

Volume 17, No. 1

Winter 2011

Metropolitan Archivist



Archivists
Round
Table
OF METROPOLITAN
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WELCOME

The following individuals have joined the Archivists Round Table of Metropolitan New York since June 2010

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Ramesh Kumar
Dennis R. Riley
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A.J. Muhammad
Laura Newsome
Ashley Todd
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Pratt Institute, School
of Information and
LibrarySciences

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Rosemary K. J. Davis
Joe Ketner
Quaid Long
Eve Mayer
Christina Meninger
Andy Steinitz
Nicki Vance

Queens College,
CUNY

Kerri Allegretta
Mark Alpert
Kelly Amabile
Chris Genao
Linda W. Kleinbub
Amber Loveless
Caitlin Nitz
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Richard Fischer
Candra Gilcrest
Andy McCarthy
Abigail Meisterman
Nicole Menchise
Dennis M. Nilsen
Nicholas Pavlik
Jeannie Rusten
Angela Spitzer
Johnathan Thayer
Philipp Vetter
Lindsay Weisbart

The mission of *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

Metropolitan Archivist (ISSN 1546-3125) is issued semi-annually to the members of ART. Comments, questions, or submissions for features should be directed to the editor at outreach@nycarchivists.org. Deadlines for submissions are April 30th and November 15th. Similar inquiries and submissions for reviews should be directed to outreach@nycarchivists.org.

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

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

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Cover Image: House in the Waldheim neighborhood of Queens. Photograph from the Queens
Memory Project, courtesy of Annalou Christensen.
See page 28 for more about the Queens Memory Project

LETTER FROM THE PRESIDENT

Dear Members,

Welcome to 2011!

2010 was an active and productive year for the Archivists Round Table (ART). In addition to our usual activities, we were able to offer new opportunities to our members through our co-sponsorship of the New York Archives Conference, the establishment of the ART mentoring program, and improvements to our website and the expansion of our social media presence. I have set two ongoing goals for ART for 2011: increasing our outreach activities and intensifying our advocacy efforts.

The ART board and its committees have begun to prioritize the areas of outreach and advocacy. We are reaching out to local communities to help develop useful programming. The K–12 Archival Education Institute, an initiative to assist educators in utilizing archival documents in the classroom, which was held in December, is one example of these efforts. We have also expanded our existing outreach programming, such as New York Archives Week. In 2010, we were able to host more than twenty-five activities, including open houses, exhibitions, lectures, workshops, and behind-the-scenes tours of archives throughout the city.

We have recently formed an ART advocacy committee to help recognize the importance of archives and archivists in the New York City area. Over the next few months, we will be defining priorities and determining an advocacy agenda for ART. Any ART member interested in helping to steer or participating in this new committee is welcome to do so.

I hope that you will consider joining us in developing and maintaining these outreach and advocacy programs.

Best wishes for the year ahead!

Rachel Chatalbash

President

Archivists Round Table of Metropolitan New York, Inc.

president@nycarchivists.org

EDITOR'S NOTE

Welcome to the latest issue of *Metropolitan Archivist*. First off, I would like to thank Rachel Chatalbash for her work over the past four years as editor. Rachel has done a wonderful job, meeting deadlines and exceeding expectations with each issue. I would also like to recognize Bonnie Marie Sauer for her solid work as layout editor since 2006. Both Rachel and Bonnie are to be congratulated and are already missed! We look forward to having Shirin Khaki join us as layout editor.

As the new editor aboard, I am lucky to have inherited such a wonderful volunteer staff that includes Casey Babcock, Amanda Brown, Celia Hartmann, Ellen Mehling, Mary Ann Quinn, and Madeline Rogers. We will be sad to see Amanda depart, but we are looking for a new Student Section editor to replace her. In the near future we will also need a new Book Review editor. If you are interested in either position, please contact us! In addition, please let us know about any ideas you may have for articles, profiles of repositories, new books to review, or further ways in which we can improve *Metropolitan Archivist*. Thank you for your readership.

Regards,

Ryan Anthony Donaldson

Coordinator, Communications and Outreach Committee

Archivists Round Table of Metropolitan New York, Inc.

outreach@nycarchivists.org



ART SURVEY

How long have you been a member of the Archivists Round Table? For discontinuous memberships, please count from the earliest membership date.

- 1 year or less
- 2-3 years
- 4-5 years
- 6-10 years
- 10+ years
- I am not a member

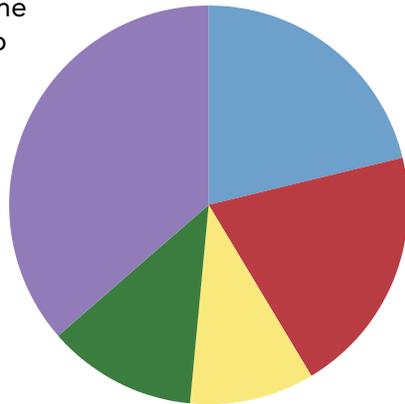


Figure 1.

What would you be willing to pay for a cover that includes hors d'oeuvres and beverages such as beer and wine?

- \$20
- \$25
- \$30
- I would not pay anything
- No opinion/Don't know

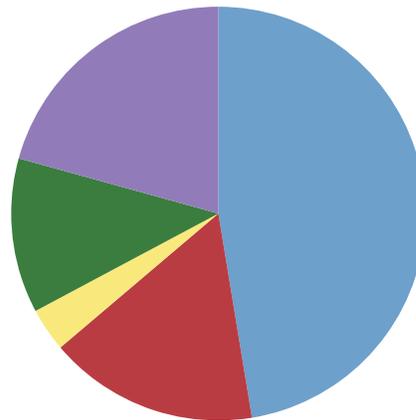


Figure 2.

2010 ART Survey Summary

By Stephanie M. Wilson
Assistant Archivist
Trunk Archive

The Programming Committee of the Archivists Round Table of Metropolitan New York surveyed its members about past programming events. The feedback collected from the surveys will help guide the planning and direction of future programs. The first nine survey questions concerned the monthly meetings, and the last seven concerned the annual ART holiday party. Here is a summary of the survey results:

All survey participants who responded are currently members. About 34% have been members for ten or more years, while about 20% of respondents have maintained membership for two to three years and 20% have been members for one year. About 13% answered four to five years and 12% answered six to ten years. See Figure 1.

The majority of those who responded to the survey (about 72%) also belong to the Society of American Archivists (SAA). About 42% are also members of the Mid-Atlantic Regional Archives Conference (MARAC). Over one-fifth of all respondents are also members of the American Library Association (22%) and the Metropolitan New York Library Council (22%). About 99% of members said they would be willing to travel to Manhattan for meetings, about 75% said Brooklyn, and 57% of respondents selected Queens. Less popular destinations include the Bronx (37%) and Jersey City/Hoboken (33%). Other suggested locations include Westchester County, Governors Island, City Island, and places accessible by Metro-North Railroad.

When members were asked how likely they would be to attend weekend meetings, over half of the respondents said that they might attend, but were not very likely to do so, and about 27% said it was not at all likely. About 15% of members said they would be very likely to attend a meeting on the weekend. Some respondents stated that most often work and other obligations keep them from being able to attend meetings during the week and that holding a meeting on a weekend might make it possible to attend. One respondent pointed out that having weekend meetings would be an opportunity to select locations that might be unavailable on a weekday or evening.

