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The past few months have been filled with disappointments, personally and professionally.

The MARAC Executive Committee made the difficult decision to cancel the Fall 2020 MARAC meeting in Long Branch, N.J. People are canceling long-planned vacations and holding milestones like graduations remotely. Some of us are at home alone, and others are at home with what may often feel like too many people. Many of us haven’t seen our extended family in months. We are missing our colleagues and opportunities for professional development. We have been separated from our collections, some temporarily, and others perhaps permanently. Institutions are halting job searches or rescinding recent job offers. We still do not know the extent of the damage that the COVID-19 pandemic will do to our economy and our psyche.

But there are always silver linings. We are realizing that much archival work can be done remotely. Institutions in the MARAC region have launched their own COVID-19 projects to document the effects of the coronavirus pandemic on their communities. MARAC recently donated money to the Society of American Archivists’ Archival Workers Emergency Fund, which was established to provide financial assistance for archival workers experiencing acute, unanticipated financial hardship due to the COVID-19 crisis (you may apply for assistance even if you are not an SAA member, or learn how to donate here: https://www2.archivists.org/groups/saa-foundation-board-of-directors/archival-workers-emergency-fund). To date, the fund has supported over 100 archivists. In May, MARAC Secretary Caitlin Rizzo launched the MARAC Mutual Aid Network, which provides a way for MARAC to put individuals in contact and coordinate a group effort to share resources, spread well being, and support archivists in need. Interested members need only fill out a simple and confidential form (https://forms.gle/jGfkXaU9U7vLyMcr8) with information about needs or a desire to assist. Requests may be anything, from needing a place to stay to needing a box of acid-free folders.

Many people have asked about MARAC’s plans for the future. Will we hold a “virtual” meeting to make up for the fall meeting in Long Branch? Will there be an outlet for all of the presenters who were ready to engage with us at Harrisonburg? We are discussing all options. While we held our first successful MARAC Business Meeting via Zoom in early May, running a virtual conference takes much more planning and coordination. We charged a Meeting Model Task Force earlier this year to look into the pros and cons of MARAC’s two-meeting/year model, and they will also be taking virtual meetings into consideration as they develop their report. The Education Committee is working on a series of brown bag-style webinars throughout the fall. Harrisonburg presenters are being offered alternative options for their presentations, including three articles in this issue of the MAA. We hope to have more answers after the summer Steering Committee meeting in July.

Please know that the MARAC leadership is working very hard to ensure that we continue to be a welcoming place where archivists in the region have access to affordable and relevant educational opportunities. I am sending a special note of thanks to outgoing MARAC chair, Rachel Grove Rohrbaugh, who lead us through the last few months with calm, thoughtful, and measured decisions. MARAC Treasurer Amanda May has been one-step ahead of all of us in planning for MARAC’s financial future during this crisis, and Meetings Coordinator Mary Mannix has spent hours working with hotels and reaching out to all of the very hardworking Local Arrangements and Program Committees to gain their input on the situation. MARAC’s administrator, Sara Predmore, worked to ensure all registrants for Harrisonburg received their refunds in a timely manner. MARAC is a volunteer organization, and I have been so impressed with the level of dedication by our members, and the continued willingness of members to be involved. We would be nowhere without our membership. If you have any thoughts, concerns, or feedback, please contact me at chair@marac.info. In the meantime, I hope everyone stays healthy, mentally and physically, and let’s all look forward to seeing each other in person in 2021.

Jennie Levine Knies
MARAC Chair
TO THE MARAC MEMBERSHIP,

In the wake of the cancelation of our two calendar-year 2020 conferences, I want to take an opportunity to give an update on the financial health of the organization.

Our Harrisonburg hotel contract was rescheduled to spring 2022, allowing us to avoid financial penalty. We had already printed and mailed conference programs for an expense of $1,391.54. We also used a large portion of our administrator’s time and incurred higher credit card processing fees by refunding registrations, but largely escaped from this cancelation financially unscathed.

Canceling the Long Branch conference was more of a financial blow. The penalty fee, $19,127.35, was set to nearly double only a few days after the MARAC Executive Committee voted to cancel. This was one of the factors that influenced the Executive Committee’s decision to cancel at such an early date, without waiting to see what the situation would look like closer to October. The penalty fee for canceling would have continued to increase at a steep rate as we neared the conference dates. The only other expense incurred was a nonrefundable deposit for the reception venue, $500.00.

I am speaking only to the financial aspects of the cancellations, and not to the very real concerns about the health of our members that influenced the Executive Committee. We also wanted to ensure that the Long Branch committees did not expend more time and energy (and they were so high-energy!) on a conference that would be canceled, in addition to not wanting to string along our presenters and vendors.

MARAC is doing fine, even with these blows. We had a very healthy reserve fund and a lovely surplus entering into this fiscal year, and our restricted funds are doing very well thanks to steady interest and investment gains and the continued generosity of our members. Looking at the quarterly report, you will see that though our income levels are a little low (64% of budgeted), our expenses are also low (70% of budgeted). I expect quarter 4 to be fairly quiet due to the quarantine, but we can handle anything that comes our way.

We donated the remainder of our fiscal year 2020 advocacy budget line, $1,370.00, to the new Society of American Archivists’ Archival Workers Emergency Fund in order to support workers in our field who are affected by the COVID-19 pandemic. This move was proposed to and supported by Steering. Steering continues to look for ways to support members and the archival field in general.

Please contact me at amandakossmay@gmail.com with any questions.

Thank you,
Amanda May
MARAC Treasurer
How have you navigated working remotely this past spring?
Luckily, 90% of my job is easily accomplished from home. The most stressful part has been trying to homeschool. But there are bright spots, and we count ourselves fortunate to have work, shelter, health, and that we are together.

What is your favorite book?
Choose one? Never! I’m not really in the mood for anything realistic these days. Recently I have been re-reading my “comfort” fiction from childhood.

If you could have dinner with any people from history, who would they be?
There are some relatives from the turn of the last century who I would love to meet. We have DNA evidence that their lives were very exciting, and yet I cannot quite figure out the logistics of it all.

What is the most unusual/memorable item you encountered in an archival collection?
A zebra skin! It was a state gift to Vice President Spiro Agnew. I will never forget the day I opened that box (it had been unopened for 25 years).

What might we be surprised to know about you?
The movie Armageddon always makes me cry.

What activities do you enjoy in your spare time?
What is spare time? I love to travel. I walk a lot— it always helps my mood. Since the COVID-19 pandemic started, I’ve been doing crossword puzzles for the first time and am obsessed with the “Spelling Bee” game from The New York Times. I also now have a sourdough starter. It is going to die as soon as I have to physically go back to work, but for now it is a good distraction.

