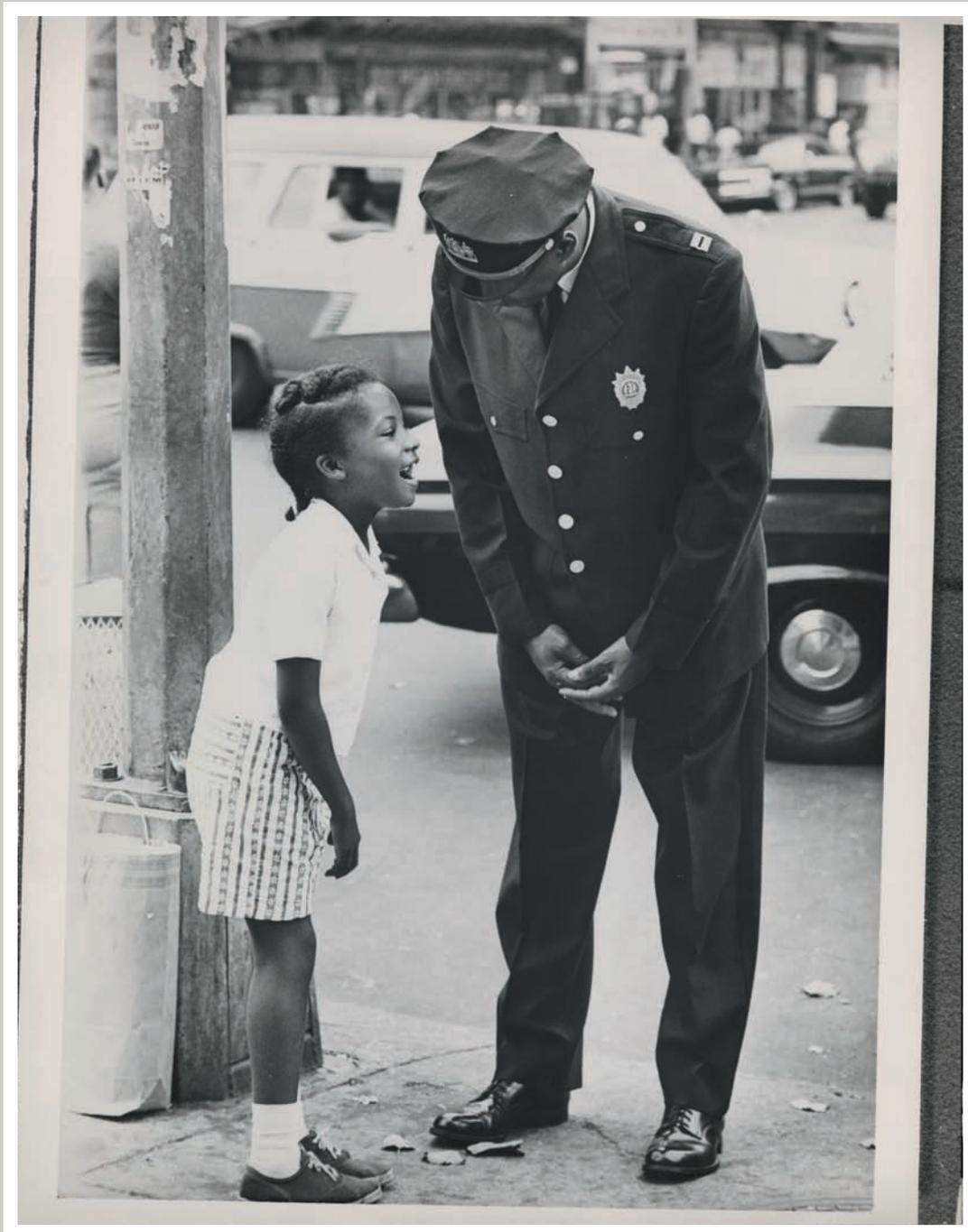




Metropolitan *Archivist*

Volume 13, No. 2

Summer 2008



Welcome New Members!

The following individuals have joined the Archivists Round Table of Metropolitan New York since December 2007.

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Calder Foundation

William Johnson
Pratt Institute

Gustavo Braga
American Museum of Natural History

Liz Larson
Pratt Institute School of Information and Library Sciences

Larissa Brookes
Barbara Martire
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Heather Mitchell
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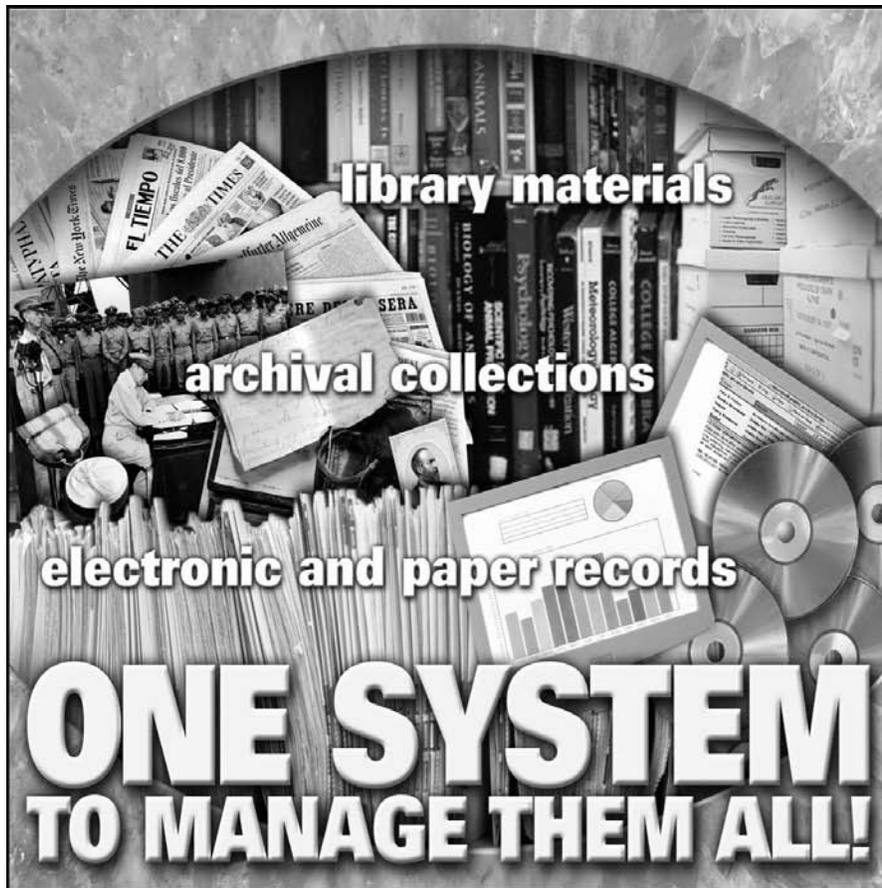
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Lloyd George Sealy on the beat in the 28th precinct in Harlem. From the Lloyd George Sealy Papers.



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The mission of the *Metropolitan Archivist* is to serve members of the Archivists Round Table of Metropolitan New York (ART) by:

- **Informing** them of ART activities through reports of monthly meetings and committee activities.
- **Relating** important announcements about individual members and member repositories.
- **Reporting** important news related to the New York metropolitan area archival profession.
- **Providing** a forum to discuss archival issues.

The *Metropolitan Archivist* (ISSN 1546-3125) is issued semi-annually to the members of ART. Comments, questions, or submissions for features should be directed to

the editor at

outreach@nycarchivists.org.

Deadlines for submissions are April 30th and November 15th. Similar inquiries and submissions for reviews should be directed to outreach@nycarchivists.org.

Preferred length of submissions is 800-1000 words for feature articles and 400-500 words for reviews.

The *Metropolitan Archivist* and ART assume no responsibility for statements made by contributors.

The *Metropolitan Archivist* accepts advertisements from businesses which provide services that would be of professional interest to ART membership. Rates and other related information can be obtained by contacting the editor or visiting the ART website at www.nycarchivists.org. Job advertisements can be posted directly to the ART web site by contacting the ART web master at jobs@nycarchivists.org.)

An advertisement (or sponsor recognition) appearing in the *Metropolitan Archivist* does not constitute an endorsement or recommendation of the advertiser's product or service by ART or the *Metropolitan Archivist*.

President's Message

Dear ART Members,

Another productive year has come to an end. It has been my privilege to serve as your president since June 2007, and it is with pleasure that I acknowledge the hard work of your volunteer, elected Board:

Vice President Vanessa Cameron, along with program coordinator Sylvia Kollar, brought each month's programs to fruition, from idea to event, including catering and all logistics. Vanessa introduced nearly each program speaker throughout the year, and welcomed us to each program. Thank you to Vanessa and Sylvia, and a special shout-out to welcome Sylvia's new baby. Secretary Mary Manning has kept each of the Board members on track through her detailed minutes and thoughtful memos, and the Board is grateful. Outreach Coordinator Rebecca Altermatt brought her hard work of the hard copy newsletter to nycarchivists.org this year: congratulations Rebecca, and thank you. In addition, Rebecca spearheaded the website redesign with Dan Sokolow and Brian Stevens: lovely work and a fun redesign. Chris Lacinak, the Board's Education Coordinator, is responsible for the workshops throughout the year. He and colleagues arranged a valuable workshop held on February 14 at Metro in NYC, in which participants learned how to identify and care for recorded sound archives. It was a tremendous full-day workshop, and at \$30 ART is pleased that it was sold out, and within a budget that most members could consider. Our Membership Coordinator Aviva Gray has been especially busy ensuring that the mailing list is up-to-date, and that members have the opportunity to know what ART is planning with advance notice. Aviva also has the thankless task of monitoring ART's post-office box. Not a convenient task, but a very important one. Thank you Aviva. Finally,

our Treasurer Larry Weimer is more than a treasurer, he is a gift. ART is in good hands with him at the helm. Larry has brought our current and past tax filings into compliance with one another (e.g., a program of year is now a program of another; a fundraiser of one year is now aligned with fundraisers of the next). We are in excellent financial shape, and firmly in the black. I acknowledge that there were some rough spots this year when certain programs were not funded, but I am confident that ART's finances are in great form to proceed with old – and hopefully new – programs that bring the New York City audiences in touch with the world of archives and archivists.

I wish to offer a very special Thank You to our funders, MetropolitanLife and the Littauer Foundation, both of New York City. Together they helped to fund ART's presence in NYC's Archives Week, October 2007.

Finally, I am not in a position to run for President in 2008. I invite you to consider running for any open position on the Board, of which there are a number, and look forward to seeing your name on the ballot. Click on nycarchivists.org to read about the open positions.