When asked why members typically attend a monthly meeting, about 88% answered because they are personally interested in the topic. About half of the respondents are motivated to attend meetings because the topic is important to their professional development, they are interested in the speaker, or the location is convenient. Others see the meetings as a networking opportunity (30%), a time to catch up with friends/meet people (23%), or they attend because they are new to the profession and the New York area (12%). Lack of interest in the topic is the main reason members give for not attending a meeting (for about 56%). Other reasons are that the location or time was inconvenient or that it conflicted with personal responsibilities. The favorite meeting of the past year was the January meeting at New York Law School on the Google Books settlement.

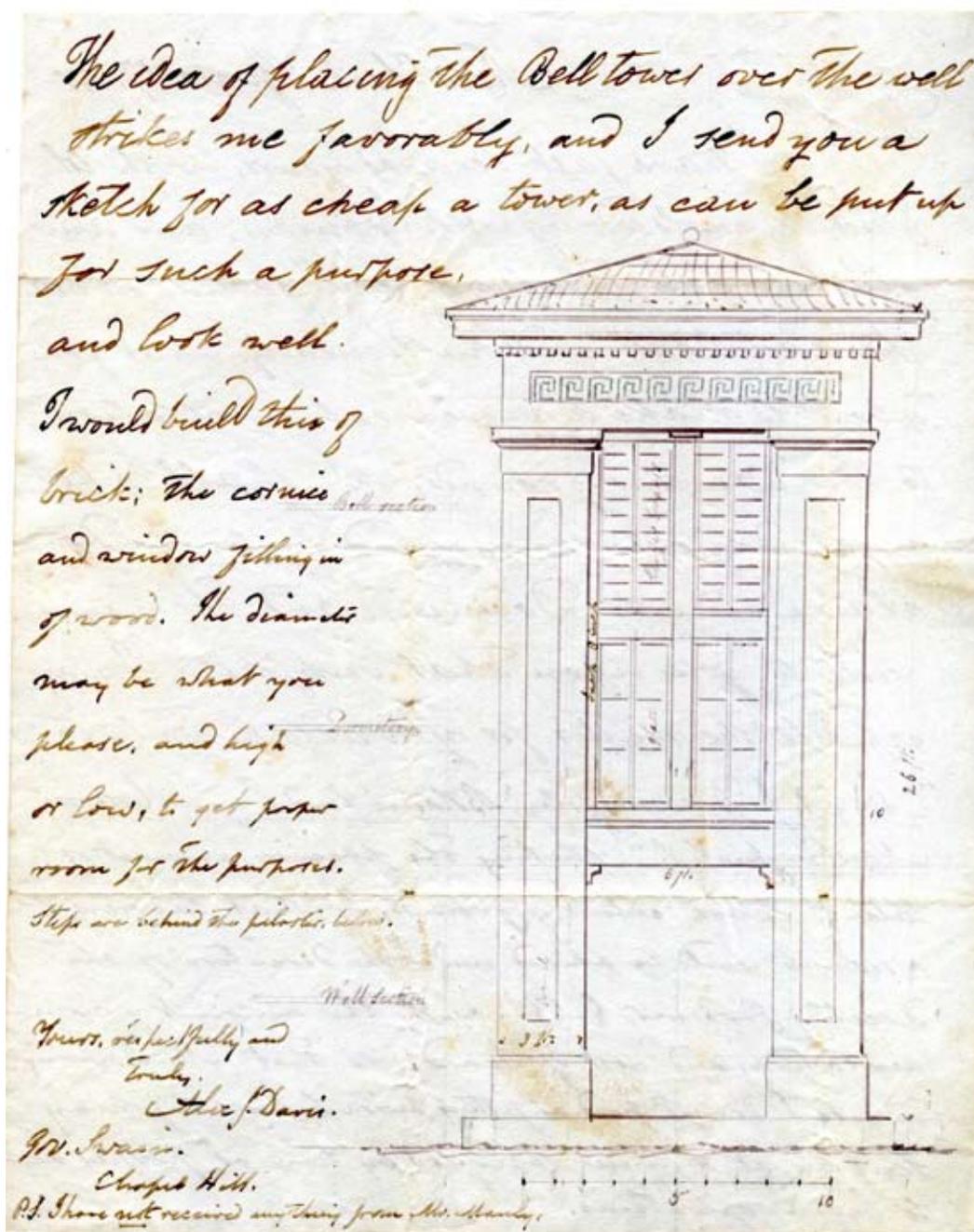
About 26% of respondents felt that the annual ART holiday party was important to them and 22% felt that it was not very important. There were about 20% of members who felt that it was not at all important and only 9% felt that it was very important. Continued on page 35

An Impression: A.J. Davis in the Alexander Jackson Davis Papers, Manuscripts and Archives Division, New York Public Library

by Valerie Wingfield
Manuscripts Specialist
Manuscripts and Archives Division, New
York Public Library

The Alexander Jackson Davis Papers, housed in NYPL's Manuscripts and Archives Division, are most notable for the exquisite drawings and watercolors by architect Alexander Jackson Davis (1803–1892). A native New Yorker, Davis was born on July 24, 1803, the son of Cornelius Davis, editor of the *New York Theological Magazine* and publisher of religious books, and his second wife, Julia Jackson Davis. As a child, Davis went south to Alexandria (then in the District of Columbia; now in Virginia) to study the printing trade with his half brother Samuel. His fine arts education was polished at the American Academy of Fine Arts in New York, the New York Drawing Association, and the Antique School of the National Academy of Design. He apprenticed in architecture with Ithiel Town (1784–1844), and as a draftsman at the office of Josiah R. Brady, architect. His drafting skills would serve him throughout his career.

In 1829, Davis established an architectural firm with Town, a partnership that lasted for five years and was re-established briefly (1842–1843) just before Town's death. For the rest of his career



Letter from Alexander Jackson Davis to North Carolina Governor Swain, June 17, 1845.

From the Alexander Jackson Davis Papers, New York Public Library.

Davis worked on mostly on his own. The firm of Town & Davis designed mostly in the Greek Revival style, perhaps best exemplified by the U.S. Custom House in Lower Manhattan (now Federal Hall National Monument) located at 26 Wall Street. Davis's comment on the Custom House reveals the influence of classical style on his work: "The Parthenon of Athens ... was of the Doric order ... the Custom House differs from its prototype, being octostyle ..."

The Collection at NYPL

The Alexander Jackson Davis Papers (1791–1937; 6 linear feet) arrived in two acquisitions between 1941 and 1944 — one a bequest from Davis's son Joseph Beale Davis (some of whose papers are also in the collection), the other a separate purchase. Other repositories that hold Alexander Jackson Davis collections include Columbia University's Avery Architectural and Fine Arts Library; Virginia Military Institute; and Winterthur Museum, Garden & Library.

The collection focuses on the period in Davis's career when he made the transi-



Mount Gulian, residence of G.C. Verplanck, Esq., undated. Watercolor by Alexander Jackson Davis. From the Alexander Jackson Davis Papers, New York Public Library.

tion from working on public spaces to designing private residences. While in no way a catalogue raisonné, the collection nonetheless includes unique materials that reflect Davis’s life, work, and opinions on architecture, abuses in architecture, education, fine arts, history, and the public buildings of New York City. Of physical interest is that the lectures and comments are bound together with legal-size covers to hold the fragile papers together. Parts of the collection have been microfilmed.