What was your first job?
Babysitting, age 11. But my first “real” job was at a movie theater as a cashier, concession worker, and popcorn popper extraordinaire.

What did you want to be when you were a child?
I did not have a lot of ambition as a child. But when I started college, my idea was to become a spy.

Do you have any advice to share with graduate students and newcomers to the profession during a year as uncertain as 2020?
These are unprecedented times, but this is also not the first time that graduates are entering the profession during a recession. I think we can guess what kinds of things are on the horizon. It will be up to the people who are still working in institutions to make compelling arguments for staffing in the coming months. I feel deeply for all of those who may be looking for work right now, and I hope that they will reach out to MARAC if they are looking for mentors, assistance, or advice.
During the spring of 2020, archival repositories throughout the country quickly developed strategies to collect records and otherwise document their community’s experience and response to the COVID-19 pandemic. In Pittsburgh, Pa., universities, public libraries, and historical societies simultaneously launched their own collecting initiatives with minimal overlap or duplicate expenditure of resources. Perhaps, surprisingly, much of this work occurred with little conscious coordination among the institutions. Instead, this strategic streamlined approach to documenting one city’s experiences during the coronavirus pandemic is a testament to the collegiality and dedication these repositories have in preserving all aspects of Pittsburgh’s history.

**UNIVERSITY OF PITTSBURGH**

The Archives & Special Collections department in the University of Pittsburgh Library System announced its intention to collect records relating to the university community’s experiences during the pandemic in order to create a COVID-19 Archive. The collecting strategy was two-fold. The first method asked students, faculty, and staff to upload their electronic files to a Box folder via its “File Request” widget embedded on a web page on the library’s website. While uploading their records, donors were also able to provide their contact information and a description of the files. Alternatively, they were encouraged to contact the University Archives if they had physical material to donate. The other means of data collection was a Qualtrics survey, also linked on the web page, in which the individual provided information about their affiliation to the University and a reflection or experience relating to the pandemic. Both Box and Qualtrics are utilized regularly in university business and so participants would be comfortable with both platforms. To date, files and surveys were completed by university faculty, staff, and undergraduate students from the university’s main and branch campuses.

In addition to submissions from donors, the university archivist downloaded emails and documents distributed to the university community by senior administrators as the coronavirus situation developed throughout the spring. The university archivist also utilized the department’s Archive-It subscription to crawl University of Pittsburgh websites that were integral to the dissemination of information to Pitt faculty, staff, and students, including sites that addressed the shift to online teaching and learning, human resources, research and advice about COVID-19, and news sources. To ensure that both internal and external messages were being captured, the archives has also arranged to acquire content directly from the university’s communications office.
CARNEGIE MELLON UNIVERSITY
The Carnegie Mellon University (CMU) Archives operates as a traditional university archive and focuses solely on its parent institution, collecting university records, material documenting student life, and the papers of key faculty and alumni. Its relatively narrow collection scope has allowed the archives’ COVID-19 scoping to be relatively straightforward, focusing primarily on documenting the effect coronavirus has had on CMU students and the campus community, and not upon the impact of the pandemic across the broader Pittsburgh region.

Through the spring, the CMU Archives has relied on web archiving to collect public campus websites, official social media channels, and media stories, in addition to student social media channels, faculty and student project websites related to COVID-19, and courses that have incorporated COVID-19 in some way. The CMU Archives started by using its existing Archive-It account, but have since introduced Webrecorder to better capture social media and other interactive web sites. The archives also developed a COVID-19 toolkit to provide guidance to individuals and departments about how to submit official campus records and to nominate other resources for the archives to capture. Donors are able to upload their files via Box or, using a Google Form, may submit a personal story or recommend a website or social media account to be crawled. This toolkit has been promoted via social media, blog posts, and direct emails to constituents.

The first phase of CMU’s collecting attempted to be as non-intrusive as possible—allowing faculty, staff, and students to focus on their work. As CMU transitions into the next phase of virus response, staff anticipate conducting more focused and direct outreach to individuals and units across campus.

CHATHAM UNIVERSITY
In response to the global coronavirus pandemic, the Chatham University Archives & Special Collections began a focused collecting effort aimed at recording the impact of COVID-19 on Chatham University, the response by the university to the pandemic, and stories about Chatham community members’ experiences of the pandemic. With a collection scope directed towards Chatham University activities and communities, collection efforts include web archiving of information shared by the administration on Chatham.edu sites and on social media channels. Proactive outreach to university staff and faculty about efforts to document this moment in Chatham history have yielded material not previously available through the archives, including department-specific virtual graduation hangouts and programs.

In an effort to ensure that all members of the Chatham community have the opportunity to contribute stories of their coronavirus experience to the recorded history of the pandemic, the Archives & Special Collections launched a special collecting program titled, “Your Experience Makes Chatham History.” Through the program, members of the Chatham community are encouraged to contribute stories, artwork, recordings, documents, and more to the University Archives through a Google Form. During the first few weeks of the pandemic, the project was promoted to the Chatham community through a university-wide email newsletter, through social media, and on the Chatham University Library pandemic resource page. Through outreach to the alumni community, the Department of Student Affairs, and among the staff and faculty constituent groups, the University Archives & Special Collections aims to ensure that the record of the coronavirus pandemic at Chatham presents a broad array of perspectives and experiences.

DETRE LIBRARY & ARCHIVES, SENATOR JOHN HEINZ HISTORY CENTER
In mid-March, Detre Library & Archives staff organized a collecting initiative to document the impact of COVID-19 upon Western Pennsylvania. Museum curators, archivists, and librarians are tracing stories of community response and resilience to build a collection of diverse archival materials and three-dimensional objects. By adapting a framework developed in response to the October 27, 2018, Tree of Life synagogue shooting, staff quickly responded with several phases of proactive collecting. The initiative was launched just as staff began to work from home, compelling an early focus on web archiving and soliciting digital content from residents.

The History Center’s collecting scope allows for a broad focus on people and organizations within Western Pennsylvania. Using Archive-It, staff are capturing primary sources relating to local business and industry, community organizations, religious communities, municipal government, people with disabilities, schools, recreation, healthcare, charitable giving, the arts and cultural institutions across the region. To date, the web archive collection is the most panoramic and proactive aspect of the project.

To encourage prompt collecting across the widest range of perspectives, staff developed a Google Form that invites families, educators, essential workers and other residents to share records of their experiences in digital format or via URL as nominations to the permanent or web archive collections. Among the materials solicited are digital images, typed reflections, journals, audio and video recordings, emails and social media posts that may be copied or uploaded with open text descriptions, dates, and other metadata. This approachable means of collecting has encouraged a large and expressive response from residents. Until operations return to normal, archivists and curators are also photographing storefronts, playgrounds, and other public spaces within the region. Materials collected now are being used to plan for future collecting in oral history, artifacts, and other broader archival collections once staff can safely pursue them.