Thank you for the opportunity to serve the Archivists Round Table of Metropolitan New York, Inc. The experience has been professionally and personally worthwhile. I look forward to seeing you at the September program.

Sincerely,
Clare Flemming, M.S., C.A.
President, Archivists Round Table of
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Editor's Note

From the Editor...

This is my final newsletter and message from the Editor as my term on the Board has come to an end. It has been a gratifying experience being part of the Roundtable in this capacity. The position has allowed me to meet and work with some of our wonderful colleagues and learn more about the collections and activities within the metropolitan area.

The newsletter is now online which has been a great accomplishment, saving not only trees but funds so that the Roundtable can direct funds to benefit the membership in new and unique ways.

As always, we hope that this issue is informative and provides insight into either interesting collections (St. Denis Collection) or timely topics (Archivists' Toolkit). I want to thank everyone who has contributed to the newsletter either via an article, book review, interview, or news item and also thank our advertisers for their continued support of the Roundtable. I especially applaud all of the "volunteers" who work with me on the newsletter to make it as successful as it is – Rachel Chatalbash, Bonnie Marie Sauer, Kristen Nyitray, Ellen Mehling, Celia Hartmann. Without them, the newsletter would not be the quality product that it is.

Rebecca Altermatt, Coordinator, Outreach and Communications

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Digital Library Federation's Environmental Scan

Issues in the Digitization of Moving Image Collections

By Jen Mohan

Research Associate, Intelligent Television



Image credit Wyoming Film.

Background

The Digital Library Federation (DLF), under the leadership of Executive Director Peter Brantley, describes itself (www.diglib.org) as a “consortium of libraries and related agencies that are pioneering the use of electronic-information technologies to extend collections and services.” In the summer of 2007, Brantley and Program Manager Barrie Howard convened a group of archivists and moving image specialists in Berkeley, California, to explore the status of moving image collections. This one-day summit, “Lot 49: Digitization for Access,” began a discussion of the best expectations and terms that repositories holding moving image collections might have for themselves and their potential partners in digitization projects. Specific importance was

placed on policy, rights and universality of access, and the guardianship of digitized files.

The participants agreed that there was a critical lack of understanding of the readiness of such collections to be digitized. The first step would be an assessment of the extent of holdings and their digitization needs. This would best be accomplished by an environmental scan: a large-scale survey often used in the strategic planning process to identify emerging trends and issues. Focusing on museums, state archives, colleges and universities, public television stations, moving image archives, and public libraries, the environmental scan would seek information on the material condition, metadata and cataloging, storage conditions, and other technical and organizational conditions of institutions that currently hold these collections and are

considering digitizing them.

Goals of the Environmental Scan

The primary goal of the scan was to assess the condition of moving image collections and to determine their readiness for digitization. Another goal was the development of a Bill of Rights to help guide archives and repositories that have or are considering entering into agreements with private companies to digitize their holdings. This is an important step, since some private companies such as Google and the Showtime Network have already entered into such agreements with archival repositories. The Bill of Rights is intended as a jumping-off point for discussions of the issues most important to archivists as they consider digitizing their holdings. The

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intention is that it will be further clarified and revised by professional devoted to the preservation of and access to moving image collections.

Design of the Environmental Scan

The scan I created took the form of a 30-question survey to document the formats, size, and genres of moving image collections; each responding repository's staff size, funding sources, access issues, and equipment

availability; and issues related to copyright, cataloging, and the adoption of digital standards. As with all surveys, the challenge was for me was to design questions that were relevant and provided valuable information but didn't consume respondents' time. Many of the aspects the questionnaire explores are interrelated: for example, how funding issues affect so many of the areas explored, such as staff size, projects undertaken, available storage capacity, and so on. My

target institutions consisted of large archives, museums, colleges and universities, public libraries, and public broadcasters, although some smaller institutions were also included.

Responses

Of the 507 institutions I contacted with a request to complete the scan, I received 70 responses. The make up of this 13% response rate is detailed here:

Type of repository	Number responding	Percentage of total responses
Film and TV archive	17	24
Historical society	5	7
Public TV station	3	4
College & university	22	31
Museum	13	19
Presidential library	4	6
State archive	2	3
Public library	4	6

Results of the Scan

The results from my scan were very clear and show daunting consequences for the archival community as a whole, and most profoundly for smaller institutions. Some of the most pressing issues for institutions are:

- Lack of staff and/or retirement of senior staff
- Lack of funds and/or dependence on grants
- Lack of equipment for viewing and migrating obsolete formats
- Access issues, including lack of viewing copies, transfers
- Copyright restrictions

One of the biggest obstacles almost all archives face is a lack of funds, which affects every other aspect of their work, including hiring and retaining staff. Lack of staff time and a consequent inability to manage their many projects and responsibilities are crucial impediments to the possibility of offering digital access to their collections. Digital projects require significant investments of labor and time from many professionals within an organization. The scan's results showed that such an investment is not feasible at the present for most repositories.

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Digitization of Moving Image Collections

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Bill of Rights

The Bill of Rights was a very positive result of this project, and was crafted from the responses I received to questions about control issues, copyright, and any other concerns archives had related to entering into agreements with private organizations and/or vendors. Important concerns were retention of control over collections, and having a clear voice in negotiations with outside organizations or vendors. Although alliances with private companies offer great potential for digitizing materials, many issues must still be considered. These include gauging the interest of private companies in such investment. In order not to criticize them for not understanding archival procedure and best practices, we must reach out and initiate deeper communication and education. One recommendation would be to extend invitations to events such as the Association on Moving Image Archivists annual meeting to appropriate staff contacts at any company that has shown interest in collaborating with archival repositories on digitization projects.

Consequences and Further Action

The main goal of this project was to begin shedding

light on archival moving image collections' readiness to be digitized. This is only the beginning of the extensive work required to accomplish such a vast and ambitious archival undertaking. Archives certainly do not now have the staff or finances to attempt such projects on their own.

How beneficial the relationships and agreements to make this possible will depend on how actively we as a community are engaged in it.

Partnerships will be needed. However, the responses to this survey indicate that archivists and librarians are wary of agreements such as those previously entered into with Google and Showtime Networks that are seen to have serious drawbacks to archivists, scholars and artists in terms of hindering access, preservation and distribution.

I hope this project will inspire others to involve themselves in this complex yet

highly rewarding initiative in the archival community. We are at the very beginning of the opportunity to make available through digitization priceless collections that are rapidly deteriorating in stacks. How beneficial the relationships and agreements to make this possible will be depends on how actively we as a community are engaged in it. It is both exciting and daunting that such opportunities are currently evolving for the archival community, and it is a privilege to be involved in this initiative.

Jen Mohan is a Research Associate at Intelligent television in New York. For more information, contact her by phone at 1-718-916-9491, or by email at Jenmohan@hotmail.com. She thanks Peter Brantley, Barrie Howard, Peter Kaufman, and the Lot 49 group for the opportunity to participate in this project, Rachel Chatalbash for the invitation to write this article, and Celia Hartmann for her editing assistance.

Editor's note: The entire environmental scan will be available later this spring on DLF's website: www.diglib.org

Experiences and Reactions:

A trial implementation of the Archivists' Toolkit™

By Brian R. Stevens

As one of the two Archivist/Analysts involved with the development of the open-source Archivists' Toolkit™ v.1.0 from 2004-2006, we at first had to imagine hypothetical situations to determine the *Toolkit's* needed functionality and then with its prototypes whether or not it actually possessed that functionality. Now in my current role as a head archivist, I can test the *Toolkit* in the type of archive that it was originally designed to serve: a small to medium sized archive with limited technical support. The promise that implementation of the *Toolkit* presents for smaller repositories is to streamline workflows, encourage standardization, and unify disparate silos of data maintained by an archive¹ with free software. What the *Toolkit* promised to deliver is basically what the archive I had been given the opportunity to oversee needed.

What follows are some of my experiences and reactions with a trial implementation of the *Toolkit* with the hope that this may help others in their decision to implement or use this new tool. First, I assessed the *Toolkit* in terms of what I needed and what it did; I looked at whether it was a safe and portable place to store my data; then I looked at how well it performed in its prescribed tasks and how I have ended up using it. I approached the application as a highly trained but objective user and I purposely didn't involve

or interview persons currently involved with the *Toolkit*. I have strove to approach my assessment from the standpoint of someone with only publicly available documentation.

“Integrated support for the management of archives”

Streamlining workflows in my archive meant first moving from paper-based systems to electronic/computer-based systems. For the transition from paper to electronic to be really useful, the electronic solution had to minimize the keying-in of the same data into those systems. That system also had to be stable, reliable, easy to install and maintain, and simple enough for me to use and to train students and staff (- I had a hefty head start in terms of how to use *Toolkit* but I still needed to train staff to use it).

Then beyond this automation, I needed that computer based data to be portable.

Portability can be measured in terms of the data's adherence to established standard structures and content. This makes the data sharable with other institutions and discovery tools. Portability can also be measured in terms of the ease which that standardized data may be extracted.

Book conservation and data bases are similar in this way: it is good to avoid doing anything

that can not be undone. In terms of data, it is good to avoid putting data into something that can not also be extracted in a useful format. This is as true for open-source applications as it is for MS Access or PastPerfect.

Therefore, deciding on whether to implement the *Toolkit*, or any software solution is part a consideration of what the software does (both in terms of its stability and its functionality) and part a consideration of how easy it will be to back out of it or move data into something else as systems evolve. Unfortunately, a software solution may provide the computer-based systems required for streamlining; however, one's data may be marooned in an impenetrable data structure and leave one stuck with their software and not a solution.

What does the *Toolkit* do?

The *Toolkit* provides a means of introducing electronic description and collection management data systems in an archive with potentially low technical overhead (more about technical overhead later). It is made up of 6 main functions: Names, Subjects, Accessions, Resources, Search, Locations, and Import/Export.

The current version of the *Toolkit* provides a single interface that captures this descriptive and collection

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management data and streamlines entry of that data by: 1) allowing linking of the description of an accession transaction with the formal description of a collection expressed in a finding aid; and 2) by providing a database of locations, names and subjects which may be linked to an accession or a collection's description. In addition to storing this data, the *Toolkit* offers exports XML of the descriptive data in EAD, MARCXML, and METS (w/DC or MODS as nested descriptive metadata). There are also a number of prefabricated reports one may use to output much of the data stored in the *Toolkit*.

