



# MARAC

Mid-Atlantic Regional Archives Conference

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## *Mid-Atlantic Archivist*

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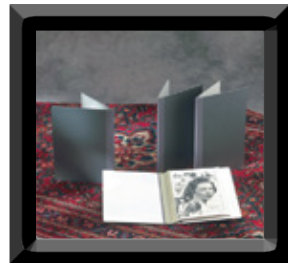




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## MARAC Chair



### DEAR COLLEAGUES,

Welcome to MARAC's 50th anniversary year! I hope you will join me in my enthusiasm celebrating this wonderful milestone! I am thrilled and honored to have been elected to lead MARAC through this milestone year and to spearhead some noteworthy projects.

I have been involved in MARAC for over a decade now and in that time, so many people have been instrumental in assisting me on my path to leadership. Those people are worthy of my gratitude, but also deserve the thanks of the whole organization, so I will acknowledge them here. I have had the privilege of learning from some incredible past MARAC Chairs, including Brian Keogh, Vin Novara, Rachel Grove Rohrbaugh, Jennie Levine Knies, and Tara Wink. I could pontificate endlessly about their accomplishments, but suffice to say that each ably guided MARAC through tumult, and I'm so thankful I got to witness their skillful leadership firsthand. I would also like to acknowledge others who are rotating out of their appointments but have left MARAC in an incredibly strong position as a result of their leadership, most especially two particularly capable Treasurers Amanda May and Katy Rawdon. Of course, MARAC could not function without the leadership of Mary Mannix, Meetings Coordinator extraordinaire! Coming up through MARAC under the tutelage of these folks and many others has been invaluable.

Speaking of where we've been, MARAC has come a long, long way since 1972. I cannot wait to see what happens in the next 50 years. This year, though, we have a lot of exciting things happening. I look forward to seeing many members in person (with appropriate COVID restrictions of course) for what is shaping up to be an incredible 50th anniversary meeting this fall. We'll be heading back to where it all started for MARAC, College Park, Md., with a slightly extended meeting in honor of our milestone. Our theme will be "Our Roots Illuminate Our Future," and we'll be taking the time to not just focus on where we've been, but where we're headed—quite the electrifying prospect. The conference has been extended from our usual three days to four days to make way for even more fascinating opportunities for scholarship, networking, hanging out, meeting new colleagues, and catching up with old friends.

In connection with MARAC's 50th anniversary, I would like to point out the fundraising efforts being undertaken to ensure that MARAC is a healthy organization for the next 50 years and beyond. The "50 for the Future" campaign launched June 23—MARAC's official 50th anniversary fundraiser. Please read further in this issue of *Mid-Atlantic Archivist* for more information and please be sure to donate. Your donations will help us to keep offering our high-quality continuing education programming, support our conferences, fund scholarships, offer awards for great work in the field, and so much more. We will also have fun raffles and other donation opportunities on-site in College Park that you won't want to miss. More information will be forthcoming this summer, so please stay tuned and get involved.

During my tenure as Chair in this coming year, I plan to focus on two priorities. First, MARAC is due for another round of five-year strategic planning, a big job that was last ably led by Vin Novara. It doesn't seem possible that we have nearly reached the end of our last strategic plan, but the pandemic seems to have changed the nature of time. Indeed, we must now plan for 2024-2029 and, as calls go out for participants, I wish for a robust response. Second, I will be focusing on ways to make MARAC as inclusive and accessible as possible. Though we have made great strides in these areas in the last several years, we must never rest on our laurels when it comes to inclusivity and accessibility.

I hope the entirety of the MARAC membership will join me in helping to make all of our colleagues feel as welcome and as comfortable as possible at MARAC events. I do not have the space to write about why I'm so passionate at MARAC, but I've tried to capture it here in my inaugural letter. I am thrilled to collaborate with all of you as we work together to move MARAC forward. As always, please don't hesitate to reach out to me with any thoughts, questions, or concerns, no matter how small. My inbox is always open at [chair@marac.info](mailto:chair@marac.info) and please say hello when you see me in person!

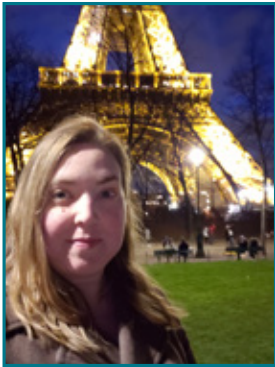
Sincerely,

A handwritten signature in black ink, appearing to read "Sara A. Borden". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Sara A. Borden, CA  
MARAC Chair

# a Conversation

WITH THE NEW CHAIR, SARA BORDEN, CA



*In 2017, the editors of the Mid-Atlantic Archivist started the custom of asking the incoming MARAC chair a series of questions to help introduce this individual to the membership. Sara Borden, CA, MARAC's 2022-2023 chair, joins in this tradition, sharing a little bit of herself to MARAC members.*

## **What is your fondest MARAC memory?**

My fondest MARAC memory is hard to narrow down, as I have greatly enjoyed being involved in MARAC since 2010. If I had to pick a memory though, I would have to say recollections of my first meeting—spring 2010 in Wilmington, Del.—bring me warm and fuzzy feelings. I was still in graduate school at the time, studying to become an archivist. I attended with a good friend who was also a student. As with many things in my life, I was doubting my recently chosen career path, but MARAC in Wilmington in 2010 felt like coming home. I was nervous about attending my first professional conference, but it became clear, by the end of the weekend, that I had found my people. I was immediately welcomed onto the Membership Committee and the rest is history.

## **Did you pick up a pandemic hobby? If so, what was it?**

I love a good hobby. I'm a lifelong avid reader and enthusiastic coin collector (I'm the third generation of numismatists in my family and, in addition to my own collection, I have inherited my dad's and his dad's collections as well; mostly American coins). More recently, I've picked up embroidery and cross-stitch. I dove more deeply into all three during the pandemic, but also tried my hand at more cooking. Like many, I attempted bread-baking during the pandemic, but I never created anything to write home about. I have gotten much improved at cooking, though, and learned to slow down and pay closer attention when measuring.

## **What TV show can you not stop binge-watching?**

In addition to being an inveterate reader, I have been BFFs with television since I was a small child. I'm constantly binge-

watching something, so it's hard to pick just one show. I love *Call the Midwife*, so I decided to undertake yet another binge of the series for the season 10 episodes that launched in March. Even though some of the storylines are devastating, I find the show very comforting and it always manages to instill hope for humanity and the future in me. I cry every single time a baby is born, even though the babies aren't real and I've watched each episode at least two times, if not more. *Call the Midwife* has become my go-to feel-good show.

## **What was your first job?**

I graduated college at 20 years old, pretty unmoored to any idea of what my future profession might be. So my first office job was working as an administrative assistant for the American Podiatric Medical Association. I learned more about the anatomy of the foot and the politics of podiatry in those two years than I ever could have hoped to know. I also gained valuable skills in terms of time management and event planning that have served me well in the 15+ years since.

## **What's your archives horror story?**

I'm going to tempt fate right now and say that nothing as yet in 10+ years of being an archivist has risen to the level of "horror" when it comes to handling objects and documents. I did drop an 8x10 negative in its paper sleeve once. I was under the impression that it was an old acetate negative but it was actually a nitrate negative. When it hit the floor, it apparently shattered into shards that were impossible to put back together. So that's one historical photo that will never be restored or used for research because I unintentionally dropped it. I still have guilt, 8-ish years later.

### What might we be surprised to know about you?

I'm a pretty open book, so I'm not sure there's anything surprising about me. My fun party fact about myself is that I have my own IMDb page for work I did on a local production some years ago. I appear in the acknowledgements, thanks, and front matter in many books for the assistance I've provided as an archivist over the years, most especially from my days as the Digital Services Librarian at the Historical Society of Pennsylvania.

### What advice do you have to current graduate students or individuals new to the profession?

Don't be shy! Get involved! Talk to your fellow archivists! Ours is a profession that tends to attract the shy among us, myself included. But it's also a profession that employs some really wonderful people who are willing to assist those who ask. It's hard for all of us to network, but all you have to do is reach out even the most unsure of hands and you'll find someone willing to take it. In the wake of the pandemic, there are so many more opportunities to network in ways that have minimal barriers if in-person networking still feels like too much. Hop on a Zoom presentation and ask a question; if you don't feel comfortable speaking up, pop a question in the chat. Join a MARAC committee, many of which operate entirely virtually. You'll befriend fellow members and find paths to meet more. Join one of our wonderful e-lists and make the most of the caucuses. Don't be afraid to email anyone on the MARAC Steering Committee with your thoughts and ideas. We love hearing from members and we can always use an infusion of new perspectives. I suffer from social anxiety, so I know it's hard to take that first step, to attend a networking event, to get involved, but if I can do it, so can you! And if you're reading this and still nervous, email me! I will help you find a way in. MARAC is here to enrich every single member's professional life, so don't be afraid to make the most of your member dues by telling us how we can help! ■

# JIM BYERS

## AN APPRECIATION

IN APRIL NEWS REACHED MANY THAT ONE OF OUR FORMER MARAC CHAIRS, JIM BYERS, HAD PASSED AWAY AT THE AGE OF 79.