What emerges from the illustrations, lectures, drawings, scrapbooks, and architectural specifications is a portrait of an artistic, professional, disciplined, and opinionated man. The illustrations (drawings, engravings, and watercolors) are remarkable, both the technical plans and the drawings, and the soft-edged renderings such as the watercolor of the Verplanck family resting on the front porch of their early eighteenth-century Hudson Valley home, now Mount Gulian Historic Site. <http://www.mountgulian.org/>

Documentation of Davis’s Architectural Work

The materials, including references to business ventures in the southern United States, suggest that Davis had a busy and prolific career for much of his adult life. The respect he enjoyed is indicated in a letter from an exasperated architect whose signature is alas illegible, dated March 2, 1841, writing about his own crisis involving a building under construction in Louisville, Kentucky: “If you have been as unlucky as I have you are to be pitied. I have made up my mind that if I continue longer as an architect, I shall certainly starve ... This great court house — a building somewhat larger than your new custom house. Constructed of stone that is already crumbling away — This building exhausted the city coffers, and the citizens pockets and it is not half finished — it is the greatest piece of folly that I ever saw...”

Davis’s correspondence (1828–1890) includes a letter to North Carolina Gover-



Pencil sketch of Boston Athenaeum accompanied by ticket, October 24, 1827. From the Alexander Jackson Davis Papers, New York Public Library.

nor David Lowry Swain dated June 17, 1845 discussing work to be done on the campus of the University of North Carolina at Chapel Hill, a commission Davis received from the school's president in 1843. Davis's remarks about a bell tower are accompanied by an ink sketch, cost estimate, and mention of Andrew Jackson Downing (1815–1852), the landscape gardener and architect whose books, *Cottage Residences* (1847) and *The Architecture of Country Houses* (1852), Davis had illustrated. Davis comments: "The idea of placing the Bell tower over the well strikes me favorably, and I send you a sketch for as cheap a tower, as can

be put up for such a purpose, and look well. I would build this of brick; the cornice and window [unreadable] of wood. The diameter may be what you please, and high or low, to get proper room for the [unreadable]."

At this point in his career, Davis's portfolio was filled with buildings and residences that incorporated Gothic Revival and Italianate styles. But in his carefully arranged scrapbooks of architectural reproductions, interspersed with watercolors, we also find him studying the styles of ancient Egypt, Greece, and Rome. Interestingly, Davis never traveled to Europe to see the architecture that inspired

so many of his buildings.

His career slowed with the onset of the Civil War. By then, tastes and styles in architecture were changing and Davis was reluctant to adapt. Most of his work during this period was never built. He died on January 14, 1892 and was buried in Bloomfield, New Jersey. His legacy lives on in his surviving buildings and in this and other collections of his papers.

For more information about the NYPL collection, visit <http://www.nypl.org/locations/schwarzman/manuscripts-division>. Valerie Wingfield can be reached by e-mail at vwingfield@nypl.org

The True Story of Defiance Emerges in the YIVO Archives

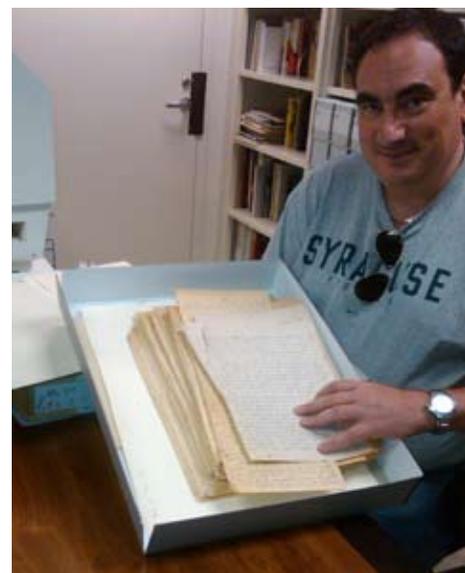
by Marjorie Backman
Journalist, writer, and editor

Decades before the movie *Defiance* gripped audiences with its striking account of Jewish resistance in the forests of Belorussia, the story's real-life protagonist, Tuvia Bielski, wrote a lengthy eyewitness account of his brigade's activities.

Yet, Polish-born sociologist Nechama Tec knew nothing of the handwritten tome when she wrote the 1993 book that inspired the 2008 film. Neither did journalist Peter Duffy when he published *The Bielski Brothers* in 2003. That's because New York City's YIVO Institute for Jewish Research, where the unbound manuscript is housed, only recently identified Tuvia Bielski as its author. Composed at least fifty years ago, the 394-page account was written in Yiddish on three different kinds of paper, including loose, now browning, oversized paper and European-style graph paper.

At a reporter's invitation, Tuvia's youngest son, Robert Bielsky, 52, of New York, visited YIVO's offices in late May 2010 and confirmed that the Yiddish handwriting was his father's. Earlier that day, two archivists had noticed that the handwriting of the orphaned manuscript was similar to that of a note in the institute's collections that was signed by Tuvia Bielski. The resemblance was particularly striking with regard to the letter *kof*. "This is my father's handwriting," Bielsky said. "This needs to be on display." Now Bielsky and YIVO are discussing plans to have the manuscript translated into English and published. The Bielski family holds the manuscript's intellectual property rights.

Shortly after the new executive director, Jonathan Brent, arrived in the summer of 2009, YIVO started seeking a publisher for a different memoir by Tuvia Bielski, also in Yiddish, handwritten, and barely known. Duffy had consulted this account —



Robert Bielsky identifies his father Tuvia Bielski's handwriting in an unbound and previously unattributed document at YIVO.

Photograph by Marjorie Backman.

commissioning a private, never-published English translation — but he did not rely on it heavily for his own book, since his goal was to create a chronological narrative. The 333-page memoir, neatly handwritten in two bound notebooks, is hand titled "Yerusholayim in vald" (Jerusalem in the Forest) and hand lettered TUVIA BIELSKI. Kept with the two notebooks is a signed note by Tuvia, dated May 16, 1955, requesting confidentiality for two names in the memoir.

YIVO staffers speculate that the newly identified 394-page version was written by Tuvia first and then edited to 333 pages. Brent says that the unbound text needs a complete assessment; family members and YIVO staff are unaware of a full English translation.

After comparing both manuscripts, YIVO archivist Marek Web described the unbound version as having “a real *mamaloshen*,” that is to say, a “Yiddish, rich in expression, vocabulary, and not so polished” as the other memoir.

Following Robert Bielsky’s assessment of the unbound manuscript’s handwriting, Brent said he wants to publish this longer version because of its historical significance, calling it “the Ur text” and citing its importance from a historical standpoint. “The voice is a great voice, a powerful voice,” he said. “It deserves to be heard apart from everything else.” Tuvia Bielski “represents something really precious in Jewish history, something that can be built on, to be aggressive and not be afraid of it.”

Only a handful of researchers have examined either the bound or unbound manuscript: neither YIVO’s main library catalogue nor the guide to its archives contains specific entries for the manuscripts, as both documents are considered part of a special collection of Holocaust eyewitness accounts. Up to now, to locate a mention of either Bielski account one had to sift through almost 2,000 handwritten cards referring to more than 3,000 testimonies. When microfilming and digitization of the eyewitness accounts began in 2008, an archivist saw a connection between the two documents, which led to a cross-reference and some discussion.

The bound version has a preface by someone named Mittelpunkt, and the flyleaf of the second notebook is inscribed “T. Bielsky, c/o Miller, 90 Hobson St., Newark 8, N.J., Tel: Wa3-1041,” probably a temporary address. Tuvia visited the United States in 1955 and moved his family to Brooklyn from Ramat Gan in late 1956. Tuvia’s youngest brother, Aron Bell, now in his eighties and living in

Palm Beach, recalls Tuvia living for a while in Newark. Their eldest brother Walter had a plastics company nearby, and Tuvia’s small trucking firm delivered materials for him, said Tuvia’s son Mickey.