Likely the most attractive aspect of the *Toolkit* to less technically inclined archivists is that one can enter (or import) data into a "simple" interface and output an EAD finding aid without having to concern themselves with XML encoding. In addition, the collection management pieces allow recording and assigning materials to locations, maintaining accession information and

establishment of a name and subject authority database for controlled access terms.

The *Toolkit* provides the ability to search across its data. Though it will likely be necessary to glance at the user manual to figure out how searches work and how to output the results, it provides some good faceted searching. The one rather significant drawback being that one can not simply throw a keyword at the *Toolkit* and get back all the occurrences of that term, but more about searching later.

The interface (shown in figure 1) is laid out with the main functional areas listed on the left side of the screen, data in those functional areas listed on the right and buttons and menus for manipulating the data on the top. Data is displayed in an "iTunes-like" fashion where the order of the display may be manipulated by clicking the field labels at the top of the display.

Buttons and menus for manipulation of data

Main functional areas

Data display

Title	Extent Number	Resource Id	Extent Measurement	Resource Identifier
Danbury Aaron Bates Ju...		6		DRG 1.1
Danbury, Town of Records		9		DRG 1
Records of the City of D...		5		DRG 2
Connecticut Woman Suff...		26		MS 003
James Furman Papers		11		MS 006
Alfred Geddes Papers		12		MS 008
June Goodman Collection		13		MS 009
Walter Gordon Merritt C...		16		MS 014
Mooney-Billings Case Col...		3		MS 016
Hamilton Orgelman Papers		18		MS 019
Caroline Randolph Diary		21		MS 021
Frederic Cole Smedley C...	1.25	24	Linear feet	MS 022
Reform of Insane Asylu...		27		MS 024
Jennie Warner Papers		29		MS 025
Ralph Carlton Jenkins Pa...		15		MS 034
Danbury Ephemera Colle...		7		MS 038
Dr. Ellen Rosenberg's Re...	0.5	22	Linear feet	MS 041
Segregation Photoprints		23		MS 042
Helen Parkhurst Asian Ar...		19		MS 043
Journals of Horace Purdy	0.25	31	Linear feet	MS 044
Danbury Remembers - C...		8		OH 001
Immigration & Memory Or...		17		OH Digital 1
WCSU, Office of the Pre...		20		RG 2
University Governance R...		28		RG 3
Division of Finance & Ad...		10		RG 4
Division of Student Affai...		25		RG 5
WCSU Academic Progra...		4		RG 6
Office of Institutional Ad...		14		RG 7

Figure 1

©Archivists' *Toolkit*

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The interface in general is utilitarian and I find it fairly easy to follow.

Is the *Toolkit* stable and reliable?

The *Toolkit* is not without little glitches but I have not experienced any major failure of the system. It appears from the listserv [<http://mailman.ucsd.edu/pipermail/atug-l/>] that most major issues occur prior to any implementation in the installation of the client and database. These issues usually involve the configuration of the database for new versions or in the import of data. To date, I have not seen documentation of users losing large amounts of data or system failures.

Stability may also be measured in terms of how long the software will be supported and maintained. According to their website in the “Overview” section, the *Toolkit* staff are in the midst of a 24 month development cycle that began in February 2007 where they will “[f]ormulate and implement a business plan, in collaboration with an expert business consultant.”³ This business plan “[l]ikely . . . will include implementing a community governance model for the application, developing a user community, and establishing an effective process for supporting use and development of the application, as well a sufficient staffing model.”⁴ The word “likely” might make one a bit wary but that doubt may be balanced out by the fact that the business consultant will be an “expert.”

Regardless, it appears that the *Toolkit* staff has been diligent in responding to issues as they arise and seem to resolve most issues and that can be heartening when deciding to implement. Currently, there are around 3600 total downloads of v. 1.0 and 1.1 and there are around a total of 850 postings to their listserv for the 2 versions that are in large part reporting issues with the software (- there are also project announcements and other miscellaneous postings).⁵

How does it work?

While one will not need to concern themselves too much with what is under the hood, it is helpful to know some basic things about what makes the *Toolkit* go. Essentially, the *Toolkit* operates as the combination of two distinct applications: the interface (aka the client) which is a Java application; and a database to hold the data. The database is separate from and is not technically part of the *Toolkit*; however, the two

are inextricably bound together. The *Toolkit* client comes with a fairly simple application that will configure the database, but one should know that the “client” and database must be installed in order for the *Toolkit* to work. The *Toolkit* can work with MySQL, Oracle and MS SQL databases.

Once the client and database are installed and configured, one will not have to deal with database unless there is a significant upgrade to the client; in which case, one need simply to run the configuration application again.

To Un-*Toolkit*:

As stated earlier, there are various XML exports that can be made from the *Toolkit*. For me, XML exports provide the most portability. One would be able to export the data from the “Resources” area in XML structures like EAD, MODS, MARCXML, METS, etc., but not so with the other functional areas. For that data, which also tends to be a bit flatter than what is stored in “Resources,” one might be able to reconstruct something from the tables in the database or write a report using iReports that structured the data the in a more desirable or portable format for migration.

So if the *Toolkit* ceased to be a viable or meaningfully supported product, there are a few ways to extract data without the assistance of a programmer, but the ease of that extraction and repurposing of that data would be incumbent on one’s technical expertise. Because I was comfortable with the technical support at my library, I decided that the *Toolkit* possessed enough portability for me to feel safe using it.

To *Toolkit* or not:

The *Toolkit* claims to have 35+ repositories⁶ that have or are in the process of implementing it. Having weighed the issues delineated above, I decided to join them and give the *Toolkit* a try and put aside my biggest reservation regarding the application’s on-going support.

Initially, I had to make an assessment of what sort of implementation I would need; would I need to have the *Toolkit* and Database installed on one machine’s hard drive for one user, install it on a local drive but configure the database for multiple-machine-access; or install the database on our server for multiple-machine-access. I could or

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would optimally have 2-3 persons logged on to the *Toolkit* at any given time so I wanted to open the database to a network. I thought that the safest bet was to have it installed on the library's server. I originally was going to install it on a local drive and configure the database to be open to other machines accessing the data; however, in my shop, PCs are routinely swapped out for newer machines and I did not like the prospect of having to migrate my data to a new machine every couple of years or so when I was upgraded. The library server was also routinely backed up and was sufficiently protected. The technical support I had made it possible to put the database on our library's server but this meant that I could not get the *Toolkit* started on my own. For databases, we decided to use MySQL as a database. It has a free download and feels to be more in the spirit of the open-source *Toolkit* client. Fortunately for me, the technical staff was obliging and successful in installing and configuring my MySQL database instance.

Prior to installing anything, it is probably a good idea to read through the *Toolkit's* documentation, especially Chapter 3 (http://archiviststoolkit.org/ATUserManual/1_1/Chapter%203.pdf). This chapter lays out some basic info that will also give one an idea whether or not the *Toolkit* is going to work for you, both in terms of complication and function.

Note on installation: For those who have never dealt with a data base server before, installation may seem daunting, not in small part because of some the jargon that gets tossed around, and some of the assumptions of user expertise in the documentation. Following the one machine/one user installation, it is fairly simple to install/configure the application and database without technical assistance. However, I have on more than one occasion found other archivists who were interested in trying the Toolkit out but had trouble figuring out how to install and configure each part and in what order. I asked our systems librarian, Brian Kennison, to relate to me his experience with installing the Toolkit's database on the server and his subsequent support of the installation; it was not without issues. Hopefully, as more users come along there will be a growing pool of

expertise to rely on to overcome some or the technical obstacles that can be encountered when setting the Toolkit up. Unfortunately, only some of those issues are truly "Toolkit issues," some are issues specific to the database being used and/or the box that holds it.

Brian Kennison helped prepare these notes on getting started with the Toolkit which might help to clarify all that you will need to do in order to get the Toolkit up and running.

Before you begin the installation you might want to take a little time to prepare for some of the prompts that the installation will ask of you.

You will need to know the following:

- *the name or IP address to the machine on which the database is to be installed*
- *the name you want to use for the database (examples "AT", "Toolkit", "ToolitDB"). It does not matter what the name is*
- *a name and password for the database administrator/superuser ("ATadmin", "ToolkitAdmin")*
- *a proper name for your archive ("Cookie Corner Archive");*
- *a short name for your archive ("CC Archives")*

One should download the database server first (go to the following link: <https://wikis.nyu.edu/lm1394/ArchivistsToolkit/index.php/InitDB/DownloadServer>; to install it, go to: <https://wikis.nyu.edu/lm1394/ArchivistsToolkit/index.php/InitDB/InstallingDatabaseServer> for directions; then go to: <https://wikis.nyu.edu/lm1394/ArchivistsToolkit/index.php/InitDB/CreatingBlankDatabase> for directions on how to create a blank database; install the Toolkit client from archiviststoolkit.org (follow the directions at: http://archiviststoolkit.org/ATUserManual/1_1/Chapter%202%20Rev.pdf); and after

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the client is installed, locate the directory where it was installed and find and run the "Maintenance" application. This will ask you the path, user name and password for the blank database you created. If installing the database and configuring it seems complex, it is a bit.

Set-Up

Once the Toolkit is successfully installed, one can create multiple repositories and assign staff to one or more repositories, but I needed only one repository with 3 users. The 3 users I decided on were: the "Class 5" or super user=myself, a "Class 4" user=the assistant archivist, and a Class 2" user=a generic student account.

This step will require some forethought but it is not difficult to reconfigure a repository and user structure once the *Toolkit* has been set-up.

Accessions:

I had only paper systems and word-processed finding aids. I also had 30 years-worth of paper accession forms which seemed for me a good place to start. However, I would recommend creating some basic name and subject records that will figure in to the accession records. For example, I needed "Universities and colleges - Administration" and its more specific forms as subjects for many of the accessions. One can create these subjects and names on the fly but it is easier to pick them from a list if they are already established in the *Toolkit*. For the uninitiated, creating some subjects and names will also help acquaint one with the look and feel of the application.

My paper accession forms contained very basic data and so data entry was fairly limited; however, my attempts to train a student to enter accession records was unsuccessful for two reasons; the data on the accession forms was often sketchy and needed to be "interpreted;" and because this was the first data to be entered in the *Toolkit*, names and subjects had to be created for most of the new records and this was not something that the student account had permissions for and it was data I wanted to keep fairly clean. This makes a good argument for populating the *Toolkit* with a few names and subjects first.

I have found the *Toolkit* to be a good accessions database and it was very useful for

maintaining and linking names and subjects to my accession records. The application allows plenty of flexibility for the creation of accession numbers and has more than enough fields to fit my needs. The *Toolkit* also provides fields that can be defined by the user to give more flexibility for accessions data.