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The novel coronavirus pandemic has crossed global borders, making a dramatic impact on lives in metropolitan regions and rural communities alike. As archivists, many of us found ourselves quickly pulling together documentation initiatives because we understood that this is truly a moment in time that, just like the 1918 flu pandemic, will be looked back upon by scholars and researchers hoping to understand the people, their actions, and their thoughts as they experienced COVID-19. Across the mid-Atlantic region repositories of various sizes recognized the need to reach out to and document their communities as they experienced the pandemic and have developed a range of collecting initiatives. This article will share eight of those initiatives from archivists at different institutions, highlighting goals, challenges, and surprises encountered as they developed and continue to collect during the time of COVID.

COLLEGES & UNIVERSITIES
PENN STATE COVID-19 EXPERIENCE PROJECT
The author is university archivist at Penn State University and the curator for the Special Collections Library's "COVID-19 Experience Project," which invites members of the Penn State community—students, faculty, staff, and alumni—to participate in the project with the submission of journals, diaries, photographs, video, and other creative works in physical or digital formats. Students were informed about the switch to remote instruction while they were on spring break and the project helps to capture the experiences of students and faculty as they reacted to the change, adopted to Zoom instruction, and participated in graduation online. Having launched very quickly, the project received a lot of positive interest and involves a good deal of communication with participants. The mediation with participants slows down submission rates, but hopefully encourages more in-depth documentation.


DOCUMENTING COVID-19 IN WEST VIRGINIA
The initiative by Elizabeth James, archivist and digital preservation librarian, at Marshall University Archives and Special Collections in Huntington, W. Va., has focused on collecting primarily text-based responses and physical objects from any individual living in West Virginia. Though the Google form requests journals, diary entries, and letters, James has worked with individuals to collect and preserve other types of materials, including 20 videos from students as part of a digital imaging course. Since the institution is in the process of establishing a digital preservation program and there is limited capacity for care for digital objects, this project acts as a case study for initiating responsible digital collecting on a smaller scale. As she prepares to provide access to materials, James indicates that the repository will provide a note about the approach and rationale for collecting as part of description for the collection.

Visit: https://bit.ly/2YgZRwq

COVID-19: A LONG ISLAND JOURNAL
Although the primary audience is Molloy College students, faculty, staff, and alumni, Christine Yu, associate archivist in Special Collections, is hoping for participation from the greater Long Island, N.Y., community. She utilized campus email and social media to publicize the initiative, as well as reached out to local libraries to spread the word to the public. The initiative is accepting both physical and digital formats, including social media and video. Preservica is being utilized to store the digital materials and Yu hopes to provide access to the collection using her services as well. The documentation she has received has varied from a song to someone's childbirth experience during COVID-19, including photos of the baby!


WEST VIRGINIA UNIVERSITY COMMUNITY COVID-19 STORIES
Miriam Cady, instruction and public services coordinator at the West Virginia and Regional History Center, remarks that even though it is hard to get the word out to students, faculty, and staff about the project, she was pleasantly surprised to see undergraduates participating. The project encourages honest and personal accounts in the form of diaries, audio recordings, photographs, scrapbooks, and anything else in both digital and physical form.

Visit: https://libguides.wvu.edu/COVID-19Stories

PUBLIC LIBRARIES
ARCHIVE THIS MOMENT DC
Lisa Warwick, library coordinator within Special Collections Outreach and Reference, notes that even though this D.C. Public Library effort is open to Washington, D.C., residents of all ages, participation has been limited to those who are online and somewhat tech savvy. Participants may take part in two different ways: use the hashtag archivethismomentdc on their own public Instagram and/or Twitter accounts and submit digital files via their Airtable form. "Archive This Moment DC" is an "example
of participatory archiving, where the collection is created and curated by the public, not archival professionals.” Warwick explains that the project team had to be comfortable with not having a clear end point in mind, knowing that they could adjust as they go. She has been pleasantly surprised by the number of responses and the uplifting messages from contributors.

Visit: www.dclibrary.org/archivethismomentdc

SHARE YOUR COVID-19 EXPERIENCE

Zachary L. Hottel, archivist, at the Shenandoah County Library and coordinator for the collecting initiative was surprised, if not challenged by the “massive amount of materials” the residents of Shenandoah County and the Shenandoah Valley of Virginia have submitted. The Archives staff is balancing managing participants’ journal projects, photograph entries, and personal story survey responses with their own efforts to collect news articles, social medial posts, email, and other records. The project is a work in progress that has evolved in nature over two months. Hottel shares, “I found it was incredibly important for our institution to be nimble enough to respond during this crisis. Failure to do so would have resulted in missed opportunities.”

Visit: https://countylib.org/local-history.html

HISTORICAL SOCIETIES
COLLECTING IN QUARANTINE

The Maryland Historical Society’s “Collecting in Quarantine” project includes two separate initiatives: “Letters from the Homefront” asks residents of Maryland to submit personal written stories and photographs depicting how the pandemic is having an impact upon their lives and “Business Unusual” asks business employees, owners, customers, and neighbors to share photographs portraying how business in Maryland has been affected by COVID-19. Catherine Mayfield, France-Merrick Director of the H. Furlong Baldwin Library [of the Maryland Historical Society], explains that her colleague Allison Tolman’s very active efforts in reaching out to media outlets to publicize the project resulted in a significant partnership with The Baltimore Sun, “We are sharing submissions [with the newspaper] given the permission of contributors. The Sun may publish some of our contributions, in print or online, and they will share with us some of the stories that have been submitted to them and we’ll consider those for long-term archiving.” Along with this partnership, Mayfield appreciates the connections the project has helped support. Despite the challenges and stress of working during a pandemic, it’s the contributors’ perspectives and stories that bring brightness to the work.

Visit: www.mdhs.org/ciq_md

HADDONFIELD VIRUS YEAR

“Haddonfield Virus Years” asks residents of Haddonfield, N.J., to submit journals, diaries, photographs, artwork, and audio and video records, as well as to participate on their own social media accounts by adding the hashtag #Haddonfieldvirusyear to their posts. Dana Dorman, archivist at the Historical Society of Haddonfield, shares a recurring challenge for the archivists engaging in these collecting efforts, “I’ve tried to be mindful of the stress and trauma that many are facing, and be as flexible as possible with my requests for documentation.” There is no end date to the project so there is the added challenge of following up with participants to maintain motivation. Though the historical society currently does not have a way to provide online access to materials, they have partnered with a local arts center for an upcoming virtual exhibit.