The 1940s and 1950s were transition years for YIVO, too, after its relocation from wartime Vilna to New York City in 1940. Chief Archivist Fruma Mohrer said, “People used to walk in [during] those days and just brought things”; sometimes “they dumped them.” YIVO didn’t start a formal accession process until 1964. Without an author, donor, or year, the unbound manuscript had been listed in a card catalog as an account of the Bielski *otriad*, or brigade.

“No, I do not recall,” said Nechama Tec, when asked about memoirs written by Tuvia Bielski in Yiddish. She interviewed Tuvia two weeks before his death in 1987. While working on a book about Holocaust rescuer Oswald Rufeisen, Tec tapped partisans to aid in her research; they urged her to write about them. For *Defiance*, Tec relied on her own interviews and on a small Hebrew volume published in Palestine in 1946, *Yehudei Ya’ar* (Forest Jews), a compilation of interviews with Tuvia, his brother Zus, and others, written down by Y. Ben-Dor.

The 333-page memoir consists of heroic vignettes describing Tuvia’s narrow escapes; dramatic rescues of Jews from various ghettos; skirmishes with German forces, rogue partisans and Polish ruffians; underdog strategies (sticks can resemble rifles at night); and creative methods to replenish the food supply. Many episodes end with Tuvia thinking on his feet or sagely arbitrating a dispute within the Bielski brigade or among allies. Bringing enemies to judgment and the justness of revenge are recurring themes; yet Tuvia often grants his allies a second chance. He reflects on his thought process and imagines that of others; he also incorporates biblical allusions. Not all episodes conclude triumphantly: men are lost, poor partisan decisions lead to some fateful outcomes. But the final scene is 1,200 Bielski partisans stepping into freedom.

YIVO’S Yiddish specialist, Paul Glasser, who recently translated small sections of both narratives, also suspects that the bound version is an edit of the unbound one. He has found at least three passages in both manuscripts with similar wording.

After visiting YIVO for the first time (reuniting his family with his father’s original document) and talking with archivists about the significance of the discovery, Robert Bielsky said the unbound version is the one to publish. Why? “It’s in my father’s handwriting. It’s longer.”

Before her death, Tuvia’s wife, Lilka, had told Duffy the bound memoir was in Tuvia’s handwriting. Glasser said he sees differences between the handwriting of the two manuscripts, adding that the unbound version relies on “old” Yiddish spellings while the notebooks incorporate more “modern” ones. Yet Robert and his older sister, Ruth Bielski Ehrreich (who saw Robert’s photos), said the bound version, though in a neater script, is in their father’s hand too.

“He had a specific style of writing,” said Ruth, “the way he did certain letters. I am looking more at the shapes of the letters ... and there’s a consistency between [both versions].”

A published English translation should be annotated so that “problems of chronology, place, and personal names, etc., could be sorted out,” Brent said. An introduction “could do justice to Tuvia Bielski’s personality, ambition and voice, place him in a cultural-historical context, and put him in some kind of continuum with other great Jewish leaders — because that’s what he was.”

Marjorie Backman can be reached by e-mail at backman.marjorie@att.net. This article has been adapted from her “Guerrilla Writer: Two Little-Known, Handwritten Memoirs Shed New Light on the Life of Resistance Fighter Tuvia Bielski,” published by the *Jerusalem Post* on June 27, 2010 (<http://www.jpost.com/Home/Article.aspx?id=178740>).



Creating Harmony at the Carnegie Hall Archives

Interview by Cynthia Tobar
 Metadata Librarian
 Mina Rees Library,
 CUNY Graduate Center

The Carnegie Hall Archives, established in 1986, documents the legendary music venue's rich history, including events in its three halls, past music performances, and the lives and work of past tenants of the studio towers. The archives contain over 2,500 square feet of documents, comprising concert programs, promotional fliers and posters, musical manuscripts, photographs, drawings, paintings, recordings, architectural drawings, and administrative files. Carnegie Hall archivists Gino Francesconi and Kathleen Sabogal recently sat down to discuss the archives' mission, current state, and plans for digitization.

CT: What is the purpose and scope of the Carnegie Hall Archives?

GF: We're in a unique situation or used to be: most institutions have more stuff than they know what to do with; when we started we didn't. Our documented history and our paper trail were gone pretty much for two administrations: the Carnegie administration and the Simon administration. And we barely had material from the Carnegie Hall Corporation administration. So when we started the archives in 1986 we had a threefold mission: one was to document what we had in anticipation of the centennial. Our executive director at the time didn't know how many Brahms symphonies we had done. So we aimed to help artistic programming by knowing what we had done. The other aim was to prepare for our centennial, which meant finding enough material to do one exhibition up at Lincoln Center. The other aim was to try a systemized way of collecting our history, filling in the gaps. From there it went to a records management program

and then to a full-fledged archives and records management program. At first, we wanted to collect as much history as possible about Carnegie Hall and those who had attended, and we didn't even know what the history was back then. The active, the really aggressive collecting is over because we've done it. Now, we're focusing more on managing what we have here: the paper and digital flow of information from this whole corporation, so that it ends nicely with us.

KS: So it's mainly about collecting anything that has to do with Carnegie Hall as far as what went on here, the performance history, and then anything that has to do with the corporation, how we produce the concerts, how we run the shows, how our development department fund-raises, which will eventually will be on our website.

GF: And it's taken twenty years, but we did a lot, I think. In contrast, when the Boston Symphony wanted to start their archives I think they had everything, it was just all piled up on the attic; no one



Opposite Page: Highlights from the collection include Benny Goodman’s clarinet, Gene Krupa’s drumsticks, Lionel Hampton’s mallets and Leonard Bernstein’s baton. Above: Some of the earliest items in the Carnegie Hall Archives include the first ticket printed for Opening Night on May 5, 1891, and also the Opening Week Festival programs from 1891. Photographs courtesy of Jennifer Taylor.

had ever bothered to go through it. In our case, everybody just walked out the door with things ...

CT: What are the current issues relating to the collection: documentation, access and storage of materials, particularly performing arts materials?

KS: For us the biggest thing is letting people know what we have. We have a good handle on what we have internally, cataloguing in Access and knowing what our collections are, but now we have to let the public know.

CT: That leads to my next questions, which is how do you currently provide access to outside and institutional researchers, and what research policies do you have in place?

KS: We have a presence on the website that outlines our hours and a general statement about what we have. There’s

also a phone number and an e-mail address, so people can contact us that way and we make appointments. We provide a lot of information via reports because people want to know how many times a Brahms symphony was performed or how many times Isaac Stern performed, and we have that in our OPAS database, and we have the capacity to make reports and e-mails, so we do that a lot, but we also have people come in.

CT: Can you talk a little more about OPAS?

KS: It’s a performance database. It’s also a management database for artistic programming to track artists and personnel issues. We don’t use that side of it, we use it primarily to track our performance history, what happens in the hall, what the repertoire was, who the artists were, you know, and any other issues like, if we have a printed program.

GF: Producer ...

KS: Yes, who presented it, who produced the concert, etc. It’s an in-house database created by the company Fine Arts Software. And OPAS stands for Orchestra Planning and Administration System. Many orchestras and performing art centers use it here and internationally.

GF: I think it’s the fifth generation make-over of what it had initially started as a database...

KS: ...it’s used by the League of American Orchestras and then it sort of took off. And Fine Arts Management is the U.S. distributor/manager for this program, which a lot of orchestras use, including, I think, Boston and Los Angeles.

GF: We discovered it was very difficult to find a database unique to us, because we have so many different types of events. This is the latest version of it and it seems

to work. We have almost 50,000 events catalogued on there.

KS: I'd say there might even be more.

GF: There may even be more. We still have a lot of gaps, but as it is now it's an enormous database.

