$5,550.00	73%
Bank Interest	\$150.00	\$23.05	\$23.06	\$22.76		\$68.87	46%
Investment Interest	\$2,000.00	\$429.49	\$0.00	\$1,179.64		\$1,609.13	80%
Gifts to Operations	\$200.00	\$626.00	\$26.00	\$40.00		\$692.00	346%
Miscellaneous	\$0.00	\$75.00	\$0.00	\$0.00		\$75.00	0%
<b>Total Income</b>	<b>\$144,300.00</b>	<b>\$65,083.54</b>	<b>15,988.06</b>	<b>\$58,198.40</b>	<b>\$0.00</b>	<b>\$139,270.00</b>	<b>97%</b>
<b>EXPENSES</b>							
Administrator	\$18,000.00	\$4,450.71	\$4,847.24		\$5,956.15	\$15,254.10	85%
Web Services	\$3,700.00	\$900.00	\$900.00		\$1,169.00	\$2,969.00	80%
Archivist	\$750.00	\$0.00	\$1,000.00		\$0.00	\$1,000.00	133%
Accountant	\$1,500.00	\$0.00	\$1,025.00		\$0.00	\$1,025.00	68%
Advocacy	\$1,625.00	\$1,500.00	\$0.00		\$0.00	\$1,500.00	0%
Insurance Policy	\$1,100.00	\$0.00	\$0.00		\$0.00	\$0.00	0%
Phone	\$600.00	\$163.94	\$306.95		\$164.41	\$635.30	106%
Postage	\$1,050.00	\$42.82	\$194.00		\$370.17	\$606.99	58%
Office Supplies	\$150.00	\$0.00	\$0.00		\$113.37	\$113.37	76%
Food	\$4,450.00	\$604.69	\$1,385.17		\$365.79	\$2,355.65	53%
Travel	\$4,750.00	\$896.01	\$505.75		\$876.31	\$2,278.07	48%
Equipment	\$0.00	\$0.00	\$0.00		\$1,031.81	\$1,031.81	0%
Printing and Design	\$7,500.00	\$945.85	\$1,018.59		\$1,031.91	\$2,996.35	40%
Conference	\$80,000.00	\$14,644.70	\$19,774.46		\$5,605.57	\$40,024.73	50%
Lodging	\$2,500.00	\$306.59	\$360.51		\$392.24	\$1,059.34	42%
Honoraria	\$2,500.00	\$0.00	\$500.00		\$0.00	\$500.00	20%
Awards and Prizes	\$1,450.00	\$100.00	\$475.00		\$0.00	\$575.00	40%
Scholarships	\$5,550.00	\$0.00	\$613.71		\$0.00	\$613.71	11%
Banking Fees	\$7,000.00	\$2,413.75	\$2,040.96		\$1,746.09	\$6,200.80	89%
Investments	\$0.00	\$0.00	\$317.43		\$0.00	\$317.43	0%
Disaster Assistance	\$0.00	\$0.00	\$0.00		\$0.00	\$0.00	0%
Miscellaneous	\$125.00	\$29.00	\$135.00		\$35.00	\$199.00	0%
<b>Total Expenses</b>	<b>\$144,300.00</b>	<b>\$26,998.06</b>	<b>\$35,399.77</b>	<b>\$18,857.82</b>	<b>\$0.00</b>	<b>\$81,255.65</b>	<b>56%</b>
<b>Net Income or (Loss)</b>		<b>\$38,085.48</b>	<b>(\$19,411.71)</b>	<b>\$39,340.58</b>	<b>\$0.00</b>	<b>\$58,014.35</b>	
<b>Account Balances</b>							
		Opening	Credits	Debits	Closing		
PNC Checking	\$86,810.88	Operating	\$18,673.77	\$58,198.40	(\$18,857.82)	\$58,014.35	
PNC Savings	\$76,278.35	Restricted	\$128,292.00	\$160.00	\$0.00	\$128,452.00	
Vanguard Bonds	\$79,204.80	Reserve	\$51,000.00	\$0.00	\$0.00	\$51,000.00	
<b>Total</b>	<b>\$242,294.03</b>	Surplus	\$4,827.68	\$0.00	\$0.00	\$4,827.68	
		<b>Totals</b>	<b>\$202,793.45</b>	<b>\$58,358.40</b>	<b>(\$18,857.82)</b>	<b>\$242,294.03</b>	
<b>Summary - Third Quarter FY 2016</b>							
Opening Balance	\$202,793.45						
Total Income	\$58,358.40						
Total Expenses	(\$18,857.82)						
Closing Balance	\$242,294.03						
<b>Restricted Funds</b>							
		Opening	New Gifts	Spending	Closing		
PNC Savings	\$49,247.20	Disaster Assist.	\$4,182.00	\$80.00	\$0.00	\$4,262.00	
Vanguard Bonds	\$79,204.80	Education	\$118,591.00	\$40.00	\$0.00	\$118,631.00	
<b>Total</b>	<b>\$128,452.00</b>	Finch Award	\$5,519.00	\$40.00	\$0.00	\$5,559.00	
		<b>Total</b>	<b>\$128,292.00</b>	<b>\$160.00</b>	<b>\$0.00</b>	<b>\$128,452.00</b>	

