



# Metropolitan *Archivist*

Volume 15, No. 2

Summer 2009

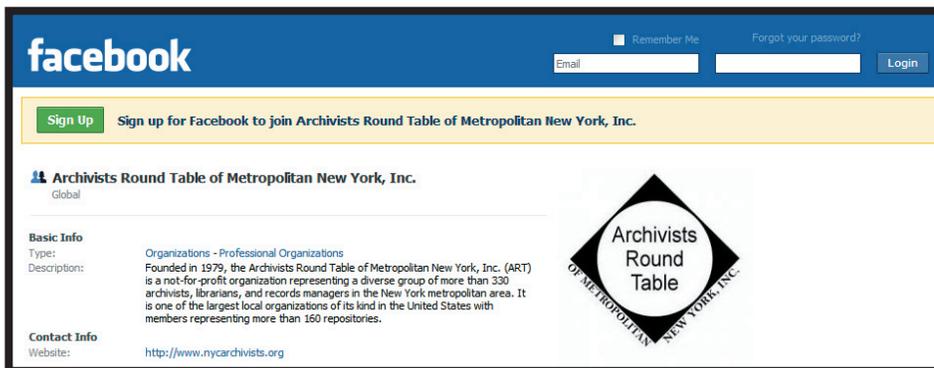


ARTNY

1979 - 2009

Special 30th Anniversary Issue

# ART has joined Facebook!! Have you?



Our group page is a place to connect with other archivists and share ideas.

If you aren't already a member, Facebook is easy to join. Once you are registered, you can join the group, participate in discussion threads, and post photos.

See you there!

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](mailto:outreach@nycarchivists.org). Deadlines for submissions are April 30<sup>th</sup> and November 15<sup>th</sup>. Similar inquiries and submissions for reviews should be directed to [outreach@nycarchivists.org](mailto: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 sponsorship from businesses providing services of professional interest to ART members. Rates and other related information can be obtained by contacting the editor or visiting the ART website at [www.nycarchivists.org](http://www.nycarchivists.org). Please note: Sponsor recognition by the Metropolitan Archivist does not constitute an endorsement or recommendation of the advertiser's product or service by ART or the Metropolitan Archivist.

## Board of Directors

Michael Simonson  
*President*

Vanessa Cameron  
*Vice President*

Larry Weimer  
*Treasurer*

Leilani Dawson  
*Secretary*

Chris Lacinak  
*Coordinator, Education Committee*

Rachel Chatalbash  
*Coordinator, Communications & Outreach Committee*

Karen Murphy  
*Co-ordinator, Meeting & Nominating Committee*

---

Webmaster  
*Brian R. Stevens*

---

Editor-in-Chief  
*Rachel Chatalbash*

Features Editors  
*Celia Hartmann  
Joy Weiner*

Book Review Editor  
*Kristen Nyitray*

Student Section Editor  
*Holly Deakyne*

Layout Design  
*Bonnie Marie Sauer*



[www.nycarchivists.org](http://www.nycarchivists.org)



# Metropolitan *Archivist*

Volume 15, No. 2

Summer 2009

## Contents

<b>President's Message</b>	6
<b>Editor's Note</b>	6
<b>Feature Articles: ART's 30th Anniversary</b>	
First President of ART Recalls How it All Began Barbara Haws	7
Early Days at Archivists Round Table: Q&A with Mimi Bowling Celia Hartmann	9
Recollections Linda Edgerly	9
Looking Back and Ahead Ellen Sowchek	10
Serving ART in the 1990s: Augmenting Archival Skills through Professional Development Ira Galtman	11
The Adventures of a New Archivist: The Value of Networking Megan A. Hibbits	13
Communications and Outreach: An Ever-Changing Position Compiled by Sarah Hodge	14
Member Feedback: ART's Future Collected and Compiled by Sara Henderson	16

The Metropolitan Archivist is sponsored by

*Front Cover Image:*  
*Lexington Avenue-53rd Street*  
*Station (IND Queens Boulevard*  
*Line), September 25, 1979*  
*Photographer: Harold I. Wright*  
*Courtesy New York Transit*  
*Museum*



LBS / Archival Products  
<http://www.archival.com>



Cuadra Associates, Inc.  
<http://www.cuadra.com/products/archives/html>



AudioVisual Preservation Solutions  
<http://www.avpreserve.com>

# Contents (continued)

<b>Interview with the Archivist</b>	
Barbara Niss	20
Ellen Mehling	
<b>Student Section</b>	
Archivist: The Next Generation	25
Ashley Marie Biggs	
Department of Cinema Studies/Tisch School of the Arts/New York University: Moving Image Archiving and Preservation Program Student Thesis Presentations	27
<b>Book Reviews</b>	
Manhattan's Chinatown (Postcard History Series), by Daniel Ostrow	29
Review by Eunice Liu	
Managing Congressional Collections, by Cynthia Pease Miller	30
Review by Margot Note	
Navigating Legal Issues in Archives, by Menzi L. Behrnd-Klodt	31
Review by Ellen R. Drucker-Albert	
<b>ART News: News Around the Tables</b>	
The New York Preservation Archive Project	32
New Collection Open at the Solomon R. Guggenheim Museum Archives	32
METRO's Digital Dilemmas Symposium Surfaces Opportunities & Best Practices	33
The Haddash Archives Receives Film Preservation Grant	34
Stony Brook Special Collections and University Archives	35
Member News: Margot Note to Present Student Poster at SAA	36
Senior Priest Oral History Project at the Archives of the Roman Catholic Diocese of Brooklyn	36
Launch of Digital Murray Hill	37
Metropolitan Museum of Art Archives Opens New Collections	37
Treasures from Newark Library's Collection Trace History of Printing	38
Outreach to the Public: Call for Participation	38
The Abraham Lincoln Brigade Archives	39
La Guardia and Wagner Archives	40
ART Membership: Who Are We?	40
ART's New Discussion Listserv is Up & Running	40
Meeting Roundup: Spring 2009	41
Financial Report for Fiscal Year 2008	42

# Welcome New Members!

The following individuals have joined the Archivists Round Table of Metropolitan New York since July 2008.

Russell Abell  
Archivist

Danielle Apfelbaum  
Student, LIU, C.W. Post

Casey Babcock  
Assistant Archivist  
La Guardia and Wagner  
Archives

Laura Baldwin  
Student

Christine Beardsley  
Student

Maria Bernhey  
Buyer  
Accessory Technologies Corp/  
Queens College

Katherine Borkowski  
Student, Pratt Institute

Mitchell Brodsky  
Digital Initiatives Archivist  
American Jewish Joint  
Distribution Committee

Jonathan Cain  
Reference Associate  
New York University

Amelia Carling  
Circulation  
Pelham Public Library

Michael Cruz  
Student, LIU

Kathryn Dundon  
Student/Government  
Document Assistant  
New York University School  
of Law

Peter Edelman  
Senior Photo Archivist  
Daily News

Bob Fagan

Matthew Flaherty  
Assistant Archivist, Hostos  
Community College  
Student, Pratt Institute

Rubylyza Gaba

Eileen Gatti  
Student, Pratt Institute

Jill Goldstein  
Student, Pratt Institute

Michael Guerra  
Student, Pratt Institute

Bobby Hansen  
Student Assistant, Special  
Collections

Caroline Higgins  
Digital Archivist  
The Archives of the Episcopal  
Church

Sarah Hodge  
Student, NYU

Michael Kahn  
MLS Student, Ladino Books  
College Project Employee  
Queens College/Yeshiva  
University

Aiza Rianna Kasey  
Student, Pratt Institute

Shirin Khaki  
Student

Angela Lawrence  
Student Intern  
Leo Baeck Institute, Center for  
Jewish History

Brian Mahoney

Megan Malta  
Student  
New York University/Long  
Island University

Stephen McCarthy  
Archivist/Librarian

Danielle McGurran  
Student, Queens College

Timothy Ryan Mendenhall

Student  
Student, Queens College

Deborah Nitka  
Student, Brooklyn College

Gretchen Opie  
Archivist  
Dedalus Foundation

Kristine Paulus  
Librarian & Archivist  
New York Academy of Art

Alexis Pavenick  
Student, UCLA

Nicholas Pavlik  
Student, Queens College

Eric Pellerin  
Library Assistant/Student  
The Graduate Center Library,  
CUNY

Rebecca Pou  
Project Archivist  
New York Academy of  
Medicine Library

Lauren Robinson  
Student, Queens College

Angel Roman  
Student  
Pratt Institute, School of  
Information and Library  
Science

Jane Rothstein  
Archival Assistant  
American Civil Liberties Union

Marvin Rusinek  
Assistant Archivist, American  
Jewish Historical Society  
Student, Pratt Institute

Sibyl Schaefer Roud  
User Server Liaison, New York  
University  
Archives Analyst, Archivists'  
Toolkit

Scott Sharon  
Student

Beth Taboh-Bley  
Student, Queens College

Anne-Marie Viola  
Student, Pratt Institute

Heather Walters  
Archivist  
Polytechnic Institute of NYU,  
Bern Dibner Library of Science  
and Technology

Bahati Williams  
Student, Brooklyn College

Laura Williams  
Metadata Librarian

David Williams  
Student, Queens College

## President's Message



As President of the Archivist Round Table of Metropolitan New York, I am pleased to present the latest issue of Metro Archivist. This issue celebrates our existence as an organization for 30 years. ART has undergone a number of changes in its growth process, but always with the mission of the organization being to bring archivists together in an environment of sharing knowledge and experience. I am certain we will be able to successfully continue this mission into the future.

I'd like to thank all the members of ART for making our organization possible. Whether you are more actively involved, attending programs, serving on a committee, attending ART sponsored workshops, nominating individuals for the yearly awards, or are involved only peripherally with the occasional attendance at a meeting and using the website to seek positions and basic information, you are helping to ensure the survival and outreach of the Association. It is through your

professional experience and your willingness to share that experience with others in the field that ART continues to move forward. Examples of this moving forward include the recent creation of a listserv to share experiences and problem-solve in the professional archival arena, and a new outreach to library students focusing on archives in their education. In addition, we continue, through grants from corporate sponsors, to offer as affordable a fee as we can for our programs and educational workshops.

In conclusion, I urge all members of the Archivist Round Table to take advantage of the many things we offer to the community. Especially in these troubled economic times, the importance of archivists to network professionally about available positions, new practices, and continuing education is more important than ever.

Sincerely,

Michael Simonson



## Editor's Note

This issue of the Metropolitan Archivist is our first thematic issue. We are dedicating this issue to ART's 30th Anniversary, and

have collected articles from many members who have made a great impact on the organization over the past thirty years.

A common thread running between all the articles is the call for participation – through work on committees, serving on the ART Board, attendance at or leading of

monthly meetings, or simply through helping to plan ART's future. As ART is a volunteer-run organization, participation of members is essential. The ART Board and Metropolitan Archivist staff would like to thank all ART members whose volunteer activities have sustained the organization and developed it into the engaged community we have today.

Rachel Chatalbash

Editor, Metropolitan Archivist  
outreach@nycarchivists.org

## First President of ART Recalls How it All Began

Barbara Haws  
Archivist and Historian, New York Philharmonic

Thirty years ago I wasn't an archivist, yet. Only two years before, I arrived in New York just in time for the garbage strike, newspaper strike and the great July blackout, falling completely in love with the City. One of the reasons I took a keen interest in becoming an archivist was it allowed me to work on the "inside" of the City. Another was that NYU's Mike Lutzker told me there were "more jobs than there were archivists to fill them." I signed on.

The 1980s were a particularly heady time for New York City archivists. Old and not-so-old institutions were either coming of age or realizing they needed to have control over their burgeoning paper legacy. Some were finding that their past might prove useful in celebrating their longevity or in capturing the stories of their illustrious founders. Even a silver anniversary was construed as significant enough to require a look back – twenty-five years was the "new old". Archives were becoming increasingly relevant, coming out of the basements and engaging the public with their stories.

In 1988, I was just four years into my position as Archivist/Historian at the New York Philharmonic, a first for the 142-year-old institution. Characteristically, the archives was located in an underground area known as the "concourse" with the processing room backing up to a wall that had subway tracks and the No. 6 train just a few feet on the other side. No matter, we were on the cutting edge when, with great pride, the archives was the first Philharmonic department to get the new PC – an IBM, 64K, single-floppy-disc-drive version. That September, I was elected



Barbara Haws at her desk with her "new" IBM PC.  
New York Philharmonic Archives, 1986.

President of the Archivists Round Table.

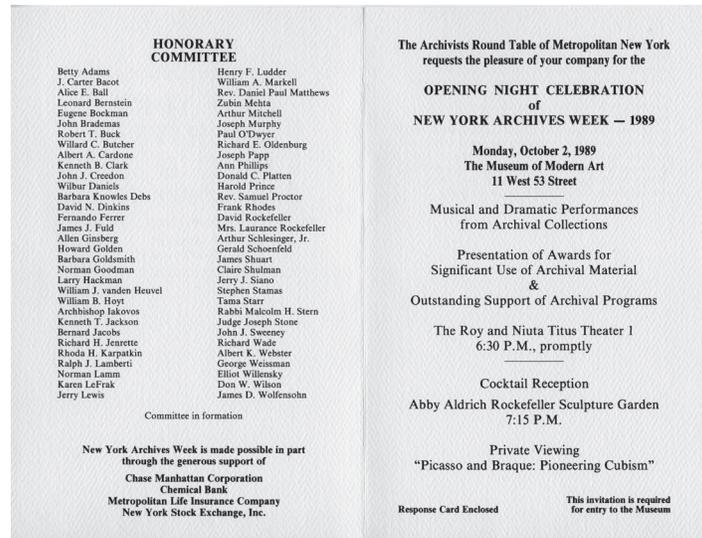
What makes the archival world in New York City distinct from any other place is the extraordinary diversity of archives – government, business, religious, education, special collections and libraries, performing arts, museums, ethnic, activist groups, and movements – no other locale can boast such an interesting array of specific history collections, large and small, old and not-so-old. And it seemed like every week or month a new archives was being launched. One of the early ideas that ART decided to embrace that fall was New York Archives Week. The planning group consisted of Archivists from the Y Associations, American Express, DORIS, NY Stock Exchange, Wagner Labor Archives, the American Bible Society, South Street Seaport, to name a few. Sitting around the planning table, we were New York City, representing all of its interests and endeavors – it was exhilarating.

The stated goal of the week was to "increase awareness among our constituencies, resource allocators and the general public of archives' contributions to the quality of life in New York City." The ultimate hope was that all collections and every archivist would be involved either by doing an exhibit, writing an article for an organization's newsletter or participating in joint projects sponsored

*continued on next page*

*How It All Began - continued from previous page*

by ART. In a February newsletter I wrote that planning for such an event in New York has plusses and minuses: "one plus is the large number of repositories, each with its own great story to tell; the minus is the size of the city, filled with competing events. In short, in order to make a splash in this pond, we will have to act like a big fish!" And that is what we set out to do. An honorary committee was formed that included no less than Leonard Bernstein, Paul O'Dwyer, Allen Ginsburg, Archbishop Iakovos, Richard Jenrette, and Arthur Schlesinger, Jr. A publicity committee was created whose goal was to get the word "archives" and the faces of archivists into all media outlets – through "photo ops" with borough presidents and the mayor, all declaring "New York Archives Day" or articles on Family History Fair. But to be a really big fish, we needed a big event and that was accomplished by honoring David Rockefeller and holding the main "kick-off" event at the Museum of Modern Art. This guaranteed a mention in Liz Smith's column, as well as getting the attention and interest of many of the archivists' bosses who were invited and attended the event. All of this, large and small was to raise the profile of archivists and their contributions. One of the most gratifying comments overheard at



*Invitation for ART's Opening Night Celebration of New York Archives Week, October 2, 1989.*

New York Philharmonic Archives, 1989.

the MoMA event came from a senior executive at the New York Stock Exchange, "I never have a boring conversation with an archivist." The first Archives Week proved to be a success.