CT: And so for each entry you make in the database, what are you specifically recording, just anyone who was involved with the production of a particular event, including performers?

KS: The date of the performance, the time, who performed, what they performed, and then any, sort of, other information like was it recorded, whether it was a world premiere. Putting in the location of the archival recording or commercial recording if we have one. So in that way, when somebody calls up and asks for, say, a recording of Harry Belafonte at Carnegie Hall, we can say, "Yes, we have it, and if you want to come and listen to it, you can."

GF: The house managers, in their database, take care of the weather, how many people came late, if the sound system went out.

KS: Well, I think that the house managers use it for production purposes. But it's interesting for us because can also look up what the attendance was or who was in what dressing room, etc.

GF: Yes, and any house situations that came up.

CT: Which is really just fantastic information for a researcher who's doing historical background research on a certain performance.

KS: ...though that database only goes back to, like, the mid '90s; our information in OPAS goes back to 1891.

CT: What are your plans for increasing access via digitization, and where are you in the implementation of digitization projects at Carnegie Hall?

KS: We've decided that the best thing to do is post PDFs of finding aids online for some of our collections. That seems like the quickest and simplest solution right now. We're talking with our IT department about next steps, such as creating a

real database that tracks all our physical items in one place; currently we've got several Access databases which are difficult to merge, which is what you'd need to create an online database or something like that. So the PDFs of finding aids online are the simplest solution right now.

GF: It's perfect timing because Carnegie Hall's website is also being redesigned. We've hired a company to analyze, reassess, and redesign or at least offer suggestions for the whole website, and that will allow a more prominent role [for the archives]. By the time that's ready we'll be ready. We've also just finished a building-wide digital asset analysis for the first time. That's made people in other departments think about how the flow of all of this is going, and so it's all very positive for us, because finally there's some systemized way of having everything corralled through the archives as far as information or archival information anyway. As Kathleen was saying, now it's stored in different places, so hopefully now we'll corral it all and be able to offer it to the public at some point, so it's pretty positive.

CT: That will certainly help to centralize things and it makes the archives become the gatekeeper of all this information of the institution going back in time.

GF: Well, Kathleen had organized nine meetings that lasted all day long, and yet every department was very excited, going almost like a sigh of relief including the head of IT who said, "This is what we've been waiting for."

KS: AudioVisual Preservation Solutions assessed all our audio and video assets and came up with guidelines about how to digitize the massive amounts that we have, how much it will cost, and how long it will take so that ultimately we can write grants to implement this digitization and preservation plan. That will be the next step.

CT: In regard to ownership of separate copyright, duration and scope of copyright, copyright and the Internet, what have you encountered?

KS: We just finished working with our marketing department on a book about

Carnegie Hall's history; we were helping them find the copyrights for the photographs, which seemed simple, but was quite difficult. I think for our audio and video collections we have a good handle on what the copyright is, and for the most part Carnegie Hall does not own the copyright to much. We haven't really delved into what that would mean for putting material online. I know that Interactive Services has put stuff online, there are some guidelines where you can put thirty seconds of something online without needing permissions or you get permissions and that's usually what they'll let you do. And for educational purposes they've been able to put material online. So we have a good handle in our cataloguing of the collections; we've made sure to note copyright if we know it.

CT: I'd like to hear your thoughts on issues pertaining specifically to performing arts. I imagine there are so many nuances, like copyrights and future value to researchers.

KS: I think we're probably addressing both of those things because we have this OPAS database which captures all of the pertinent information about performances in a way that can be sorted and made available to researchers. But we're also taking care of the actual physical items and other information that goes with that performance — the actual physical program or photograph or recording. And so I think it is interesting because for performing arts you want to be able to pull all this information together — for instance, how many times a Mahler symphony was performed — and you can only do that if you've got the information in an electronic format or somewhere where you can sort it and pull that out. But you also want to see that physical program from 1910.

GF: We're unique in the sense that we don't have our own house orchestra or ballet company or opera company. We're like a hall out on Long Island waiting to be rented for a wedding or a bar mitzvah. We are producing more and more of our own events and the education wing of it makes us really distinctive and

unique. I remember one time being on the phone with Bridget Carr [archivist] at the Boston Symphony, when a guy from the Boston Symphony came by and said, “Can I have a copy of the tape from the performance last week?” They record their performances archivally. Here, because of different unions we can’t do that yet, but I see the point where we can at some point record anything we want here archivally. That would be an amazing resource because as opposed to just being a resource for the New York Philharmonic, Boston Symphony, or the Cleveland Orchestra, here somebody could come by and study all of them and compare one to another, or come here and see Country and Western music or whatever... It’s a wonderful cross section of performance history in our country...

KS: That is an issue with performing arts archives: you are capturing performance history but you also have to make sure that the artist is okay with doing an archival recording. You have to ask permission of the artist and they can say no. You have to get the stagehands to give permissions, so there are a lot of those things. So you can record the static information, so to speak, but if you want to capture more of that it takes a little time to figure out. Artists are more amenable to things like that: knowing that it’s an archival copy and it stays here, people can listen to it here but it doesn’t leave the archives.

GF: When I did a Bernstein exhibit I found a rare clip of him on YouTube. And then when I went and tried to find the owner they said, “Well, where did you find it?” I said, “On YouTube,” and two days later it was gone. I think that’ll happen less and less, people will see YouTube for its commercial advertising quality, you know, and instead of people thinking, “oh, geeze, you know, I could have made money on that,” instead it becomes a much vaster topic and you can reach a greater audience in that way.

Gino Francesconi and Kathleen Sabogal can be reached by e-mail at archives@carnegiehall.org

New York Stories of Global Finance: The Brown Brothers Harriman Collection at New-York Historical Society

by Celia Hartmann

Project Archivist

Brown Brothers Harriman Collection, New-York Historical Society

Every collection tells lots of stories. The Brown Brothers Harriman Collection at New-York Historical Society is a global collection containing stories about worldwide financing and credit, interrelations between money and politics, banking dynasties, the public service of partners in the oldest American private bank, and many others. In-depth processing funded by a NHPRC grant this past year also revealed two New York stories: the history of Brown Brothers’ physical location on Wall Street, and a portfolio of mid-1960s photographs documenting contemporary business culture.

Historical Background

Belfast linen auctioneer Alexander Brown emigrated to Baltimore in 1800, establishing Alex, Brown and Sons to import Irish linens. The firm opened a New York office in 1825 and a Boston office in 1844. In 1810, son William returned to England and established the trading firm William Brown & Co. in Liverpool. He became a philanthropist and public benefactor there, financing the Liverpool Public Library and what is now the National Museums Liverpool.

The American firm focused initially on importing and exporting commodities, including Irish linen and American cotton and tobacco. However, as extending credit and other opportunities in international trade became more profitable, banking took precedence over the moving and sale of goods. Businesses extending credit had the flexibility for speculative investment, long-term infrastructure projects, and complicated joint ventures that would not be feasible with the physical movement of currency. Credit — the belief in the ability to pay back money loaned, and the profitability resulting from well-informed risk-taking — was at the bank’s core from its earliest days.

In 1931, as the Depression reduced financing opportunities and cash availability, Brown Brothers merged with Harriman Brothers & Company to form Brown Brothers Harriman. Brown Brothers has always been structured as a partnership, not a corporation: it has no public shareholders. Its shares are held in an unlimited liability partnership: every partner is in every decision for all he is worth. Because partners’ personal investments are involved, meticulous research is necessary, along with careful nurturing of institutional connections. The collection reveals a strong history of the currying of family relations, intermarriages among branches of the family, and interest in family genealogy.