## IMAGE CREDITS

### FRONT COVER IMAGE

*Ceremonies, possibly on the Fourth of July, at an Elks Club; band and crowd on street; Troy, N.Y.? c. 1910 July 9.* Photographic print. Library of Congress Prints and Photographs Division, Washington, D.C. <http://www.loc.gov>. 7 June 2016.

### FRONT COVER, TOP LEFT

Harris & Ewing. *Fourth of July Parades. General View on Pennsylvania Avenue.* 1919. Glass negative. Library of Congress Prints and Photographs Division, Washington, D.C. <http://www.loc.gov/>. 7 June 2016.

### PAGE 4

Mr.TinDC. *The view down Main Street in Annapolis, Maryland, looking towards the Severn River.* October 30, 2011. Photograph. CC BY-NC-ND 2.0 (<https://creativecommons.org/licenses/by-nc-nd/2.0/>), via Flickr. 2 June 2016.

### PAGE 16

Onlyyouqj - Freepik.com. Photograph. 29 June 2016.

### BACK COVER, LEFT TO RIGHT

Collins, Marjory. *Greenbelt, Maryland. Federal housing project. The Good Humor man is a daily visitor in summer.* Nitrate negative. Library of Congress Prints and Photographs Division, Washington, D.C. <http://www.loc.gov/>. 7 June 2016.

Tygart, Valerius. *The Monongahela National Forest; photo taken from slopes of Back Allegheny Mountain looking east.* Photograph. CC BY-SA 3.0 (<http://creativecommons.org/licenses/by-sa/3.0/>), via Wikimedia Commons. 7 June 2016.

Fague, Melissa. *Sailing in the Bay is an aged photograph of the Breakwater Lighthouse in Cape Henlopen Bay, Lewes Delaware.* Photograph. CC BY-SA 4.0 (<https://creativecommons.org/licenses/by-sa/4.0/deed.en>), via Wikimedia Commons. 7 June 2016.



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*The Mid-Atlantic Archivist (MAA)* 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.

Membership applications should be addressed to:  
MARAC Dickinson College, P.O. Box 1773, Carlisle, PA 17013;  
Phone: (717) 713-9973; Email: [administrator@marac.info](mailto:administrator@marac.info).

Deadlines are March 1, June 1, September 1, and December 1.

Advertising rates and requirements may be obtained from Eric Fritzler, Metadata Librarian, Center for Jewish History, 15 West 16th Street, New York, NY, 10011, 212-294-8301 ext. 8213, [eafritzler@cjh.org](mailto:eafritzler@cjh.org).