Once I got started it occurred to me that it might also be better to also create my locations before I created any accessions so that links could be made as the records were being created. I will discuss the "Locations" later, but while I find Locations to be the cleverest part of the application, it may be a bit tough to figure out while still getting acquainted with the application.

I ended up creating 30 or so accession records, while creating and linking to subjects and names. I took a break and moved to adding some names, subjects and locations. It should also be said that there are mapping and formatting instructions for import an existing accessions database into the *Toolkit*.

Authorities (Subjects and Names):

While it does not seem to me that "Subjects" and "Names" on the same order of magnitude as resources and accessions, the "Subjects and Names" functional areas are listed among the main functional areas of the *Toolkit*.

The "Names" functional area is more complicated than "Subjects" but once the field definitions are understood (there are pop-ups that provide definitions when a field name is moused over), it operates fairly intuitively. I found that it captured all the data I needed to maintain even for donors. Once one starts to use these authorities-oriented functional areas, it is easy to see the streamlining benefits to using the *Toolkit*. A name can be linked to an accession (or resource) as a subject, creator, or source (that is: donor) and while for most names one will not need contact information, for donor names, one likely will. Being able to maintain accessions and a donor database in the same application is a great benefit. Clean up of data can be accomplished by merging data together; that is if one has "Smith, Rob" and "Smith, Robert," and the "Smith, Robert" is the preferred form, then one can "merge" "Smith, Rob" into it. Records that were previously linked to two forms of that name can then automatically be linked to just the preferred form.

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Locations:

I would think that “Locations” would listed among the main functional areas of the *Toolkit*, but once found tucked away under the “setup” menu, it is a great feature. As stated earlier, it is a bit complicated, so read the documentation; but it is easy to start all over if mistakes are made.

Figure 2 shows all that I needed to enter to establish locations for my compact shelving using the “batch add” function. After pushing “Generate,” the prompt that is presented is shown in Figure 3.

Figure 2

©Archivists' Toolkit

Building	Floor	Room	Coordinates
Haas Library	Basement	Archives storage	Row 10 / Bay 1 / Shelf 1
Haas Library	Basement	Archives storage	Row 10 / Bay 1 / Shelf 2
Haas Library	Basement	Archives storage	Row 10 / Bay 1 / Shelf 3
Haas Library	Basement	Archives storage	Row 10 / Bay 1 / Shelf 4
Haas Library	Basement	Archives storage	Row 10 / Bay 1 / Shelf 5
Haas Library	Basement	Archives storage	Row 10 / Bay 2 / Shelf 1
Haas Library	Basement	Archives storage	Row 10 / Bay 2 / Shelf 2
Haas Library	Basement	Archives storage	Row 10 / Bay 2 / Shelf 3
Haas Library	Basement	Archives storage	Row 10 / Bay 2 / Shelf 4
Haas Library	Basement	Archives storage	Row 10 / Bay 2 / Shelf 5
Haas Library	Basement	Archives storage	Row 10 / Bay 3 / Shelf 1
Haas Library	Basement	Archives storage	Row 10 / Bay 3 / Shelf 2
Haas Library	Basement	Archives storage	Row 10 / Bay 3 / Shelf 3
Haas Library	Basement	Archives storage	Row 10 / Bay 3 / Shelf 4
Haas Library	Basement	Archives storage	Row 10 / Bay 3 / Shelf 5
Haas Library	Basement	Archives storage	Row 10 / Bay 4 / Shelf 1
Haas Library	Basement	Archives storage	Row 10 / Bay 4 / Shelf 2
Haas Library	Basement	Archives storage	Row 10 / Bay 4 / Shelf 3
Haas Library	Basement	Archives storage	Row 10 / Bay 4 / Shelf 4
Haas Library	Basement	Archives storage	Row 10 / Bay 4 / Shelf 5
Haas Library	Basement	Archives storage	Row 10 / Bay 5 / Shelf 1
Haas Library	Basement	Archives storage	Row 10 / Bay 5 / Shelf 2
Haas Library	Basement	Archives storage	Row 10 / Bay 5 / Shelf 3
Haas Library	Basement	Archives storage	Row 10 / Bay 5 / Shelf 4
Haas Library	Basement	Archives storage	Row 10 / Bay 5 / Shelf 5

Figure 3

©Archivists' Toolkit

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A slight annoyance is that it sorts Row 10 first. This is not a significant problem, but even when one creates a range starting from 001-010, the rows are ordered 1, 10, 2, 3 ... This ordering problem does not occur when creating locations one-at-time because you can choose numeric or alpha-numeric coordinates. All the same, it took only seconds to create 250 locations for which I remain grateful.

Figure 4

©Archivists' Toolkit

Figure 4 shows how a location may be linked to an accession record. One may print out a report which shows all the accessions and resources at your locations.

Search

Once mastered, "Search" has some good functionality but there are some key limitations. For example, I discovered if one wants to search titles of components in a resource (a common search parameter), one must first configure the "Search" function to include titles of components. According to the documentation, one must then find the table in the database that holds that data; choose the field; click a box that says "include in search;" and then the "Search function" will allow searching of titles of resource components. I am not sure how easily the uninitiated will be able to find the right table that their field can be found but for this example the field I needed was found in ResourcesComponents.

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The screenshot shows a window titled 'Configure Application' with a sub-tab 'Database Fields'. The window is for 'Record 22 of 22'. The configuration details are as follows:

- Field Name:** title
- Field Label:** Title (text input field)
- Data Type:** java.lang.String
- Return Screen Order:** 1 (text input field)
- Definition:** REQUIRED FIELD if date is not used. The title assigned to the resource. See DACS 2.3 (text area)
- Examples:** (empty text area)

At the bottom of the window, there are navigation buttons: First, Previous, Next, Last, Cancel, and OK. A status bar at the very bottom reads: 'Created: Jan 16, 2008 by upgrade | Modified: Jan 16, 2008 by | Record Number: 557'.

Figure 5

©Archivists' Toolkit

However, as shown in figure 5, there is no check box to include it in the search. I may be missing something, but I now assumed that the *Toolkit* would not preempt a need to have a search application outside the *Toolkit* for me to have faceted searching of my finding aids.

Resources:

“Resources” were the last piece I tackled and am still wrestling with them.

The *Toolkit*'s “Resources” area is where

one enters archival collection/object descriptions. The *Toolkit* essentially uses an EAD model for its descriptive fields and for the most part those are the only fields I track for real-world object description.

Using the “Resources” functional area is the most complicated piece of the *Toolkit* but it is fairly intuitive. A quick look at the documentation will help. I had ~60 finding aids in MS Word at various levels of adherence to standard practice

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which represented 500+ linear feet of materials. Being already familiar with how the “Resources” functional area worked, I had to decide how I was to utilize it.

I needed 3 things. EAD output, MARC output, and search capability. I needed EAD to publish the finding aids on the Web; I needed MARC to have my finding aids represented in the OPAC and I need to be able to search effectively in those collections. I also needed quick entry of descriptive data.

Entry into “Resources” is fairly user-friendly, but based on what happened with the “Accessions” area, I decided not to push the more complicated “Resources” area on the assistant archivist and students until I was convinced that I was staying with the *Toolkit*. Being already familiar with EAD and converting word-processed finding aids into it, I knew could import the EADs I created outside the *Toolkit* rather than entering data by hand into the *Toolkit*. It made sense to see if it was more expedient to create EAD and import it, or enter data directly into it.

I conducted a test using two finding aids of similar length and type. I keyed in one by hand into the *Toolkit*, and the other I converted into EAD from a MS Word finding aid using an old template I had developed. Using my template it took me 1hr and 40 minutes to get the finding aid into EAD and a few seconds more to import the EAD into the *Toolkit*; in contrast entering data into the *Toolkit*, I went as long a 2 hours and was barely 2/5ths finished.

I then decided that I would import EAD into the *Toolkit*, but I needed to see the EAD coming out. The output of the *Toolkit* EAD was really close to what went in but my EAD was validated against the old DTD and the *Toolkit*'s against the schema. I should also say that I had a style sheet that I liked very much for rendering my home-made and DTD-validated EADs. Because I was not crazy about the PDF output of the finding aid that the *Toolkit* provides, I would have to alter the style sheet I had been using in order to make the switch to *Toolkit* EAD, which meant more work.

My willingness to commit to this piece of the *Toolkit* also hinged on this key issue: my willingness to surrender the EAD finding aid's status as the document of record and transfer that status to the data that resides in the *Toolkit*.

I found that when I needed to give an inventory a major face lift (particularly changing box and folder numbers), it has been easier and quicker to do it outside the *Toolkit* and import it than to perform the same operation inside the *Toolkit*. Because of this, I was ending up with EAD finding aids remaining as documents of record, and the *Toolkit* “resources” serving as my collections list. Additionally, I needed to have faceted searching of my finding aids both for library and archives staff and also for patrons. As mentioned earlier, the *Toolkit* was not going to provide this kind of searching at this point and I had the functionality with my EADs outside the *Toolkit*.

My current workflow for “Resources” is: I convert the Word finding aid into EAD; check it; correct technical and content problems; upload the EAD to my server for public view and to be indexed by our search application; import the EAD into the *Toolkit*; and assign a location at the collection or top level. If I need to update the finding aid, I update my EAD, delete the record in the *Toolkit* and import the EAD again. I also use the *Toolkit*-MARCXML output which I send to technical services who in turn load it into our OPAC.

We have found the MARCXML export to work pretty well, however, headers need to be altered. Records often need to be shortened of some of their notes, and the creator fields need to be cleaned up. For example, the following is what the *Toolkit* outputs for the “100” field of a finding aid in MARCXML:

```
<datafield tag="100" ind2=" " ind1="1">
  <subfield code="a">Smedley, Frederic C.</subfield>
  <subfield code="e">creator</subfield>
</datafield>
```

I remove the subfield “e” designation of “creator” as the 100 field has that implication already.

My hesitation to fully commit to the *Toolkit*'s “Resource” description may change as my comfort level increases with the application and as the future of the Archivists' Toolkit™ project becomes clearer. For now, I am comfortable with my level of implementation. I will need to make some alterations to my style sheet and establish a workflow that takes full advantage of the *Toolkit* and some of the data entry work-arounds that I

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have already discovered.

I have not utilized the *Toolkit* for a digitization project but I fully expect to try it; however, entry of description into the *Toolkit* will likely be an issue for this piece as well. It may be that it will be more expedient to create my data outside of the *Toolkit* and import.