The Collection’s Scope and Content

The Brown Brothers Harriman Collection at New-York Historical Society is an artificial collection, amassed for a specific purpose. John A. Kouwenhoven, author of *The Columbia Historical Portrait of New York* and other works, was hired in 1964 as Director of the Historical Files of Brown Brothers Harriman. He amassed records to tell the firm’s 150-year history, which he presented in *Partners in Banking*, published in 1968. Designed as a visual history with expanded captions, the volume represents an innovative approach to documenting business history. Kouwenhoven’s volume and the collection he gathered tell stories about history, productive family change, and industrial progress. And some others, too.

A Wall Street Story

The Wall Street story concerns an unexpectedly intense documentation of the



firm's physical connections in downtown Manhattan, including research into ownership of the land under the firm's building from the late seventeenth century (the collection contains, for example, original and facsimile indentures and leases) and records of the financing for a 1929 renovation. There is correspondence with developer Starrett Brothers, along with details of interior decoration, expenses, plans, and correspondence with the architect. Together the records present a case study of how one Wall Street corner came to look the way it does.

Walker Evans Portfolio

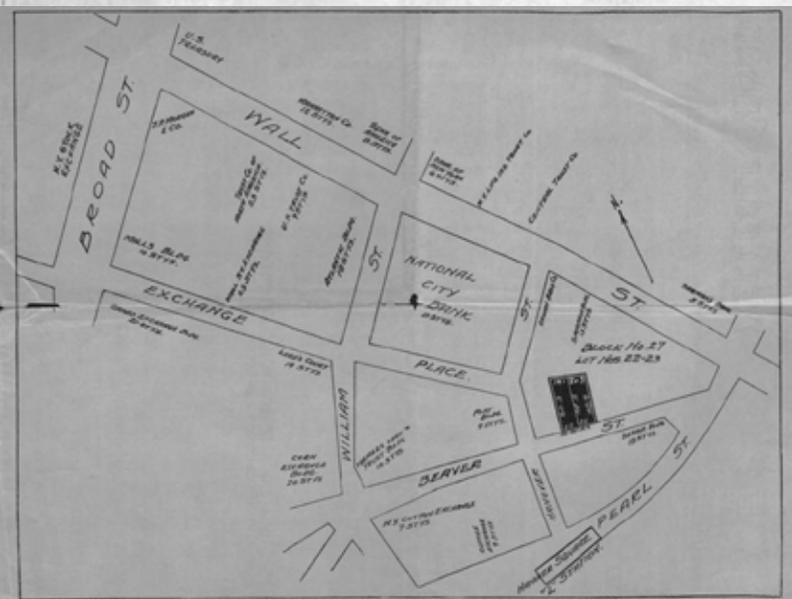
Partners in Banking concludes with a portfolio of some fifty photographs by Walker Evans. The portfolio represents just a portion, however, of the collection's Walker Evans photographs, which amount to 300 mounted black-and-white prints, plus negatives and edited contact sheets. The documentary photographer of *Let Us Now Praise Famous Men* and of searing images for the Resettlement (later Farm Security) Administration might seem an odd match for Brown Brothers Harriman; but when Kouwenhoven commissioned a photographic portfolio to depict the organization in 1964, Evans was the obvious choice. Having served as special photographic editor at *Fortune* magazine from 1945 to 1965, Evans had completed numerous photographic studies of the contemporary business environment, and he brought to these stories the same eye for detail and sociological import as had informed his images documenting rural poverty.

For the project, Evans took photographs in the offices and at some of the partners' homes. The image of the partner on the lawn of his estate with his wife is as honest a documentation of who he is, what he owns, and where he lives, as Evans' images of the Depression-era farmer with his paltry possessions. Evans documented the external landscape and streetscape of Wall Street and the internal landscape of class, gender, and office cultures. Some images come as a shock today: everybody smokes at work! The youth culture has not arrived: very young men, smoking pipes, try to look older in their boxy suits. Women are represented as would be expected: a group in the lunch room, at their desks in the personnel department, interacting with a male boss. The one African-American person in the series appears among the kitchen staff.

Conclusion

Our job as archivists is to make materials available so that people can find the stories in them. Archivists must always be alert to the stories their collections may tell. And they should question, as well, how the stories within their collections defy the descriptions and definitions applied to them up until now.

This article was originally presented at the panel, "Untold New York City Stories: The Intersection of Local and Global in Three Diverse Collections," at the New York Archives Conference, June 3, 2010, at Marist College, Poughkeepsie, NY. (The panel highlighted three NHPRC-funded processing projects in New York City.) Celia Hartmann can be reached by e-mail at Celia_Hartmann@moma.org



Top: Etching of Brown Brothers Harriman's Wall Street offices.
 Bottom: Hand-drawn plan showing location of Brown Brothers Harriman's Wall Street offices. Brown Brothers Harriman Collection, New-York Historical Society.
 Images courtesy of New-York Historical Society.

INTERVIEW WITH THE ARCHIVIST

Pamela Cruz of the Girl Scouts of the USA

by Ellen Mehling
Job Bank Manager
METRO



Pamela Cruz with Founder's Banner, Juliette Gordon Low Birthplace, Savannah, Georgia, February 2010.
Photo by Katherine Knapp Keena.

EM: Where were you born and where did you grow up?

PC: I was born in New Haven, Connecticut, and I grew up on the shoreline of Connecticut, mainly in Branford.

EM: Were you a Girl Scout or a Brownie yourself, when you were growing up?

PC: I was a Girl Scout growing up.

EM: Were you a Brownie first? Do you have to be a Brownie first?

PC: Yes, I was a Brownie too. You don't have to be a Brownie first; you can start at any point in girl scouting. Brownies, at the time, was the first level. Now it's called "Daisy." I still have my Brownie hat. Actually it's not something I kept. When I started working here my mother sent it to me. She had saved it!

EM: I read online about the different uniforms through the years. Halston designed one?

PC: Yes, Halston and Mainbocher and Stella Sloat and Bill Blass. In fact it was Stella Sloat or Mainbocher who recently was mentioned in a *New York Times Magazine* article, so I got all excited, because a lot of people who visit the museum don't realize the tie of these designers to the uniforms.

EM: Yes, I had never heard of it either. So you were a Brownie and a Girl Scout and what comes after that, Cadettes?

PC: I was a Junior, a Cadette, and, I believe, a Senior. I didn't think I had gone through to Senior, but then when I started working here I noticed a handbook in the museum and I thought, "Oh, that's right, I did have one of those." It wasn't

until I started working here that I realized it.

EM: Where did you go to school? What degrees do you have?

PC: I went to Eckerd College in St. Petersburg, Florida, and I have a degree in theater.

EM: Theater?

PC: My route to managing collections is not your normal route. It's been a very interesting route. I don't know if I'd recommend it, but it has been an amazing education along the way for all the different things I have done that have built upon each other and have brought me to where I am today.

I started in theater; I do not have a graduate degree. I came to New York and I thought that I would try my hand at acting. I quickly realized that I loved all the backstage things I found myself doing. In addition to waitressing and temp jobs and every possible freelance job one could get, I found myself peddling the backstage skills and end[ed] up working in the Creative Department at Polo Ralph Lauren Corporation, after many freelance jobs doing display work. I was assistant to the creative director, and during my tenure there, we started to collect a lot of wonderful antiques and decorative arts. And I announced one day, "Someone should be taking care of this stuff," so that quickly became part of my job.

EM: So you talked yourself into being an archivist?