After a distinguished career in the U.S. Air Force, Jim became involved in archival work with the National Archives and Records Administration (NARA) and later at the Archives of American Art at the Smithsonian Institution. For many years he was active in MARAC, serving in many capacities including Treasurer (1992-1996), a member of the Ad Hoc Committee for Contractual Services (1997-1999), and then Chair (1999-2001). In 2007 he was the recipient of MARAC's Distinguished Service Award, its highest honor.

During his tenure as chair, Jim guided MARAC through the early years of outsourcing many of its administrative responsibilities. He was also very much involved, before, during, and after his tenure as Chair, in establishing a MARAC educational endowment and in development initiatives.

But this description only begins to get at Jim's dedication to our Conference. Throughout his terms of service in senior positions in the organization, he consistently demonstrated a strong sense of responsibility in carrying out his assignments and, in doing so, continually displayed a rock-solid sense of judgment in dealing with the challenges before him. Many have commented on his ability to articulate a vision of what MARAC might become as it continued to mature as an organization, while at the same time retaining its collegiality and its welcoming environment for newcomers.

We will all miss Jim's sparkling personality, his ready wit, his enthusiasm for hobbies such as sports cars, and the joy of being in his company. His enthusiasm for all things MARAC was infectious. He was one of MARAC's best and he will be missed.

Lauren Brown  
*MARAC Historian*



Geof Huth. Image provided by Geof Huth.

# GEOF HUTH

## 2022 DISTINGUISHED SERVICE AWARD RECIPIENT

BY JENNIE LEVINE KNIES

### DEAR GEOF,

It is my pleasure to inform you that you are the 2022 recipient of the MARAC Distinguished Service Award. First awarded in 1992 in

honor of MARAC’s 20th anniversary, the Distinguished Service Award carries with it a \$250 honorarium, provided through the generosity of Hollinger Metal Edge. You are the 21st recipient of the award, and several of the individuals who wrote letters in support of your nomination are previous Distinguished Service Award recipients, including Danna Bell and Mary Mannix. The Committee was equally impressed by the sheer amount of service you have provided to the archival profession—in MARAC, in the Society of American Archivists (SAA), in your daily work, and in your extracurricular activities, including *An Archivist’s Tale*, the podcast you have conducted with your wife, Karen Trivette, since 2018, and your attention to curating your own creative output as a poet, writer, and artist.

As you are well aware of your contributions to the profession in terms of offices held, projects, and committee work, I will save those for last. What you may not realize is the impact you have had directly on many archivists and how valued you are in this profession. The authors of two of the seven letters we received in support of your nomination mentioned that they had cried because of you—but in a good way.

Mary Mannix wrote: “One of Geof’s greatest gifts is his ability to convey dedication and devotion to the world of archives through his writing. This was evident in his ‘From the Chair’ column in the *Mid-Atlantic Archivist*, and it was his column that would make me cry.” Becky Collier calls you a “role model” and praises your “seemingly limitless energy.” Danna Bell thinks that “in spite of his long tenure as an archivist and his support of the archival profession that he would be better suited to serve as a beat poet in San Francisco, as a writer of philosophical tomes or perhaps sitting on top of a mountain surrounded by acolytes listening to his musings on life.”

Your formal career as an archivist began at the University of Albany, SUNY, in 1989 as a Library Assistant II. By the time

you retired in August 2021, you were the Chief Law Librarian and Chief Records Officer of the New York State Unified Court System. You spent the bulk of your career in between working for the New York State Archives. Professionally, you spent the early 1990s dabbling in ARMA and the Capital Area Archivists of New York, before coming to your senses and becoming actively involved in MARAC circa 1997. Once you started, there was no stopping you, and you served on or chaired numerous program committees and local arrangements committees. You were the New York State Caucus Chair for two terms from 2000-2004 and served as MARAC Chair from 2005-2007. You could have taken a break at that point, but you continued to serve MARAC in many capacities, including as a Member-at-Large on the Steering Committee (2017-2019) and the co-coordinator of the Diversity and Inclusion Ad-Hoc Committee (2017-2018).

“It would take several pages to recount how many times Geof has worked conscientiously and effectively through a project or an issue in the organization that required diligence, intelligence, and good judgment.”  
— Becky Collier

While your participation in other archival organizations is also notable, I want to highlight two specific professional activities that have had a huge impact on your colleagues and the profession at large. The first is your involvement in the Archives Leadership Institute. Of your role as a mentor in the 2016 institute, Vin Novara remembers that “he encouraged critical thinking in leadership, without just settling for cynicism—even when his own cynical jokes were hilarious.” The second is the podcast that you create with your wife, Karen Trivette, *An Archivist’s Tale*. This impressive work, which currently includes interviews with over 100 archivists from around the world, serves as an oral history record of our profession.

Selected as a 2020 Fellow of the Society of American Archivists, you are a prolific writer on archival topics. In 2020, you published a book: *The Anarchivist, History, Memory, and Archives*, and have written an impressive number of academic articles reflecting on your areas of archival expertise, including electronic records, records management, and disaster recovery. Your writings are now assigned readings in archival education classes. You have taught approximately 200 workshops and presented at nearly as many conferences.

If all the above weren’t proof of your dedication to the field of archives, you have your own archival collection, *The Geof Huth*

*papers*, which are housed at the University of Albany. Over 60 cubic feet of material, these papers document your artistic activities, including your involvement in the fields of visual and experimental poetry, your productions as a micropublisher, and your work as an active blogger in the worldwide network of online poets.

It is worth mentioning that anyone who follows you on social media will know that you have excellent taste in beer and nail polish, and are a devoted husband, father, and grandfather. You also might win an award for the most creative morning oatmeal.

Congratulations, Geof! Thank you for your extraordinary commitment to MARAC and the profession.

Sincerely,



Jennie Levine Knies  
*MARAC Distinguished Service Award*  
*Committee Chair, 2021-2022*

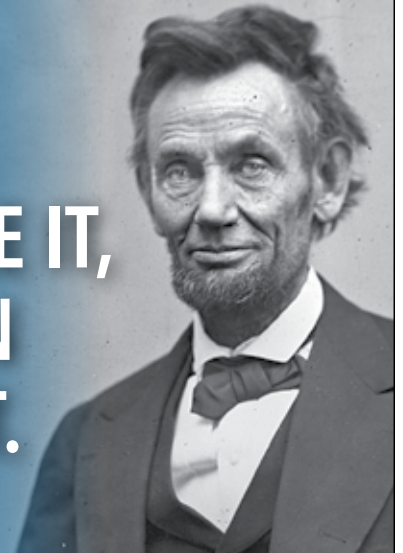
“A master of devil’s advocate, and someone willing to be the lone dissenting voice in a room, he would provoke us to look deeper at an issue and not merely parrot the trendy stance of the day. He encouraged critical thinking in leadership, without just settling for cynicism—even when his own cynical jokes were hilarious.” — Vin Novara



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## OUR ROOTS ILLUMINATE OUR FUTURE: *Celebrating 50 Years of MARAC in College Park, Md.*

**Join us October 19-22, 2022, as we meet in person to celebrate the 50th anniversary of MARAC!** The Local Arrangements Committee, Program Committee, and 50th Anniversary Committee have created a four-day program to celebrate both MARAC's past as well as look towards our future. In a nod to that past, we are returning to where our roots took hold in College Park, Md., when thirty-three archivists first met in McKeldin Library at the University of Maryland in June of 1972. This group would become the Mid-Atlantic Regional Archives Conference.

The conference begins with a day of educational workshops to be held on Wednesday, October 19. Participants can immerse themselves in a variety of useful topics: starting a digitization program; dating early photographs; gaining project management skills; crafting compelling exhibits; or genealogy for archivists.

For those interested in experiencing College Park and nearby cities in Prince George's County, there are 6 tour opportunities on a wide variety of themes: Local history at the Laurel Museum and the Riversdale House Museum; African American visual art and culture at the David C. Driskell Center; the history of the physical sciences at the Niels Bohr Library/Center for History of Physics in Riverdale; the exciting world of space exploration at the Goddard Space Flight Center in Greenbelt; and the archival world meeting the challenge of the digital age at the National Archives at College Park! The tours will be held on Wednesday, October 19. There also will be an open house at UMD Special

Collections and University Archives on Wednesday, October 19, and Thursday, October 20. There, one can see the "Room Where it Happens"—the place where MARAC was founded!

MARAC College Park is pleased to announce there will be three engaging plenaries. First, the anniversary plenary reflecting on 50 years of MARAC features founding member Ron Becker, along with other past Chairs/Vice-Chairs Fynette Eaton, Jodi Koste, and Geof Huth. In the second plenary session, Lisa Warwick from the People's Archive at the DC Public Library will speak about the development of their Go Go and Punk Archives, as well as other resources that tell the story of Washington, D.C. The third plenary speaker will be Jeff Krulik, who is a documentarian, videographer, and cultural preservationist. Krulik created the classic *Heavy Metal Parking Lot* documentary, and has donated his collection to the University of Maryland.