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WHAT ROLE SHOULD ARCHIVISTS PLAY IN THE NATIONAL DEBATE OVER PUBLIC MONUMENTS?

By Tim Baker, State Archivist and Commissioner of Land Patents for Maryland and Elaine Rice Bachmann, Deputy State Archivist

ONE OF THE MANY UNIQUE THINGS ABOUT THE MARYLAND STATE ARCHIVES IS THAT WE ARE NOT JUST RESPONSIBLE FOR THE HISTORIC RECORD, BUT ARE ALSO THE CUSTODIANS OF THE STATE’S COLLECTIONS OF FINE AND DECORATIVE ART.

The Archives also, through the State House Trust, interprets the State House, a National Historic Landmark and the oldest State House in continuous legislative use.

The primary role of the archivist or historian in monument debates is to provide accurate context that makes accessible the motivations of those who erected the monument and the sentiments surrounding it.

Monuments are created to help us remember historic events or individuals, or remind us of particular ideals. They are there to help us preserve our memories through symbols, artistic expression, and through the words they convey. Therefore, they must accurately represent these memories or ideals.

Furthermore, as an archivist or a historian in a public or government institution, we have a responsibility to ensure that taxpayer funding is supporting unbiased, accurate, and inclusive historical monuments.

Readers should recognize that from the Civil War to even recent memory, Maryland had very divided loyalties. To what extent does fiercely divided public sentiment play into decisions to erect monuments?

ROGER BROOKE TANEY STATUE

Roger Brooke Taney, a native Marylander, was chief justice of the United States Supreme Court. In 1857, he authored the infamous “Dred Scott decision” which declared that black people were not citizens under the Constitution. How did a statue of Taney wind up in front of Maryland’s historic State House?

After looking closely at the documents related to the statue’s commissioning, the records revealed that Maryland created this monument as a direct response to the United States Congress, which had refused to honor Taney with a bust in the Supreme Court upon his death. The Maryland Legislature took offense at this snub of its native son, and commissioned a larger than life, full-body sculpture seated on a granite pedestal, created by another native Marylander, William Henry Rinehart. The dedication address acknowledged the state’s motivations, citing the federal snub and proclaiming, “against all this, the State of Maryland here registers her protest in the living bronze.” Over time, this original context was lost (and the spite toward the U.S. Capitol was smoothed over when a bust of Taney was added to the Supreme Court in 1874).

Over the years, the statue of Taney came to define the entrance to the State House and the Dred Scott decision as only one aspect of his storied legal career, with his own personal manumission of his slaves overshadowing any concern about his interpretation of the Constitution.

For years there were periodic calls to remove this statue from the front of the Maryland State House. As the custodian of
the State's fine and decorative art, we supported the prevailing thought that it was better to keep the statue in place and enhance its interpretation with exhibit panels describing Dred Scott, the man, and the details of the Supreme Court case, addressing head-on the controversy of Taney's decision—a teachable moment if you will. However, as I learned more about how the Annapolis statue originally came into being, my own feelings changed about whether it deserved this place of honor outside a National Historic Landmark. Whether the “teachable moment” had been outweighed by Taney’s admirable personal characteristics or other legal decisions that might be attributed to Taney, these did not justify a monument to a person who embodied the racism and discrimination inherent in the Dred Scott decision.

This knowledge of the statue’s original context also influenced our recently deceased Speaker of the House of Delegates, Mike Busch, who was the first to call for its removal after the events in Charlottesville, Va. Spurred by those tragic events, and the very real threat to public safety in those immediate days following August 11 and 12 of 2017, the other Trust members followed the Speaker’s lead and, overnight, Taney was gone.

Ours is only one of the several State Houses and public institutions grappling with monuments that are remnants of periods in American history from which we are far removed, but the motivations of which we are being called upon to judge. There is an emerging discussion among archivists about what role state historical agencies can, and should, be playing in shaping these debates and the consensus has been that archivists, and historians, have a duty to utilize their expertise in identifying, interpreting, and making accessible whatever “evidence” can be provided about the original context of these monuments and how they have been perceived and interpreted over time. The archivist or historian should be seen as a neutral party in being able to provide this context.

There have been calls to replace Taney with another statue of someone more worthy—Frederick Douglass or Harriet Tubman—and in fact statues of these two Marylanders were recently placed inside the Old House of Delegates Chamber. We are leaving the area where Taney stood empty, choosing to return the facade of the State House to its original 1779 appearance, not encumbered by any statuary.

The commissioning of the two statues of Douglass and Tubman helps to fill a huge void in the state’s art collection. Until the last decade, it had virtually no works depicting or created by any race or ethnicity other than white people. It has become a focus of our curatorial staff to seek out these works of art in order to make our collection more representative of the people and history of Maryland. As interpreters of public buildings, we must look at everything we display or any exhibit we create, from the perspective of whether it reflects a fair and balanced interpretation of history to the best of our knowledge. If people do not see themselves, or their perspective, reflected in the public space, there will be nowhere to look but in the margins.

**CIVIL WAR CENTENNIAL COMMISSION PLAQUE**
The wording of a plaque in the State House installed in 1964 by the Civil War Centennial Commission, which honors Marylanders who died serving in the Union and the Confederacy, serves as another area of debate. The plaque states that: “in commemorating the centennial...the Commission did not attempt to decide who was right and who was wrong, or to make decisions on other controversial issues...” It also features the logo of the Commission—a pair of crossed flags, one of the Union, and one of the Confederacy.

Maryland was a border state with citizens on both sides of the conflict. Many members of the Commission believed that that by emphasizing this fact, the centennial actually provided an opportunity to heal racial divisions. The plaque is located between the “Old House Chamber” and the House of Delegates Chamber in use today.

Our new Speaker of the House, Adrian Jones, the first female African American to serve in this capacity, has called for the plaque’s removal. Others have suggested we have the Confederate flag removed and replaced with a Maryland flag. On its face, the Commission’s words to our 2020 ears, ring of false equivalency, both a prevarication about who was on the right side of the Civil War and a suggestion, by choosing not to determine “who was right and who was wrong,” that there is an implicit denial of knowledge about what those Confederate soldiers from Maryland were fighting to defend.

In fact, in 1964, the wording on this plaque actually represented a compromise. It was not only forged to honor Confederate soldiers, but included a reference to Union soldiers. In researching the minutes of the meetings of the Civil War Centennial Commission, and the letters of the members to their chair, it is revealed that one of the most active members, who was also past president of the United Daughters of the Confederacy (UDC), had joined the commission with the intent, “to use every opportunity to bring our Confederate history to the fore.” She promised her fellow UDC members that this plaque in the State House would solely honor their ancestors and she protested vehemently when the chair presented a draft, which included a reference to the Union dead.
A 1962 progress report on the Commission examined the efforts to remain impartial. Then Maryland Governor J. Millard Tawes supported this “middle-of-the-road” temperament, writing that the Commission “wisely have not attempted to decide who was right and who was wrong” regarding the war. They also chose to refer to “the War between the States” rather than the Civil War in the plaque’s wording.