Another major effort that year was to take a look inside our own ART organization and see if it could better serve the community's needs. At that time, ART was not incorporated and had no bylaws. As we were demonstrating our own individual professionalism through public outreach, it seemed a natural next step to formalize some of ART's structure. Again, committees were impaneled to study the situation and gather information from sister organizations. Mission statements and bylaws were drafted. The Board was expanded and officers' responsibilities were defined. And finally a pro bono "Lawyer for the Arts" was engaged to help us get

the paper work completed establishing ART as a not-for-profit organization.

And so for the next thirty years, where should we be focusing our energies? Even though I believe that we have achieved a high degree of respect for archivists and a public understanding and appreciation of their work, there is a new group that we need to inform and "sell" our message to

and they are the Chief Information Officers and Information Technology departments who didn't really exist some twenty years ago. In this world the very word "archive" has become diluted and meaningless since it can refer to material that is kept anywhere from thirty days to eight years, but rarely in perpetuity. From digital preservation, description standards metadata and contextual search, the archivist needs to be a part of those conversations within the institutions that are creating and preserving our future legacies. Most archivists are not consulted regarding digital documents and are generally out of the loop in making the decisions related to long term care and access and yet the archivists have so much to bring to that conversation. One of the great services ART could take on is facilitating the conversation between archivists and the IT folks to ensure that our digital documentary heritage is not lost.

# Early Days at Archivists Round Table: Q&A with Mimi Bowling

Interview conducted by  
Celia Hartmann

## What was your earliest involvement with Archivists Roundtable?

I heard about the formation of the organization while I was working at Columbia, when it was structured with a more limited membership. It sounded like a great idea, and so a group of us attended one of the early meetings in 1979, and subsequently joined. I served as Secretary-Treasurer from 1980 to 1982, at the time that Anne Van Camp was Chair, and as Chair from 1984 to 1985. At that time there were only three board positions: Chair, Vice Chair, and Secretary-Treasurer. After that, the organization grew very rapidly and was vigorous in its activities and programs.

## How would you characterize the organization when you were first involved with it?

On a professional level, the organization served much the same purpose that it does now: to provide networking opportunities among working archivists in the area, and to introduce us to different repositories and to some idea of best practices in our field. There were not as many professional education opportunities available as there are now, so it filled that gap as well. It gave us a chance to get to know each other, to socialize, and to learn.

And, as it still does today, it served as a kind of archival leadership farm team. It gave archivists newer to the field an opportunity to assume leadership roles that they could take forward into their work life or into involvement with the national

professional organizations. One reason that I haven't been as active in the organization's leadership since those days is that archivists newer to the field need to have those opportunities, too.

## What value did you find in your involvement with the organization?

Of course there were the professional networking opportunities, but there was also a great sense of camaraderie and fun in the early days when I belonged to Archivists Roundtable.

Meetings were held once a month, as they are now, at a repository and then a lot of us would go out to dinner together – maybe a dozen or so of us looking for somewhere to hold a group that big. There was an annual softball game for a couple of years, organized by the late Leslie Hansen Kopp, who was a performing arts archivist and one of the first surveyors in New York State's Historical Documents Inventory program in the 1980s. The first game was a huge success: we played in Riverside

*continued on page 19*

## Recollections

Linda Edgerly  
Managing Director, The Winthrop Group

Probably the earliest and clearest recollections I have about the Round Table relate to the discussions, sometimes rather heated, about whether the group should remain 'informal' versus becoming more organized. As I look back, it is an intriguing development because it replicates part of what one frequently sees in the evolution of many companies and organizations. Often this is a painful stage, one that can redefine everything from the focus, mission, and/or products/services, to the very culture of an entity. Sometimes the change brings in new blood but tends to alienate founders. In other instances the outcomes are completely positive, such as when a spark of innovation is struck and spreads throughout an organization.

The conversations and discussions within the Round Table, as I remember them, were more about

the disadvantages of replicating the purposes and services of SAA and MARAC and spreading too thin the volunteers whose time was critical to success. The fears some expressed even included what I saw as a very unlikely 'probability' that archivists would drop their MARAC and SAA memberships.

The Round Table's move toward formal organization proceeded. This did bring an infusion of new blood without alienating founders (at least not insofar as I am aware), and ultimately two results that, in my opinion, are clearly identifiable now.

First, for some of us in the profession -- archivists who were involved in the founding and early years of the Round Table, but also were beginning to be active in SAA -- a more organized entity here in NYC

*continued on page 18*

## Looking Back and Ahead

Ellen Sowchek  
University Archivist, Pace University

It is hard to believe that thirty years have passed since a few of us got together to discuss professional issues and to network. This exchange led to the birth of the Archivists Round Table of Metropolitan New York. Most archivists are aware of the importance of anniversary celebrations for historical and promotional purposes, so it is appropriate that we take advantage of our own, and use ART's 30th Anniversary as an opportunity not only to reflect on the past, but also to think about what is to come.

Looking back over the last thirty years, I think the most remarkable change we have experienced as a profession is the double-edged sword of accelerated developments in technology. A new archivist entering the profession now has tools available that were unimaginable in 1979. At that time, most documents were paper, with microfilm the standard for long-term preservation in non-paper format. Originals were stored in Hollinger boxes, named for the only company which manufactured them at that time. For more fragile material, Mylar encapsulation offered a new option for in-house, relatively low-cost preservation. Reel-to-reel sound recordings were made obsolete, replaced by cassette tape. Videotape was just starting to be used for the documentation of events. Standard practice for magnetic media was to rewind at least once annually, to maximize usable lifespan. The total lifespan of these technologies was as yet unknown. Finding aids were still being typed, on acid-free paper, typically on an IBM Selectric typewriter, sometimes on one equipped with a magnetic memory card. Indexing and cross-referencing were still done manually. The rate of change was slow, giving archivists the time "to wait- and- see" if the newest "solution" to storage and preservation problems would hold up over the long term.

Digital technology changed everything. The possibility of creating, distributing, storing and retrieving materials in new non-paper media, with heretofore unknown speed, was a true revolution.



*Group photograph (left to right): Leonora Gidlund, Ellen Sowchek, and Barbara Niss at MARAC Conference in Williamsburg, Virginia, Fall, 1988.*

The issue of rapidly developing technology requires that archivists quickly adapt to using it, and at the same time, anticipate its obsolescence. For example, there is the question of digital-born material.

How do we make sure it remains available, accessible, and reproducible? How do we preserve and research what, in terms of historiography, is a very immediate past? These issues are complicated and sometimes troubling. But it is here that professional organizations like ART can play an important role, by creating awareness, providing education, and promoting advocacy.

The other major change that has occurred in the last thirty years has been the "professionalization" of the archival profession. During this period, the idea of certifying archivists became a reality. Also around this time, New York City developed a civil service test for hiring professional archivists and technicians. But archivists are not created by a credential or an exam result alone. We must have access to continuing education and – some things never change – workshops and classes must be made available at a low cost. This was one of the reasons why ART was founded – as a place where local archivists could share information and continue to develop new skills while maintaining and refining the ones already acquired.

Providing resources for the continuing education of our members is and should continue to be our most important

# Serving ART in the 1990s: Augmenting Archival Skills through Professional Development

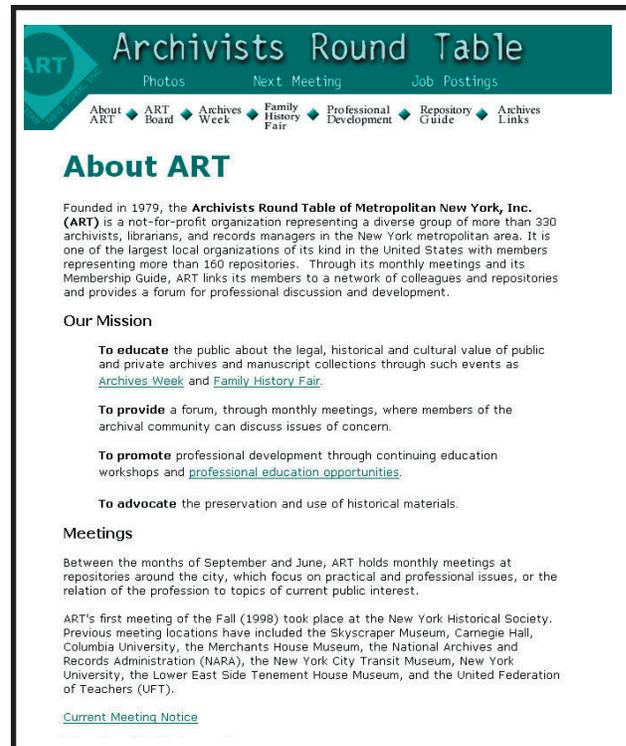
Ira Galtman  
Corporate Archivist, American Express

Most archivists acquire the requisite skills for their profession from a combination of formal university degree and certificate programs, continuing education workshops, archives organizations' conferences, and on-the-job training. We learn everything from appraisal to arrangement and description to preservation to providing reference to digitization of archival materials. Another source of professional development is volunteering for our local and national professional organizations. In my case, this took the form of serving on the Board of Directors of the Archivists Round Table of Metropolitan New York (ART). The organization's 30th anniversary is a perfect opportunity for me to reflect on the ways in which my ART membership and subsequent Board experience in the 1990s complemented my archival skills and helped me grow as a professional. I found value and professional growth through my service to ART in three areas: teamwork, project management, and leadership.

Joining ART in 1994, while a graduate student in New York University's Archival Management and Historical Editing program, I was introduced to the profession's variety. I experienced the incredible diversity of repositories in the metropolitan New York area, the critical issues facing archivists and, most importantly, the passionate and tireless advocacy of ART members for the preservation of historical records and support of archives. I became an active ART member in the spring of 1996, when I joined the New York Archives Week Committee. I was fortunate to be part of the subcommittee that launched the first ART website as a communication vehicle for New York Archives Week activities in October 1996.

## TEAMWORK

ART's first website was modest in design and functionality by today's standards. Our team needed to coordinate



Archivists Round Table "About" webpage, 2000, screenshot.

with content producers for the website, the New York Archives Week Committee leaders, and the web designer. Other challenges included ensuring that the website had the right look and feel as well as arranging and communicating its information in a clear and organized manner. I learned organizational skills from more senior archivists and appreciated the value of the teamwork required to accomplish this. Forging professional relationships and expanding my network were other benefits. My experience gave me the confidence to accept more responsibility in the organization.

## PROJECT MANAGEMENT

In June, 1996, I had the honor to be elected to the ART Board of Directors as Coordinator of the Education Committee. In that capacity, I assembled a small team of colleagues to assist me with the launch of two workshops per year. After reviewing members' feedback from previous workshops, the consensus was that digitization was the most requested topic for future ART workshops. Once again teamwork was important to executing our plans. We worked together to identify a speaker, secure a venue, communicate to the membership, and ensure that the workshop ran smoothly.

Serving in this position for two years, I learned that good project management skills were valuable in the planning

*continued on next page*

*Serving ART in the 1990s* continued from previous page

**From the Seaport to Silicon Alley**  
A History of Technology in New York City, 1820-2000  
♦ V I R T U A L E X H I B I T ♦

Welcome to *From the Seaport to Silicon Alley: A History of Technology in NYC, 1820-2000*, an online exhibit produced by the Archivists Round Table of Metropolitan New York, Inc. (ART) to celebrate [New York Archives Week 2000](#). ART considers this initiative, one of the first joint virtual exhibits by a professional archives organization in the United States, a work in progress. We hope to update this exhibit throughout 2001.

As a major commercial, industrial and transportation center, New York has been the stage for technological innovations that have had a significant impact on the rest of America and the world. As New York developed into a sophisticated city, so did its systems of transportation, financial markets, medical fields, communication technologies, utility departments, and engineering designs.

This exhibit highlights nineteenth- and twentieth-century technological innovations developed and uniquely applied by institutions in the New York metropolitan area, which have had a profound impact on people's lives or on industry locally, nationally, and internationally.

By tapping the rich archival resources in the New York City area, we have highlighted some of the major technological innovations using prints, lithographs, drawings, and photographs. The exhibit includes approximately 60 images collected from 26 different archival repositories throughout the metropolitan area, which are listed in the [Acknowledgements](#) section of the exhibit. The materials are arranged into six major categories, which include communications/media, engineering, finance, medicine/scientific research, transportation, and utilities.

Exhibit Homepage	Communications & Media	Engineering & Design	Finance	Medicine & Scientific Research	Transportation	Utilities	Essay

[Communications & Media](#) | [Engineering & Design](#) | [Finance](#) | [Med. & Sci. Research](#) | [Transportation](#) | [Utilities](#) | [Exhibit Home](#) | [Essay](#) | [ART Home](#)

*Archivists Round Table Virtual Exhibit Home Page, 2000, screenshot*

and implementation of successful workshops. Best practices of project management include a defined scope of work, logical timeline of tasks, budgetary control, and the flexibility to overcome unexpected challenges. My leadership of the Education Committee was an excellent training ground for me to hone and apply these important skills to more complex ART initiatives.

**LEADERSHIP**

My next opportunity was in June, 1999, when I was elected President of ART. One of the highlights of my professional career, my three year tenure afforded me the privilege of working with terrific members of the Board of Directors. The Board's accomplishments included two administrative changes: extending Directors' terms to two years, with only half the Board positions open each year; and introducing the ability to receive ART communications via e-mail. The former improved the continuity of the organization while the latter resulted in more cost-

effective and timely communications.

Another ART milestone was the launch of a virtual exhibit on the ART website, which had been redesigned in 1999. The exhibit, *From the Seaport to Silicon Alley: A History of Technology in New York City, 1820-2000*, was one of the first joint online exhibits by a professional archives organization in the United States. Featuring over 60 images from 26 different archival repositories in the metropolitan New York area, it illustrated the diverse range of technological innovations and its applications in and around New York City from the early 19th century to the late 20th century. Disciplined



*Ira Galtman is Corporate Archivist, American Express Company. All comments or statements made in this article, however, reflect the views of the author and are not necessarily the views of American Express Company.*

© Dwight Carter Photography (2008)

project management and outstanding teamwork ensured that the exhibit accomplished its objectives and was launched in time for New York Archives Week in October, 2000.

The most important lesson I took from my presidency was the value of leadership. Leading a team in a voluntary organization poses a unique set of challenges. How do you achieve meaningful results through the collaboration of others, who are working above and beyond their full-time job? As President, I learned that it was important to listen to multiple and diverse voices, to set priorities, and to delegate the right tasks to the right people. Good leaders encourage their team to be accountable for their work, yet also make themselves available to listen to team members' concerns and provide guidance. Responding to your members' feedback in a timely manner, whether you agree with their ideas or not, is another sign of a strong leader. Presiding over monthly meetings and other ART events made me accessible to the membership and assured them that I understood my responsibilities as the organization's leader.

Learning and improving on these leadership qualities helped make me a well-rounded corporate archivist in my professional capacity at American Express, which in turn improved my ability to execute various archival projects. My service to ART in the 1990s helped me contribute to key organization initiatives and grow as a professional. I encourage all ART members to volunteer and contribute to 30 more successful years of service to the profession.

# The Adventures of a New Archivist: The Value of Networking

Megan A. Hibbits

## FINDING ARCHIVES

Like many children, I often thought about what I wanted to be when I grew up. From an FBI agent to an animal trainer, my possible career choices always reflected a wide variety of interests. I had considered working in the history field, but did not want to be a teacher. I had never even heard of being an archivist until after a discussion with a career advisor at my university, who advised me to look into it. After some additional research about the profession, I completed an internship at the History Room of the Marin County Public Library in San Rafael, California. I fell in love with working with archival materials and became fascinated with the long forgotten information told through these collections. Of particular interest were the papers of the Federal Writers Project, which contained information regarding Marin County's silkworm industry and a sanatorium located in Sausalito. After completing the internship, I could not imagine myself doing anything else but becoming an archivist.