PC: Yes! So the next thing I knew I was learning how to program an AS400 and I was dealing with databases very early in my career. In addition to that, I and a team of people also took care of Mr. Lauren's assets for his home. There was

INTERVIEW WITH THE ARCHIVIST

a lot of tracking. I was responsible for tracking decorative art that traveled all over the world. I was there for thirteen years, my final position being as antiques manager.

EM: How did you get from Ralph Lauren to the Girl Scouts?

PC: In 1998, I got a very interesting call from the office of Harvey Weinstein at Miramax Films.

EM: Out of the blue?

PC: (laughing) Pretty much! And I was swiped away from Ralph Lauren to go work at Miramax Films and I remember in the early calls telling them that I wasn't interested in another job, and in fact had been interviewing people so that my department at Ralph Lauren would grow. And I thought, 'Maybe one of these people would be interested in coming to work for you!'

EM: So you were, in effect, recruiting for Miramax?

PC: Well, I was recruiting for my team but there were a couple of people who may have been appropriate for this. But the more I learned about the job and the more they pushed to meet me, after a couple of months I decided to go sit down with them.

EM: Was this in California?

PC: No, here in New York. Here in Tribeca; Miramax Films is in Tribeca. It included work for Dimension Films, too. And I knew the minute I met Harvey Weinstein that I wanted to go work for him; and although I was very happy at Polo Ralph Lauren, here I had the opportunity to start an archive. When I started there my title was Director, Archival Services.

EM: That's what you were hired to do, start an archive?

PC: I said to them, "You are aware that I don't have a degree in this or a background in film preservation." And I was

told, "We heard you are the woman to get the job done."

EM: Do you know who told them that?

PC: I tried to pry it out of them, but I just had to let that go. Not knowing drove me crazy for a long time!

EM: What was that collection like?

PC: It was all the film assets for Miramax. It was props, wardrobe, scripts, film, music scores, anecdotes, napkins that Harvey drew on... I also took care of Harvey and Bob Weinstein's personal archive and it was everything.

EM: It must have been extensive...

PC: When I got there it was just prior to their twentieth anniversary, and they hadn't saved anything. They had the film library, but they hadn't saved anything else. Their reason for hiring me was out of a passion for saving these things and not just a business need. Harvey would point to things and tell me why they were important to him, whether it was a note from Paul Newman or a film poster, you could tell it was really important to him. I was so excited to go work for them and start from scratch.

I also had to handle the physical disposition of assets at the end of filmmaking. So it could be... trading out things for loss and damage, keeping a time capsule for philanthropic purposes. It also involved very careful documentation at the set, so you couldn't really fully process them until afterwards. Sometimes you'd need things for editorial, for the Academy Awards, for DVD extras, for specials on television. So if a designer, for example, had been nominated for an Academy Award you'd have to quickly digitize everything and get all of that ready. This was an archive that moved around a lot, and it was handled a lot.

EM: You were there from 1998 to...?

PC: Until 2006. I transitioned from when they went from Miramax to Disney/The Weinstein Company, so I had

a very interesting, sad, but amazing experience of not only starting an archive but also deaccessioning it, transferring some pieces of it, and dividing it up. It was amazing to build an archive, have all of these assets. I don't know how many people in their lifetime get to start something up and also finish it. My final position there was as Vice President, Archival Services.

EM: That's true, many archivists, even ones who have worked for years, may not have the experience of starting an archives, or dismantling a collection either.

PC: That was amazing.

EM: How did you come to be here?

PC: Well, I did some freelance work until the summer of 2008, so just under two years. I was trying to figure out what I wanted to do. I was on the Girl Scouts website — I don't exactly remember why I was on the site — and I looked at the career section and I was stunned to see this position listed, and I got instant goosebumps. I instantly applied to the job, and I didn't hear anything for two months. So I thought maybe I was over-qualified or maybe a non-profit really did need that extra degree. Then I happened to be on vacation in Utah and the trip kept reminding me of all the things I did as a Girl Scout and I knew I would understand and "get" the collection and find it interesting; and, lo and behold, I got off the airplane and I was coming back and the phone rang and it was human resources and they wanted me to come in that day for an interview. But I was kind of covered still in sand, so I said, "How about tomorrow?" The interview process took many months, many interviews. It just felt so right.

EM: Your title is Director, National Historic Preservation Center, is that correct? Tell me about the Preservation Center and museum and collections.

PC: The Girl Scout National Historic

INTERVIEW WITH THE ARCHIVIST

Preservation Center is an archive as well as a museum, and the collection has over 60,000 photographs, 12,000 publications, 8,000 periodicals, and all of the records of the national organization going back to 1912.

EM: So you have a centennial coming up?

PC: Yes, and in addition to that, offsite, we have another 1,040 boxes, in addition to the archives here. We also have 580 cubic feet of yet-to-be mined (what they call) “audiovisual materials”; but I recently moved the warehouse because I didn’t trust how it was being taken care of where it was stored, and in the move I discovered that there is 16mm film as well as regular 8 and 8mm, and the film dates back to at least 1918. We did know of some film from 1918, and I did in fact know there were other film assets, but some of the things out there, from the titles that are on them, I am just floored, and my background at Miramax is really coming in handy here!

EM: Has the film deteriorated?

PC: No, it’s amazing. I haven’t gone through all of it yet, because there was one warehouse move in February of last year and another one in May ... and we really don’t have the funding to do that yet, so I’ve got to do some grant writing and some other searching. I hope to slowly but surely start inspecting it, so I’ve got six boxes here already that I’m going through, and I’m just seeing what there is. The unfortunate part is, there’s no way it’s going to be ready for the hundredth anniversary.

Oh, and did I mention there’s no database? We have a card catalog that is a finding aid and we have digitized now 5,000 of the 60,000 photographs, but for the most part everything is manual. If it wasn’t for my boss, who’s been here forty-two years, and the archivist who’s been here for fifteen years, and some other institutional memory around the building, I don’t know what I would do.

The archive itself didn’t start until 1987. It started as a vote at our National Council Session; they made a decision to have a place to preserve and promote Girl Scout history. It’s amazing that all of these things exist, going back to 1912. Juliette Gordon Low, our founder, was a pack rat in a very good way, and the central records were very organized.

In addition, we give tours, we’re open to the public, and Girl Scouts come throughout the year to visit. We also provide resources for researchers. The researchers are all over the spectrum, everything from someone doing work on World War II service, to girls’ studies, to ... someone who was very intrigued by compasses, they were doing a history of compasses. Very early on — since 1917 — Girl Scouts had a catalogue business, and so we’ve had a Girl Scouts merchandise area since then. From the start of Girl Scouts in 1917, it was all run by women, which was unheard of at that time. It is now run by a strong team of men and women.

EM: What are the plans for the centennial in 2012?

PC: Well some of that is under wraps, but we are working on a coffee-table book ... we’ve gotten the manuscript back from our writer and we’re working fast and furious on that. There will also be celebrations at the various Girl Scout Councils across the country. The launch/kickoff for the 100th will be at our National Council Session in Houston in November 2011.

EM: So it will be a year-long celebration?

PC: Yes.

EM: That’s exciting! Now...for some questions not about work; these are the more short-answer questions. What movie have you seen more times than any other? Which may or may not be your favorite movie...

PC: I don’t tend to see movies more than

one time. Working at Miramax was the exception — it was part of my job to view multiple times — multiple edits, dailies. As for entertainment, *The English Patient* was a film that I was so overwhelmed by, and I saw it twice before I started working at Miramax, and when I started working there I saw it again and there was something about it... I remember thinking it was one of the most amazing, transporting stories because of the settings, and the actors, and more because of where it was set.

EM: Would you enjoy spending a month of solitude in a beautiful natural setting? Food and shelter would be provided but you would not see another person.