So the irony is that this plaque, now viewed through our 21st century lens actually represented a mid-20th century effort to bring inclusiveness to the public’s understanding of Maryland’s role in the Civil War.

Does that matter? Should the decisions made in 1964 about what was the most appropriate way to honor the sacrifices of Marylanders a century earlier have an impact upon how we view this plaque today? Is there a teachable moment in considering that this plaque was created the same year that the Civil Rights Act was passed that might help justify it remaining on public display?

As of today, a banner has been affixed to the plaque obscuring the original logo with the crossed flags.

**DEFINING AMERICAN**

What institutions choose to collect, and then choose to place on public display, sends a message to visitors, and each exhibit label or catalogue entry provides an opportunity to interpret why it’s been collected and what the visitor may learn from it. Whether it’s something about how or when it was made, or something about the person or people who made it.

Broadening understanding of history through decorative arts has to start with broadening the scope of what is collected and, we all know that too often, what survives from early America is only representative of a small—generally affluent and homogenous—segment of society. It’s challenging to find tangible ways to interpret the lives of those in the working classes, or the lives of slaves or free blacks in early America beyond the rare survival of dwellings and utilitarian objects. Archivists face the same challenge thanks to the paucity of records relating to those in the most disadvantaged circumstances.

I think it is fair that we ask ourselves, as the journalist and immigration rights activist Jose Antonio Vargas did at the closing of last year’s American Alliance of Museums meeting in New Orleans, to “Define American.” What does it mean to call something “American” in this country today, which is comprised of people whose heritage might be from anywhere in the world? And what can we learn from how “American” has been defined in the past?
It is my honor and privilege to present the 2020 Distinguished Service Award to Susan McElrath. This year’s committee consisted of Lauren Brown, ex officio as MARAC historian, Karl Niederer, Jodi Boyle, and myself. We are grateful to Hollinger Metal Edge for its continued financial support of this award.

The award recognizes individuals who have made significant contributions to MARAC. They also have contributed to the success of the organization, as well as to the broader archival profession.

Susan has been a member of MARAC for 25 years and has held elected offices such as chair, vice-chair, D.C. caucus representative, and chair of the Nominations and Elections Committee; served as the Distinguished Service Award Committee chair and on various Program Committees as co-chair and member; has been a session presenter; a workshop leader; and the Washington, D.C. Archives Fair organizer for several years.

The incident that all of the letters of support expressed was about the second year of Susan’s term as MARAC chair. As one indicated, “when the administrator resigned without notice, Susan, along with the secretary and treasurer, took over the administrative tasks of the organization. In addition to her regular duties as MARAC chair, Susan oversaw the transition to a new member software program, MemberClicks, and provided demonstrations to the members at the next meeting. She also coordinated the search for and transition to a new administrator. The organization continued to function as if nothing was amiss.” What great leadership you showed during a time of upheaval!

Another one indicated that when she became the new vice-chair and succeeded our recipient, she was tutored in the “intricacies of reviewing hotel contracts. At the time, the MARAC membership had been clamoring for a meeting in Washington, D.C., for several years, and her predecessor had already completed the legwork and made initial contacts. When it became clear that we could not afford D.C. and that our best option was to meet in Silver Spring, Md., Susan calmly talked the new vice-chair down from her feeling of failure and put the situation in context for her.”

Susan also has been very active in SAA and served as chair & chair-elect and as part of the Steering Committee of the Privacy and Confidentiality Roundtable; chair & chair-elect of and as part of the Steering Committee of the Reference, Access & Outreach Section; served on several SAA Host Committees as well as a SAA Program Committee member; and gave numerous presentations at SAA.

She has been a Teachers Workshop leader, an instructor, a leader of several Archival Workshops, and I could go on. Susan had a long career at American University, mentored numerous interns while an archivist at the Smithsonian’s National Anthropological Archives, and now serves as the head of Public Services at the Bancroft Library at the University of California, Berkeley.

She is described as "an ideal archivist, dedicated to the profession, to the curation of the materials under her responsibility, and a person who will always do the right thing.”

Thank you for all that you have accomplished as part of the archival profession and all the service you have rendered to SAA, and especially, to MARAC. Congratulations, Susan!

Presented by Becky Collier, Chair, Distinguished Service Award Committee

The 2020 award was presented at the virtual Spring Business Meeting held on May 5, 2020. Both Becky Collier and Susan McElrath attended the meeting via Zoom.
A reality of dwindling resources in archives, as well as in higher education more broadly, is that the ability to purchase and maintain a specialized archives management and content management software is often out of reach. For Marshall University Special Collections, the solution to make finding aids and other digital archival materials accessible online required evaluating software already available at the university. Marshall Digital Scholar (MDS), an instance of the bepress institutional repository software, was chosen for its immediate availability, robust discovery services within the repository and through outside search engines, statistic tracking capability, metadata flexibility, support for multiple file types, and its availability to researchers on and off campus.

Created in 1970, Marshall University Special Collections was charged with the task to collect manuscript and archival materials that document the rich history of the surrounding geographic areas as well as the institution’s records. For much of this time, the collections were in the care of one librarian who knew exactly where everything was located. Most of these collections were cataloged in a rudimentary physical card catalog system and very few had proper finding aids. This project was initiated after a period of faculty turnover that resulted in significant loss of institutional memory. Previously, finding aids that did exist were stored in multiple locations in both print and digital formats. Digital finding aids were stored on a web server and linked to the archives record in the department’s PastPerfect implementation, which primarily served as a content management system for digitized images from manuscript collections. However, PastPerfect’s search and container listing functionalities did not allow for hierarchical display of information or full-text searching within the linked PDF, limiting the software’s capabilities as a repository for discovery and access to our finding aids.