## PROFESSIONAL NETWORKING OPPORTUNITIES

Having relocated to New York City, because I believed there were greater opportunities for archivists in the tristate area, I enrolled in the MLS program at Long Island University. During one of my courses, I learned about the Archivists Round Table (ART) and attended my first meeting in September 2004, at Columbia University. In addition to learning about the evening's topic, "The USA Patriot Act: Implications for Librarians, Archivists, and All Americans," I was also able, for the first time, to network with other professional archivists. That opportunity, afforded by ART's monthly events on a wide range of topics, continues to be an important aspect of my career development as an archivist.

As a professional archivist working part-time at Columbia



*Cedar Jack's Last Strand Clam Bar in the Melrose neighborhood of The Bronx, circa 1890. The African American proprietor (standing at left) offered clams, clam chowder, and cigars.*

Courtesy of The Bronx Historical Society.

University and the Brooklyn Museum, I continued to attend ART meetings on a regular basis. The most meaningful for me focused on the Lower East Side Squatters/Homesteaders Archives Project, funded by a grant through the Documentary Heritage Program. This presentation brought home for me the crucial importance of documenting both underdocumented populations and the events relating to such groups.

After a later meeting, in which David von Drehle, the author of *Triangle: The Fire that Changed America*, told the spellbinding story of the fire, his efforts to document it, and its catalytic role in New York labor history, I read the book and continue to recommend it to those interested in labor or urban history. At each meeting I attend, I have learned practical information about archives management, whether the specifics of planning and implementing digitization projects, continuing education about the Archivists Toolkit, or the upsides and downsides of minimal processing techniques for manuscript repositories.

## GIVING BACK TO ART

In July 2006, I was hired by The Bronx County Historical Society to conduct The Bronx African American Archival Survey, funded by the Metropolitan New York Library Council's (METRO) Documentary Heritage Program. It appeared to be a straightforward project: who wouldn't want their records to be considered historically significant

*continued on page 39*

# Communications and Outreach: An Ever-Changing Position

Compiled by Sarah Hodge  
NYU Graduate Student, Archives Program

*In March of 2009, two former Communication and Outreach Coordinators, Joe Ciccone and Rebecca Altermatt, and the current Communications and Outreach Coordinator, Rachel Chatalbash, met to discuss the evolution of the Communications and Outreach position. The discussion was based on the notion that this position has changed greatly since its inception, mostly due to the growth of communication tools.*

## GETTING STARTED

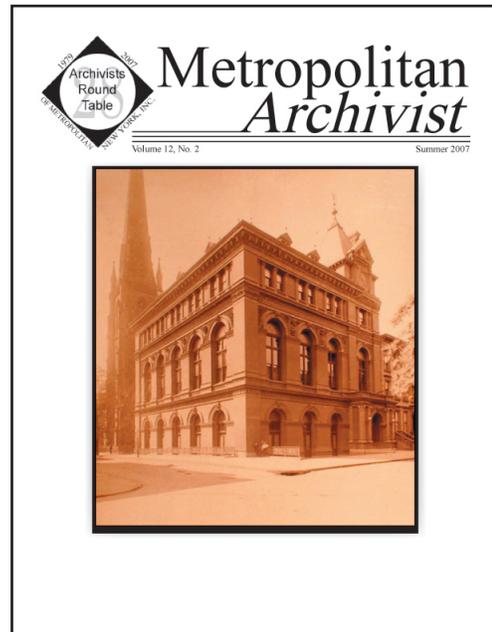
**Rachel Chatalbash:** What interested you in this position in particular?

**Joe Ciccone:** Ira Galtman, the outgoing president at the time, asked if I was interested in a position and described what each did. I had no experience with newsletters, but it seemed like the most interesting one.

**RC:** What about you, Rebecca?

**Rebecca Altermatt:** I guess it was a couple of things. One, Joe pressured me into doing it – kidding! The other, Linda Edgerly at Winthrop wanted us [Winthrop Staff] to be more active professionally. The Archivists Round Table was a good way to become more familiar to the archives community and to learn about the archives of New York City. Also, when I was in high school I was the editor of the paper, so I've done this kind of stuff before and I thought it would be fun. A lot of it was about networking and the need to know more people

**JC:** It was one of the great and unexpected benefits of having the position, it gave me an opportunity to network and meet folks. I would talk to people at meetings and email them in connection with newsletter pieces. We had this roving reporter section for only two or three issues. We'd pick a topic and then email various members to get their opinion on it. That actually worked out great, because I was able to do it through the membership



Metropolitan Archivist,  
Volume 12, No. 2, Summer 2007

directory and email the same question to different people.

**RA:** It's a good way to gauge what people think about certain issues and get people more actively involved.

## THE NEWSLETTER

**JC:** When I took over the newsletter it was just me basically doing the work. After the first issue, I thought this was silly; this is just too much work, and ultimately I was able to recruit Kristen Nyitray to edit book reviews, Celia Hartmann helped out with a couple of other sections, Ellen Mehling did interviews, and there were one or two other people helping out. Essentially, I was able to get to a stage where my job was to put together the basic layout. My predecessor, Marianne LaBatto at Brooklyn College, did quite a bit to improve the newsletter. She first put it on a schedule, essentially the schedule we have now (the winter and summer issues) and named the newsletter along with some of the basic series, such as the Archivist Roundup.

**RC:** So, the newsletter has been an important part of the position for the last ten to twelve years.

**JC:** Marianne did a great job of helping me with the transition. She sent me a complete run of the newsletter until that point, which I sent to ART's archives after my term ended. I think that when position was created in the early 90s it had been the responsibility of the position to

*continued on next page*

## Communications & Outreach

*continued from previous page*

edit the newsletter and do one or two other small things, but it seems with the title of Communications and Outreach they had a grander vision.

**RA:** The newsletter is a lot of work and I don't think people realize it, such as finding people to write and reminding them to write.

**RC:** What was the newsletter like when you started?

**JC:** It was four pages, basically a ledger size, folded in half with a half dozen short articles. There was already some of today's formatting, the Archivist Roundup section and the title, Metropolitan Archivist. I'm the one who bears the blame for expanding it, because it didn't make sense to me to continue it in its current version. I suggested either get rid of it or expand it. I talked to the board and brainstormed ways to develop it and that is when it evolved to its current format.

**RA:** You had different kinds of articles included in the newsletter when I took over, like exhibit reviews and the repository review.

**JC:** Generally there were two or three feature pieces. One of those was a repository review and then Ellen Mehling volunteered to interview the members. The idea was that there would be a review of the repository and a review of the membership. Joe Komljenovich suggested adding book reviews. So, I added book reviews, two or three, and then there was the ART news section, which was the meeting roundup and award ceremony article. When I started, what's now in the ART news section is essentially what the newsletter had been.

**RA:** And you started the advertising too?

**JC:** We also started the advertising. When the size increased, the cost increased. Previously, a printer in



*Top: Metropolitan Archivist, Volume 13, No. 1, Winter 2007  
Bottom: Metropolitan Archivist, Volume 13, No. 2, Summer 2008*

New York had been used and the cost was incredible. I found a printer who charged half as much in New Jersey, which enabled us to incur significant savings, but it still cost a lot to mail the newsletter. I started the ads as a way to balance the cost of mailing and printing. By the time I left, the advertisements were pulling in several hundred dollars and with the reduced price of printing it balanced out the costs.

**RA:** The only thing I wanted to do with the newsletter was make it electronic. It would be cheaper, because it cost a lot to print, and we would no longer have to spend all those man-hours preparing it to mail.

I thought putting it online would be a time and money saver.

**RC:** The online format allowed us to cut advertisements. In the latest issue they no longer exist - instead we have sponsors. It's an annual sponsorship and we link to the sponsor's site from our website. We tried to strip out the extra stuff and focus on gathering content, because once you have the newsletter online you're no longer limited by anything besides your own labor. We had a number of lead articles and we had more ART news. We returned to the old model for ART news, which I think had dissipated in favor of the lead articles. Also, we are producing our first thematic issue dedicated to the ART's 30th anniversary.

**RA:** I tried to do that when I was there, to give more regular news.

**RC:** I think this is the first time we've been successful in that in a couple of years.

**RA:** Maybe because it's online, it's more gratifying for people to see

**RC:** Also, people can link to it. I think that's the great thing. If you google Metropolitan Archivist right now, a lot of hits come up and people are talking about their articles and linking to them.

**JC:** It expands circulation so much further.

**RA:** It would be nice to put the old newsletter issues up so people could see how it's changed and then to eventually put up all the newsletters would be a good idea.

### **OUTREACH**

**RC:** Another way the position has

# Member Feedback: ART's Future

Collected and Compiled by Sara Henderson

As 2009 marks the 30th anniversary of the organization, the Communications and Outreach Committee thought it would be an excellent opportunity to highlight the history of ART and you, the members who have been vital to its success.

Looking back, we decided to mark the occasion by beginning a discussion on the future of ART. Over the past three decades, ART continuously adapted to meet changes in the archival field, technology, and members' lives. We asked a few members to open the dialogue regarding ART's future by answering three questions.

The Communications and Outreach Committee thanks those who participated and invites you to continue this discussion, bringing new ideas to the table and relating to those presented here. We welcome all comments at [outreach@nycarchivists.org](mailto:outreach@nycarchivists.org).

I hope ART will continue to reach out to a broad and diverse spectrum of institutions, collections and archivists.

- Grace Lile,

Media Archive and Distribution Manager,  
WITNESS

I'd like to see ART continue to have meetings that provide insight into interesting archival issues and problems, applicable to members who work at large and small repositories; that highlight collections or exhibitions that have a special value to New Yorkers in general; and that provide networking possibilities for new and working archivists.

- Janet Bunde, Assistant University and  
Brademas Congressional Papers Archivist  
New York University Archives

A stronger presence in the archival community at large is needed. This can be accomplished through sending representatives to MARAC and NEA conferences; a greater presence on the A&A Listserv; and joint workshops or presentations with other local groups.

- Sharon A. Pullen, C.A.,  
Archivist Office of the County Clerk,  
Historic Documents Library,  
Office of Suffolk County Clerk

**From your  
perspective, what  
should ART focus upon  
or do to remain a relevant  
and useful organization  
to archivists in the  
Metropolitan area?**

This is totally self-serving (I'm currently underemployed), but I think it would be great to do more free events--resume writing, basic workshops (digitization, EAD, etc). Also, there should be more outreach to students, so they can get involved from the get-go. I noticed you recently joined facebook, which was a really great move. I guess keeping on top of digital/web trends can help you stay relevant as well.

- Anne DiFabio

I find ART to be extremely helpful as a networking organization, and the opportunity to attend programs

at other archives and hear what archivists are working on creates an atmosphere very conducive to learning from others. The workshops provide an opportunity to learn a new skill, or more about specific archival issues, and the listserv is quickly becoming another way to communicate with local archivists with similar problems or experiences. All of these pieces will serve ART well in the future.

- Susan Woodland  
Director, Hadassah Archives

As a student looking to break into the professional archival field, I think it is important for ART to hold workshops/ possibly training sessions for budding archivists. For current archivists, it might also be useful for ART to provide refresher courses in the latest technology (since digital media and tech seems to constantly be changing) and how archives can incorporate it into their collections.

- Heather Ball

As one suggestion for making ART more relevant, perhaps it could expand its role in helping area archivists by setting up some kind of knowledge bank – i.e. let members

indicate in what areas they have expertise, and if they would be willing to answer questions – perhaps this could be indicated in the membership directory. (The membership directory is a very useful resource in any case.)

- Kenneth Cobb  
Municipal Archives

ART is an outstanding organization. ART attracts archivists from all over from NYC as well as from the tri-state area. Outreach is critical to reach new members. As a former Outreach Committee chair who pushed successfully for ART to have a newsletter, getting out the word to the membership and recruiting is critical. ART has done an excellent job. The question that ART should ask itself is, "Is the membership up and has it remained stable? Having an influx of new members and retaining the current membership helps keep ART vital. One challenge that ART should consider is, "How to get those individuals on board to join ART but consider themselves librarians, thus ART isn't relevant to them. Perhaps one solution is publicity beyond the archival world to let those individuals know that ART offers the opportunity to develop ties professionally with others doing similar work.

- Valerie Wingfield, Archivist, New York  
Public Library, Manuscripts and Archives  
Division

ART has done such a great job with arranging tours of fantastic archives and professional workshops. The one thing that comes to my mind is the need for us to form more opportunities amongst archivists in the area to get together and share advice, especially during tough times like these. It doesn't have to be scary. Maybe by organizing more job fairs with tips for resume-writing, interviewing, networking and the like.

Also more socializing opportunities could be very beneficial, both for networking and commiserating purposes, like happy hours for instance.

- Cynthia Tobar  
Archivist/Cataloger  
New York Public Library

As an archivist working for a small non-profit in this economy, and with little experience in fundraising, workshops on grant-writing and other funding opportunities would be useful, as well as workshops to help keep my skills current regarding archives-related technology and resources such as the Archivists Toolkit.

- Kristine Paulus,  
Librarian & Archivist,  
New York Academy of Art

I'd like to see ART take the "round table" in its name literally, with entire meetings devoted to active discussions centered around an issue or situation faced in our work. While I enjoy finding out about collections in other repositories, I sometimes leave ART meetings feeling that I haven't had the chance to really engage with other archivists around an issue. The round table meetings I'm envisioning could be structured differently from the current social hour/presentation/question-answer/tour format. In the round table meetings one--or more than one--archivist could present a short case study describing a project in which the given issue was encountered, focusing on blind alleys as well as successes. Following that would be a sit-down, informal group conversation where ideas are shared, questions raised, other perspectives offered, and possibly even some solutions found. This format would probably not work well in the large gathering format of the current monthly meetings, unless we were to break out into smaller groups

after the case study presentation. Perhaps the best way around this would be to make sure that the issue for discussion was quite targeted, intentionally designed to appeal to only a subset of ART members at a time. I can imagine, for instance, a meeting for issues of collection management in Archivists' Toolkit, or questions about alternate methods of describing and measuring graphic arts collections. These are just two topics I happen to be interested in, but of course there are many, many more out there. And I would bet that there are a lot of archivists who, like me, would welcome the chance to join a focused but informal conversation with colleagues. To choose issues for discussion, perhaps the ART website could feature a "round table suggestion" section where members could pitch ideas for meetings.

- Wendy Scheir, Director, Kellen Archives,  
Parsons The New School for Design

Money. That is my concern. I work in the archives of a small historical society, where funding is already difficult. It will probably get harder. Anything the Round Table can do to help members share winning strategies for attracting funding, sponsorships, grants, and the like—particularly for little places—will be an asset.

- Philip Blocklyn  
Archivist and Librarian  
Oyster Bay Historical Society

As a longtime member of ART, I've benefited greatly from attending meetings and workshops and value the friendships made and resources discovered. I salute the past and present leadership of ART, and hope that ART will continue to expand programs and ways to "connect" even in these challenging times.

- Carolyn Kopp, Research Manager,  
Archives  
TIAA-CREF

**Question #2.  
What can ART do  
that would help  
YOU during the  
next year?**

I believe that ART can best support its members by continuing to offer and to expand its excellent program of workshops and professional development opportunities.

- Grace Lile, Media Archive and Distribution Manager, WITNESS

Scheduling a couple of meetings about an hour later or at a suburban location would be helpful to me and other "outlying" members. Frequently I feel as if ART is the "New York Manhattan Archivists Roundtable."

- Sharon A. Pullen, C.A.  
Archivist, Office of the County Clerk,  
Historic Documents Library

The workshops I've attended in recent years were great--I'd love to see more of them!

- Janet Bunde  
Assistant University and Brademas  
Congressional Papers Archivist  
New York University Archives

Workshops! I've noticed since graduating in December that there are some holes in my archivist education. I would love to be a part of an organization that helped fill these holes in both cheaply and locally. For example, the NY librarians meetup group is doing a power resume writing workshop later in the month, which would be great.