Conclusion:

There are many more nuances and functionality in the *Toolkit* that are not touched on here and its important to know that it has lot of depth to it. On the whole, I am quite satisfied with the *Toolkit's* performance and how it fits my needs. It has provided me with streamlining that it would have been much harder and expensive to achieve otherwise. I also do not feel like my data is trapped in the application. Furthermore, it speaks well for the application that one can use it with different levels of implementation.

The software would benefit from some clearer installation instructions with perhaps some suggested installation scenarios. It is likely that some archivists who decide to try the *Toolkit* will not be able to do so without the assistance of technical staff and/or a workshop and efforts should be made to address this. It would seem contrary to the original mission of the *Toolkit* for one to need to hire a programmer and to pay to attend a workshop in order to work with it. However, with the exception of the installation instructions, the manual is good for descriptions of the functional areas; though, I would find much of it much more helpful if it were incorporated into a help system. One is also not currently able to search through the entire manual, one must open each chapter's .pdf and search it (and there are many chapters). The *Toolkit* documentation would also benefit from some basic instructions on building customized reports using iReports™ with the *Toolkit*.

Training staff to use the *Toolkit* is an additional issue for me, but the more the staff work with it, the more I hope their comfort level increases.

According to the plan for "Phase 2," the *Toolkit* will also have "...new functionality, including support for user registration / use tracking, rights management, appraisal, and making the AT application interoperable with user authentication systems and digital repository applications."⁷ All these will be positive additions, particularly the user registration and use tracking

which would really streamline data entry and management.

It will be interesting to see how the archives community responds to what is a remarkable new software tool in the next year or so and how support of the application evolves; it would be my hope that it continues to be an application created and maintained by archivists for archivists in the non-proprietary/open-source and collaborative spirit in which it was created.

Brian Stevens is currently the archivist and special collections librarian at Western Connecticut State University's Haas Library in Danbury, CT. Previously he served as a project archivist for NYU's special collections and as NYU's analyst/archivist for the Archivists' Toolkit project. He has served on the Board of the Archivists Roundtable of Metro NY and is currently chair of ART's web site committee which recently renovated ART's site. Stevens also is a frequent consultant for archives migrating data into EAD.

(Footnotes)

¹ Archivists' Toolkit "Overview". 2007. Archivists' Toolkit. 14 Apr 2008 <<http://www.archiviststoolkit.org/overview/phase1.shtml>>. "The Andrew W. Mellon Foundation has awarded \$847,000.00 to the UCSD Libraries, the NYU Libraries, and the Five College Libraries to support development and implementation of a software application to support archival processing and the management of archival information. Key objectives of the application are to increase archival processing efficiencies and lower processing costs, including costs for specialized training; reduce the need for locally built tools; and promote standardization. When completed, the application will support collection accessioning and description, location tracking, and provenance registration, as well as outputs for the EAD and METS standards."

² Archivists' Toolkit. 2007. Archivists' Toolkit. 14 Apr 2008 <<http://www.archiviststoolkit.org/index.php>>.

³ Archivists' Toolkit "Overview". 2007. Archivists' Toolkit. 14 Apr 2008 <<http://www.archiviststoolkit.org/overview/phase1.shtml>>.

⁴ Archivists' Toolkit "Overview". 2007. Archivists' Toolkit. 14 Apr 2008 <<http://www.archiviststoolkit.org/overview/phase1.shtml>>.

⁵ "The ATUG-L Archives." The ATUG-L Archives. 2008. Archivists' Toolkit. 14 Apr 2008 <<http://mailman.ucsd.edu/pipermail/atug-l/>>.

⁶ Archivists' Toolkit "List of AT Users". n.d. Archivists' Toolkit. 14 Apr 2008 <<http://www.archiviststoolkit.org/support/ListofATUsers.htm>>.

⁷ "Phase 2." Archivists' Toolkit. 2007. 14 Apr 2008 <<http://www.archiviststoolkit.org/overview/phase2.shtml>>.



Interview with the Archivist: Margot Note

By Ellen Mehling

Margot Note is Archivist and Information Manager at the World Monuments Fund. The World Monuments Fund (WMF) is the foremost private, nonprofit organization dedicated to the preservation of endangered

architectural and cultural sites around the world. Since 1965, WMF has worked to stem the loss of historic structures at more than 500 sites in 91 countries.

Ellen Mehling (EM) – Where were you born? Where did you grow up?

Margot Note (MN) – I was born in Ridgewood, New Jersey and I lived in New Jersey until I was 13. Then I moved to Minnesota and spent high school and college there. After I graduated, I moved to the Bronx.

EM – So you started off on the east coast and then moved west...

MN – Yeah, the Midwest...but I'm an East Coast girl, let's just say that! (Smiles).

EM – What was it like moving there? What was the biggest difference?

MN – It was a culture shock because the Midwest is a little bit...I don't want to say "behind the times." We moved there right before I started high school, and I missed my group of friends. It was also freezing cold. The first Halloween there, there was a huge blizzard and I was not used to how cold it was.

EM – And that's not even November! You have a lot more winter ahead of you.

MN – Yeah, and the winter's from October to late April.

EM – Did you get a lot of snow too?

MN – It was always snowy. We lived outside of St. Paul, so it was just very snowy, wintery, freezing, all the time.

EM – So after the first snowfall, was there just snow on the ground from that point on; it just stayed?

MN – It stayed, and more was added. You got used to it. I'm a great driver now because I feel like I can drive on any terrain. There's potholes in the summer, road repair. I can drive through a blizzard. That's the benefit of growing up in the Midwest!

EM – Was there anything in your childhood to indicate an interest in history, or archives?

MN – I came to the archives through the library door, I guess you could say. I went to the library all the time, and I was a very big reader and still am. I worked in libraries as a shelver in high school and in college. My first job out of college was in a library. I didn't get into archives until I started my Master's in history, and I went to my first archive and that's how I got interested in doing that as a professional.

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EM – So you were already in a Master’s program for history and then started to get into archives...where did you study?

MN – I received my Master’s in history at Sarah Lawrence College and my Master’s in Library and Information Science at Drexel University, in December.

EM – You just finished then - just a few months ago?

MN – Yes.

EM – And what is your current position?

MN – My title is Archivist and Information Manager, so I work in both the traditional archival arena but also managing information within the organization.

EM – How long have you been there?

MN – I’ve been working there since last December.

EM – You started working as an archivist while you were still in school?

MN – I was halfway complete with my degree at that time.

EM – How did you get the job there?

MN – I found it on Idealist, and they were looking for someone who could do the job in two parts: one was the archives and information management, and the other part was database administration. It was an interesting match because when I was job hunting, I knew there had to be a job out there that was perfect for where I wanted to go with my career. I wanted to be an archivist, but I didn’t have the degree yet. I had the background and ambition, but I didn’t have the specific training where "I am an archivist," you know. I was already doing a lot of database administration at my job at the time, so I had the skill set they needed and the passion for archives and information management. It was a unique fit.

EM – So you got what you wanted? You had pictured it, and it became real?

MN – Yeah, and it happened. I’m thinking, it’s New York, there’s millions of jobs; if there’s gonna be a job for me, it’s going to be in New York. It was the transition I needed.

EM – And you were looking on Idealist?

Were you looking specifically for non-profits or was Idealist one of a number of sites where you looked at job postings?

MN – Idealist was one of a number of places. I’ve always worked in non-profit. I’m not opposed to working in the corporate field, but it just happened to be how it worked out.

EM – The collection that you work with, the Archives, could you please describe that?

MN – WMF preserves monuments around the world using field project managers and local partners, and so we have people sending preservation reports before, during, and after their work. So we have digital photos, prints, we have CDs of digital images, we have slides, and field project reports.

EM – What kind of information would be included in the field project reports?

MN – The preservation team in the field are updating us about the status of work they are doing. We give specific grants to projects, so they’re writing about how they’re restoring a roof of some historic building and providing a holistic view of the work that’s being done—the structure itself, the architects and trades people needed to complete the work, the culture of the area.

EM – That’s interesting – so they’re describing, for example, the damage to the roof and what they have to do to repair it...

MN – Yeah, it’s a lot of technical information about building materials. What I hope to facilitate, by building a digital archive of our past projects, is to translate those technical documents into something that the public will find interesting. I hope to do that with a digital management database I’m implementing as well. We own a lot of images and information that can inform a wider audience of the important work we’ve been doing.

EM – How long has the World Monuments Fund been in existence?

MN – More than 40 years. We were founded in ’65 and one of our first projects was working at Easter Island.

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EM – Easter Island! With those big statues? What a way to start!

MN – It's exciting, we were there conducting archaeological research and preservation. We brought a moai—one of those giant heads—to New York.

EM – Wow! I can't even imagine...you'd have to figure out how deep it is under the ground and how to get it out of the ground and transport it without damage...

MN – Yes that was the first project and it snowballed from there! (laughing)
Some other early projects were the restoration and preservation of a group of 800-year old monolithic stone churches, which were sculptured out of the mountain at Lalibela, in Ethiopia, and a lot of preservation work on buildings in Venice.

EM – Has the WMF always been in New York? If the first project was to transport these statues to New York...

MN – Yes, we have an office in New York, and offices and affiliates in Paris, London, Madrid, and Lisbon. We've done a lot of work in Angkor, Cambodia so we have a small office there as well. We do project work all over the world.

EM – Are there any interesting projects currently or upcoming?

MN - We have the World Monuments Watch list of 100 Most Endangered Sites every two years. (<http://www.wmf.org/watch.html>). We announced the list for 2008, so now we are working to preserve those sites. Sometimes, it's just to lend support. For example, the New York State Pavilion, which was part of the 1964 World's Fair, was on the Watch list. At work, we went on a field trip to the exhibit at the Queens Museum of Art about how they're restoring the large mosaic map of New York. So, even if we don't necessarily fund the projects, the organizations that support these sites can say, "Hey look, we've gotten international recognition for being an endangered site."

EM – Do you have any idea if anything's going to be done anytime soon, with the New York Pavilion?

MN – There may be some funding in the works. I

think it's a matter of getting people excited about it.

EM – Yeah, I've been there and it's really fallen into ruin since, what, the 60s? Since the World's Fair. It's a shame. You can see how beautiful it was at the time, and now it's...

MN – They brought in some of the terrazzo squares that the restorers were working on. The squares are breaking apart, there's weeds growing. It's sad to see something that's relatively recent and important like that break apart and you know it's just in your backyard.

EM – What kind of queries do you get about your collection, are they mostly internal?