Lori Thompson, head of Special Collections, sought to improve access to existing and future finding aids by establishing a central repository where finding aids could be more easily searched. As the university’s institutional repository, the primary goals of Marshall Digital Scholar (MDS) are to facilitate the collection, preservation, and dissemination of the intellectual output of the faculty, staff, students, and administrative offices of the university. In 2011, the first archival materials were added after evaluating and prioritizing the highly historic and relevant output by the university. Examples include the university’s newsletters, Board of Governors’ meeting minutes, and student newspapers. The institutional repository brings Marshall University’s scholarly and intellectual output together under one umbrella, with an aim to preserve and provide access to its contents. With these factors in mind, Thompson identified MDS as the best option for providing centralized access to the department’s finding aids. She then reached out to Gretchen Beach, catalog & digital services librarian. Beach worked with the software firm administering MDS to create a finding aid template that included custom metadata fields supplied by Archivist and Digital Preservation Librarian Elizabeth James, such as accession number, a link to digitized collections in Past Perfect, and an access and use statement. James and Lindsey Harper, then scholarly communication staff librarian and now archivist and records management librarian, worked to locate, convert, upload, and add metadata to finding aids in MDS, making these materials full-text searchable for the first time.

The 703 PDF finding aids uploaded to MDS were added between July and December 2019; during this time the finding aids have
received 9,592 readers from 23 countries. It is important to note that finding aids were added continuously throughout this period and usage statistics increased toward the end of this period due to the growth in the cumulative number of finding aids present. Part of what drew Special Collections to the bepress platform was the platform's emphasis on search engine optimization strategies that enable search engines to more easily access and index the content within the repository. As a result, even users who may not know about our collections can locate content directly from their preferred search engine rather than going to the Special Collections website. Collections may then be used by an increasingly diverse population beyond academics who already know how and where to search for archival materials. Most notably, patron wait times and employee search times decreased dramatically when finding aids could be located confidently and swiftly as a result of this project.

Ultimately, the full potential of shared institutional repositories as a method of providing access to archives materials has been relatively unexplored. Future directions within the scope of this project include cross linking exhibits with the manuscript collection finding aids so researchers may see not only the finding aid, but also textual and pictorial artifacts also contained within the collection. This project has also carved a path for further archival materials to find a home on MDS. Materials published by the University such as commencement programs (1870-present) and a still in-progress digitization of catalogs (1870-present) have now been added. Additionally, thanks to the flexibility in the structure of metadata, we have started including miscellaneous inventories and other Special Collections materials that are unique to the university and local area, which further enhances Marshall's status as an R2 university. Other initiatives include taking advantage of the simultaneously scholarly and accessible nature of the platform to host digital projects, such as primary source sets and other products, with the goal of making additional archival material usable by a wider audience. Digital projects such as these do not fit neatly into standard archives content management systems that aim to provide access to digitized archival materials. As a result, this project has broad implications for archival work, both to our own institution and for institutions with access to similar resources. As the needs of the archives field and of archives users evolve over time, so must the way we provide access to our materials. By meeting users where they are, institutions can increase access to their materials by individuals who otherwise may not have known the resources ever existed.
THE UNIVERSITY OF THE DISTRICT OF COLUMBIA (UDC) IS RECOGNIZED AS A HISTORICALLY-BLACK UNIVERSITY IN WASHINGTON, D.C.

UDC was created by the merger of several institutions, including Miner Teachers College, District of Columbia Teachers College (DCTC), Federal City College, Washington Technical Institute, and Antioch College of Law. Myrtilla Miner formed the original Miner School in defiance of a slaveholding order that then dominated the District, by beginning as a school to teach free young African American women to be teachers in their community, and faced considerable danger in doing so. When Federal City College was formed, it gained a reputation as a “school for revolution,” because many of its faculty and students pressed for wide-reaching social change and a completely different college curriculum.

The UDC Student Activism Collection contains a variety of records of all types in regard to student activism of both purely campus concerns (such as fears about budget cuts, proposed tuition increases, and the elimination of programs and colleges such as the law school) to issues of community or national concerns such as segregation of the District, Civil Rights, Black Panther teach-ins, the death of SNCC (Student Non-Violent Coordinating Committee) activist and DCTC alumnus Ralph Featherstone in the early 1970s, activism against apartheid, and the Million Man March. Some of this activism profoundly affected the campus, such as the Kamaisha sit-ins in the 1990s, in which several students seized the administration offices to press their demands for change.

Chris Anglim, UDC Archivist and Reference Librarian, has developed and curated the collection. The collection includes photographs, textual materials, and audio-visual materials pertaining to student activism and responses to this activism. Please email Chris Anglim for further information, at canglim@udc.edu.
JUST A FRIENDLY REMINDER…

The *Mid-Atlantic Archivist* will move to a predominantly digital format in WINTER 2021.

The next issue, FALL 2020, will be the last issue available to non-institutional members in print format.

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MARAC Offers Forum on Safe and Ethical Collecting During a Crisis

*On June 16, 100 MARAC archivists gathered over Zoom for an informal online discussion about safe and ethical collecting during times of crisis.*

While the ongoing Black Lives Matter, anti-racism protests and COVID-19 pandemic offer an opportunity for archivists to "document the moment" for the future, participants in the forum stressed the need to proceed strategically and with sensitivity, concern, and thoughtfulness for all individuals involved. The timely discussion was moderated by members of MARAC’s Diversity and Inclusion Committee, including Chair Josué Hurtado, Rayna Andrews, Marci Bayer, and Ali Zawoyski. Participants from across the region sought and shared advice about such topics as when to directly collect protest-related materials and when to partner with/support another institution that might be better suited to manage the acquisition process, community relations, partnership building, and ethics statements.
DELAWARE CAUCUS HOLDS ITS FIRST ZOOM TOWN HALL
Twelve members of the Delaware caucus met over Zoom on May 21. This first experiment with a virtual meeting format was a success, featuring an open forum for members to exchange experiences of how they and their institutions have been coping under the COVID-19 lockdown. The chance to build community was welcomed, and more Zoom meetings will be planned over the coming weeks and months, perhaps geared around special topics.

> Caucus Representative
Diane E. Bockrath
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dbockrath@hagley.org

MARYLAND

“COLLECTING IN CRISIS” WEBINAR PROVIDES GUIDANCE, LESSONS LEARNED
On May 14, the Maryland Historical Society hosted a free webinar aimed at offering a roadmap to museums and libraries considering new collecting initiatives documenting the COVID-19 crisis. The webinar, “Collecting in Crisis: Responsive Collecting in a Digital Age,” was held in partnership with the Virginia Museum of History & Culture, Salisbury University, and DC Public Library. Panelists shared their approaches to shaping their initiatives, developing a structure for collecting and tracking, conducting outreach, and addressing issues of rights and privacy. 297 people registered for the program and 249 unique viewers logged on to watch. A wide variety of institutions were in attendance, from museums and historical societies to universities, public libraries, and governmental archives. All total, attendees represented 33 states.