As far as topics to cover, obviously digitization. As I said before, stuff about EAD, copyright issues, etc. I also would love to see more focus on environmental/green aspects that can be used in archives. Furthermore, more discussion on social issues (race, gender, class, LGBT community, labor issues, etc) would be great in NYART events.

- Anne DiFabio

As for the next year, I think, for me personally, that any training sessions or meet-and-greets ART could provide me with would be pivotal to jumpstarting my career as soon as I finish my MLS.

- Heather Ball

I would find it helpful if there were also opportunities to talk about the financial climate and the employment situation, and to share ideas and leads for job-hunting, learning about unadvertised jobs, and to discuss cutbacks and changes at work. Perhaps time could be set aside at regular monthly meetings for a 15 minute discussion, or perhaps separate meetings could be scheduled for those actively looking for work, including current archives students. Being responsive to current market trends and financial situations will help ART remain relevant.

- Susan Woodland  
Director, Hadassah Archives

The basic pattern of monthly meetings has worked well and should continue. And I believe that the meeting programs do support the goals of the organization. It might be helpful to have the presentation first, followed by the socializing, as the evenings often run late. Perhaps fewer speakers at any one meeting, for the same reason.

I understand that given the way transportation systems work in the metro area -- intended to make it easy to get into and out of Manhattan -- it is best to have meetings there, but perhaps once in a while, an organization somewhere else in the region might be persuaded to host a meeting -- there are so many interesting repositories represented by our members.

I know that meetings are not held during July and August, but perhaps this tradition could be revisited with a summer meeting substituting for a winter one, when the weather is often a factor.

- Kenneth Cobb  
Municipal Archives

### **Recollections**

*continued from page 9*

did require extra time if we were to be deeply involved. I think this tended to accelerate our move toward leadership commitments in MARAC and/or SAA. That is, we didn't have time for everything and so chose to put our energies into the professional environments that had regional and national character and offered us new and broader challenges.

Second, the improved organizational structure of the Round Table made possible some significant accomplishments on an area level, particularly in giving younger professionals important opportunities to develop and practice their leadership skills. Sadly, it seems to me, it also has tended to lessen an inclination on the part of those same young professionals in the NYC area

to move on to involvement in the growth and leadership of MARAC and SAA. The latter of these I see as an unfortunate outcome both for the New York area archivists and for our regional and national professional organizations which would benefit from having more New Yorkers in their leadership ranks. I would be delighted to be proven wrong about this, and would welcome a discussion with anyone who is interested in the subject.

*Linda Edgerly is a founding partner and currently Managing Director of The Winthrop Group and Director of Winthrop's Information and Archival Services Division. The Winthrop Group is a consulting firm that helps corporations, arts-related organizations, philanthropic entities, private families, and established artists identify, preserve, and use their archival assets.*

### Question #3. What can ART do that would help YOU in the next decade?

If possible, I would like ART to bring back the popular calendar. This gave ART members the opportunity to promote their holdings and allowed a joint participation in one particular event. ART should continue to hold classes on relevant topics to the community at large. Why not consider having a topic of the day using something like "Twitter" where there is instantaneous input from members. - Valerie Wingfield,

*Archivist, New York Public Library,  
Manuscripts and Archives Division*

I think the value of ART, particularly given the number of archival education programs in the area, is that it can really provide mentorship possibilities for new archivists. I'd also like to see ART play more of a role in helping members submit proposals to MARAC and SAA (and other less archivally focused conferences, if applicable) for session panels or posters. - Janet Bunde

*Assistant University and Brademas  
Congressional Papers Archivist  
New York University Archives*

More frequent workshops offered with an emphasis on "hands-on." More communication with members via an online searchable directory and other online services.

- Sharon A. Pullen, C.A.,  
*Archivist, Office of the County Clerk,  
Historic Documents Library*

ART could also be more proactive in recruiting library and archives students – perhaps a meeting once a year could be at one of the library schools, or could be structured to directly address issues of new and future archivists.

ART is in a good position to continue to attract new members, because it is an excellent forum for making contacts, learning about jobs, and improving professional skills.

- Susan Woodland  
*Director, Hadassah Archives*

As for the next decade, I think (as I said before) that refresher courses on changing technologies will help to keep archivists up-to-date, so that we can incorporate technology into our archives, instead of being left behind in the technological dust. - Heather Ball

### Early Days

*continued from page 9*

Park and members showed up with their spouses and significant others, children, dogs. We probably played a few such games; we had to give it up as it got harder and harder to find a softball space in Manhattan. It's hard to maintain that family feeling as an organization grows, but it was definitely there in the early years.

*Mimi Bowling is a Consulting Archivist in the New York metropolitan area and an adjunct faculty member at Long Island University's Palmer School of Library and Information Science. Her courses include Archives and Manuscripts, and Appraisal of Archives and Manuscripts. She received her MLS from Columbia University's School of Library Service and served as the reference librarian in the Rare Book and Manuscripts Library at Columbia. She subsequently spent 5 years as Archivist at the Edison National Historic Site and 13 years as Curator of Manuscripts at The New York Public Library.*

### Looking Back and Ahead

*continued from page 10*

mission. But it is a mission which must strike a balance between newcomers and experienced professionals and between the specialist in a large institution and the "Lone Arranger" (a term coined by one of ART's original members, the late Brother Denis Sennett). To this I would add: between theoreticians and technicians. In the past few years, I have attended continuing education workshops where the emphasis was entirely on technology. While this is important – gaining greater knowledge was certainly one of my objectives for attending – let us not overlook the "theoretical". By this, I mean the fundamental ideas of our profession which do not change as a function of technology. For example: What makes a good finding aid? While technology makes them easier to generate – transforming the task of indexing almost into an afterthought

("the computer will do it"), there are still basic principles involved that every archivist should know. This is where ART can play an important role by providing a forum for its members to discuss ideas, moving beyond the simple (or not-so-simple) "how to" to the fundamental "why".

ART has one more important function: providing its members with the opportunity to give back to the profession. Membership in ART is important, not only for the networking and social opportunities it offers, but also because it gives members a chance to put their experience and expertise at the service of their colleagues and to newcomers who will, in turn, do the same. This is something that exists beyond technology, and is the true meaning of continuing education. May ART continue to fulfill this function for its members, and for the NY archival community.



# Interview with the Archivist: Barbara Niss

By Ellen Mehling

*Barbara Niss works in The Archives Division of the Levy Library at Mount Sinai. The archives is charged with identifying, collecting, preserving, and making available documentary evidence relating to The Mount Sinai Hospital (1852- ), Mount Sinai School of Medicine (1963- ), and The Mount Sinai Medical Center. There is also an extensive collection of material relating to The Mount Sinai Hospital School of Nursing (1881-1971).*

**Ellen Mehling** – Where were you born? Where did you grow up?

**Barbara Niss** – I was born in Malone, New York, which is way, way up in Northern New York, and I grew up in Watertown, New York...which isn't quite so far up.

**EM** – What did you want to be when you were a kid?

**BN** – I don't think I had a very well-formed idea of that. I remember thinking when I went away to college that I was going to be a lawyer, and so for a brief moment I double-majored in history and poli sci. And somewhere during freshman year that fell apart and then I had no clue.

**EM** – OK, but you did have history in there...

**BN** – Oh, absolutely, I was a declared history major my first day of college. I also had work-study in the library, so I spent many hours in the library and that's actually where I first learned about archives, because my college, the College of New Rochelle, had an institutional archives, and when the archivist needed some help I volunteered and they allowed me to shift my work-study hours to the archives.

**EM** – Nice! So you were an undergrad, at that point, when you first started getting interested in archives?

**BN** – Yes, and it seemed like it was the perfect profession for me, because it was all about organizing things and arranging things, and history, and it fit very well with me.

**EM** – Is that something that comes to you naturally,

putting things in order?

**BN** – Yes, I remember when I was young and my mother would always leave us our chores for the day and I always got the chore of having to organize all the cupboards, you know, all the pots and pans, all the spices, whatever. It sounds so silly but I was just the 'organizing one'.

**EM** – And you enjoyed that...

**BN** – There's something kind of neat about making order out of chaos.

**EM** – Do you enjoy organizing things both at work and outside of work?

**BN** – I don't...I don't like the term 'OCD' (smiling) but you know I do like to have things organized. Neat is a whole other thing, but organized, yes.

**EM** – What was your very first job?

**BN** – Before archives, or as an archivist?

**EM** – Your actual, very first job.

**BN** – I worked at the snack bar of our local bowling alley, for quite a few years. Our family was very involved in bowling, and I taught bowling to younger kids, even as a kid and all through high school. I was on our school teams and we bowled all the time... My mother actually owned the concession to the snack bar at the bowling alley...and then later became employed by the Brunswick

*continued on next page*

*continued from previous page*

Corporation and became a manager of bowling alleys, later, when I was older in high school. So, yeah, I spent a great deal of time in bowling alleys when I was younger.

**EM** – So, from bowling alleys to archives! (both laughing)

**BN** – Yeah, they're so similar!

**EM** – You mentioned the College of New Rochelle...what other schools did you go to and what degrees did you get?

**BN** – I have my bachelor's from the College of New Rochelle and then during my senior year I applied for a Herbert H. Lehman Fellowship that's offered through New York State to people that are going to get a graduate degree in the humanities but not become a teacher. By that time I had decided that I would like to become an archivist. They required that you go to a school in New York so I went to the NYU Archives program, which I think at that time was "Archival Management"...oh God, it changed it's name...and "Historical Editing", I can't even remember..."Museums" or something, it was weird. Now it's "Archives and Public History", but it had a much different name before. I took like one historical editing course so I never even mention historical editing any more! (laughing). So I went to the NYU History/Archives program, received a Master's and a Certificate in Archival Management.

**EM** – The NYU Archival program, it's a degree in history...?

**BN** – It's a graduate degree in history.

**EM** – That's what I thought. What was your first job as an archivist?

**BN** – [During the] last year [at NYU] I did an internship at the New York Hospital Archives and that grew into my first job as an assistant archivist at New York Hospital-Cornell Medical Center, as it was then called, Archives. I was there for a couple of years and then I became an archivist at the LaGuardia Archives at LaGuardia Community College. Back then they were called the LaGuardia Archives, of course now they have a much longer name to reflect their increased collections, but I was brought in at the point where they were taking in the records of the New York City Housing Authority and concentrated mostly on that project. I was there for two years and then I started here at Mount Sinai, to establish the archives program here.

**EM** – So you started the program here?

**BN** – On a professional basis. There was a collection here. There had been a doctor that had been collecting records for twenty years. He was a real Renaissance man, a wonderful, wonderful man, Dr. Albert Lyons. So there was a collection that he kind of oversaw, in between other things, and he also taught history of medicine courses, but he was getting older so he convinced the administration that they should hire a professional. He worked with the library director to have a professional position in the library as a division of the library and that is indeed what happened, and so I was the first professional to come in and really organize and the collection.

**EM** – How long ago was this?

**BN** – It was 1986. I have not been at Mount Sinai continuously, though, I stayed home from '93-'95 to raise my kids, and from '95 to '99 I was part-time in the Library. At the Library I did a collection inventory and worked on the newsletter. Then in '99 I returned to the Archives. The administration allowed me the flexibility to raise my children; I needed and still have an early schedule. So I was able to balance family and work, which was good.

**EM** – And what kind of shape was the collection in?

**BN** – Oh, I have photographs! It...Dr. Lyons had a series of helpers over the years that...took things apart and put them into nice subject folders and, you know, 'people' folders, and various things. There were boxes...it was like cabinets on two sides, lateral filing cabinets, with boxes and piles down the middle, and all pretty much...what they had gotten to, was all taken apart and put in subject and person files. So one of the first things I did was to, you know, put collections back together, whatever I could discern of the collections, and some of them were easily discernable. And also to put together the standard kinds of collections institutional archives have, you know, publications and reports, and newspapers and things like that. There was a lot of good stuff there, it was just a question of, you know, trying to give it order and to create the first description of any of it, as well, the first finding aids. Dr. Lyons was also, it's strange, he was a surgeon but he was also one of the founders of the Oral History Association and was very...and he used to go to SAA and whatever...was very interested in oral history and in the sixties he started doing interviews with some of the older

*continued on next page*

*continued from previous page*

doctors who were here that were real pioneers. Our oral history collection, he was getting started, you know, when Columbia was really gearing up their program and so, in fact, worked a little with Columbia. Some of our interviews, our early interviews are...they have a Mount Sinai Collection there. But he did many, many interviews and they are still here and they are really a valuable resource that we have. So yeah, he collected a lot of really great stuff.



Provided by Mount Sinai Medical Center Archives.

**EM** – How big is the staff here now?

**BN** – As of today it is one and a half. There is myself, a full-time person and I have a half-time assistant but that's only in this past year, in 2008, that I was finally able to get a real, professional half-time person as an assistant. I've been alone for these many years...and actually she's leaving in May and once she's gone, because of the economy I will not be able to re-hire for the position, at least not right away, but hopefully at some point in the future I will be able to re-fill that position because it's been wonderful! (laughing)

**EM** – Yes, I can imagine, having that help! Are you still doing oral histories?

**BN** – No. We...for the hospital's sesquicentennial, in 2002, another doctor here, another surgeon actually, Arthur Aufses, and I, co-authored a book on the history of The Mount Sinai Hospital [This House of Noble Deeds] and a couple of years later we did the history of the school as well [Teaching Tomorrow's Medicine Today]. As part of that, Arthur hired student help and between them and himself did many interviews with people at the time. We have interviewed some people at in-between times. We also have tapes of events, ceremonies, and things like that, and we have 146 interviews with individuals...

**EM** – So, it's sporadic now, that you're doing any oral histories?

**BN** – I would say it is almost non-existent. If it would

come up... You know, when you're a lone arranger, I was thinking today on the way in, I was thinking about the interview...I could devote all of my time to my oral history collection. Right now one of the things I'm doing is we're getting them transcribed and so I'm going through the transcripts. Many of them are already transcribed but there are some that never were so I'm going back and digitizing them myself.

Many of them are on reel-to-

reel tapes and those I don't actually worry about as much as the cassette tapes, so, those are the ones I'm trying to get copied. I'll get digital copies, which I'll make myself, then we e-mail them off and they're transcribed and, of course, I have to go through the transcripts and listen and to take care of that. So I could spend all of my time doing oral histories, between cataloging, and if you digitize it, wow you can put it up online and do cool stuff. Or, I could spend all my time on my photo collection; that's a one-person job right there, or I could actually process, which trust me does not happen much, or... you get the idea...

**EM** – Any one of those things could take up all of your time.

**BN** – Yes, and deserves to take up all of my time. Absolutely. But we are real service-oriented here in the library, and it's also my preference, you know, to help people so generally doing reference comes first and the other stuff comes in when you can.

**EM** – Who are your users?

**BN** – We are primarily in-house users, and I just did my statistics yesterday but I think like...60 out of 80, and that's just rough numbers, were in-house. And within that, it varies, it varies from faculty members that need images for some presentation, to risk management that needs some policy and procedure because we're involved in some litigation somewhere, to students that are interested in pursuing and doing a history of medicine project and so they need some guidance, whatever... administrators looking to re-do their websites and they

*continued on next page*

need information, some department having a centennial, so it's a range of things. We also have the records here of The Mount Sinai Hospital School of Nursing, that was from 1881 to 1971, and so I do get requests for transcripts and other student records out of there, that's a small, small subset. So there's a whole range of things. A lot of requests are looking for digital images. If you walk around Mount Sinai enough you will notice that our walls are splashed with historical pictures; a lot of people like to decorate with history and for a while I felt absolutely like that was all I was doing, because the other thing I also do is I do all my own scanning. There's no one else to do it, I do it. That was a big project for a while...but it's good, because it gets the images out there, it gets the history out there. I have also noticed over the past few years I'm getting many, many more requests from abroad.