Two featured sessions explore the impact MARAC has had since its inaugural meeting. One session will focus on the history of the relationship MARAC has with the Society of American Archivists. Another session will feature a diverse panel of archivists who will discuss the possible future of MARAC, then invite the audience to participate in the conversation. Several sessions will explore invisible histories and marginalized voices in our archives.



The Friday night reception will be hosted at The Hall CP, located adjacent to the campus just a short drive from the hotel. And since this is our golden year, we will have an additional reception Thursday evening in the hotel's General Vessey ballroom right after Plenary 1. Attendants to the conference will have the opportunity to purchase 50th Anniversary conference souvenirs, and best of all—there will be cake!

The largest university in the state, the UMD campus is located on the Route 1 corridor and is home to a vibrant food and entertainment scene. A short trip south on Route 1 is the Gateway Arts District, which provides a plethora of art galleries and local shopping opportunities. Take a jog around nearby Lake Artemesia, visit the College Park Aviation Museum, or build your own Ale Trail by sampling from the distillery, meadery, and multiple brewing companies. Not to mention the endless activities one can find in nearby Washington, D.C.!

Whether by plane, train, or automobile, it's easy to make your way to College Park. For those traveling by plane, it is 30-40 minutes from both DCA and BWI airports. For those who prefer taking the train, College Park is served by the Maryland Area Commuter Rail (MARC) and Washington Metropolitan Area Transit Authority (known as Metrorail), connecting passengers to Amtrak via both Baltimore and Washington, D.C. For drivers, College Park is accessible from I-95 and I-495. There is complimentary parking available to hotel guests.

This meeting will be an exciting chance to look back upon 50 years of archival camaraderie, education, and progress, and see how we can use our collective past to illuminate the future of our profession. We look forward to welcoming you to College Park to celebrate 50 years of MARAC! ■

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# A SNAPSHOT IN MARAC'S HISTORY

LAUREN BROWN, MARAC HISTORIAN



Long ago, before 9/11, the Iraq War, or the controversial 2000 presidential election, MARAC celebrated its 25th anniversary in Wilmington, Delaware. Of the approximately 250 archivists who pre-registered, 43% were men and 57% women. Archivists attending the conference hailed from all across the MARAC region and beyond, including one archivist from the Northwest Territory in Canada.

A regular membership fee in MARAC was then \$15. The registration fee for the Fall 1997 meeting was \$35 and the conference hotel in Wilmington charged \$69 per night. Plans were in place for a festive Friday reception; cake would be served and a band was on hand for those who wanted to dance. Members were encouraged to wear 70s-era clothing or at least to dress up in some sort of outlandish way.

Leading the planning for this event were Local Arrangements Co-chairs, Margaret Jerrido and Carol Ann Harris. Several other archivists on the Local Arrangements Committee joined them to form a special 25th anniversary sub-committee to plan the celebrations. The reception was held in the Du Barry Room of the Hotel DuPont. Overseeing all of this was Janet Linde who had just begun her two-year term of service as MARAC Chair.

As part of the celebrations, a photobooth was set up so those attending could commemorate themselves in this festive environment. Twenty-five delightful photographs from this event found themselves in the MARAC Archives, housed in Special Collections at the University of Maryland Libraries.

At that time, MARAC actually retained physical ownership of the Archives, which had long been housed on the University of Maryland campus. This was the result of an initiative undertaken in the mid-1970s by Mary Boccaccio, one of the founders of MARAC and the first MARAC archivist—and incidentally, the first professional archivist ever hired by the UMD Libraries. Mary left the University of Maryland in 1982 and Charlotte Brown took on the role of archivist, only to leave as well for another archival position in early 1984. I arrived on the scene in the late spring of that year, and began a long tenure as MARAC archivist until my retirement in 2015. Since then we have had Liz Novara and now Joni Floyd as MARAC archivists at UMD.

But here is a cautionary tale for archivists. During the 1990s large accretions into the MARAC Archives were formally accessioned, but small donations (individual programs, flyers, and newsletters, or a folder of documents) were simply acquired and melded into the core collection on a periodic basis. Such was the case with these 25 photographs, which were either hand-delivered or mailed to me shortly after the Fall 1997 meeting. They were added into the photograph series of the archive—but unfortunately at the time no accession record was created and thus a mystery now exists. (I need to take personal responsibility for this lapse in record-keeping).

For the longest time I thought these photographs were produced by a veteran member of MARAC with a strong interest in photography, but that person informed me that he was not involved in taking them! And after making several queries to individuals directly involved in the reception, and even after touching base with some of those who were actually photographed, a mystery still remains—we *do not know* who the photographer was. I, myself, am speculating that it was simply a MARAC member who participated in the reception.

Nonetheless, I find this set of photographic prints to be a remarkable set of images that document a representative group of MARAC members during a moment in time that is now receding into the distant past. Perhaps many of you can recognize some of the folks who are found in these images—certainly they look younger than they do now! I hope you will enjoy viewing a sampling of these photos as much as I have over the years. And if any of you have a memory of who ran that photography arcade at the Fall 1997 reception, please contact me at [lbrown3@umd.edu](mailto:lbrown3@umd.edu) or MARAC's current archivist, Dr. Joni Floyd, at [jfloyd19@umd.edu](mailto:jfloyd19@umd.edu). ■



1. Gary Saretzky at the fall 1997 conference in Wilmington, Delaware. MARAC Archives. Special Collections and University Archives, University of Maryland Libraries.
2. Margaret Jerrido at the fall 1997 conference in Wilmington, Delaware. MARAC Archives. Special Collections and University Archives, University of Maryland Libraries.
3. Fred Stielow and Susan McElrath at the fall 1997 conference in Wilmington, Delaware. MARAC Archives. Special Collections and University Archives, University of Maryland Libraries.
4. Ben Primer, Leonora Guidlund, and Len Guidlund at the fall 1997 conference in Wilmington, Delaware. MARAC Archives. Special Collections and University Archives, University of Maryland Libraries.
5. Greg Bradsher and Dennis Sennett at the fall 1997 conference in Wilmington, Delaware. MARAC Archives. Special Collections and University Archives, University of Maryland Libraries.
6. Ron Becker and Rich McKinstry at the fall 1997 conference in Wilmington, Delaware. MARAC Archives. Special Collections and University Archives, University of Maryland Libraries.

# Caucus News

## DELAWARE

### DELAWARE HISTORICAL SOCIETY LAUNCHES DIGITAL COLLECTIONS PLATFORM

The Delaware Historical Society (DHS) is excited to announce the launch of a new digital collections platform, featuring selected items from DHS archives and special collections. The site helps DHS enhance access to historical materials related to Delaware; users can now discover, view, share, and download nearly 1,000 items and counting [online](#).

With help from the JP Morgan Chase and Co. Force for Good program, DHS chose a vendor-supported digital asset management solution, running on Islandora 8, and merged existing images and metadata for upload to the system. Force for Good connects JP Morgan Chase technologists with non-profit organizations to build sustainable tech solutions to meet their missions.

Featured collections include the Szymanski Photograph Collection, 1938-1941, documenting the African American community of Wilmington, Delaware; and the Sanborn Photograph Collection, 1920-1945, capturing schools, churches, homes, businesses, transportation, and people at work and play in Wilmington.

► **Caucus Representative**  
**Diane E. Bockrath**  
(302) 658-2400 ext. 328  
[dbockrath@hagley.org](mailto:dbockrath@hagley.org)

## DISTRICT OF COLUMBIA

### UNIVERSITY OF THE DISTRICT OF COLUMBIA LIBRARY AND UNIVERSITY ARCHIVES RENOVATION

In preparing for a massive renovation, UDC's Library and University Archives are moving into temporary quarters on the third floor of Building 71. University Archives is open for business, but in-person service is limited. Please contact Chris Anglim, University Archivist, at [canglim@udc.edu](mailto:canglim@udc.edu) or (202) 274-5843 for any information from the District's only urban public land-grant University.

### PERFORMING ARTS COVID-19 RESPONSE COLLECTION AT THE LIBRARY OF CONGRESS

The Music Division is pleased to announce the Performing Arts COVID-19 Response Collection is open for research. This carefully curated collection amasses artistic works and supporting primary source materials documenting the performing arts creative response to the COVID-19 pandemic in the United States. These original works either addressed or were created in response to the coronavirus disease, social distancing, or life in quarantine. In some instances, the works were commissioned by an individual, ensemble, consortium, or other organization specifically to support creative artists during the pandemic.

The collection encompasses works in music, dance, and theater, and includes materials that chronicle the creative process: scores, scripts, sketches, drafts, audio and video files, promotional and design materials, and correspondence. Unique to this collection are oral histories conducted with the creators, as well as safety protocols and procedures for theater and dance acquisitions. The majority of the collection is born digital.