The webinar was moderated by Maryland Historical Society Vice President of Collections Allison Tolman, with panelists including Siobhan Hagan, Memory Lab Network Project Manager, DC Public Library; Catherine Mayfield, France-Merrick Director of the H. Furlong Baldwin Library, Maryland Historical Society; L. Paige Newman, manuscript collections curator, Virginia Museum of History & Culture; and Jen Piegols, university archivist and special collections librarian, Salisbury University.

The link to the recorded program may be accessed here: https://vimeo.com/420284489

> Caucus Representative
Mark Coulbourne
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coulbou@umd.edu

NEW YORK

UPDATES FROM SETON HALL UNIVERSITY
During the past spring, the Monsignor William Noé Field Archives & Special Collections Center received two grants from the New Jersey Catholic Historical Society. The first is a grant to rehouse deteriorating records from the early years of the Archdiocese of Newark. The second is to process the papers of Father Raul Comesanas, leader of the Newark Cuban-American community.

The department also launched the COVID-19 Personal Narratives project to collect stories of the pandemic. The project is featured in the June issue of College and Research Libraries News.

> Caucus Representative
Tara Maharjan
(908) 458-7734	
tara.maharjan@rutgers.edu

NEW JERSEY

UPDATE FROM SETON HALL UNIVERSITY
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> Caucus Representative
Margaret (Meg) Snyder
(914) 366-6357	
msnyder@rockarch.org
The Chatham University Archives has increased efforts towards using historical collections to build and sustain community engagement during the pandemic. One such project is the launch of the “Fun and Games in the Archives” guide, which centralizes access to a variety of online puzzles, coloring pages, virtual background images, and more. “Fun and Games in the Archives” makes new use of coloring pages that were created the previous year for a university anniversary and online puzzles built with jigsawplanet.com. The guide encourages use of materials from the Chatham Archives as background images in virtual gatherings and points to an article about use of archival images as virtual backgrounds that appeared on Bloomberg.com.

The newest addition to the “Fun and Games in the Archives” is a collection of BuzzFeed quizzes that present materials and topics relating to Chatham University in a fun, lighthearted manner. The three quizzes allow patrons to discover “Which Historic Chatham Building Are You?,” “Which Chatham President Are You?,” and to test their knowledge of historical trivia about the institution. Envisioned and implemented by Pitt Partners Archives Assistant Emily Ahlin, the quizzes are expected to be particularly popular with students and on social media. The guide may grow to include additional games and puzzles while maintaining a goal of sustaining patron engagement and fostering a sense of belonging among university students, faculty, staff, and alums. The guide may be accessed at: https://library.chatham.edu/funandgamesinthearchives.

PANDEMIC PROJECT-INDEXING COPIED SURVEY BOOKS
In response to the pandemic, the Pennsylvania State Archives staff has begun working remotely on a project to index the 465
volumes of Copied Survey Books in its collection. The volumes, which contain detailed transcriptions of original surveys, are heavily used by surveyors, historians, and genealogists but lack a comprehensive name index. The project will create an every-name index to the copied survey books, enabling researchers to search not only by warrantee name, but also by the names of adjoining landowners, surveyors, and other tract owners. The index will also enable researchers to search by survey date and tract location. To explore the copied survey books, visit [https://bit.ly/3fbNAl](https://bit.ly/3fbNAl).

**UNIVERSITY OF PITTSBURGH EXPANDS HORROR STUDIES COLLECTION**

The Horror Studies Collection at Pitt has acquired two significant additions, expanding the scope of this new collecting initiative beyond just filmmaking, as established through the inaugural acquisition of the George A. Romero Archival Collection.

First are the papers of Daniel Kraus, a prolific writer in the horror genre. It represents the initial addition to the collection from a literary figure and author. Two of Kraus’ novels, *Rotters* and *Scowler*, received the American Library Association Odyssey Award honoring excellence in children’s and young adult audiobooks. He was asked by George A. Romero’s literary agent to finish Romero’s epic zombie novel, *The Living Dead*, which is set to publish in August of this year. Kraus also has collaborated with horror filmmaker and Academy Award winner Guillermo del Toro, in co-authoring the novels *Trollhunters* and *The Shape of Water*. The papers document the beginning of his career and include works he produced as a child and teenager. The collection also contains manuscripts and drafts of his published works: *The Monster Variations*, *Rotters*, *Scowler*, and *The Life and Death of Zebulon Finch*.

John ’Jack’ Russo is a prolific screenplay writer, novelist, director, producer, actor, and educator. He is most well known for writing the original draft screenplay for *Night of the Living Dead*, the seminal 1968 horror film directed by George Romero. Russo worked with Romero throughout the 1960s and early 1970s producing commercials and industrial films through the Pittsburgh-based company, The Latent Image. In the mid-1970s, Russo embarked on his own career authoring dozens of novels and writing and producing numerous independent horror films. He also developed and taught courses on filmmaking at several small Western Pennsylvania colleges. His archive contains a rich history of his career including draft manuscripts of both screenplays and novels; publicity materials; and production materials, including documentation surrounding the founding of Pittsburgh-based production companies The Latent Image and Market Square Productions. The archive documents the career of a fiercely independent filmmaker and author and an integral figure in the history of film in Pittsburgh.
OH THE ANTICIPATION!
We will miss seeing everyone in 2020, but hope you will join us for MARAC Spring 2021 in Saratoga Springs

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MARCH 2020
Sarah Almond ................................................................. Hampden-Sydney College
Nathan Avant ................................................................. Glenstone Museum
John Esh ................................................................. Towson University
Melanie Garvey ........................................................... Clarke County Historical Association
Elizabeth Robinson ................................................ Library of Congress
Phillip Wong ............................................................ James Madison University

APRIL 2020
Jennifer Fremont .......................................................... My Personal Archives
Mark Maslowski .............................................................. Lucidea

MAY 2020
Miguel Burns
Ricard Cabrera ................................................................. New York Public Library
Samantha Citarella .............................................................. New York Stock Exchange
Jacob Griffith-Rosenberger ........................................... University of Pittsburgh
Alexandra Schlomer ................................................ Simmons University
Mary Scott ............................................................... University of Maryland
Zachary Vickery ............................................................... SUNY Oswego

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## Treasurer’s Report  Fiscal Year 2020, 3rd Quarter

(January 1, 2020 to March 31, 2020)

### INCOME

<table>
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<tr>
<th>CATEGORY</th>
<th>Budget</th>
<th>1st Quarter</th>
<th>2nd Quarter</th>
<th>3rd Quarter</th>
<th>4th Quarter</th>
<th>Total</th>
<th>% Budget</th>
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<td>Membership Dues</td>
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<td>Gifts to Operations</td>
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<td>$7,811.68</td>
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**Total Income** $166,375.00 $56,625.95 $31,635.13 $18,828.25 $0.00 $107,089.33 64%