**EM** - Oh, yes?

**BN** – Because of the web. We get, traditionally, we get quite a few requests from Germany, because we...many Jewish doctors, in the 1930s, obviously, started coming to our country and for many of them the first stop would be Mount Sinai. And a lot of people - whether the doctors came here or not - this is oftentimes the first place they think of them coming, as a Jewish-identified institution. So they contact me for information on various individual physicians. As I said, I just did my statistics yesterday, so this quarter I had a request from BBC Scotland, I had something from Jerusalem, Germany and Australia, a filmmaker in Australia.

**EM**- So, all over the place!

**BN** – Yeah, you know they just find you through the web and it's cool, they're all very legitimate questions.

**EM** – How long have you been a member of the Archivists Round Table?

**BN** – Oh, God, I would have joined when I was still in graduate school so probably since, probably thirty years this year. No, I take that back, not thirty years, probably since 1980, '81 at the latest.

**EM** – What made you decide to join the Archivists Round Table?

**BN** – Oh, how could you not join? (laughing) It was...the people that ran the NYU Archives program when I was in

graduate school, were involved in the Round Table.

**EM** – So that was your introduction to it?

**BN** – Yes, oftentimes they would meet at Tamiment Library at NYU, or at the NYU Archives, they often hosted, so they were right there, why wouldn't you go? And it was brought home to us that you should be professionally involved, you should go out and meet other archivists and network, and...then once you went it was a nice friendly group. It was obviously smaller back then, but still, it was a group of archivists that, you know, you could meet and identify with. We traveled around to the various places and we got to see many different repositories that way. A lot of the meetings early on were just learning about that repository and their collections, and it may or may not involve a tour, but the speaker often matched the venue. Now I think we're somewhat limited in venues because of our size. Back then size wasn't an issue! (laughing)

**EM** – About how many would show up to a meeting then?

**BN** – I have no idea...thirty? You know, I ...I really couldn't tell you but I think around thirty and we developed a group of us would go out to dinner afterwards, a large group, and it was a great way to meet people and I still am friends with those same people. And it's been a great help professionally because you can always call them. So it was...and I think I was not a member for a couple of years there, when I stayed home and took care of my kids for a year and a half. I stopped going to Round Table [meetings] and now I actually still don't go all that much unless it's really compelling. I don't go for the social... anymore. I go for the topic now.

Also in those early years a few of us created a MARAC brochure entitled, "Selecting an Archivist" and saw the beginning of ART's "Archives Week", which later expanded to NY State and later still became national. There were even subway ads for "Archives Week"!

**EM** – What do you like to do in your free time?

**BN** – I have to say I have no hobbies. You know, there's nothing I do. I have two teenagers, I'm either driving them somewhere or they're just totally gone. So we hang out. My husband and I like to go to movies, I like to read books.

**EM** – (laughing) Those are hobbies!

**BN** – We’re so boring! (laughing). I clean my house on weekends. That’s not boring? I don’t collect anything...

**EM** – Is there one place you’ve always wanted to visit but you’ve never gone there?

**BN** – England.

**EM** – Any place in particular in England?

**BN** – No. (laughing) When I was an undergraduate I took some courses in English history and I just find it interesting. And I speak the language!

**EM** – Yeah, that helps! When you’re traveling... Do you have any pets?

**BN** – We have a dog.

**EM** – What kind of dog?

**BN** – He’s a mongrel. He’s a mutt that we got from the shelter and his name, he came with the name ‘Babe’. And we couldn’t agree on anything different so it stuck, so he’s still Babe. So when my husband takes him to the park and lets him off his leash then he’s calling, “Hey, Babe! Hey, Babe!” (both laughing)

**EM** – That’ll get people’s attention!

**BN** – Yeah, it does. It does.

**EM** – Favorite kind of music?

**BN** – Pop.

**EM** – Here’s a little-bit-unusual question: What’s your favorite breakfast?

**BN** – [long pause] Ugh, I’m so boring! (laughing) Ummm... a muffin?

**EM** – Any particular kind of muffin?

**BN** – Anything with chocolate is always good! (laughing)

**EM** – So, chocolate chip or chocolate-chocolate chip...

**BN** – Sure! Any of those...

**EM** - Next is my traditional final question – if you could work in any archives, real or fictional, where would you like to work?

**BN** – I...this is really hard, because I would just be here, you know, because the longer you work in a place, the more you know about it. I find Mount Sinai fascinating, just fascinating, because of what I know about it. The little minutiae, that no one else would notice, to me is a story. So, I think I would like to work in an improved Mount Sinai Archives: one, that had the...where the collection, not anything had slipped away, where the chairman hadn’t retired and given his papers somewhere, or where they hadn’t thrown it all away before I got there or, you know, something like that. I would like to work at the dream Mount Sinai Archives.

**EM** – Where everything that should end up here...

**BN** – ...ended up here, and where somebody else had already processed it! (laughing)

**EM** – Oh...kay! It arrived all ready...

**BN** - ...with a digital finding aid, or at least a folder listing, and then I would be incredibly happy. I’d be happy to do the research and writing at the front end. Do the scope and all that other stuff, that’s the fun part. At this point I cannot imagine starting over somewhere else. It would have to be a medical place... I am very interested in the history of medicine, the history of medical education, and the history of nursing, and things like that. So at this point, anyplace I worked in would have to be related to that.

**EM** – It sounds like you’re in just the right place for you.

**BN** – I absolutely am.

---

# Student Section

*The Student Section of the Metropolitan Archivist is written for and by students in archives programs in the New York metropolitan area. We invite all up and coming archivists to write about the profession and/or any issues important to archives students, new archivists and the archiving community. This includes opinion pieces, news or events. Photographs accompanying the articles of students in action are welcome. Please submit all proposals and questions for the next issue via email to Holly Deakyne at [archivists.roundtable@gmail.com](mailto:archivists.roundtable@gmail.com).*




---

## Archivist: The Next Generation

Ashley Marie Biggs  
Graduate Student, LIU Palmer School

Millennials<sup>12</sup> are quickly moving into the ranks of the archival profession. Within the next few years, the Millennials will transition from lower and middle management workers to program directors and senior administrators. What will be the implications of this transition?

The education of future archivists and archival managers consists of a wide variety of classes, yet few of them go into detail regarding the management of an archival institution as a whole. This may be a hindrance to those who have only a formal archival education with little practice. Most Millennials will compensate for this educational gap by tapping other talents, such as technological understanding and outreach, while actively seeking workshops, additional classes, or group exercises in business and personnel management. As a result, the anticipated archival management style will become a complicated and delicate blend of all access, all technology, few traditional methods, and some traditional archival education.

Based on the reading of *Managing Generation Y* by Carolyn Martin and Bruce Tulgan,<sup>3</sup> Millennials will be the driving force behind the change in management style of public, private, and corporate archives. As with corporate institutions, change from the status-quo in archives will

only come from the infusion of new blood at the upper-management level. As Millennials reach those levels of the archival world, they will be hard pressed to follow the traditional, hierarchical management style, and will most likely try to seek a happy medium between old and new. The resistance they encounter will come primarily from those tenured archivists who may view change as a possible challenge to their positions of authority or as detrimental to the archival mission of their institution.

Unlike most of their predecessors, Millennials are fully reliant on technology: Bluetooths, iPods, PDAs, and cell phones are devices that most Millennials grew up with and would be hopeless without. As a result of the complete immersion into the technological, most Millennials want instant gratification and high-efficiency, regardless of the cost. To apply this concept to the archival field, Millennials will continue in the steps of their most recent predecessors, but will place a greater emphasis on the digital preservation of historic documents and electronic records rather than preserving their physical counterparts. Traditionally, information and document management included the desire to preserve the physical document for future use. For Millennials, depending on the situation they inherit

*continued on next page*

# Student Section

## *Archivist: The Next Generation*

*continued from previous page*

from their predecessors, the attempt to save redundant or extraneous physical information may be a waste of resources: financial, physical, and personnel. The practical nature of Millennials will ask: "If the document exists in electronic form, does the archive need to keep multiple physical copies for future use?" Millennials will weigh this question greatly before arriving at a logical, albeit unorthodox, conclusion: rid the storage center of redundant or extraneous documents after a digital copy has been created. This does not mean, however, that Millennials will *clean house*, or rid the entire institution of physical documents. On the contrary, they will likely be the most selective and discriminating version of archivists to date, as they will be forced to be more explicit in explaining their reasons for destroying the physical documents than previous generations. As a result of the ever changing and highly dynamic technological advances, most Millennials will push for better and more stable technology to be introduced, before removing the original copy, or physical document, from the repository.

Another management challenge that Millennials will face, and one for which they will have little preparation, is the need to raise funds to support an archival institution. Historically, archival institutions have run on nearly non-existent budgets. Should the current economic situation extend into the future, Millennials may find that even demonstrating the value of an archives does not lead to sustainable funding, and will be forced to find assistance in unorthodox ways. This could be something as basic as corporate or private sponsorship of an exhibit to as controversial and

disastrous as auctioning off part of the collection. The combination of these factors will require Millennials to redefine the previous management techniques and ideologies, some of which are not open to modernization or creativity.

This does not mean that Millennials will separate themselves fully from their predecessors. Some Millennials will follow traditional management practices, while others may eradicate the old system and replace it with a different and unknown approach. The best ones, however, will update and reform those practices in archival management that have not changed since Schellenberg's time without compromising the integrity of what has passed before. The information management style of the Millennial archival manager likely will reflect his or her desire for the complete digitization of the archives while not impeding the archival mission of their institution.

As an archivist, I have no doubt that my philosophy of instant digital access will be met with apprehension and resistance. While I respect the idea of housing physical documents, I do not see the need to keep every version of a record: a scan, a copy, an original, or a carbon-copy. It

becomes redundant, expensive, and takes up space in the repository that could be put to more constructive or profitable use. Determining the important records, the ones with intrinsic or informational value, will be harder than it has ever been. After reviewing the literature and following the trends, I believe that I and other Millennials will be forced to make hard decisions in financially desperate and informationally overwhelming times. As we move into the new frontier of archival management, with the next generation moving through the ranks of archival leadership, we must remember one key element: It is only through managerial change, through defining and providing the necessary information to the current society, that we will become fully and diversely effective in our positions as archivists.

### Endnotes

<sup>1</sup> "Generation Y." Wikipedia. [http://en.wikipedia.org/wiki/generation\\_Y](http://en.wikipedia.org/wiki/generation_Y) (accessed April 22, 2009)

<sup>2</sup> There is a decided discrepancy and overlap by various authorities as to the official birth date range for Millennials (a.k.a Generation Y). For the purposes of this paper, assume that members of the Millennial group were born between 1980 and 1998.

<sup>3</sup> Martin, Carolyn A. and Bruce Tulgan. *Managing Generation Y*. Amherst, M.A.: HRD Press, INC., 2001.



*Photography by Jillian Garner*

*Ashley Marie Biggs is a 2009 graduate of the Palmer School of Library & Information Science and currently is employed by the St. Tammany Parish Library of Covington, LA. This article has editorial contributions by Dr. Gregory Hunter of the Palmer School of Library and Information Science, Mr. Bill Larsen-Ruffin of the St. Tammany Parish Library, and Mr. Al Barron of the St. Tammany Parish Library.*

# Student Section

## Department of Cinema Studies / Tisch School of the Arts / New York University: Moving Image Archiving and Preservation Program Student Thesis Presentations

The Master of Arts Degree Program in Moving Image Archiving and Preservation (MIAP) is a two-year course of study in the Department of Cinema Studies at New York University's Tisch School of the Arts, that educates students in the theories, methods, and practices of audiovisual preservation, training future professionals to manage collections of film, video, and digital media.

During the second year of the program, MIAP students must complete a capstone project in the form of a thesis or portfolio. This year's graduating class presented their final projects on April 14th to April 17th, covering a wide range of subject areas and media formats. A brief summary of each project is included here.

### **Audrey Young**

*Phonodiscs from the Texas Borderlands: A Consideration of Regional Music and Modes of Production*

The University of Texas at Austin contains two separate but related collections of Mexican-American phonodiscs from the 1940s-1960s, comprising a unique history of regional music and modes of production. After situating these discs within the South Texas landscape of the period, preservation issues specific to the collections will be addressed.

### **Steven Villereal**

*BCAT: Consolidating & Creating a Brooklyn Community Television Archive*

Originally founded in 1991, Brooklyn Community Access Television (BCAT) serves the borough both as an information-provider and a platform for local self-expression. Brooklyn itself has changed immeasurably in that time, and with it the station's purpose and programming. This project looks at recommendations

for the creation of a practical archive for BCAT. Of central concern is establishing a collection policy and physical plan for preserving the station's history and cultural significance, as well as supporting current in-house production activities and actively preparing future content for a place in the archive.

### **John Migliore**

*"Voyager's Middle Name Is Phoenix": Preservation of CD-ROMs at the Avery-Fisher Media Center*

This project centers on CD-ROMs produced by the Voyager Company during the 1990s and held in the multimedia collection of the Avery Fisher Media Center at New York University. In addition to a basic assessment of this collection, the thesis focuses on the history of the format and of the Voyager Company, as well as preservation factors surrounding CD-ROMs in general and Voyager titles in particular. Several case studies will examine the potential migration value of individual CD-ROMs. Recommendations for retention and preservation will be

made with the goal of assisting institutions with CD-ROM holdings in determining methods of defining what is valuable and what is expendable.

### **Gwan Yong Jeong**

*A Proposal for a Digital Archive for the Korean Film Archive*

This presentation focuses on the Korean Film Archive (KOFA) and its digital archives project. Based on independent research and an examination of digital archives in other foreign countries, Gwan Yong Jeong will provide recommendations for KOFA's new initiative.

### **John Passmore**

*Investigating Paul Sharits: Issues in the Preservation and Conservation of Time-Based Media Art*

Over the last eight months, John Passmore has been cataloging, inspecting, identifying, and repairing some 250 film and audio elements in the Paul Sharits Collection at

*continued on next page*

## ***Student Thesis Presentations***

*continued from previous page*

Anthology Film Archives in New York City. This preservation project took an unexpected turn in the spring of 2009 when the Greene-Naftali Gallery exhibited one of Sharits' locational works, *Shutter Interface*, for the first time in nearly 30 years. This thesis will focus on the specific preservation and conservation issues surrounding *Shutter Interface* as well as what happens when the worlds of conservation, preservation, and archiving collide.

### **Kimberly Tarr**

*The World She Watched: An Examination of the Adelaide Pearson Travel Films*

From 1931-1940, social philanthropist Adelaide Pearson traveled throughout the world documenting quotidian activities, directing her keen eye to ritual, dress, and craft. Integrating poignant intertitles, the films provide an unparalleled perspective of the everyday lives of those living in remote communities in Algeria, Palestine, Guatemala, Siam, and India. Considering the genre of amateur travel film, this thesis covers

the production and exhibition of Pearson's 16mm films, as well as the historical and cultural significance of these works. For her thesis project, Kimberly Tarr collaborated with Northeast Historic Film on a grant proposal for the preservation of Pearson titles.

### **Peter Oleksik**

*Found it in the Trash: A Collection Assessment of the Dischord Records/ Fugazi Archives*

Created in 1980 to document the music of the Washington D.C. punk community, Dischord records has been actively recording the sounds and images of D.C.'s underground music ever since. The Archive is an "accidental" collection that has grown out of 20 years of living in and working out of the "Dischord House". This thesis is a collection assessment of the various media types housed at the "Dischord House" with access being the driving motivator in the assessment of the material. Stemming from the "Do It Yourself" attitude that has been Dischord's operating mission, this assessment is

aimed as a practical guide to media conservation and preservation that will translate "best practices" into real world applications.

### **Crystal Rangel**

*The YouTube Archivist: Bringing Archival Methods to a Non-archival World*

This project will look at the preservation issues surrounding digital video initially created for video hosting sites by members of decentralized organizations with no archiving background. I will be examining the necessary technical information about video created by still digital cameras, cell phone cameras, and other widespread digital video formats and developing workflows and documentation resources that would be useful for the sustainability and future access of the video files.