In May 2020, a Music Division documentation strategy working group convened in answer to a call from the Joint Committee of Congress on the Library to document the pandemic and its surrounding events. The working group defined a collecting scope and criteria for acquisition consistent with the Music Division's collection development policies, and developed a rubric to assist with selection. All Music Division staff can nominate works for consideration; the working group reviews each nomination before pursuing acquisition.

Originally published in December 2021, the finding aid is periodically updated as acquisitions are made available for research. Members of the working group include Janet McKinney (chair), Stephanie Akau, Vincent Novara, Morgen Stevens-Garmon, and Melissa Wertheimer.

► **Caucus Representative**  
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## MARYLAND

### **SALISBURY UNIVERSITY'S NABB RESEARCH CENTER LAUNCHES ENDURING CONNECTIONS**

*Enduring Connections: Exploring Delmarva's Black History* is a long-term digital humanities project at the Nabb Research Center that features a searchable database for finding meaningful connections within digitized and transcribed sources, such as censuses, certificates of freedom, church records, newspapers, ledgers, and oral histories that illuminate the history of Black communities in the nineteenth and twentieth centuries (and beyond) across the Delmarva Peninsula. In an effort to preserve and promote the study of the region's diverse history, this project aims to bridge long-existing gaps in archival and genealogical collections representing Black history and culture.

The project assists in preserving and making accessible the rich history and culture of Delmarva's Black communities through a searchable database with information extracted from public records in Delaware, Maryland, and Virginia, as well as Nabb Research Center, private, and other regional collections. The sources within *Enduring Connections* help reveal important elements of Black life on Delmarva including family relationships, community connections, the end of slavery, attempts to re-unite family members, work and wealth-building, and connection to the land and water.

As new connections are discovered between records, individuals, and themes throughout Black history will be featured on the [stories page](#).

### **HISTORIC JEAN EICHELBERGER IVEY RECORDINGS NOW ONLINE**

The Peabody Institute's Arthur Friedheim Library has digitized 234 rare recordings featuring the music of composer Jean Eichelberger Ivey and some of her students in the early years of the Peabody Electronic Music Studio, which Ivey founded in 1969. The recordings in the Ivey collection contain important examples of early electronic music from the 1960s and 1970s, such as the experimental short film *Pinball* and various works by Ivey and her students for tape and live performers. Highlights of the collection include a 1973 television documentary about Ivey filmed at Peabody, a 1984 Ivey retrospective concert at Peabody, and video recordings of anniversary concerts by the Peabody Electronic/Computer Music Studio from the 1980s and 1990s.

The Ivey recordings are available through the [library's streaming site](#). For more information on access to the collection, contact [peabodyarchives@lists.jhu.edu](mailto:peabodyarchives@lists.jhu.edu).

This collection was made possible with a grant from the Council on Library and Information Resources Recordings at Risk program.

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## NEW JERSEY

### **UKRAINIAN HISTORY AND EDUCATION CENTER RECEIVES INNOVATIVE ARCHIVES AWARD**

The 2022 MARAC NJ Caucus' Innovative Archives Award is presented to the [Ukrainian History and Education Center](#). As the war in Ukraine began, Michael Andreć quickly shifted his primary archival duties of arrangement and description to one of education and advocacy. Speaking to groups such as the joint New Jersey Library Association's History and Preservation Section, College and Universities Section, and MARAC NJ caucus about the Historical and Cultural Context of the War in Ukraine on May 3, and to MARAC mentoring groups about being a lone arranger in a cultural heritage archive, Mr. Andreć has brought his work as an archivist to the forefront while also educating all about Ukraine's history.

This award recognizes archival organizations that have developed innovative educational or outreach models utilizing archival sources, provided leadership during a time of emergency or crisis, demonstrated new thinking in finding a solution to an issue or problem, and exhibited creativity in increasing awareness of local history resources among New Jersey residents and visitors, or otherwise provided exemplary service to the archives and history communities. The committee, consisting of Caryn Radick (Committee chair), Laura M. Poll, and Donald Cornelius, as well as the current Caucus chair, Tara Maharjan in an ex-officio capacity, felt that the Ukrainian History and Education Center deserves recognition for showing how an archive functions in a time of crisis for the community they represent.

Congratulations to Michael and the Ukrainian History and Education Center.

### **ARCHIVES & HISTORY COMMITTEE REESTABLISHED**

Under the leadership of President Kate Jagers, the New Jersey Library Association Executive Board has re-established a standing Archives & History Committee, to be chaired by Fred Pachman, which will focus on arranging for the retention and preservation of the Association's archival material; maintaining a current inventory or finding aid of the archive; documenting the history of NJLA and maintaining a publicly available narrative of our history and leadership; recommending best practices; and overseeing annual procedural training for NJLA leadership. As a first step forward, NJLA is embarking on a C.A.P.E.S. Study to

# Caucus News

follow up on the last assessment performed in 1996. It has been the work of a focused Task Force throughout the year that has led to significant recommendations, and the Association is looking forward to better preserving and celebrating our 130+ year history. Information about the Committee and NJLA's history will be displayed at the Annual Spring Conference in early June.

## MORRIS COUNTY EXHIBIT ON THE ROARING TWENTIES OPENS

North Jersey History & Genealogy Center's first onsite exhibit in three years explores life in New Jersey during the exuberant 1920s. *The Twenties: Big Business, Pleasure-seeking, and Daily Life in Morris County, 1920-1930*, is now on view in the F.M. Kirby Gallery of the Morristown & Morris Township Library through December 2022.

The exhibit explores the role of local governments as they attempted to enforce unpopular Prohibition laws while battling corrupt officials, and traces the growing influence of corporatism on local businesses and economic activity. An explosion of automobile ownership affected not only the daily lives of residents but also profoundly changed the character of neighborhoods and downtowns, just as an emergent middle class resulted in a residential building boom and greater discretionary income.

In conducting research for the project, staff utilized original documents, newspapers, and photographs from the collections of the North Jersey History & Genealogy Center. The exhibition is on view in the second floor gallery through the end of the year. Two related talks are planned for this summer and fall, as well as an online version of the exhibit that will reside on the History Center's site.

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## NEW YORK

### RENSELAER POLYTECHNIC INSTITUTE RECEIVES GRANT

Rensselaer Polytechnic Institute in Troy, New York, has received a 2022 Regional Collections Grant from the Capital District Library Council. The project involves creating collection-level records in ArchivesSpace as well as updating existing ArchivesSpace inventories following a pre-pandemic migration from Archon. Both manuscript collections and archival records documenting the history of the oldest technological university in the English-speaking world will be included in the project. The data will be shared through the Empire Archival Discovery Cooperative to help promote the use of materials held in RPI's Institute Archives and Special Collections. Funding for the grant was provided by the New York State Library Aid Program.

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## PENNSYLVANIA

### PA STATE ARCHIVES DIGITIZES POSTCARDS

The Pennsylvania State Archives recently completed digitizing 1,300 postcards from Carbon, Crawford, Cumberland, and Dauphin counties and has uploaded them to the *Power Library: PA Photos and Documents* website. With this recent addition, the State Archives has now put over 14,500 postcards from its collection online from 53 of Pennsylvania's 67 counties. The postcards date from the 1880s to 1940s and depict nearly every kind of historic scene imaginable in Pennsylvania—buildings, bridges, and scenic views. The collection is available [online](#).

### PENNSYLVANIA HOUSE OF REPRESENTATIVES ARCHIVES UNVEILS NEW EXHIBIT

The House Archives is happy to unveil its latest exhibit *Do I Have Your Vote?* This new exhibit highlights unique House campaign memorabilia, never-before-seen documents, and campaign trail photographs. Everything from pins and hats to frisbees and sewing kits which promoted House candidates will be featured.

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## VIRGINIA



Archivist Zachary Hottel inaugurates Shenandoah County's 250th commemoration at the Virginia Museum of the Civil War.

### TRUBAN ARCHIVES HELPS LEAD EFFORTS TO COMMEMORATE SHENANDOAH COUNTY'S 250TH ANNIVERSARY

Shenandoah County Library's Truban Archives is leading the efforts to commemorate the 250th Anniversary of Shenandoah County's establishment by the Virginia House of Burgesses. After three years of planning by a special committee of community and government partners chaired by Archivist Zachary Hottel, the commemoration began with a

Birthday Bash on March 26 at the Virginia Museum of the Civil War in New Market, Va. This event was attended by over 300 people, including the Commonwealth's Lt. Governor Winsome Earle-Sears, Speaker of the House of Delegates Todd Gilbert, and US Congressman Ben Cline. The commemoration will continue throughout 2022 with numerous activities including a local history festival, independence weekend celebration, a series of historic publications, and a special collection initiative. More information at [sc250.org](http://sc250.org).