### EXPENSES

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<tr>
<th>CATEGORY</th>
<th>Budget</th>
<th>1st Quarter</th>
<th>2nd Quarter</th>
<th>3rd Quarter</th>
<th>4th Quarter</th>
<th>Total</th>
<th>% Budget</th>
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<td>Administrator</td>
<td>$20,000.00</td>
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<td>$108,000.00</td>
<td>$1,922.81</td>
<td>$72,307.96</td>
<td>$500.00</td>
<td>$74,730.77</td>
<td>69%</td>
<td></td>
</tr>
<tr>
<td>Lodging</td>
<td>$2,540.00</td>
<td>$417.89</td>
<td>$725.66</td>
<td>$0.00</td>
<td>$1,143.55</td>
<td>45%</td>
<td></td>
</tr>
<tr>
<td>Honoraria</td>
<td>$2,500.00</td>
<td>$0.00</td>
<td>$1,290.00</td>
<td>$0.00</td>
<td>$1,200.00</td>
<td>48%</td>
<td></td>
</tr>
<tr>
<td>Awards and Prizes</td>
<td>$1,300.00</td>
<td>$0.00</td>
<td>$575.00</td>
<td>$0.00</td>
<td>$575.00</td>
<td>44%</td>
<td></td>
</tr>
<tr>
<td>Scholarships</td>
<td>$1,200.00</td>
<td>$0.00</td>
<td>$1,000.00</td>
<td>$0.00</td>
<td>$1,000.00</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>Banking Fees</td>
<td>$6,000.00</td>
<td>$1,483.98</td>
<td>$2,214.38</td>
<td>$932.13</td>
<td>$4,630.49</td>
<td>77%</td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>Disaster Assistance</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>$0.00</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$200.00</td>
<td>$0.00</td>
<td>$245.00</td>
<td>$0.00</td>
<td>$245.00</td>
<td>123%</td>
<td></td>
</tr>
</tbody>
</table>

**Total Expenses** $166,375.00 $19,074.41 $88,036.29 $9,818.24 $0.00 $116,928.94 70%

### Account Balances

<table>
<thead>
<tr>
<th>Account</th>
<th>Opening Balance</th>
<th>Opening</th>
<th>Credits</th>
<th>Debits</th>
<th>Closing</th>
</tr>
</thead>
<tbody>
<tr>
<td>PNC Checking</td>
<td>$73,372.37</td>
<td>Operating</td>
<td>($18,849.62)</td>
<td>$18,828.25</td>
<td>($9,818.24)</td>
</tr>
<tr>
<td>PNC Savings</td>
<td>$76,728.00</td>
<td>Restricted</td>
<td>$140,791.36</td>
<td>$35.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Vanguard Bonds</td>
<td>$85,855.66</td>
<td>Reserve</td>
<td>$58,231.25</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Total</td>
<td>$235,956.03</td>
<td>Surplus</td>
<td>$46,724.84</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
</tbody>
</table>

**Total** $226,897.83 $18,863.25 ($9,818.24) $235,942.84

### Summary - Third Quarter FY 2020

- Opening Balance: $226,897.83
- Total Income: $18,863.25
- Total Expenses: ($9,818.24)
- Closing Balance: $235,942.84

### Restricted Funds

<table>
<thead>
<tr>
<th>Account</th>
<th>Opening</th>
<th>New Gifts</th>
<th>Spending</th>
<th>Closing</th>
</tr>
</thead>
<tbody>
<tr>
<td>PNC Savings</td>
<td>$54,970.70</td>
<td>Disaster Assist.</td>
<td>$13,554.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>Vanguard Bonds</td>
<td>$85,855.66</td>
<td>Education</td>
<td>$121,626.36</td>
<td>$0.00</td>
</tr>
<tr>
<td>Total</td>
<td>$140,826.36</td>
<td>Graduate School</td>
<td>$260.00</td>
<td>$5.00</td>
</tr>
</tbody>
</table>

**Total** $140,826.36 $35.00 $0.00 $140,826.36
Carnegie Library of Pittsburgh

Carnegie Library of Pittsburgh (CLP) believes in strengthening the power of community and understands the organizational responsibility of a public repository. Dedicated staff collaborated to develop a community engagement program that begins with documenting and sharing experiences of everyday life in the Pittsburgh community during a global pandemic. CLP is working to establish an online collection of children’s drawings, photographs of deserted streets, personal journals and video diaries, art from all generations, and videos of virtual happy hours, movie nights, and knitting circles for future community members, historians, and researchers. CLP’s current digital infrastructure supports the process to solicit, accept, archive, and share content through social media (solicit, share), our website (solicit, share, accept), and Islandora (archive).

The library divided the community engagement program’s development into a four-week plan which began on June 1, 2020. The first two weeks are to build institutional capacity and begin to solicit and accept content. The second two weeks are to share, review, and revise the program. These efforts are part of the Partnership Coordination and Community Resource team at CLP and the focus is to connect the community to the library, prioritize audiences, and support the needs of the community.

As these examples demonstrate, each repository remained within their own collecting areas when responding to the need to document a crisis, using a variety of strategies and tools at their disposal. Universities implemented efforts to solicit documentation concerning their institution’s communities, while the public library sought personal experiences from various age groups within the city of Pittsburgh. The regional history museum and archives focused its efforts on a much broader geographic area and demographic, collecting the experiences of a multitude of communities and organizations throughout Greater Pittsburgh. When viewed together, these unique singular efforts to document one historic event have resulted in a more robust record of the COVID-19 pandemic in Pittsburgh. Furthermore, existing relationships like the Three Rivers Archivists group and HistoricPittsburgh.org have paved the way for future collaboration efforts to share these growing collections in a comprehensive and coordinated project.
IMAGE CREDITS

FRONT COVER IMAGE

FRONT COVER, TOP LEFT

FRONT COVER, BOTTOM RIGHT

BACK COVER, LEFT TO RIGHT


PAGE 2
foxumon / freeimages.com

PAGE 4
“Downtown Pittsburgh skyline from Mt. Washington at the Duquesne Incline overlook platform. The tracks of the Duquesne Incline are in the foreground.” by Robpinion is licensed under CC BY-SA 3.0

PAGE 19
Watching the race from grand stand. Saratoga Springs, N.Y. Postcard. Image from the Wayne Tucker Postcard Collection, Schenectady County Historical Society.

PAGE 24
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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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Phone: (717) 713-9973; Email: administrator@marac.info.
http://www.marac.info/membership

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

Advertising rates and requirements may be obtained from Melissa Nerino, Associate Archivist, Industrial Archives & Library, 18 West Fourth Street, Bethlehem, PA 18015, 610-868-1115, nerino@industrialarchives.org.