MN – We get some external requests, people asking for specific images. People want images for textbooks or for specific projects that they're working on.

EM – Do they pay a fee? For example, if a textbook wanted to use an image?

MN – It's depends on what they're using it for. If we get a publication credit, it's free. There are specific guidelines that they have to abide by and sign off on.

EM – The next questions are not work-related: Do you have any hobbies? What do you do when you're not at work?

MN – I started...well I guess it's work-related. I started a blog called Info Czarina (www.infoczarina.blogspot.com), that's for information professionals. I wanted to get more familiar with Web 2.0 applications and keep current in the field.

EM – How long have you been doing that?

MN – I've been doing that since last summer, June. I write maybe from four to six posts a month. I like to belly dance! (laughing). I've been out of school for a while, so I'm getting back to drawing, writing, sewing, belly dancing, running...

EM – Is belly dancing difficult to do?

MN – No, but it'll get you in the lower back. That's where it hurts, because all the movement is in this area (indicates midsection). It's good for coordination. Then it's also being graceful because

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there's a fine line between being ladylike and being well, I guess, hoochie (both laughing). It's a lot of fun.

EM – And running too? You said you're a runner?

MN – Yeah, my personal goal is that I want to run a half-marathon. I think a marathon is a little too much but I want to do a half-marathon. I have a friend who is a member... of the New York Road Runners and we're going to use peer pressure in a positive way so we can start running together.

EM – Do you collect anything?

MN – No, and actually it's funny that I'm an archivist because at home I'm not a collector at all; I will throw away anything that is not useful to me. I like cleaning and organizing, and I get a thrill... whenever I have a stressful situation in my life, I clean my apartment. I'm a whirlwind of crazy, emotional cleaning but it's a cleansing ritual that I do. And so at home, I don't try to collect, but then at work I am the opposite where I'm collecting and organizing.

EM – That's interesting, some archivists tend to be kind of pack rats both at home and at work.

MN – I've gotten rid of personal things that maybe I shouldn't have, so I think this is a way for me to manage that, or you know, bring that kind of archival mind to my personal life. If it's an organization's holdings, I keep it, but if it's my own stuff, sometimes it's not always a good thing to throw everything away! (laughing)

EM – And maybe regret it?

MN – Yeah.

EM – What is something you like that most people don't like?

MN – (long pause) Well this is going to make me seem...strange but...I don't like serial killers, but I like their stories. I like forensic psychology. I'm a big fan of true crime. I wrote my master's on Aileen Wuornos, the serial killer...

EM – Oh, *Monster*?

MN – Yes. When I first started writing it, I was completing the degree part-time, over three years,

no one knew who Aileen Wuornos was. Then during the last year I was writing it, she was executed and the movie came out, so people knew who she was. I certainly didn't plan it that way but people knew what I was talking about, finally! I have a friend who'll always want to watch Law & Order, but I don't watch fictional shows about that type of stuff. I'll watch the documentaries... somehow as long as it's true crime, I'm into it.

EM – And my final question – if you could work at any archives, real or fictional, where would you like to work?

MN – (pause) Probably the archives in Harry Potter's world, a kind of a spell book archive.

EM – That'd be cool.

MN – They have a scene in one of the films where there's a restricted reference area and I always wondered what would be in those books. What I really like about the Harry Potter books is that there is a sense of history; I mean obviously the action's happening in the present of the book but then there's also this rich magical history that's touch upon and it makes it so much more realistic.



REPOSITORY PROFILES

Crime in the Library: The Special Collections of the Lloyd Sealy Library,
John Jay College of Criminal Justice/CUNY

The Ruth St. Denis Collection at
the Adelphi University Archives and Special Collections

Crime in the Library: The Special Collections of the Lloyd Sealy Library, John Jay College of Criminal Justice

By Ellen H. Belcher

Introduction

Started as a small collection of books to support the New York Police Department (NYPD) Police Academy, the library of John Jay College of Criminal Justice has had a rich history and built important collections in just over four decades. The library has always had a mission to collect comprehensively in criminal justice and its collections have paralleled the college in the scholarly development of the field. The library holds the papers and publications of prisoners and prison wardens; criminals and policemen; scholars of criminal behavior and supporters of crime victims. Together, these primary materials document the process of crime, its prevention, investigation, prosecution, and punishment on an international scale.

The Library was named for Lloyd George Sealy, an African American who rose through the ranks of the NYPD, eventually commanding a Harlem precinct and the Brooklyn South Patrol Division. After retiring from the force, he became a beloved professor and scholar of Law and Police Science at John Jay, and spent long hours conducting research and assisting students in the Library. On January 4, 1985—his 65th birthday—he suffered a fatal heart attack in the library.

Rare Book Collections

Some of the original titles transferred from the Police Academy now form the nucleus of our rare book collection. While only a few of the close to 2,000 volumes that comprise this collection are in themselves rare and unique, the sum of the collections is unparalleled. No other repository collects published works on criminal justice as



Photograph of Sergeant Edward O. Shibles, NYPD. From *The Shibles Family Papers*, Lloyd Sealy Library.

comprehensively and retrospectively. Together on these shelves, are first-hand accounts of prison life and criminal activity; the writings of law enforcement and corrections practitioners; Renaissance criminal law texts; pamphlets on criminal court proceedings; and foundational works on forensic science, fire science, and criminology.

Of the titles distinctive in both their original binding and uniqueness in this country some examples are: De Tocqueville and Beaumont (1831) *Du systeme penitentiaire aux Etas-Unis...* (a report on U.S. prison innovations); Vidocq (1837) *Les Voleurs, Physiologie de Leurs Moeurs et Leur Langage...* (written by an accomplished thief who became chief of detectives in Paris); Voch (1781) *Abhandlung von Feuersprützen. Nebst einem Unterrichte, wie man sich bey entstandenen Feuersbrünsten zu verhalten...* (an early illustrated treatise on fire engines and fire hoses).

Vellum-bound titles on early criminal law include

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Scanaroli (1655) *De visitatione carceratorum libri tres...* (a work on torture and conditions in Rome's prisons) and Damhouder (1567) *Le refuge et garand des pupilles, orphelins, et prodigues..* (offering guidance on the treatment of children in court). The library continues to add to our rare book collection at the rate of around fifty titles a year in addition to special purchases. Our titles are catalogued on the CUNY+ and in OCLC databases and are available for consultation by appointment.

Manuscript Collections

The Lloyd Sealy Library holds a diverse group of manuscript collections. The most requested collections are those tapped for our Crime in New York 1850-1950 Digital Library (described below). Amongst other collections, the library holds, *The Papers of Flora Rheta Schrieber*, a member of the first faculty of John Jay College and the author of *Sybil*, and *The Shoemaker*. The recently acquired *Shibles Family Papers* document the work of two policemen-brothers who patrolled the notorious tenderloin district in turn of the century New York.

Documenting the history of corrections and penal reform are the *Records of the Center for Knowledge in Criminal Justice Planning*, which was directed by CUNY Graduate Center Professor Robert Martinson. His groundbreaking 1974 article "What Works?" greatly influenced scholarly and popular opinion on prison reform. *The Norman Bruce Johnston Collection of Prison Plans* represents a collection amassed over a long career of research on historical



Prison 'mug shots' of Martha Place, 1899, and Ruth Snyder, 1928 both executed for murder at Sing Sing Prison. From *The Papers of Lewis E. Lawes*,



Police identification photograph, November 11, 1937 of Leonard Cohen, Irving Moskowitz, Anthony Maffatorre alias 'Dukey', Abraham Levine, alias 'Pretty'. From *The Burton Turkus Papers*.

and international prison planning and construction.

Our many manuscript collections, including the *John Jay College Archives*, reflect a continued interest in developing our collections in criminal justice, very broadly defined. All of these collections are listed on our website and are available for study by appointment.

'Open' Special Collections

This specialized library also maintains an open-shelved collection of what is best described as 'grey literature'. The backbone of this collection includes reports and other publications of local, state, national and international criminal justice agencies as well as reform and watchdog groups. While most of these materials are now available 'free' online, no other repository has worked to catalog and collect them comprehensively. Lloyd Sealy librarians make a concerted effort to find, claim and catalog these publications, contributing to these original records to the OCLC database. Because so much of this material is ephemeral with very short web-lives, they are often printed and bound for long-term accessibility. These efforts were rewarded in 2005 when the library received the *NYLink Achievement Award for Resource Sharing and Metadata*.

The Crime in New York 1850-1950 Digital Library

The *Crime in New York 1850-1950 Digital Library* (www.lib.jjay.cuny.edu/crimeinny) was completed in 2006 with the support of a

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The Ruth St. Denis Collection at the Adelphi University Archives and Special Collections

By Mary M. Manning, MA, MLIS
Based in part on the original
research of Ben Munisteri, M.A.

On September 8, 1938, four former Denishawn Dancers, Jack Cole, Anna Austin, Ada Korwin, and Dan Begenau met with Ruth St. Denis and President and Mrs. Paul Dawson Eddy at the Garden City campus to launch the Adelphi Dance Department, one of the first dance departments in higher education to be founded outside of the field of physical education. The Department has been the home to many esteemed and well-known dancers and educators, including Hanya Holm, Juana de Labon, Norman Walker, Carmen de Lavallade, and Paul Taylor.

Ruth St. Denis, also known as “Miss Ruth,” was the founder and first chair of the Adelphi Dance program and one of the forerunners of modern dance in America. In the early part of the twentieth century, St. Denis entertained “high art” audiences in Europe, and then, returned to the United States to headline a 58-week tour. Known for her dances based on Asian styling, elaborate costumes and settings, Delsarte-based poses, theatrical characters, and for expressing spirituality through beauty, she was one of the first professional dancers outside of ballet to treat dance as a serious art.

In 1914, St. Denis met the young, talented dancer Ted Shawn. Shawn applied

for lessons from St. Denis, the dancer whom he most admired, and was instead offered the role as the only male dancer in St. Denis’s company. A romance quickly developed, and they were married that same year. Together, they formed Denishawn School and Dance Company. The school flourished, with locations all over the country, and along with their regular tours throughout the States, the company toured the Orient and in 1927 sold out an unprecedented four nights at Carnegie Hall. Denishawn produced some of the finest modern dancers in the world, including Martha Graham and Doris Humphrey.

Although St. Denis’s popularity waned in the 1930s, she continued with her mission to make American dance a more respectable art form, and the formation of the Adelphi Dance



St. Denis Portrait: One of seventeen portraits by Marcus Blechman held by Adelphi Special Collections holds. Blechman was a famous dance photographer and St. Denis’s good friend. Ruth St. Denis Collection, University Archives and Special Collections, Adelphi University Libraries.