### MILITARY WOMEN'S MEMORIAL LAUNCHES SPANISH-AMERICAN WAR NURSES EXHIBIT

Featuring newly digitized resources from the Military Women's Memorial Collection relating to women's participation in the Spanish-American War, the Military Women's Memorial launched a [new online exhibit](#). Prior to the establishment of the Army Nurse Corps in 1901, women were not officially recognized as a part of the U.S. Armed Forces. However, since the time of the American Revolution, women have served in the guise of men, unofficially alongside their husbands and family members and, later, as contract nurses in the Spanish-American War as the military recognized the need for personnel with medical training. The service of these nurses helped lay the groundwork for the eventual integration of women into the armed forces. Exhibit images and documents from the Military Women's Memorial's Spanish-American War collections were digitized in 2021 through Iron Mountain's Living Legacy Initiative.

#### ► Caucus Representative

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## WEST VIRGINIA

### LORI HOSTUTTLE SELECTED AS OUTSTANDING LIBRARIAN FOR 2022

The Awards Committee of the West Virginia University Library Faculty Assembly has selected Lori Hostuttler, interim director of the [West Virginia and Regional History Center](#), as the Outstanding Librarian for 2022.

The award, presented triennially, recognizes a faculty librarian who has made exceptional contributions toward the delivery, development, or expansion of library services or special programs for the constituencies of WVU.

In her nomination, Hostuttler was recognized by members of the College of Creative Arts, College of Arts and Sciences and West Virginia Humanities Council for her accomplishments in the areas of innovative instruction, accessibility and social equity.

Hostuttler received praise for the spirit of collaboration with which she worked to acquire and represent several collections of oral histories and ethnographic materials, including a major collection of interviews with West Virginian songwriters.

In these examples and more, Hostuttler transcends the dichotomy of preservation and access by enriching research and engaging students with local sources, qualifying her as a leader in the dissemination of knowledge, and exemplifying the mission of a land-grant University library. Her talent for identifying and acquiring resources, her depth of knowledge of materials acquired, are second only to the enthusiasm she imparts to students and faculty for the intellectual output of the University, state and region, amplifying the voices of the underrepresented. Read the full [press release online](#).

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# The LGBT History Project: An Example of Collaborative Community Archiving

SARAH WAKEFIELD, PROJECT ARCHIVIST, LGBT HISTORY PROJECT

*In August of 2012, the LGBT History Project of Central PA was started by a group of LGBTQ+ activists who wanted to take a role in telling and preserving LGBTQ+ history of Central Pennsylvania. They sought to present this history through the forms of oral histories and material culture, and to help with the discovery, recovery, and preservation of this history. What they did not expect, however, was how much material they would eventually start acquiring.*

An increase in the volume of materials posed a need for more advanced organization and preservation. Seeing that need, Barry Loveland, the lead volunteer of the project, reached out to co-workers at the Pennsylvania Historical and Museum Commission (PHMC) to gather information on professional archiving practices. It was when Amy Skillman, who at the time was the Director of PA Folklife Archive, and Lonna Malmsheimer, a retired American Studies Professor from Dickinson College, were introduced to the project that these goals started to become a reality.

Both Amy and Lonna were the “professionals” that the project leaders were interested in working with. They provided information on oral history procedures that were important to the growth of the oral history aspect of the project and advised project leaders on who to potentially partner with to help with the processing and preservation of materials. Through their advice, two repositories were suggested: Pennsylvania State University, Harrisburg Campus Archives, and Dickinson College Archives and Special Collections. Ultimately, the LGBT History Project chose to partner with Dickinson College Archives and Special Collections.





After the first meeting on July 24, 2013, the History Project leaders and Dickinson College Archives and Special Collections staff came to an agreement to partner together. For the History Project leaders, they wanted professional services for curation and archival management, which specifically included housing the physical materials, organizing and managing the materials, and providing access to the collection. The Dickinson College Archives and Special Collections staff were eager to partner because the collaboration came at a pivotal time; information pertaining to Gender and Sexuality studies was in high demand for classes and student research, and the college had just hired their first director of LGBTQ+ services.

With the partnership agreed upon, Special Collections Librarian Malinda Triller-Doran became the point of contact for Dickinson, while Barry was the contact for the History Project. Along with Malinda and Barry, Jim Gerencser, Dickinson College Archivist, and other members of the LGBT History Project board helped draft and finalize a Memorandum of Agreement. This agreement was presented to the Dickinson College legal counsel and other partners of the LGBT History Project and was created to solidify the partnership. The memorandum laid the general foundation of the partnership; however, determining “who did what” was still a journey of discovery on both sides. Often, they negotiated along the way as issues of new collections, events, exhibits, and interns emerged.

Negotiations of job duties along the way allowed procedures to grow organically within the project and provided space for both parties to learn new ways to interact with the materials. For the Dickinson College Archives and Special Collections, Malinda and Jim realized that this collection would have to be treated differently than traditional archival collections. One example

of adjustment was rules of access for these materials. With the high desire to see and use these materials for the community right away, inventorying the materials the moment they came into the archives became a priority. These initial inventories then allowed Barry and the project leaders to use the materials in exhibits, which included exhibits at the LGBT Center of Central PA building location, exhibits in Dickinson College Library and Archives spaces, and traveling exhibits. Adjusting processing procedures increased access to this collection from the beginning, which also helped to advertise the project more intently.

With increased advertisement of the project, the collection started to be used in Dickinson College courses. Departments that have used these materials include English, Sociology, Political Science, Women and Gender Studies, and History, and the depth of use ranged from simply exploring certain materials in the collection to creating and using content in class projects. Most recently a Public History Course was built around the collection, with the course focusing on LGBTQ+ History of Central PA. The students engaged with all aspects of the collection and for their final project, they were separated into two groups to create two new digital exhibits for the project’s online exhibit collection. The two exhibits focused on the Pennsylvania Rural Gay Caucus and Early LGBTQ+ Activism in Central PA.

Continuously as the project grew more donations came in, which meant more assistance was needed to process the materials. After deliberation between Malinda and Barry, they decided to utilize interns from the LGBT Center and archive student workers to help with processing materials. Interns and student workers helped with oral history transcribing, material processing, and exhibit creation.

*Continued on page 24* ▶

# CALL FOR AWARD SUBMISSIONS

## ■ ARLINE CUSTER MEMORIAL AWARD

The Arline Custer Memorial Award Committee seeks submissions for its annual award recognizing the best books and articles written or compiled by individuals and institutions in the MARAC region. Works must be relevant to the general public as well as the archival community and published between July 1, 2021 and June 30, 2022. All submissions must be received by July 31, 2022.

Submissions in PDF format of the entire work and a letter of nomination should be sent to Committee Chair Amy Lucadamo, [alucadam@gettysburg.edu](mailto:alucadam@gettysburg.edu). More information about the award can be found [online](#).

## ■ C. HERBERT FINCH AWARD

The MARAC Finding Aid Awards Committee welcomes submissions for the 2022 C. Herbert Finch Online Publication Award. This award, established to honor the memory of C. Herbert Finch, former Assistant Director of Cornell University Libraries, recognizes online publications, including virtual exhibitions, web sites, web pages, and other digital tools that promote the use of archival materials. To be eligible for the award, an online publication must have a stable internet address and must have been published between July 1, 2021, and June 30, 2022. The award is only open to repositories in the MARAC region and **all submissions must be received by July 31, 2022.**

Submission guidelines and additional information may be found [online](#).

Please send your submission packet and direct any questions to Committee Co-Chair Amy Vo at [amy.c.vo@gmail.com](mailto:amy.c.vo@gmail.com).



# Welcome New Members!

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## MARCH 2022

Timothy Binkley	<i>Berea College Special Collections and Archives</i>
Unity Bowling	<i>University of Wisconsin - Madison</i>
Lauren Brown	<i>Heritage Frederick</i>
Christopher Ellis	<i>Marine Corps Research Library</i>
Andrew Harrison	<i>Johns Hopkins Medical Institutions</i>
Matthew Konrad	<i>University of North Texas</i>
Tellina Liu	<i>History Factory</i>
Jackie Martin	<i>Howard University</i>
Grace McKenna	<i>Highland Park Public Library</i>
Tom Ostoyich	<i>University at Buffalo</i>

## APRIL 2022

Charles Allen	<i>Hampton University</i>
Patrick Burden	<i>Drexel University</i>
Hannah Clawson	<i>Crowley Company, The</i>
Sarah Feld	<i>North Carolina Central University</i>
Kelly George	<i>University of Pittsburgh, MLIS Student</i>
Nicole Gilliam	<i>Employer: Penn State University, Student at Simmons University</i>
Emily Keith	<i>Indiana University, Purdue University Indianapolis (student)</i>
Warren Lambert	<i>Penn State University Libraries</i>
Victoria Van Hyning	<i>University of Maryland, iSchool</i>

## MAY 2022

Kathy Evans	<i>Shenandoah University</i>
Kimberly Gianfrancesco	<i>Vassar College</i>
Jon-Erik Gilot	<i>Diocese of Wheeling-Charleston</i>
Kay Harris	<i>Asbury Park Historical Society</i>
Dina Mazina	<i>US Senate Committee on Finance</i>
Elizabeth McIlhenney	<i>Simmons University</i>
Shawnne McMillion-Jackson	<i>Old Dominion University</i>
Birch Mezzaroba	<i>University of Pittsburgh</i>
Brendan Reicherter	<i>University of Maryland</i>
Tanya Taylor-Norwood	<i>Diocese of Trenton</i>
Carol Vogel	<i>CUNY Queens College</i>

# No Regrets

By Jodi Boyle

*As part of the 50th anniversary celebration for MARAC, this article continues conversations with archivists born in 1972, the same year that MARAC was established. If you were born in 1972 and would also like to share your thoughts in a future issue, contact [jboyle@albany.edu](mailto:jboyle@albany.edu).*

*In this issue, Michael Martin and Dennis Riley, a pair of archivists born in July 1972 who have spent their archival careers in the MARAC region, reflect on their unique employment paths, the archives profession, and professional organizations. Like other quintastics interviewed for this series, there are commonalities to their experiences. An interest in history leading to archives. A career or different ambitions before becoming an archivist. An emphasis on the importance of professional organizations. And, importantly, although interviewed separately, they each stated they have “no regrets” about becoming an archivist, having found professional fulfillment.*



Michael Martin, 2022. Photograph courtesy of Michael Martin.