For more information about the MIAP program, please visit <http://www.nyu.edu/tisch/preservation/program/>

## ***Communications & Outreach***

*continued from page 17*

changed is through outreach to student members. When I started the position, I suggested that ART make student membership free, which it now is. We are trying to develop a dialogue with students. Part of that dialogue includes a new student section in the newsletter. It's a way for students in archives programs in New York to gather their voices together.

**RA:** That's where the future members are coming from. Students can be any age and you want to reach out to them, to let them know the Round

Table exists and that it's a way to be professionally active.

**RC:** We're doing a focus group to find out what students want. I went to library science school in Boston and I don't know what the programs here offer students. I think it's important for the students to tell us what they need instead of us guessing. Do they want to meet other archivists, do they want resume help, or do they want programming? I can offer an outlet in the newsletter for them to send in their articles. I think it is important to identify groups we may have overlooked in the

past for membership and begin a conversation.

### **TECHNOLOGY**

**RC:** This position is changing a lot and part of it has to do with new technologies. The newsletter has become just one facet of the position: it's not the focus of the position anymore. I think it's a good thing to use technology, such as websites and email, as a way to communicate with people who grew up with it. I didn't think twice about creating a Facebook page, but someone of an

# Book Review

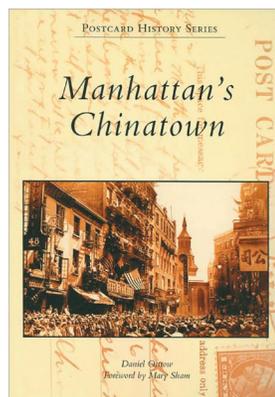
## Manhattan's Chinatown (Postcard History Series)

By Daniel Ostrow;

Foreword by Mary Sham

Arcadia Publishing 2008. 128 pp.  
ISBN-13:9780738555171. \$19.99.

Review by Eunice Liu.



In *Manhattan's Chinatown*, author Daniel Ostrow bestows readers with fascinating glimpses into the early livelihoods, cultural, and social lives of Manhattan's most Chinese-populated community. Postcards selected from his collection of Chinatown ephemera comprise most of the images in this volume, ranging from late 19th century to the 1980s. Ostrow categorizes the material by subject and by location: early Chinatown businesses; street scenes of Chinatown; Chinese restaurants; churches and temples; Pell, Mott, and Doyers Streets; the original Chinese Theatre; and Mulberry Bend Park.

Postcards were typically distributed as advertisements for restaurants and available services in Manhattan's Chinatown, in addition to functioning as souvenirs for visitors. The postcards created by businesses feature real-life photographs that reveal either the exterior or the interior

of the establishments and in some, proprietors and customers. These ephemeral pieces are particularly striking because they symbolize a layer of Chinatown that was constructed by its residents for non-Chinese visitors. Elaborate Chinese-style ornamentation, such as the pagoda-style façade to Port Arthur Restaurant and Soy Kee & Company, exemplifies an exaggeration of exoticism in a style that Chinese business owners felt would appeal to customers. Ostrow refers to some non-Chinese customers as slummers, a term that came about prior to the Gay Nineties to represent American tourists in search of exotic adventure. His inclusion of menu samples also confirms that many dishes were invented for the sake of appealing to slummers – chop suey being the most popular. One photo postcard from 1896 shows a non-Chinese individual, Chuck Connors, dining with Chinese patrons in a restaurant.

Connors was a showman who would take slummers on vice tours to opium dens, among other places of attraction, to view what Ostrow describes as "well-rehearsed scenario[s] of friends portraying doomed opium addicts." It is such additional information relating the content of the images that brings cohesion to the history being told.

Images of places of faith, family associations, and private organizations convey a sense of community in Manhattan's Chinatown. Exterior and interior views of True Light Chinese Lutheran Church, founded in 1935, show members gathering for worship and children in Sunday school. True Light is still in existence. In other religion-oriented postcards, views of Buddhist temple interiors show intricately carved altars and sculptures. The author states that the Eastern Sates Buddhist Temple of America (shown in a 1962 postcard) was established for the exclusive purpose of introducing Buddhism in the United States; the temple also remains in existence.

Ostrow's chapter devoted to the history of the Chinese Theatre explains how recent Chinese immigrants needed an outlet in which to relax and enjoy a familiar form of entertainment. New York Chinese residents yearned for a theater of

their own after a successful tour of a San Francisco-based Chinese theater troupe came east during the late 1880s. Shortly after, an opportunity came about for the basement at 5-7 Doyers Street to be transformed into Chinatown's original Chinese Theatre. Images of the entrance to the Theatre show that it became popular with both Chinese and non-Chinese audiences, which benefited late-night restaurants in the area. A photograph of an all-Chinese male cast in a 1903 performance is indicative of the "bachelor society" of Chinatown's early years. The Chinese Exclusion Act (1882-1943), a federal law which excluded people based on nationality, made it difficult for Chinese men to come to the United States and prohibited Chinese women and children to move to this country. Those that managed to circumvent this act of bias were considered fortunate. In Ostrow's chapter of street scenes, an early 1900s photograph shows a young Chinese father and his friends doting on a baby.

The author's selection of ephemera captures the interconnection of different aspects of life in Chinatown – entrepreneurial spirit, faith, recreation, and familial ties. The postcards prove that Chinatown was not completely isolated

# Book Review

## Managing Congressional Collections

By Cynthia Pease Miller  
Society of American Archivists,  
2008. 138 pp.  
ISBN 1-931666-29-6. \$19.95.

Review by Margot Note.



*Managing Congressional Collections*, a project of SAA's Congressional Papers Roundtable funded by the National Historical Publications and Records Commission, assists archivists who preserve the manuscripts of members of Congress. A senator generates approximately 100 boxes of archival material a year. These papers are historically significant, yet are often underused and poorly understood by researchers and repositories. Holding "tremendous, and often untapped, historic value," congressional collections simultaneously document national, regional, and local public policy issues, displaying complex relationships between senators, representatives, and the people they serve (p. 2).

Author Cynthia Pease Miller, former assistant of the House of Representatives, staff archivist for three senators and a Senate committee, and founding member of SAA's Congressional Papers Roundtable, steers

readers from acquisition to outreach. Chapters also focus on administration, transfer, processing, and reference. She offers advice on calculating space, personnel, and budgets; offers ideas for sustainability and external funding sources; and proposes cost-saving strategies. She also discusses access issues regarding classified, declassified, and reclassified documents.

Appendices include a chronology of advances in managing congressional collections, network information, a sample deed of gift, a congressional office staff list, guidelines for file disposition, frequently asked questions, and a bibliography.

The manual's publication is well timed in an election year and after Congress' resolution urging members to save their papers for public use. Beginning with the establishment of a Historical Office in the Senate in 1975, scholars, librarians, archivists, and administrators have advocated improving the

management and use of these records of enduring value. House Concurrent Resolution 307, included in the volume, was passed by the House on March 5, 2008 and the Senate on June 20th. The resolution states that congressional papers should be properly maintained; that each member should take necessary measures to manage and preserve their papers; and that they should be encouraged to donate their papers with a research institution that is properly equipped to preserve them and to make them available for use. While the resolution does not define the content or scope of the papers, it states the members' belief in the manuscripts' value "as indispensable sources for the study of American representative democracy" and in the importance of preserving documentary evidence that results from national service.

*Managing Congressional Collections* benefits all archivists, who encounter in their collections similar difficulties that congressional manuscripts present, as they "epitomize every management problem associated with twentieth and twenty-first century records," including high profiles, elevated donor expectations, significant costs, and obstacles to access (p. 5). Congressional papers are the fabric of our democracy, the primary

sources of our nation's history. As archivists, we must rise to the challenge of preserving and presenting congressional documentation.

*Margot Note is the Archivist and Information Manager at 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. She is currently working towards a Post-Master's Certificate in Archives and Records Management at Drexel University.*

### *Manhattan's Chinatown* *continued from previous page*

from the rest of New York City, and that an ethnic neighborhood could thrive in spite of anti-foreign sentiment and the law. Furthermore, Ostrow's passion for the history of Manhattan's Chinatown is felt through his attention to details in describing the content of the images. This volume would appeal to readers who are both knowledgeable and unfamiliar with the history of Manhattan's Chinatown.

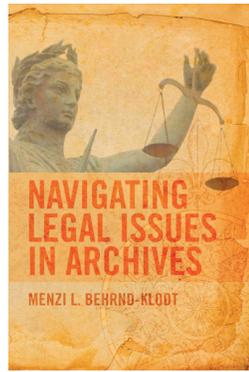
*Eunice Liu is an archivist for The Winthrop Group, Inc. in New York City. She received her Master of Science in Library and Information Science from Pratt Institute and is a Certified Archivist.*

# Book Review

## Navigating Legal Issues in Archives

By Menzi L. Behrnd-Klodt.  
Society of American Archivists,  
2008. 340 pp.  
ISBN 1931666288. \$64.95.

Review by Ellen R. Drucker-Albert



*Navigating Legal Issues in Archives* is a manual addressing an extensive range of legal issues that arise in the archive setting, and will educate the archivist in appropriate collection management consistent with current legal requirements.

The text format includes a useful introduction to each chapter in which the author asks, "Why is this topic important to archivists?" and "Who will find this chapter especially useful?" The author's responses aid the reader in assessing the relevancy of each chapter to their areas of responsibilities. Another useful feature is the inclusion of sample forms and examples of legal and other relevant documents thus adding to the utility of this manual as a teaching tool, and enhancing the reader's understanding of the concepts referenced in the text.

*Navigating Legal Issues in Archives'* first section provides an overview of the legal framework that will

impact an archive. The text emphasizes the importance of policies to appropriate archival planning. The rights and responsibilities of the archivist as a client, and attorney as the legal representative, are well delineated. The legal process is explained through a step-by-step explanation of the basics of civil litigation. A sample mission statement, and legal forms and motions further educate the archivist in the legal basics.

The next section delves into legal issues particular to acquisition and ownership. Transfer of legal title and rights associated with record ownership are well summarized. A checklist of points to consider when negotiating with donors provides the reader with a useful tool. Appraisal, reappraisal, and deaccessioning as an essential part of archival collections management are thoroughly discussed. Loans and loan agreements are addressed. Sample forms including deed of gift, authorization for deaccession, and loan agreements enhance the

discussion by providing concrete examples of the concepts explained in the text. This section clearly explains complex areas of abandoned materials, tax considerations, risk management and insurance, and highlight those issues of particular importance to archivists, special collections managers and curators.

*Navigating Legal Issues in Archives* also addresses access and administration issues. The author examines the archivists' challenge to balance "the public's right to know" and individual privacy rights. A comprehensive collection of Federal law summaries that concern privacy and access is included. The author explores issues of confidentiality and access in relation to institutions that manage attorney case files and organizational legal files, student education records under the Family Educational Rights and Privacy Act, medical records, presidential records, and public record archivists. This section also addresses replevin, records management, the Sarbanes-Oxley Act's impact on archives and records management, and cultural property.

The last section of this volume focuses on copyright and intellectual property law. Essential reading for archivists or curators who manage literary, photographic,

digital, or museum collections, this section provides a solid foundation of the basics, and nuances, of copyright law. The author explains issues of permissions, releases, music and moral rights. Intellectual property rights, such as trademarks and patents, are clarified benefiting the corporate archivist managing product development, technological or scientific advancement records.

The author is an archivist and attorney, a fact evident by the text's comprehensive and accurate content. The author includes a disclaimer that laws, as well as judicial interpretations of them, change frequently. Therefore, the reader is advised that this book is only a guide to assist the archivist in understanding legal issues that will arise in an archival context and how to more effectively work with their lawyer. Archivists in a variety of settings and roles will find this volume to be a practical and valuable professional reference.

*Ellen R. Drucker-Albert is a reference librarian at the Cold Spring Harbor Library and Environmental Center. She received a MLIS and Certificate in Archives & Records Management and completed a concentration study in Rare Books and Special Collections from Long Island University. She also received her Juris Doctor from Hofstra University School of Law.*

# The New York Preservation Archive Project

The New York Preservation Archive Project (NYPAP) will be launching an online database of information on the history of preservation in New York City at the end of May 2009 on [www.nypap.org](http://www.nypap.org) that helps to fulfill its mission of preserving, documenting, and celebrating historic preservation's rich past. NYPAP's online database will cover people, places, organizations, agencies, events, campaigns, and court cases that played key roles in the history of preservation in New York City from the 19th Century to the early 21st Century.

Each entry will provide a brief background on its respective topic, a list of key dates, and links to other relevant entries within the database that will illustrate the interconnectedness of preservation. NYPAP's

online database's main mission, however, is to direct the visitor to in-depth primary and secondary source material on these entries. The Archive Project aims to identify archival collections, oral histories, and other rich resources that are relevant to each entry in the database and make their locations and accessibility available to the public and easy to find.

NYPAP's online database will remain a constant work-in-progress, as NYPAP continues researching more about the history of historic preservation in order to provide a holistic view of the field. By cataloguing the history of historic preservation and making it accessible to the public, the New York Preservation Archive Project's online database will provide an invaluable tool for future preservationists, historians, and students. NYPAP continues to seek funding to continue building the database. If you have any questions about the Archive Project and its online database, please feel free to email us at [nypap@nypap.org](mailto:nypap@nypap.org).

## New Collection Open at the Solomon R. Guggenheim Museum Archives

The Solomon R. Guggenheim Museum Archives is pleased to announce the opening of a newly processed collection, The Learning Through Art records. Run by the Guggenheim's Education Department, Learning Through Art is an artists-in-the-schools program that encourages teachers and teaching artists to design art projects that support student learning across the curriculum. The program focuses on both looking at art and hands-on art making. It was founded in 1971 by Natalie K. Lieberman in response to the elimination of art and music programs in NYC public schools in the 1960s.

The collection dates from 1970 to 2008 and is 48 cubic feet in size. It documents the creation and existence of Learning Through Art as an educational organization and the programs it offers. The online finding aid for the collection can be found at: <http://www.guggenheim.org/new-york/collections/library-and-archives/archive-collections/A0015>

This project was made possible in part by a grant from the Documentary Heritage Program of the New York State Archives, a program of the State Education Department.

For more information please contact the Solomon R. Guggenheim Museum Archives at [archives@guggenheim.org](mailto:archives@guggenheim.org)



*A Year With Children Exhibition, 1982-1983.*

Photographer: David Heald

© The Solomon R. Guggenheim Foundation, New York

# METRO's Digital Dilemmas Symposium Surfaces Opportunities & Best Practices

Tom Claerson and Jason Kucsma

New technologies have quickened the pace of societal change, and Digital Dilemmas – a day-long symposium hosted by the Metropolitan New York Library Council on April 16, 2009 – addressed some of the ways libraries might benefit from this changing landscape and deal with the challenges therein.

Digital Dilemmas assembled leading thinkers in digital information management and digital scholarship fields: Clifford Lynch, Director of the Coalition for Networked Information; Evan Owens, Chief Technology Officer, Portico; Roger Schonfeld, Research Manager, Ithaka; Patricia Aufderheide, Director, Center for Social Media, American University; and Dan Cohen, Director, Center for History and New Media, George Mason University.