Department was part of this process. The Ruth St. Denis Collection materials document her Adelphi years and this process. A glossy addendum to the Adelphi College Bulletin from 1938 announced the new department, explaining that it would teach “Ancient and Modern forms as well as the Ballet, Oriental compositions and Social Dancing.” St. Denis served as chair and is listed as instructor for three courses. During that first fall semester St. Denis performed the “Black and Gold Sari” solo as part of the “Oriental Group” in a campus performance, and our collection contains a similar sari worn by St. Denis. In her autobiography, *Ruth St. Denis, An Unfinished Life* (1939), St. Denis states that President Eddy asked her to create a dance department that

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emphasized “the technical and artistic phase of the modern and the Oriental” (385). Adelphi University Archives and Special Collections holds an autographed copy of this autobiography as well as St. Denis’s typescript manuscript with her handwritten annotations and editor’s comments.

St. Denis remained connected with Adelphi throughout her life. She was long involved with the Adelphi Children’s Centre for the Creative Arts and the Annual Ruth St. Denis Days they sponsored, which began in 1955 and continued through the 1970s. St. Denis won the Capezio Award in 1961, received an honorary degree of Doctor of Fine Arts from Adelphi University in 1963, and passed away just 5 years later in 1968.

Born as Ruth Dennis in 1879 on a farm in rural New Jersey, she was transformed at the turn of century into “Saint”



Denis by American theatrical producer and playwright David Balasco, but will always be fondly remembered at Adelphi University and around the world as “Miss Ruth.”

The Ruth St. Denis Exhibit
The Dance Department will celebrate its 70th anniversary and the opening of the new Performing Arts Building during the Fall 2008 Dance Adelphi (October 10th through October 20th), which will feature Ruth St. Denis choreography. Many of the items pictured in the article along with other materials from the Ruth St. Denis Collection

and items borrowed from Jacob’s Pillow and the Vanaver Caravan Dance Company will be exhibited at the Adelphi University Gallery in the University Center from September 28 through October 20th, 2008. The exhibit reception will take place at 7PM on October 18th and will be part of the activities for the Dance Department Gala. For more information on the opening and reception, please see the Adelphi Fall 2008 Cultural Events Calendar, which will be available in the summer of 2008 at <http://events.adelphi.edu/culturalevents/>.

For more information about the collection or the exhibit, please contact Assistant University Archivist and Special Collections Librarian Mary Manning at manning@adelphi.edu.

Mary M. Manning is the Assistant University Archivist and Special Collections Librarian at Adelphi University.

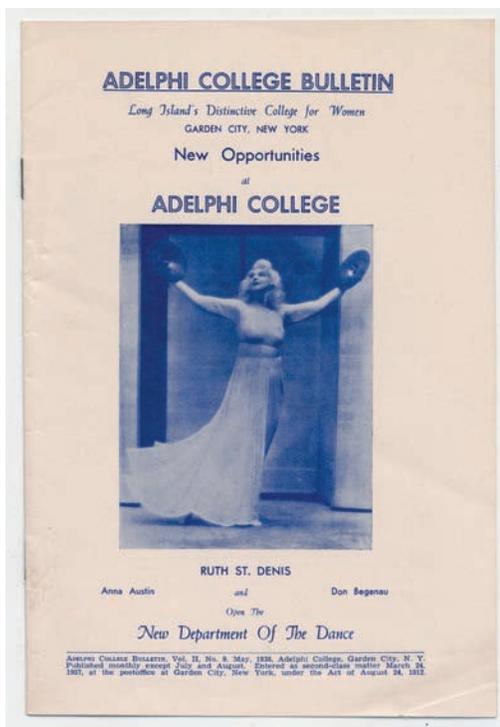


Photo at Top: An autographed copy of St. Denis’s autobiography Ruth St. Denis, An Unfinished Life (1939) and a typescript manuscript showing her handwritten annotations and editor’s comments, Ruth St. Denis Collection, University Archives and Special Collections, Adelphi University Libraries.

Photo at Left: A 1938 Adelphi College Bulletin with Ruth St. Denis on the cover describes the newly formed dance department, Ruth St. Denis Collection, University Archives and Special Collections, Adelphi University Libraries.

Photo at Right: Artifacts from the Ruth St. Denis Collection, including a chair that she owned, a beautiful Sari in which she performed, and two drums that were played during dance classes, Ruth St. Denis Collection, University Archives and Special Collections, Adelphi University Libraries.



Crime in the Library

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METRO Digital New York Grant. This open access web resource offers primary materials on the rich criminal history of New York City, documenting nearly a century of investigation, arrest, judgment, incarceration, and punishment of both famous and unknown criminals in New York City and New York State. This digital library is derived from portions of our three most popular collections and is in two parts:

- The Image Digital Library is comprised of digitized photographs and related documents from two manuscript collections: *The Papers of Lewis Lawes*, Warden of Sing Sing Prison 1920-1941; and *The Papers of Burton Turkus*, assistant district attorney and Chief of the Homicide Division, Kings County (Brooklyn) 1940-1945. These digitized images portray decades of criminal activity and careers in New York City through crime scene and investigation photographs, mug shots, and rap sheets.
- The Trial Transcripts Digital Library offers access to our *Trial Transcripts of the County of New York 1883 – 1927*: verbatim proceedings of 3,326 court cases, mainly heard at the Court of General Sessions, New York County. The site provides a searchable index of these transcripts, which are on 425 reels of microfilm (available by interlibrary loan). A sample of 150 transcripts



Crime scene photograph of the body of Joseph Rosen, killed by members of the Murder Inc. crime syndicate in a candy store in Brownsville, Brooklyn, September 13, 1936. From The Burton Turkus Papers.

is available as searchable full-text PDF files.

The Lloyd Sealy Special Collections continues to attract a growing patronage of international scholars, who yearly produce two to four scholarly books, articles, theses, and dissertation from the collections. We invite inquiries from interested researchers who wish to conduct research with our collections. More details can be found at: www.lib.jjay.cuny.edu/info/speccoll/.

Further Reading

For more on the Lloyd Sealy Library, please see our website: www.lib.jjay.cuny.edu and/or read the following articles: Nancy Egan (2007) "The Lloyd Sealy Library of John Jay College of Criminal Justice: Academic, Special Library or Both?" *Behavioral & Social*

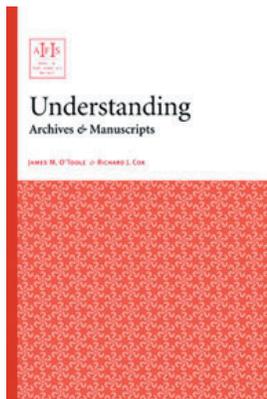
Sciences Librarian 25/2: 1-22.

Ellen Belcher and Ellen Sexton (2008) "Digitizing Criminals: Web Delivery of a Century on the Cheap."

OCLC Systems & Services: International Digital Library Perspectives. 24/2:

Ellen H. Belcher has been the Special Collections Librarian and an Assistant Professor at the Lloyd Sealy Library since 2004, before which she worked in the Special Collections and Preservation Departments of several other NYC- area libraries. She holds an MS-LS and Advanced Certificate in Library Preservation from the School of Library Service, Columbia University, and an MPhil and MA in Ancient Near Eastern Art History and Archaeology from its Graduate School of Arts and Sciences. She can be reached at ebelcher@jjay.cuny.edu.

Reviews



Understanding Archives & Manuscripts. James M. O'Toole & Richard J. Cox. Society of American Archivists, 2006. 255 pp.

Reviewed by Sharon A. Pullen, C.A.

Understanding Archives & Manuscripts is a slim volume organized into five chapters that begins with a recounting of the nature of the record, and ends with a bibliographic essay that points the reader to more specific works. It is a re-working of James M. O'Toole's 1990 version of the same title, with additional material and a co-author, Richard J. Cox. As part of the *Archival Fundamentals Series II*, this book is aimed at the student or beginning archivist. Additions to the text are largely made up of discussions of research, scholarly discourse, and evolving aspects of archival theory. These additions are not simply 'tacked on' to the original work, however. The volume is well-organized and exhibits a nearly seamless unity.

Chapter one, *Recording, Keeping, and Using Information*, is a thorough examination of the history of record-making from the rise of literacy to the usefulness of archives. This chapter also delineates the

"characteristics of recorded information in the modern age." Each of the six characteristics: abundance; collective (applies to meaning and significance); decentralized and democratic; interrelatedness; social nature; and shifting usefulness are defined and related to one another. The concluding section of this chapter deals with the usefulness of archives by relating them to the history of records and their characteristics, as well as, leading to the following chapter.

The second chapter, *The History of Archives and the Archives Profession*, opens with a description of the diversified nature of archives in the United States. Then the chapter backtracks to the origins of archives in the Old World. Regarding the rise of record keeping the authors state "Records were a more objective means for preserving critical information, a means more reliable than human memory..." The "watershed" of the French Revolution is given credit for cementing both the idea of records protecting rights and that of the public's right know. The American origin of archives is seen as encompassing two traditions: Public Archives and the Historical Manuscripts Tradition. Although the second tradition developed a twofold approach that encompassed first gathering together as many documents as possible, then editing and publishing those materials, Public Archives were not so determined. In the authors' words, "throughout the nineteenth century government archives were often neglected and hard to use."

The emergence of the archival profession is defined as beginning with the American Historical Association's (formed 1884) formation of the Public Archives Commissions in 1899. This section includes several 'tidbits' of archival history such as Hawaii's status as the first state to dedicate a building solely for archives (1906) and that of New York as the last state to establish an archival program (1978). Also covered is the emergence of Records Management as a distinct profession to which the authors attribute a certain "loss of symmetry" in the understanding of the concept of the records lifecycle or continuum.

The establishment of archival and records-related government agencies and independent professional associations is also recounted and evaluated with regard to the professional identity of archivists. The advent of NUCMC in the late 1950s, creation of MARC AMC, EAD and other descriptive systems is considered evidence of a developing consolidation of professional identity within the archival community.

The Archivist's Perspective: Knowledge and Values is the title of the third chapter. The momentum of this chapter moves from the traditional sources of archival knowledge (graduate education, on-the-job experience, and continuing professional education) to a discussion of the categories into which it can be divided and the values shaped by that knowledge. The four broad categories of archival

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Reviews



Film Preservation: Competing Definitions of Value, Use and Practice.

Karen F. Gracy.

Society of American Archivists,
2007. 296 pp. \$56. ISBN 1-
931666-24-5

Reviewed by Margot Note.