## **MICHAEL MARTIN, RECORDS ADVISORY OFFICER FOR TOWNS, NEW YORK STATE ARCHIVES**

### **“A GOOD BLEND”**

Michael Martin had worked in libraries through high school and college but, with graduation looming, elected to not pursue the “library school route.”

Instead, he obtained his master’s in history. After working as

a docent and simultaneously supporting himself with retail jobs, reality struck, and he returned to working in libraries in Inter-Library Loan at Bennington College and eventually in its Special Collections Department. This experience led to his first professional position as a Collections Manager at the Madison County Historical Society in New York where he managed the archives and served as a curator.

After next working at the Onondaga Historical Association, Michael joined the New York State Archives in 2005 and remains there today. At the State Archives, he has held several positions including ones in Workshop Development, Electronics Records,

and his current post as a Records Advisory Officer for Towns. He has worked for the State Archives in both Albany and Syracuse, Michael’s current home and his hometown.

Based upon his early experiences, Michael did not want to work in public or academic libraries. Archives, however, were “a good blend of history and libraries.”

### **LOOKING BACK/LOOKING AHEAD**

Looking back over the years of his archival career, Michael is very content with his decision to become an archivist. He is more reflective about some of his early career choices and when asked if he could “turn the clock back” states that in retrospect he would have elected to take archives courses and opted for a library degree following college.

Thinking about the profession overall, Michael remarks that the shift to electronic has undoubtedly been the biggest change in the past 10-15 years. Michael sees the impact of this shift not only upon his personal career, but also upon towns and villages, colleges and universities, and state agencies. He cites the State of New York no longer requiring eye-readable copies of documents as just one indication of a seismic shift in how the State conducts business with implications for records management and archives. More recently, Michael notes how the pandemic has hastened the adoption of digital technology whether it be the opportunity for greater remote work or video conferencing.

For Michael, whose territory is the whole State of New York, video conferencing is the technology that has made his job much easier. He can assist more people across New York each day more efficiently instead of “driving four hours each way to just meet one person.” With video conferencing, scans, and cameras, Michael can field and then provide accurate answers to records managers, town historians, and town records clerks from all over the state.

### **IMPORTANCE OF MARAC**

When Michael joined the State Archives in 2005, a colleague, Geof Huth, who was co-chair of the spring 2005 MARAC meeting in Albany, introduced him to the organization. Michael notes that Geof was a “good promoter” of MARAC.

While Michael was not able to attend the Albany meeting, he remembers attending the spring 2006 meeting in Baltimore, Md., and joining the organization soon afterward. He also became involved in several other professional organizations

including the Society of American Archivists, the New York Archives Conference, and the Capital Area Archivists of New York. For Michael, MARAC ensures that he “stays in touch” with developments in the profession whether they are technical, administrative, or educational.

Since joining MARAC, Michael’s service has included time as New York Caucus Chair, *Mid-Atlantic Archivist* Editor and Associate Editor, Co-Chair of the Communication Committee, and Member of the Publications Committee. MARAC membership and service has been enjoyable and rewarding for Michael and he has missed seeing people face-to-face at meetings. He finds his fellow members “welcoming, knowledgeable, and helpful.” In fact, one of the Martin family’s favorite memories involved the 2014 fall meeting in Baltimore which the family attended and had a great time all around. It’s still remembered and talked about at home!

### LOW-KEY CELEBRATION

When we spoke, Michael was planning a “low-key” 50th birthday celebration in July noting that “dreams of travel disappeared in 2020.” Enjoy!



Dennis Riley, 2022. Photograph courtesy of Dennis Riley.

### DENNIS RILEY, SENIOR ARCHIVIST, NATIONAL PARK SERVICE

#### “LEAP OF FAITH”

Dennis Riley became an archivist mid-career, but he has a more unusual background than many of us, joining the profession from the United Nations (UN) in New York. Despite a “youthful vision” of a diplomatic career, Dennis took a different path. He

ultimately served in the U.S. Mission to the UN’s Research Unit, gradually realizing the importance of collection development and making information accessible. “Only in hindsight do I apply... archival language [to that job],” Dennis notes.

Continuing to seek greater professional fulfillment, he asked himself: “What else could I be doing along these lines?”

Enter a career shift. Knowing he did not want to pursue “traditional library work,” and initially interested in a doctorate in history, Dennis attended a graduate program in Archives Management and Public History based in New York University’s History Department. He did not, however, leave the UN until after his first semester—just to be certain. As Dennis describes years later, he was nervous and “took a gamble” transitioning from middle management to full-time graduate student, but credits program Director Peter Wosh; practicing archivists like Kathleen Roe who spoke to his classes; and many internships, part-time jobs, and volunteer and temporary opportunities with providing a firm foundation and confidence in his new career. Dennis’ first full-time job firmly in the profession was

an entry-level position at the National Archives and Records Administration in New York.

Including his many short-term graduate school positions, Dennis has the distinction of working in a range of repositories—academic, cultural, corporate, state, and federal institutions—and even in historical societies and with private family papers. Today he is based at the headquarters of the National Park Service in a senior management role that he has held since February 2021, providing strategic planning, overall vision, and guidance.

Dennis remarks that he has been “extremely fortunate” in his second career, securing good opportunities, and being able to pay off his graduate school debt before age 50! While it may have been a “leap of faith” to enter the profession, his fortune is not something he takes for granted, recognizing the difficulties with job searches and uncertainties with budgets and realignments many archivists endure. Therefore, Dennis also seeks opportunities to “pay it forward” for the next generation of archival professionals.

### STAYING CURRENT WITH TECHNOLOGY

While Dennis believes there are many reasons to celebrate the profession, one area where he expresses concern is investing in digital initiatives in terms of access, budget, and the ability to remain up-to-date. “How do we make this [investment] affordable, sustainable, and a permanent commitment?” Dennis wonders while acknowledging the archival community is engaged in the conversation but barriers to all these issues remain.

Looking ahead 50 years, Dennis questions how the profession will be able to manage the challenge of even more rapid, involved, and expensive technological development. “How many archives today will be able to constantly invest in the next solution?”

### A CELEBRATION AND A CONFERENCE

Despite his concerns, Dennis would become an archivist again given the opportunity to “turn the clock back” and thinks that his career transition was “so worth it.”

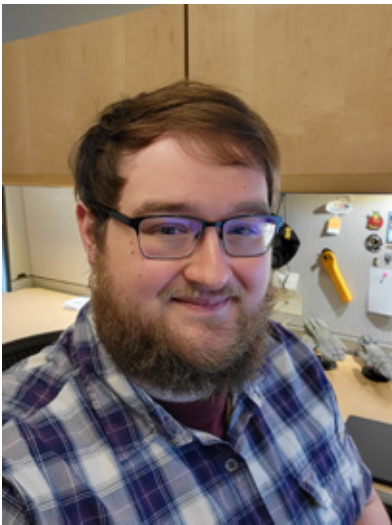
For his 50th birthday in July, Dennis plans to take a vacation day and will attend a punk rock concert in the evening. The celebration will be followed by his attending an archives conference! Dennis has been involved in professional organizations for many years, commenting that he “wouldn’t be as satisfied with the profession without them.” What a way for a quintastic archivist to end a milestone birthday week!

*The views expressed are the participants’ own and do not represent the views of the New York State Archives or the National Park Service. ■*

# OMNIPRESENT DREAD

## THE COST OF RELYING ON TEMPORARY ARCHIVAL POSITIONS

BY DILLON THOMAS



Dillon Thomas. Image courtesy of Dillon Thomas.