The diverse perspectives of the speakers reinforced the notion that libraries are part of a larger ecosystem of digital information management that includes publishers, scholars, students, and almost any individual or institution creating and using information in a digital environment. As part of that ecosystem, libraries may look to other institutions wrestling with similar digital information management and delivery challenges. The group looked at some of these challenges facing libraries and other types of cultural heritage institutions, and many of the presentations and discussions with the audience focused on the wide range of opportunities, tools, and best practice models used in areas other than libraries which might be used to best satisfy our



(left to right) Jason Kucsma, METRO; Roger Schonfeld, Ithaka; Evan Owens, Portico; Pat Aufderheide, American University; Cliff Lynch, Coalition for Networked Information; Dan Cohen, George Mason University; Tom Claerson, Lyrisis. Photo by Ken Levinson.

communities' information needs. One common theme in many of the presentations was the notion that libraries need to deal with the entire lifecycle of digital information management – from creation to presentation, discovery to long-term maintenance. Not only do our institutions have to deal with all of these phases of digital program development, we must also aid our users in understanding how best to create their digital materials and how to plan for digital preservation. Strategic thinking about these issues must be infused into every stage of a project's lifecycle, whether working with digitized or born-digital objects. Libraries were heralded as leaders in collaboration by several speakers who were not librarians by training, but almost all of the speakers noted that libraries and librarians were becoming more and more like publishers as we delve deeper into digital practice. With that in mind, we

have become "content creators," and need to think more like publishers, considering issues like file storage, version control, and new business practices, according to Owens. Owens was not alone in recommending that libraries, like publishers, need to focus on documentation of institutional activities and carefully measuring communities' use of digital information resources. In the ever-changing arena of copyright, Aufderheide suggested attendees look at other disciplines such as documentary film-making, film and media studies, and media literacy to see how they are developing best practices in fair use for digital and new media projects. In his closing keynote, "Scholars and the Everywhere Library," Cohen noted that the sheer "abundance" of digital materials which are being created may make some types of scholarship more difficult while

# The Hadassah Archives Receives Film Preservation Grant

The Hadassah Archives has recently been awarded a film preservation and digitization grant from The Women's Film Preservation Fund, for the 1950 Hadassah film, *A Land of Their Own*.

The film was eligible for this grant because the producer and cinematographer was a woman, Hazel Greenwald, a long-time member of Hadassah's national board. The following is from the grant application, written by Jenny Swadosh:

*Hadassah National Board member Hazel Greenwald (later Berkowitz) unofficially founded the Hadassah Film Department in January 1942 when she requested \$300 to produce a film celebrating the Jewish women's organization's thirtieth birthday. This action inaugurated what became an annual output of 1-2 films documenting Hadassah's philanthropic projects in Palestine and, later, Israel. ... These films educated Hadassah members, their families, and sympathetic friends about Hadassah's long-standing work in Israel ...*

*A Land of Their Own, a 16mm film 20 minutes in length, documents the transfer of European Jewish children orphaned during World War II to youth villages in Israel, under the*

auspices of Youth Aliyah. Hadassah was for many years the primary American source of funds for Youth Aliyah, a program begun in 1934 to rescue Jewish children from Germany and to resettle them in youth villages in Palestine. After the end of WWII, the program had expanded to the rescue of Jewish children orphaned across Europe, for education and Jewish homes in Israel.

The preservation and digitization will be done over the next few months at Cineric, a film lab still located in Manhattan. *A Land of Their Own* will then be accessible in digital form for research purposes, as well as for the use of Hadassah's video department in creating new videos for marketing and fundraising for our projects in Israel.

For more information, please contact Susan Woodland, Director, Hadassah Archives at the American Jewish Historical Society, [swoodland@hadassah.org](mailto:swoodland@hadassah.org).

## Communications & Outreach

*continued from page 28*

older generation may not have looked to that medium as a way to contact the community. We've had over 100 members join already and people continue to join everyday. People communicate in really different ways. The listserv is also picking up momentum. It has about 145 members on it so far.

**RA:** It's good to have a local listserv, where people can ask specific questions that apply to local institutions.

**JC:** It can also be a good tool for vendors and announcements.

**RC:** It's a way to get information out there to people especially about programs that are not ART programs.

**RA:** I had hoped to use the website

as a way to disseminate information. You could really make the website a focal point for the Round Table.

**RC:** The website is certainly an important communication tool. Communication used to be through mail or on the telephone, and now we have email, the listserv, and a website. The technology has changed but the function hasn't. We are going to be developing a way to help Brian Stevens, the webmaster, manage the website workload. A web committee is in the planning stages.

**RA:** What if the webmaster position is two people, sort of like the president and vice president, where one gets the articles and amasses content and the other does the technical part.

**RC:** That's why I'm trying to make these Communications and Outreach Committee sub-committees, each

with a chair. Right now the newsletter doesn't have a manager/chair and it should. The web committee would have the webmaster just as the listserv has the listserv administrator. These committee chairs will be the people that are ultimately responsible for all these projects. Right now the Communications and Outreach Committee is comprised of twelve people and they are all actively working. I don't see that other positions are expanding like this one and I really think it's due to technological developments. I don't know what it means for the future of the position. You don't want one position to have a disproportionate amount of work.

**JC:** Then it makes it difficult to attract other candidates.

**RC:** Or maybe it makes it more exciting.

# Stony Brook Special Collections and University Archives

Kristen J. Nyitray

Stony Brook University Libraries (SUNY) recently acquired a second secret wartime letter authored by General George Washington to his chief spymaster Benjamin Tallmadge at Christie's auction house in Manhattan. These acquisitions document Long Island's critical role during the American Revolution and specifically the actions of the Culper Spy Ring, which was based in Setauket, New York. The first letter, dated September 24, 1779, reveals Washington's daring game of espionage, as he instructs his spymaster Benjamin Tallmadge about how to manage a key New York agent, referring to Townsend (1753-1838).

Written from Bergen County, September 16, 1780, the second letter suggests that Washington was quite

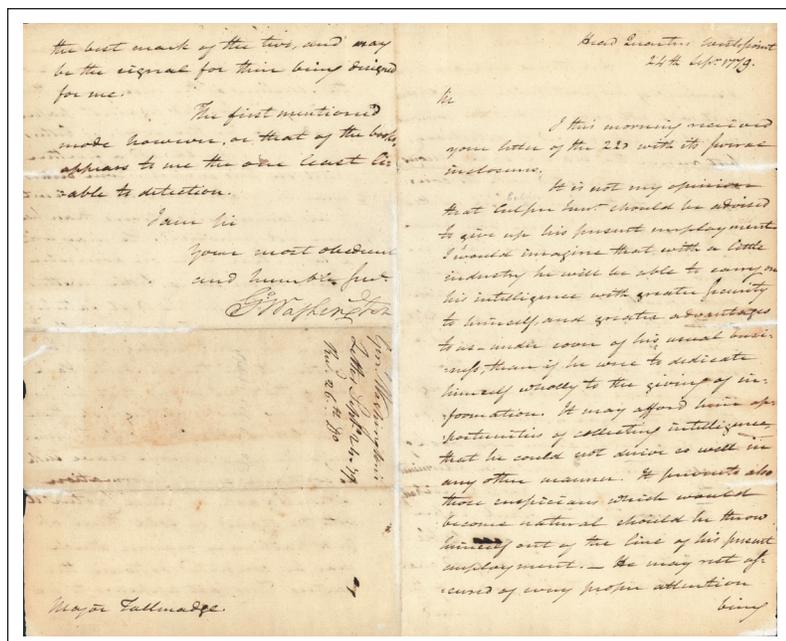
dependent on the intelligence being gathered by Townsend. He states to Tallmadge, "...he may rest assured, that should he continue servicable (sic) and faithful, and should the issues of our Affairs prove as favorable as we hope...I think myself bound to represent his conduct in the light it deserves and procure him a compensation of another kind."

Townsend's true identity was concealed even from Washington (by the Commander-in-Chief's own preference). Although the British captured a Washington letter to spy Abraham Woodhull that referred to "Culper," they never figured out his identity and Townsend took his secret with him to the grave in 1838. His double life remained a secret until the 20th century when Long Island historian Morton Pennypacker

matched the handwriting in "Culper Jr's" letters to Washington with the script contained in ledgers and other documents found in Oyster Bay.

The acquisition of these letters was made possible with private funds from an individual donor, Dr. Henry Laufer (a former professor of mathematics) and from the New York State Legislature through Assemblyman Steven Englebright.

Please visit <http://www.stonybrook.edu/libspecial/acquisitions.shtml> for more information or contact Kristen J. Nyitray, Head, Special Collections and University Archives at [Kristen.Nyitray@stonybrook.edu](mailto:Kristen.Nyitray@stonybrook.edu).



In this letter written on September 24, 1779, George Washington communicates to Benjamin Tallmadge, his chief spymaster on Long Island, techniques and methods to gather and transmit intelligence.

Courtesy of Stony Brook University Libraries.

## Digital Dilemmas

continued from page 33

opening up new opportunities. In an example of social media's power to connect individuals with similar or complementary interests, Cohen challenged followers on Twitter to help him solve a history mystery. Thirty minutes into his speech, the mystery had been solved by dozens of people working together on Twitter. For more in-depth information on the Digital Dilemmas Symposium, visit the symposium page on METRO's website at <http://bit.ly/digitaldilemmas> or contact Jason Kucsma, Emerging Technologies Manager at METRO at [jkucsma@metro.org](mailto:jkucsma@metro.org) or 212-228-2320, ext. 23.



## Member News

### Margot Note to Present Student Poster at SAA

Margot Note, Archivist and Information Manager at World Monuments Fund (WMF), an architectural conservation organization, will present at SAA's student poster session at their annual meeting. "Strengthening Foundations: Improving Description of and Access to Archival Materials" discusses access strategies with immediate user-centered and long-term institutional benefits.

She developed profiles of past conservation endeavors requiring extensive use of primary sources, including paper and electronic records, architectural drawings, photographs, maps, audiovisual materials, ephemera, and other documentary evidence. The profiles provided a consensus on work that spanned decades, demonstrating the diversity of conservation efforts at the medieval rock-hewn churches of Lalibela, Ethiopia, the extraordinary monuments of Easter Island, and the celebrated Venetian buildings damaged by the 1966 flood.

Using the research project to identify areas where access could be improved, she created finding aids of WMF's slide, photograph, and video collections; digitized publications, periodicals, images, and documents; improved metadata of existing photos; and built an intranet page of descriptive tools and digitized records. Additionally, she identified collections for deeper description to guide users in the discovery process.

Through the project, the archives repositioned itself from custodian to knowledge creator, ensuring access to rich resources on architectural preservation and heritage management.

Margot is currently working towards a Post-Master's Certificate in Archives and Records Management at Drexel University.

## Senior Priest Oral History Project at the Archives of the Roman Catholic Diocese of Brooklyn

The Archives of the Roman Catholic Diocese of Brooklyn has made significant progress with its Senior Priest Oral History Project. Since December 2007 it has conducted interviews with thirty-two senior priests of the Diocese. These priests were ordained between the end of World War II and the beginning of Vatican II. The interviews themselves range from one hour up to seven hours. They encompass the entire life story of each priest from youth to retirement. Preserving their recollections enables us to not only save an important part of diocesan history, but also local and ethnic history as well. Topics covered range from memories of family, parish and neighborhood as a youth through seminary training and ordination

to priestly ministry in parishes and specialized ministries. Depending on their ethnic background and where they were assigned, individual priests' memories can include experiences working and living with African-Americans, Italians, Hispanics and other ethnic communities. It is believed that this will be the most extensive program of its kind ever undertaken by a diocese in the United States.

The oral history project made progress under the leadership of Joseph Coen, C. A., Archivist, and the project director, Dr. Patrick McNamara, Assistant Archivist. Over 100 hours of video interviews have been recorded. They are being transcribed and indexed in order to provide access to the information

about individuals, places, events and subjects mentioned in the interviews.

Project staff anticipates that the information contained in the interviews will interest people researching diocesan, parish and local history, sociologists and others interested in neighborhood and ethnic history. It will also educate students at various academic levels. The Archives staff also envisions using the material for the diocesan website and other internal purposes.

The project is funded by the Alive in Hope Foundation which awarded a grant to the Archives from for the project. The Archives is seeking funding from other sources to enable staff to interview the rest of the priests living at Douglaston, as well as other senior priests living elsewhere, in future years.

# Launch of Digital Murray Hill

Angela Sidman and Kevin Reiss

The Mina Rees Library, CUNY Graduate Center is proud to announce the launch of the Digital Murray Hill website, <http://murrayhill.gc.cuny.edu>, which traces the architectural history of Manhattan's Murray Hill neighborhood through photographs and maps.

In 1976, as the United States celebrated its Bicentennial, the Murray Hill Neighborhood Association (MHNA) organized an exhibition of images which depicted how the neighborhood had changed over the last hundred years. That exhibition, which for many years was on display at the CUNY Graduate Center, is at the heart of this digital project. With the help of a grant from the Metropolitan New York Library Council, staff expanded upon the original exhibition materials by commissioning new photographs and hiring a graduate student to research the architectural history of each site.

The photographs and images originally gathered together by the MHNA fell into two categories.

1. Historic photographs and engravings created between the mid-19th and early 20th centuries
2. Photographs taken in 1976 when the MHNA revisited the sites documented in the historic images

No original photographs or engravings were included in the 1976 exhibition. Images were reproduced on exhibition mounts and it was these mounts, some of which showed marked signs of deterioration, which were scanned for digitization when this project began in early 2008. In June and November of 2008 the project's Photographer revisited the sites which had already been captured on film twice before. These new digital images trace the development of the Murray Hill

neighborhood right up to the present day.

Metadata creation for the Murray Hill project took place in ContentDM. The public website was created using Wordpress, an open-source content management system. The project staff modified the program's basic theme to include maps and browsing features that provide a unique view of the Murray Hill neighborhood. For more information on metadata creation, controlled vocabularies, content management, and website design, please visit <http://murrayhill.gc.cuny.edu/about-us/>.

Site features include:

- Category browsing by: Architect, Architectural element, Architectural style, Building materials, Building type, Date, Landmark status, and Street
- Relationships built into records so that the history of a single site can be tracked across time
- Geographic metadata for each

image location was recorded and used to visualize search and browsing results on a customized Google map for that integrates both project metadata and project images into the neighborhood display

- A community photo page which allows visitors to load their own images of Murray Hill into a group flickr account for display on the website
- Definitions for architectural terms from the Getty's Art and Architecture Thesaurus
- Short biographical statements for select architects and architectural firms from the Getty's Union List of Artist Names
- Illustrated walking tour guides
- The exhibition site was built using Wordpress, the popular open-source web content management and blogging system.

## Metropolitan Museum of Art Archives

The Metropolitan Museum of Art Archives announces the availability of two new collections: The Havemeyer Family Papers relating to Art Collecting, 1901-1922, and the John Taylor Johnston Collection, 1832-1981. The Havemeyer Family Papers include correspondence, writings, notes, and ephemera regarding New York art collectors Louisine Waldron Elder (1855-1929) and Henry (Harry) Osborne Havemeyer (1847-1907), who assembled a large and diverse collection of paintings, sculpture and decorative art between 1876 and 1924. A catalog record and

finding aid are available here: <http://library.metmuseum.org/record=b1698309~S1>. The John Taylor Johnston Collection consists of travel journals, visitor books, correspondence, family histories, and other documents relating to the life, travels and family history of the Metropolitan Museum of Art's first President. A catalog record and finding aid are available here: <http://library.metmuseum.org/record=b1694874~S1>. For general information regarding the Metropolitan Museum of Art Archives visit <http://libmma.org/portal/museum-archives/>.

## Treasures from Newark Library's Collection Trace History of Printing

Treasures from the Richard C. Jenkinson Collection of the History of Fine Printing, including a copy of the Nuremberg Chronicle and leaf from the Gutenberg Bible, will be on display at the Newark Public Library's third floor gallery, from April 27 to July 3, 2009 as part of an exhibit entitled: History of Fine Printing: with a Special Salute to the Richard C. Jenkinson Collection of Notable Books and Broadides. Cases

will trace the history of written communication from ancient times through today with special emphasis on materials from the 1880's to 1950's and will feature examples of European manuscripts that served as prototypes for the first Western printed works. Jenkinson, a 30-year library trustee and colleague of John Cotton Dana-- the institution's second librarian and father of the modern library--bequeathed his own set of 1,000 books on printing and the fine art of printing to the Library over 85 years ago. The collection has since grown to over 3,600 volumes. This is

the first time these works have been exhibited in 20 years.

Curated by Willam J. Dane and Chad Leinaweaver of the Special Collections Division, this exhibition and public programs were made possible by a grant from the New Jersey Council for the Humanities, a state partner of the National Endowment for the Humanities.