In *Film Preservation: Competing Definitions of Value, Use, and Practice*, film historian and academic Karen F. Gracy presents a robust ethnographic survey of American individuals and organizations that conserve moving images. In response to the paucity of research in the field, Gracy analyzes “film preservation in action,” which she delineates as the historic, economic, and theoretical frameworks within the film archiving and preservation community, examining it as a sociocultural phenomenon, a “separate social universe, with its own structure, dynamics, and conventions.”

Over the last thirty years, film has increasingly been recognized as a valuable cultural heritage object. Films are “signifiers with multiple referents whose multiplicity of value [can be] historical, cultural, social,

aesthetic, educational, economic, or entertainment...” However, moving images face inimitable preservation challenges. Decomposition, due to film’s delicate nature, is the foremost problem. Studios and production companies own copyright to the material and must be consulted before use—even preservation; historically, owners have been reluctant to release their rights. Limited funding also challenges archives: one film can easily cost tens of thousands of dollars. The definition of preservation itself has become “multi-layered and supersaturated” with meaning, transitioning from simple activities like copying a film to a more stable format to theoretical issues of values and policies debated among archivists.

Film Preservation is influenced by social theorist Pierre Bourdieu’s work on “the field of cultural production,” whereas institutions “consecrate a certain type of work” by the authority to define and control what is worth protecting. Film archives work inversely, often ceding their authority over selection, preservation, and access to studios that hold intellectual property rights. Film archives also differ from other cultural heritage institutions because of their interest with mostly popular, rather than high, arts.

These issues contribute to the instability of film archives within the hierarchy of cultural institutions. The text’s crux is, “Without the exclusive authority to control the work of film preservation and restoration, what are the ultimate consequences for the cultural

imperatives of preservation and access to moving images?” This concern pertains to other archival areas because cultural institutions may relinquish their authority due to copyright law issues and technological advances in the future.

Film Preservation is especially valuable because of the author’s ethnographic fieldwork conducted within the archival environment. Gracy documents the decision-making process of film preservation in a series of flowcharts, illustrating selection, fund raising, inspection and inventory, laboratory preparation, duplication, storage, cataloging, and access. Although the text emphasizes social activities over techniques, the charts provide a meaningful assessment of information about the film preservation process, which is often not as extensively documented as it should be.

Archivists, of both film and other mediums, will be interested in this text, as it balances theory with practical advice. *Film Preservation* teases out the challenges of archiving and preserving moving images with a sense of optimism for the future, providing a solid foundation of subsequent ethnographic work in this field.

Margot Note is the Information Manager and Archivist of the World Monuments Fund, the foremost private, nonprofit organization dedicated to the preservation of endangered architectural and cultural sites around the world. She has an MLIS from Drexel University and a MA in History from Sarah Lawrence College.

Book Review

Understanding Archives and Manuscripts

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knowledge as described by the authors are: individuals, organizations, institutions; records; uses of records; and archival principles. Each of these is further delineated in a manner that provides the nascent archivist with both a practical and theoretical view. Proceeding to archival values, the authors provide a list of seven "summary propositions" which again explores both the practical activity and underlying theory.

Chapter 4, *The Archivist's Task: Responsibilities and Duties*, proposes that all archivists, regardless of the nature of employing institution, or collection volume, share a common task that can be defined through an exploration of archival areas of responsibility. The first, "planning," is considers tasks from drawing up a mission statement to space planning and personnel needs. The responsibility of "saving and acquiring" archival records is divided into the three tasks of identification, appraisal and acquisition, and physical preservation. Responsibility for "organization" is broken into the tasks of arrangement and description. The responsibility with which the most tasks are associated is "making available." This area includes: reference; access; ethics; sharing information; and exhibits, outreach and advocacy. The chapter is not merely lists; however, again, each item is explored with a basis in principle and an explanation in practice.

The fifth chapter, *Archivists*

and the Challenge of New Worlds considers the place of the profession both currently and in the future. It includes such sections as: Postmodernism; Internet Time; Ethics and Security; Symbolism and Technology; Advocacy and the Archival Mission; Recordkeeping in the Digital Era; and Professionalism. This final chapter emphasizes recent and continuing research on issues facing archivists. The blurred and confusing boundary between archivists and records managers is also considered.

Finally, this volume contains an extensive bibliographic essay, organized in conformity with the five chapters, that provides citations to general works in each specific area. The recommendations here include other volumes in the *Archival Fundamentals Series II*, as well as, many seminal works on theory. This section is as useful for the instructor of beginning archives courses as it is for the student. Not every introductory publication about archives is included here, but that is not the authors' aim.

Understanding Archives & Manuscripts by James M. O'Toole and Richard J. Cox accomplishes exactly what it sets out to do. This is an introduction to the *world* of archives. It is not simply a manual, neither is it devoid of 'real-world' considerations. A student seeking an introduction to the profession is well-served by this volume in the *Fundamentals* series. Certainly, it does not stand alone as the sole text in an introductory class, but just as certainly, such a class should not be considered complete without it.

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ART News

NYU'S ARCHIVES AND PUBLIC HISTORY PROGRAM RECEIVES FEDERAL GRANT TO INTEGRATE NEW MEDIA THROUGHOUT CURRICULUM

New York University's Archives and Public History Program has received a grant from the National Historical Publications and Records Commission (NHPRC) for the program's "Digital History Across the Curriculum" initiative. The \$83,000 award will enable the program to develop courses and educational offerings that fully incorporate new media. The NHPRC anticipates that this program will serve as a model for other educators in the archival, documentary editing, and public history communities.

"The NHPRC grant will help NYU develop a more integrated and coherent approach to digital and electronic records issues, thus providing new professionals with the necessary skills to make historical materials more widely accessible to the

American public," said Professor Peter Wosh, director of the Archives and Public History Program and a faculty member in NYU's Department of History. "The curriculum and course modules will also provide an openly accessible and useful model for other humanities-based graduate programs that face similar challenges."

Under the grant, the program will also work with archival and public history institutions in the New York area to create digital history internships for NYU students.

The NHPRC, which is affiliated with the federal National Archives and Records Administration (NARA), promotes the preservation and use of America's documentary heritage essential to understanding its democracy, history, and culture. The grant to NYU constitutes the only award

made this year in the agency's new "professional development" initiative.

NYU's Archives and Public History Program, whose roots trace back to the mid-1970s, is designed to provide students with a theoretical grounding in such topics as memory, heritage, commemoration, historic preservation, and the role of the archive in humanities scholarship. Courses emphasize contemporary standards and engagement with new technologies, as public historians and archivists continually use new methods and techniques to engage non-traditional audiences. Students work with NYU's Division of Libraries in the areas of digital librarianship, preservation, and collection development. In addition, the program fosters close involvement with New York City's array of archival and public history institutions.

Meeting RoundUp: Spring 2008

January

The first meeting of 2008 brought us to NYU for a demonstration of Archivists' Toolkit, the first open source archival data management system. NYU Special Collections is at the start of the long process of adopting the Archivist Toolkit for the creation and management of EAD finding aids. Sibyl Roud and Brian Hoffman gave a lively demonstration of the main functionality of the Toolkit, highlighting new features in the latest release. With their colleagues Nancy Cricco and Lee Mandell on hand to answer technical questions, they discussed the entire authoring and publication lifecycle of finding aid data at NYU and the decision to migrate finding aid data to the AT on a need-to-publish basis.

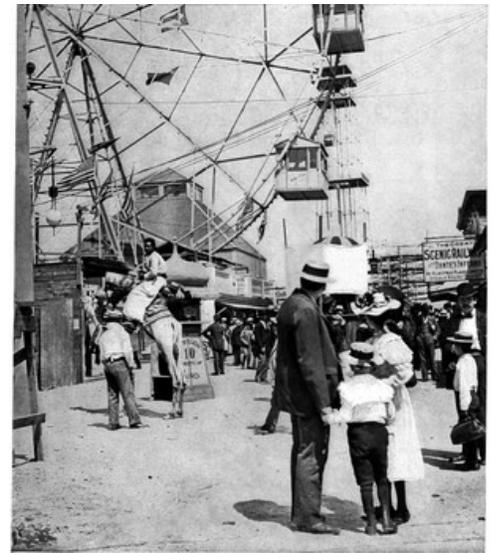
February

February's meeting introduced us to the Coney Island History project, hosted by the Brooklyn Historical Society. The Coney Island History Project's mission is to create an oral history of the area, sponsor educational exhibits, tours, performances and events, and provide both physical and online access to historical artifacts and documentary material. Working with school groups in the neighborhood as well as local college students, the CIHP teaches young people the techniques of oral history, including interviewing, recording, editing, and archiving. Seth Kaufman, manager of archive and web development at the CIHP, described the intricacies

of running a small museum directly under an operating roller coaster, dealing with requests from a world-wide Diaspora of Brooklynites and their descendents, and running public programs in an often chaotic amusement zone. In addition, Seth discussed ongoing digitization and access programs and the Project's support for the development of open source software tools for collections cataloguing, online access, exhibitions and gathering of oral history.

March

Susan Hamson, Columbia University's Curator of Manuscripts and University Archivist, gave a lively and informative presentation about the implementation of Greene-Meissner to organizational archives as well as to manuscript collections at Columbia's Rare Book and Manuscript Library. The implementation of Greene-Meissner processing in established institutions has not been without controversy. Questions surrounding description, workflow, access, and a direct challenge to "the way it's always been done" are shared among institutions embracing this revolutionary approach to processing. Susan discussed the challenges inherent in the initiative, the flexibility afforded processing priorities in the unit, and the successes experienced in making more collections accessible in relatively short periods of time.



April

April's meeting brought us to the offices of SAMMA Systems / Media Matters, focusing on the many factors to consider before deciding on a digital file format to meet the archive's needs for preservation and access of a tape collection. Both SAMMA and SAMMA Solo are being used by the Library of Congress in migrating the hundreds of thousands of videotapes in their collection to digital files for preservation and access at the newly opened National Audio Visual Conservation Center in Culpeper, VA. SAMMA Systems' Chief Technical Officer, Chi-Long Tsang, described the diversity in use of the different file formats and the challenges archivists face when moving their video content to a digital domain. Jim Linder, the founder and CEO of SAMMA Systems, discussed the company's automated and semi-automated solution to migrate videotape to digital files, explaining how the technical metadata generated on the tape signal will be an invaluable tool for monitoring the recoding for generations to come. The meeting concluded with a demonstration of the SAMMA Robotic Tape Handlers.

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