It's no secret to archivists that temporary project positions are ubiquitous within the field of archives. Of course, why shouldn't they be? Nominally, they serve a purpose: to achieve a short-term goal the hiring institution has set for itself, usually over 1-3 years and often supported through grant funding. They are, as their name suggests, support roles. However,

in practice, project positions are increasingly used as a primary source of labor rather than as occasional support positions. These temporary positions have become pervasive in the archival job market, complete with reduced employment length and decreases in compensation. This has detrimental effects on those who inhabit most of these positions: early-career archivists.

As an early-career archivist myself, I have experienced the constant stress of job insecurity almost every day of my employment. I began my career in 2018 and felt lucky to have been hired as a project archivist for a one-year position. However, my start date fell significantly beyond the beginning of my institution's fiscal year, meaning my position would end in eight months, not twelve. I was encouraged to work hard and process collections to a high standard in order to gain the recognition of my colleagues and administrators. Thanks to the support and advocacy of my colleagues who vouched for my contributions, my parent institution extended my contract twice for intervals of six months. During the onset of the COVID-19 pandemic, only weeks before my contract expired, my institution granted me an appointment to a new term position, which was extended twice before it finally ended.

The precarity of my employment from 2018-2022 caused me excessive stress. Added to that were periods of absolute dread

during which I submitted applications weekly to secure a new permanent position. Unfortunately, the majority of open positions for which I was qualified were one-year project positions, all of which required out-of-state relocation and a significantly reduced salary, or were for paid internships that I could not sustain myself on. It became clear that all of my options for remaining in the field of archives were fraught with high-risk financial uncertainty. This sentiment is something I know many early-career archivists share, as the vast majority of entry-level positions available are characterized by their short lifespans and the potential necessity to relocate without reimbursement of expenses. It creates a clear systemic cycle of desperation and exasperation of needing experience to compete for permanent positions but requiring archivists to take precarious employment, which can be unsustainable, both financially and mentally. This cycle is ingrained in the way institutions perceive archival work as they continue to increase their reliance on temporary labor, with little benefit beyond perceived salary savings.

This mental stress affects not only the personal life of archivists but their professional lives as well. My position's project nature expanded beyond the initial scope during my employment, providing me with ample opportunity to take on new and varied projects. While this was ideal for developing my skills, it was not ideal for the nominally impermanent nature of the position itself. The months and weeks leading up to my contract expiring were characterized by flurries of rushing to resolve outstanding projects, packing up my office, and documenting the current state of unfinished projects. This led to a decline in the efficiency of my work in almost every



A somewhat ironic Archivist-related Magic: The Gathering card on Dillon's temporary office cork board. Image courtesy of Dillon Thomas.



A smaller collection processed by Dillon Thomas during one of his term positions. Image courtesy of Dillon Thomas.

aspect. When granted a reprieve of another six-month extension, I had to spend additional time rectifying the issues that had arisen. This is time that could have been better used to provide consistent stewardship for the collections.

The toll of impending unemployment, followed by repeated reprieves at the eleventh hour, is exhausting, especially when those reprieves inevitably run dry. One can only hear the advice to work hard to prove your worth to an institution, only to be met with constant radio silence before it becomes deafening. One can only submit so many unanswered weekly job applications to term positions that pay thirty percent less than a currently held position just to be guaranteed a job in one month before futility begins to set in. One can only settle for what one is given so many times before it begins to make one question if archival work is worth pursuing. We are actively pushing individuals to their breaking points by putting early-career archivists on a years-long emotional roller coaster that has their livelihoods on the line. We are reaching a crisis point for a field that works incredibly hard to get said individuals interested in studying archival stewardship in the first place.

The advice I would give to fresh-faced archivists entering the field is to keep pushing; even if you are presently in a term or project position, always strive for the horizon when you see an opportunity. However, it is equally important that you know your worth; don't settle for a position that is asking you to relocate for a sub-one-year contract or one that is paying below your worth. Reach out to fellow archivists in your own institution or professional organizations such as MARAC for opportunities to

collaborate, publish, or give presentations to highlight your skills and professional engagement. We are all passionate professionals, and we should think of ourselves as such. The Imposter Syndrome may be strong, but we must be stronger.

My advice for mid- and late-career archivists is to remember the professional and personal ordeal many early-career archivists are going through as they navigate the profession. Our reliance on temporary labor ultimately harms the collections we maintain and our profession as a whole in the long-term. There will always be a need for short-term positions to supplement ongoing work of permanent archivists. However, the problem occurs when our institutions increasingly rely upon term positions as a default for archival work. Mid- and late-career archivists can advocate for the necessity of our work at all levels and explain that while there are benefits to temporary positions, they must be used strategically rather than as a blanket solution. Advocacy for a decreased reliance upon extremely short-term positions is crucial as it presents a host of risks to the archivists themselves, the material they are responsible for, and the health of the profession as a whole. These factors need to be understood by our parent institutions which are demonstrating a reduced valuation of archival stewardship. ■

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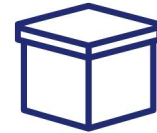
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# CERTIFICATION MATTERS

- IT PROVIDES A COMPETITIVE EDGE.
- IT STRENGTHENS THE PROFESSION.
- IT RECOGNIZES PROFESSIONAL ACHIEVEMENT AND COMMITMENT.

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# ARCHIVERA

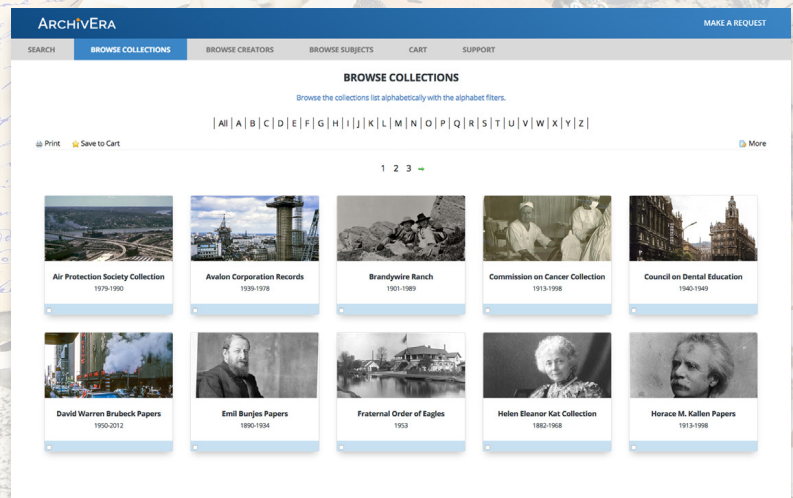
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# Treasurer's Report Fiscal Year 2022, 3rd Quarter

(January 1 to March 31, 2022)

<u>CATEGORY</u>	<u>Budget</u>	<u>1st Quarter</u>	<u>2nd Quarter</u>	<u>3rd Quarter</u>	<u>4th Quarter</u>	<u>Total</u>	<u>% Budget</u>
<b>INCOME</b>							
Membership Dues	\$38,000.00	\$21,906.00	\$1,546.00	\$2,022.00		\$25,474.00	67%
Conference Registration	\$85,000.00	\$35,260.00	\$3,440.00	\$29,315.00		\$68,015.00	80%
Conference Vendors	\$15,000.00	\$2,985.00	\$4,900.00	\$4,200.00		\$12,085.00	81%
Conference Sponsorship	\$7,000.00	\$1,000.00	\$0.00	\$3,750.00		\$4,750.00	68%
Publication Advertising	\$4,000.00	\$1,256.00	\$0.00	\$0.00		\$1,256.00	31%
Publication Sales	\$900.00	\$45.00	\$180.00	\$45.00		\$270.00	30%
Mailing List Sales	\$70.00	\$0.00	\$0.00	\$0.00		\$0.00	0%
Off-Meeting Workshops	\$1,500.00	\$0.00	\$750.00	\$0.00		\$750.00	50%
Bank Interest	\$150.00	\$1.93	\$1.94	\$1.89		\$5.76	4%
Investment Interest	\$2,000.00	\$55.38	(\$597.08)	(\$3,014.09)		(\$3,555.79)	-178%
Gifts to Operations	\$800.00	\$473.00	\$5.00	\$10.00		\$488.00	61%
Miscellaneous	\$0.00	\$0.00	\$200.00	\$356.10		\$556.10	0%
<b>Total Income</b>	<b>\$154,420.00</b>	<b>\$62,982.31</b>	<b>\$10,425.86</b>	<b>\$36,685.90</b>	<b>\$0.00</b>	<b>\$110,094.07</b>	<b>71%</b>
<b>EXPENSES</b>							
Administrator	\$20,000.00	\$6,423.61	\$4,803.43	\$5,198.89		\$16,425.93	82%
Web Services	\$6,200.00	\$6,237.28	\$0.00	\$227.28		\$6,464.56	104%
Archivist	\$1,000.00	\$0.00	\$0.00	\$1,000.00		\$1,000.00	100%
Accountant	\$1,145.00	\$0.00	\$0.00	\$0.00		\$0.00	0%
Advocacy	\$1,500.00	\$0.00	\$1,500.00	\$0.00		\$1,500.00	100%
Insurance Policy	\$1,000.00	\$0.00	\$0.00	\$0.00		\$0.00	0%
Phone	\$660.00	\$150.25	\$149.95	\$149.81		\$450.01	68%
Postage	\$750.00	\$4.04	\$28.80	\$29.35		\$62.19	8%
Office Supplies	\$125.00	\$0.00	\$83.67	\$46.92		\$130.59	104%
Food	\$4,760.00	\$0.00	\$2,347.90	\$0.00		\$2,347.90	49%
Travel	\$1,080.00	\$0.00	\$33.60	\$15.81		\$49.41	5%
Equipment	\$300.00	\$43.43	\$0.00	\$76.83		\$120.26	40%
Printing and Design	\$4,600.00	\$352.36	\$684.97	\$0.00		\$1,037.33	23%
Conference	\$100,000.00	\$1,194.95	\$40,576.42	\$2,458.79		\$44,230.16	44%
Lodging	\$1,700.00	\$0.00	\$662.67	\$0.00		\$662.67	39%
Honoraria	\$1,250.00	\$0.00	\$0.00	\$0.00		\$0.00	0%
Awards and Prizes	\$1,550.00	\$100.00	\$300.00	\$845.24		\$1,245.24	80%
Scholarships	\$0.00	\$0.00	\$0.00	\$0.00		\$0.00	0%
Banking Fees	\$5,500.00	\$2,130.33	\$1,623.09	\$1,145.46		\$4,898.88	89%
Investments	\$0.00	\$0.00	\$0.00	\$0.00		\$0.00	0%
50th Anniversary	\$750.00	\$0.00	\$0.00	\$0.00		\$0.00	0%
Miscellaneous	\$550.00	\$0.00	\$29.46	\$0.00		\$29.46	5%
<b>Total Expenses</b>	<b>\$154,420.00</b>	<b>\$16,636.25</b>	<b>\$52,823.96</b>	<b>\$11,194.38</b>	<b>\$0.00</b>	<b>\$80,654.59</b>	<b>52%</b>
<b>Net Income or (Loss)</b>		<b>\$46,346.06</b>	<b>(\$42,398.10)</b>	<b>\$25,491.52</b>	<b>\$0.00</b>	<b>\$29,439.48</b>	