The Library is located at 5 Washington Street, Newark. For group tours or more information, please call 973-733-7745 or log onto the Library's website at [www.npl.org](http://www.npl.org).

Archivists Round Table Family History Fair webpage, 2000, screenshot

The ART Communications and Outreach Committee is embarking upon a new project. Part of the ART mission is to educate the public about the legal, historical and cultural value of public and

## Outreach to the Public: CALL FOR PARTICIPATION

private archives and manuscript collections. We need your help in developing a new public outreach program.

In the past, ART's annual Family History Fair, the public highlight of New York Archives Week, functioned to help fulfill this mission. Coordinated by Stephen Siegel, the last Family History Fair was held in 2005. Seven hundred attendees explored 45 exhibits and 15 workshops representing many areas of genealogical research. Exhibitors present included ethnic and regional societies, libraries, archival repositories, government agencies, professional groups, and booksellers. The 2005 Fair was part of a great ART tradition, educating the public about archives and their value for 17 years.

Since the Family History

Fair has been discontinued, the Communications and Outreach Committee has the goal of developing a new public outreach program over the course of the summer of 2009. The scale of this program and its target audience (individuals or organizations) has yet to be determined. Sustainability of the program and grassroots impact are the two goals we have set for ourselves thus far. We hope to have our first outreach event during Archives Week 2009.

If you are interested in helping to create new outreach opportunities for our organization and our larger community, please e-mail the Communications and Outreach Committee at [outreach@nycarchivists.org](mailto:outreach@nycarchivists.org). Student participants are more than welcome.

# The Abraham Lincoln Brigade Archives

The Abraham Lincoln Brigade Archives (ALBA) is proud to announce the creation of the ALBA Digital Library. The project is made possible through a collaboration of the Metropolitan New York Library Council, ALBA, and New York University. The digital library was created using CONTENTdm collection management software and adheres to Dublin Core metadata standards.

Currently two ALBA collections are available through the digital library: the Herman Greenfield Papers and the James Lardner Papers. Both of these young men were killed during the Spanish Civil War which took place from 1936-1939.

In the coming months, ALBA will be adding to this online collection in conjunction with the organization's growing professional development workshops and teachers' institutes. The ALBA Digital Library allows teachers, students, and researchers from across the world to access ALBA's New York University-housed archives.

We invite you to view the collection at <http://cdm15052.contentdm.oclc.org/cdm4/browse.php>.

A designated page on the ALBA site, [www.alba-valb.org](http://www.alba-valb.org), is forthcoming.

The Abraham Lincoln Brigade Archives (ALBA) is a non-profit educational organization dedicated

to promoting public awareness, research, and discussion about the Spanish Civil War and the American volunteers who risked their lives to fight fascism in Spain. Using its continually expanding archival collections in exhibitions, publications, performances, and educational programs, ALBA preserves the legacy of progressive activism and commitment of the Abraham Lincoln Brigade as an inspiration for present and future generations.

For more information, contact ALBA Assistant Director Jill Annitto, MLIS, MPA, at [jannitto@alba-valb.org](mailto:jannitto@alba-valb.org), or 212-674-5398.

## *Adventures of a New Archivist*

*continued from page 13*

by archivists and historians? I was completely mistaken. From not getting phone calls returned, to the advisory committee not fully understanding the scope of the project, this survey was extremely difficult to conduct. A couple of months after the project started, The Bronx County Historical Society was asked to participate in an ART meeting about the archival survey. Since I regularly attended those meetings, I was very excited about the opportunity to present some of our information yet also very apprehensive, due to the difficulties

we were having with the project.

Our presentation at the January 2007 meeting was my first as a presenter to my professional colleagues, rather than as audience member. I reviewed the history of African Americans in The Bronx; how the survey team was conducting the project; and the problems we had encountered. Afterwards my ART colleagues provided a range of support, including numerous suggestions on how to conduct the survey and of organizations that should be contacted. The

project was completed in July 2008, with 23 archival surveys regarding Bronx-based African Americans. The project certainly would have not been as successful without the valuable contributions we received from my fellow ART members.

### **TAKING IT FURTHER**

Making the presentation at that meeting also opened the doors for me to make additional presentations to other professional organizations, including the Fall 2007 MARAC meeting. A few months later, I participated in a METRO workshop about

the archival survey. Like the original ART meeting, both presentations went very well and I received further valuable advice from my colleagues, which helped move us towards completing the project.

Having now completed my master's in library science, worked freelance as an archivist, and begun studies towards an additional degree in history, I recognize the role that ART and other professional development activities have played in my career so far and will continue to do in the future.

## La Guardia and Wagner Archives

Casey Babcock, Assistant Archivist, La Guardia and Wagner Archives/CUNY

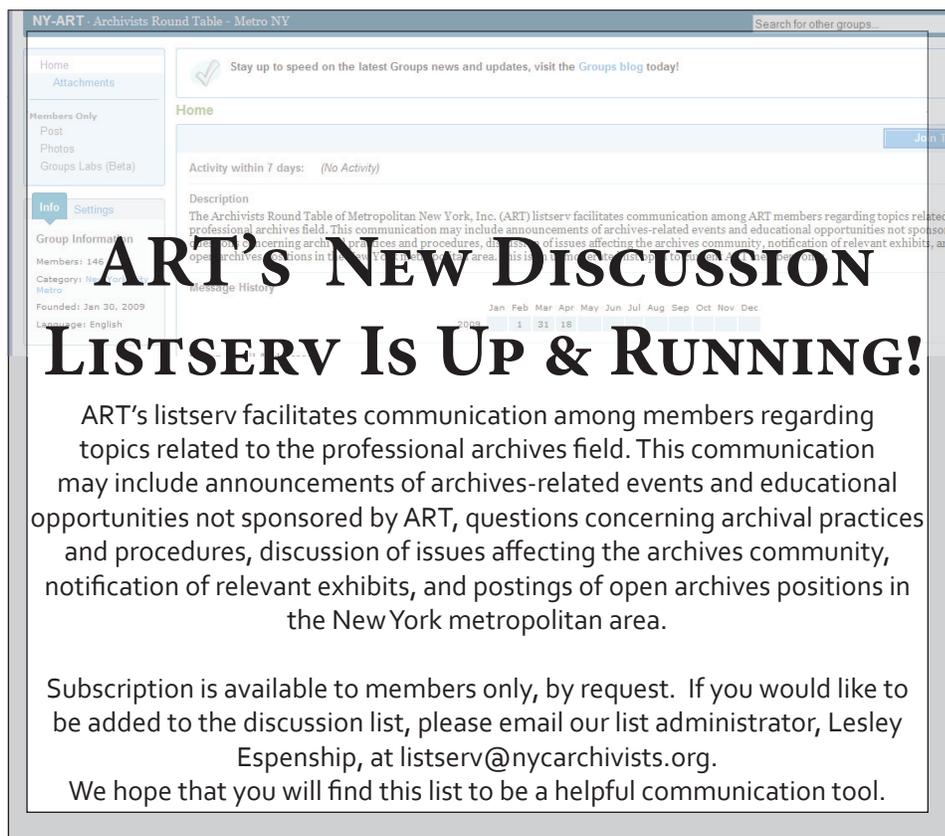
The La Guardia and Wagner Archives, in association with the Department of Records and Information Services, have recently completed a multi-year processing project of The Council of the City of New York: Women's Collection. This is a valuable collection not only for female students seeking role models in public office but also for researchers of New York City history. Documents range from the charming, such as a letter from a 4th grader to City Council President Carol Bellamy regarding feminism, to matters of life and death exemplified in bill jackets containing correspondence and committee reports which argue for strengthening domestic violence laws. The collection, which is over 365 cubic feet, includes the papers of City Council President Carol Bellamy and Council Members Una Clarke, Yvette Clarke, Lucy Cruz, Ronnie Eldridge, Kathryn Freed, Miriam

Friedlander, Carol Greitzer, Karen Kosolowitz, Carolyn Maloney, Ruth Messinger, Eva Moskowitz, Juanita Watkins, and Priscilla Wooten. 10 of the 14 collections will be permanently housed at the La Guardia and Wagner Archives. The remaining 4 collections (Carol Bellamy, Miriam Friedlander, Carol Grietzer, and Ruth Messinger) will be permanently housed at the Department of Records and Information Services, Municipal Archives.

The papers have been indexed in our database and are now searchable at <http://www.laguardiawagnerarchive.lagcc.cuny.edu/nycccol/>. (A link to a guide to the collection can be found at the bottom of the page under the title "Women In Government.") The collection is open and available to researchers. A plan is also in place to digitize and microfilm the papers.

## ART Membership: Who Are We?

ART has now been helping local archivists connect with like-minded colleagues for thirty years. During that time, thousands have joined its ranks serving as members, volunteers and Board members to make the organization thrive. In honor of this anniversary, we thought it would be interesting to take a closer look at who composes our membership. Of our current 372 members, 3 members (or a little over 1 %) joined during the 1970's, when ART was first beginning. 40 current members (almost 11%) joined during the 1980's, 58 (almost 16%) in the 1990's, and 268 (72%) since 2000. Almost 36%, or 133 members, joined during the 2008-09 membership year. In addition, 22 % (83 members!) of our membership is made up of students, a statistic which is no doubt encouraged by ART's



**ART'S NEW DISCUSSION LISTSERV IS UP & RUNNING!**

ART's listserv facilitates communication among members regarding topics related to the professional archives field. This communication may include announcements of archives-related events and educational opportunities not sponsored by ART, questions concerning archival practices and procedures, discussion of issues affecting the archives community, notification of relevant exhibits, and postings of open archives positions in the New York metropolitan area.

Subscription is available to members only, by request. If you would like to be added to the discussion list, please email our list administrator, Lesley Espenship, at [listserv@nycarchivists.org](mailto:listserv@nycarchivists.org).

We hope that you will find this list to be a helpful communication tool.

decision to eliminate membership dues for students earlier this year. This diverse mix of experience is a benefit both to the organization and to its members, who gain both

the wisdom of those who are well-established in their careers and the enthusiasm of those who are just embarking on their journeys as archivists.

# Meeting Roundup: Spring 2009

Photos by Bonnie Marie Sauer, except where noted.



## January: Carnegie Hall

Archivist Gino Francesconi (*pictured at left*) spoke about the development of the concert hall's collections and gave the group a tour of the space. 110 people attended.



Larry Weimer views the exhibit at Carnegie Hall

## February: Hostos Community College

William Casari (*pictured on left*) and Matt Flaherty (*pictured on right*) presented on the institution's history and the information literacy program. 25 people attended.



## March: Fashion Institute of Technology

N.J. Wolfe, Denyse Montegut, Colleen Hill and Karen Cannell spoke about the collections and current exhibits. 60 people attended.



## April: American Numismatic Society

Joseph Ciccone (*pictured at left*), Robert Wilson Hoge, and Elizabeth Hahn (*giving a tour at right*) discussed ANS collections and gave a tour of the library. 27 people attended.

(Photos by Joanne Isaac, American Numismatic Society.)



## May: NYU's Asian/Pacific/American Institute

Graduate students Nancy Ng Tam, I-Ting Emily Chu, and Hillel Arnold spoke about their experience conducting a large-scale, community based archival survey project. 30 people attended.

**Archivists Round Table of Metropolitan New York, Inc.  
Financial Report for Fiscal Year 2008  
9 months through March 30, 2009**

<b>REVENUE</b>	Current Year <u><b>2008-2009</b></u>	Prior Year <u><b>2007-2008</b></u>
Membership dues	7,175.00	7,425.00
Contributions, gifts, grants, and similar amounts:		
General donations	200.00	355.00
Grants	<u>6,000.00</u>	<u>6,000.00</u>
Total contributions, gifts, grants, and similar amounts	6,200.00	6,355.00
Program service revenue:		
Program meetings and holiday event	1,366.00	2,455.00
Workshops	2,315.00	1,635.00
Newsletter ads	<u>300.00</u>	<u>400.00</u>
Total program service revenue	3,981.00	4,490.00
Interest on Bank Accounts	119.73	93.42
<b>TOTAL REVENUE</b>	<u><b>17,475.73</b></u>	<u><b>18,363.42</b></u>
 <b>EXPENSES</b>		
Program expenses		
Program meetings and holiday event	7,087.38	3,242.93
Archives Week	4,311.81	3,847.37
Workshops	1,296.25	300.00
Newsletters, website, directory	<u>136.44</u>	<u>99.00</u>
Total program expenses	12,831.88	7,489.30
General expenses (insurance, supplies, bank fees, filing fees, other)	105.91	618.38
<b>TOTAL EXPENSES</b>	<u><b>12,937.79</b></u>	<u><b>8,107.68</b></u>
 <b>Excess or (deficit) year to date</b>	 <b>4,537.94</b>	 <b>10,255.74</b>
Beginning of period net assets (from June 30 of prior year)	22,016.09	14,255.65
Other changes in net assets	-	-
<b>Net Assets at March 31 (Bank account balances &amp; cash)</b>	<u><b>26,554.03</b></u>	<u><b>24,511.39</b></u>
 Unrestricted net assets	 25,378.08	 24,511.39
Temporarily restricted net assets	1,175.95	-
Permanently restricted net assets	-	-

Through nine months of fiscal year (FY) 2008, ART's total revenue is down slightly from FY2007. Program meeting revenue is down \$800 because grant funds were used instead of door fees for several programs in 2008. Other revenue categories reflected smaller decreases. Two workshops were conducted in 2008, resulting in an increase over 2007 revenue, offsetting some of the other revenue declines. Expenses show an increase of \$4,800 over 2007. This increase is principally the result of an additional \$3,600 expended on the 2008 holiday event and \$1,300 spent on the second workshop. Despite these expense increases, ART has a year-to-date gain, and ART's total assets are at \$26,554, an increase of \$2,000 over 2007. A portion of it assets are from grants, restricted in purpose to program activities.

Additional financial information about ART can be found at the New York State Charities Bureau registry at [http://bartlett.oag.state.ny.us/Char\\_Forms/search\\_charities.jsp](http://bartlett.oag.state.ny.us/Char_Forms/search_charities.jsp)

Submitted by: Larry Weimer, Treasurer

# Membership Form

Please send this completed form with your payment to the address below.

Membership year runs from July 1 through June 30.

*Please Type or Print Clearly*

Name: \_\_\_\_\_

Position or Title: \_\_\_\_\_

Institution: \_\_\_\_\_

Institution address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zipcode: \_\_\_\_\_

Business Telephone: \_\_\_\_\_

Fax: \_\_\_\_\_

E-Mail: \_\_\_\_\_

Home Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zipcode: \_\_\_\_\_

Home telephone: \_\_\_\_\_

New Member?  Yes  No

Send notices to (check one):

Email  Home  Institution

My directory listing should be:  Home  Institution

I would like to assist in:  Monthly Meeting Events  Annual Awards Ceremony  Annual Awards Committee  Holiday Event  Education Outreach  Newsletter Articles  Calendar Committee

## Membership

\_\_\_\_\_ Professional Member - \$25

\_\_\_\_\_ Student Member - FREE (*please send a photocopy of your Student ID with this form*)

\$\_\_\_\_\_ Additional Donation

Your donation is tax-deductible to the extent allowed by law. Donors receive no goods or services in return for their donation. A copy of ART's latest annual report may be obtained, upon request, from the organization or from the New York State Attorney General's Charities Bureau, Attn: FOIL Officer, 120 Broadway, New York, New York 10271.

Make check or money order payable to the Archivists Round Table of Metropolitan New York, Inc. (ART) and mail to the address below:

Membership

Archivists Roundtable of Metropolitan New York

P.O. Box 151

New York, NY 10274-0151

**Archivists Round Table of New York**  
PO Box 151  
New York, NY 10274-0151

The Metropolitan Archivist is sponsored by



LBS / Archival Products  
<http://www.archival.com>



Cuadra Associates, Inc.  
<http://www.cuadra.com/products/archives/html>



AudioVisual Preservation Solutions  
<http://www.avpreserve.com>