<u>Account Balances</u>		<u>Opening</u>	<u>Credits</u>	<u>Debits</u>	<u>Closing</u>	
PNC Checking	\$116,640.98	Operating	\$36,685.90	(\$11,194.38)	\$29,439.48	
PNC Savings	\$76,781.44	Restricted	\$144,157.93	(\$900.00)	\$143,357.93	
Vanguard Bonds	\$86,134.03	Reserve	\$54,047.00	\$0.00	\$54,047.00	
<b>Total</b>	<b>\$279,556.45</b>	Surplus	\$50,349.52	\$0.00	\$50,349.52	
		<b>Totals</b>	<b>\$252,502.41</b>	<b>\$36,785.90</b>	<b>(\$12,094.38)</b>	<b>\$277,193.93</b>

### Summary - Third Quarter FY 2022

Opening Balance	\$252,502.41
Total Income	\$36,785.90
Total Expenses	(\$12,094.38)
<b>Closing Balance</b>	<b>\$277,193.93</b>

<u>Restricted Funds</u>		<u>Opening</u>	<u>New Gifts</u>	<u>Spending</u>	<u>Closing</u>	
PNC Savings	\$57,223.90	Disaster Assist.	\$16,371.00	\$0.00	\$16,371.00	
Vanguard Bonds	\$86,134.03	Education	\$121,621.93	(\$900.00)	\$120,721.93	
<b>Total</b>	<b>\$143,357.93</b>	Graduate Schol	\$944.00	\$0.00	\$1,044.00	
		Finch Award	\$5,221.00	\$0.00	\$5,221.00	
		<b>Total</b>	<b>\$144,157.93</b>	<b>\$100.00</b>	<b>(\$900.00)</b>	<b>\$143,357.93</b>

## The LGBT History Project: An Example of Collaborative Community Archiving—Continued from page 15

Planning out work for interns and student workers was a collaboration between Malinda and Barry. Ultimately, Malinda provides the supervision of the interns and student workers who work on-site at Dickinson College, while Barry addresses what work needs to be prioritized and provides feedback. This layout gives student interns and workers the opportunity to learn more about the project and LGBTQ+ history of Central PA, while also supporting the initial processing needs of the project.

Fortunately, the collection continued to grow, and in 2020 funding was acquired to hire a Project Archivist, which is currently my position. As the Project Archivist for the LGBT History Project, I am the sole processing archivist for the collection, and my main goal was to digitize materials from the collection to make materials more accessible to the public through online resources. After the initial round of digitization, goals shifted and I have focused on processing donor collections, creating and updating digital exhibits, and assisting with class

instruction, specifically the Public History course mentioned earlier. My position supports the initiatives of the project leaders to have the collection more accessible to the community, as well as the processing support that this rapidly growing collection needs.

The partnership between The LGBT History Project of Central PA and the Dickinson College Archives and Special Collections is a model example of a community archive and institutional archive collaboration. What makes this partnership function is the trust that has been established between project leaders and archives staff. Malinda and Jim understand that the community that created this collection is the controller of it, which in turn lets Barry and other project leaders support their processing and preservation decisions. The foundation of trust in this partnership has allowed the project to flourish, while also increasing visibility of LGBTQ+ history of Central PA.

For more information, visit the [LGBT History Project website](#), and explore the [digital collection online](#). ■

# 50 for the Future

## In celebration of MARAC: 1972-2022



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## IMAGE CREDITS

### FRONT COVER IMAGE

Bain News Service, P. *Eileen Sedgwick--Marion Tiffany*, 1917 June. Photograph. Retrieved from the Library of Congress Prints and Photographs Division Washington, D.C. <https://www.loc.gov/item/2014704587/>.

### FRONT COVER, TOP LEFT

Hines, Lewis Wickes. *Where the newsboy's money goes. Investigator, Edward F. Brown. Location: Wilmington, Delaware.* 1910 May. Photograph. Retrieved from the Library of Congress Prints and Photographs Division Washington, D.C. <https://www.loc.gov/resource/nclc.03586/>.

### FRONT COVER, BOTTOM RIGHT

Rizzuto, Angelo. *Restaurant Counter. United States, New York, New York State*, 1953. Photograph. Library of Congress Prints and Photographs Division Washington, D.C. <https://www.loc.gov/item/2020635851/>.

Highsmith, Carol, M, 1946-. *Ice-cream stand in New Castle, Delaware.* 14 July 2018. Photograph. Library of Congress Prints and Photographs Division Washington, D.C. <https://www.loc.gov/resource/highsm.51731/>.

### BACK COVER, LEFT TO RIGHT

*Lounge.* 1954. Photograph. Susquehanna University. Retrieved from [https://digitalarchives.powerlibrary.org/papd/islandora/object/papd%3Aasvbw50-59\\_11](https://digitalarchives.powerlibrary.org/papd/islandora/object/papd%3Aasvbw50-59_11)

Fisher, Alan. "Soda jerk" *passing ice cream soda between two soda fountains.* 19 December 1936. Photograph. Library of Congress Prints and Photographs Division Washington, D.C. Retrieved from <https://www.loc.gov/resource/cph.3c13825/>

Margolies, John. *Cree-Mee-Dip ice cream sign, Uniontown, Pennsylvania* 1995. Color Slide. Library of Congress Prints and Photographs Division Washington, D.C. Retrieved from <https://lcn.loc.gov/2017704356>.

### PAGE 8

Vintage camera vector created by freepik. <https://www.freepik.com/vectors/vintage-camera>.

### PAGE 14

Weaver, Barry. *Civil Rights March*, circa 1977. LGBT-041 Sam Edmiston Collection, LGBT History Project, Archives and Special Collections, Dickinson College, Carlisle, PA. <https://archives.dickinson.edu/lgbt-history-project/civils-rights-march-harrisburg-pa-circa-1977>

*Gay Era*, March 1976. LGBT-001 Periodicals, LGBT History Project, Archives and Special Collections, Dickinson College, Carlisle, PA. <https://archives.dickinson.edu/lgbt-history-project/gay-era-lancaster-pa-march-1976>

Barry Loveland (L), Joseph W. Burns (C), and Lonna Malmsheimer (R) at LGBT History Project Information Booth at Pride, circa 2013. Photo by LGBT Center Staff Member, courtesy of the LGBT History Project.

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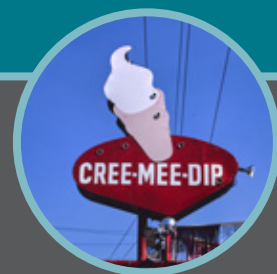


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Individual annual membership dues are \$45. The dues year runs from July 1 through June 30. Membership is not open to institutions, but institutions may purchase subscriptions to *MAA* at \$45 per year.

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Advertising rates and requirements may be obtained from Carolyn Friedrich, [cfriedrich@pittsburghsymphony.org](mailto:cfriedrich@pittsburghsymphony.org).

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