PC: (laughs) Only a month? I could totally do that. I would certainly miss people but I also love my quiet time and solitude. It wouldn’t freak me out.

EM: You can select one person from history and ask him/her a question to which he/she must give a truthful reply. Who would you pick and what question would you ask?

PC: (pause) I have a lot of questions for our founder, Juliette Gordon Low, right now! That isn’t what I would normally pick, but it’s on my mind because I so terribly want to know what she was thinking about certain things. I really wonder.

EM: And for my last questions: Why are Girl Scout cookies not sold year round? And what is your favorite cookie?

PC: It’s so the girls can sell them during the school year. It is a \$700 million business run by girls in a few months’ period of time. It is a six-to-twelve-week program on specific Girl Scout Program elements designed by each Girl Scout Council, of which there are 112 in the United States. Some do a fall sale, others do a spring sale. Summer is skipped — who wants melted Thin Mints?

For my favorite cookie, I like the Thin Mints. I have a box in the freezer at home.

REACHING OUT

The K–12 Archival Education Institute

by Ryan Anthony Donaldson
Communications & Outreach
Coordinator, ART

The Archivists Round Table of Metropolitan New York, Inc. (ART), in partnership with the National Archives at New York City and the Association of Teachers of Social Studies/United Federation of Teachers (ATSS/UTF) organized the inaugural K–12 Archival Education Institute (AEI). The purpose of this new initiative was to pair up teachers and archivists to more effectively introduce archival documents in the classroom to achieve New York State curriculum learning standards. The subject of the institute focused on civil and human rights. The AEI Committee developed an application process for eligible New York educators who teach K–12 grades, or who participate in the America Reads and America Counts programs, along with professional archivists who work in the New York metropolitan area.

Participants in attendance included nineteen teachers and seven archivists, representing a wide diversity of educational settings and archival institutions. Educators in attendance included both new and experienced teachers, working at public schools in Manhattan, Brooklyn, Queens, the Bronx, and Long Island. Every grade level was represented by the educators present, along with teachers who have experience working with children with special needs. Participating archives included: National Archives at New York City, Archives of Irish America at New York University, Woody Guthrie Archives, Tamiment Library and Robert F. Wagner Labor Archives, New York University Archives, National Historic Preservation Center at Girl Scouts of the USA, Department of Environmental Education Archives, New York City Writing Project, and American Federation for the Blind.

The event took place on Saturday,



Carl Ballenas examines documents from his collections with Betsy Rosalen during the afternoon session of the K–12 Archival Education Institute at the National Archives on Saturday, December 4, 2010.

Photograph by Johanna O'Toole.

December 4, 2010, at the National Archives at New York City, beginning at 9:30 a.m. The event was facilitated by the AEI Committee: Janet Bunde (New York University), Julie Daniels (New York State Archives), Ryan Anthony Donaldson (ART), Kristi Fragnoli (College of St. Rose), Doris Malkmus (Mid-Atlantic Region Archives Conference), Brenda Parnes, Ph.D. (retired, New York State Archives), Michele Yokell (PS 116, Mary Lindley Murray School) and Christopher Zarr (National Archives at New York City). Beverages, snacks, and lunch for the participants were

REACHING OUT



Kristi Fragnoli and Julie Daniels lead the morning presentation at the K–12 Archival Education Institute, held at the National Archives at New York City
Photograph by Ryan Anthony Donaldson.

all provided courtesy of the generous sponsorship of MetLife.

Following an introduction and overview with Chris, Janet, and Ryan, the morning program featured a presentation from Julie and Kristi, who vividly demonstrated how archival documents can be incorporated in class curriculum to achieve state-mandated learning standards. Julie and Kristi provided the educators with photocopies of local archival materials and reference resources to develop lesson plans related to civil and human rights curricula. Handouts of the materials and a compact disc with electronic documents were distributed to the participants.

During lunch, Michele presented an inspiring video demonstrating how her students brought archival materials to life through a school performance. After lunch, Chris provided a tour of the archival materials available to students and teachers at the National Archives. Following the tour, a networking session began. The archivists set up materials pertaining to their archives, and educators met with them to discuss the archivists' collections and how to incorporate these teachable documents into their classrooms. Kristi and Julie provided a wrap-up and conclusion. Evaluation

forms and certificates were distributed to the participants and the event ended at 3:30 p.m.

On January 29, 2011, ART will be co-hosting a free follow-up event at the National Archives at New York City. The event is scheduled from 10 a.m. to 12 p.m. and will allow ART members and the public to learn more about the institute from those that attended. If you are interested in attending, please RSVP to outreach@nycarchivists.org.

The National Archives at New York City offers other free educational workshops throughout the year- <http://www.archives.gov/northeast/nyc/education/#workshops>.

Overall, the K–12 Archival Education Institute Committee was thrilled at the wonderful turnout, the collective enthusiasm of the group, and this remarkable opportunity to reach new audiences of all ages. The committee would like to thank the National Archives at New York City, the Association of Teachers of Social Studies/United Federation of Teachers (ATSS/UTF), and MetLife for helping sponsor the program. A special thanks goes to the event participants for their willingness to be part of this pilot project. The K–12 Archival Education Institute is planned again for next year and will incorporate the comments and helpful suggestions made in the evaluations. Please stay tuned for future announcements!

STUDENT SECTION

So You Think You Want to Be a Curator?

by Karen Klein

Spring 2010 Graduate, Palmer School of Library and Information Science, Long Island University

As a library-school student specializing in Archives and Special Collections, one learns much about the processing of archival materials, from accessions through arrangement, description, and user access. Mostly, this information is gleaned from textbooks, journal articles, and classroom lectures. Rarely does a student have the opportunity to meet personally with the subject of a special collection. But my internship experience at the Benjamin S. Rosenthal Library at Queens

STUDENT SECTION

College proved to be one of those special cases.

Last spring, as a master's degree candidate at Long Island University's Palmer School of Library and Information Science, I was fortunate to obtain a curatorial internship at Queens College. "Rather than the more traditional, task-oriented internships common to library students, this semester we have chosen to take a new, more project-based approach," said Shoshana Kaufmann, associate library director, at the onset of my assignment. Under the direction of the media and exhibits librarian, my chief responsibility was to research, collect, develop, and ultimately curate a mounted exhibit celebrating the life and work of David Cohen, professor emeritus of the Queens College Graduate School of Library and Information Studies. This exhibition, to be displayed in the Norman and Carole A. Barham Rotunda, was scheduled to coincide with Professor Cohen's one-hundredth birthday.

In a career spanning over seven decades, David Cohen gained recognition as a pioneer in the fields of multicultural librarianship and intellectual freedom. Having the unique opportunity to visit with and interview the mentally agile Mr. Cohen at his home in Queens, I was immediately struck by the vast quantity of memorabilia, awards, and citations surrounding this library legend. When asked about the early years of library censorship, Mr. Cohen shook his head in near disbelief. As a charter member of the Freedom to Read Foundation and a co-founder of the Long Island Coalition against Censorship, Cohen provided the initial support in the infamous *Island Trees v. Pico* censorship case. Among the many honors bestowed upon him, he was awarded the Intellectual Freedom Award by the New York Library Association. In 1999 ALA created the prestigious David Cohen/EMIERT Multicultural Award to recognize individuals for notable work in multiculturalism and libraries. While at Queens College, Professor Cohen lobbied for the creation of a Queens Poet



Karen Klein reviewing material for upcoming David Cohen Exhibit at the Benjamin S. Rosenthal Library at Queens College.
Photo courtesy of Queens College.

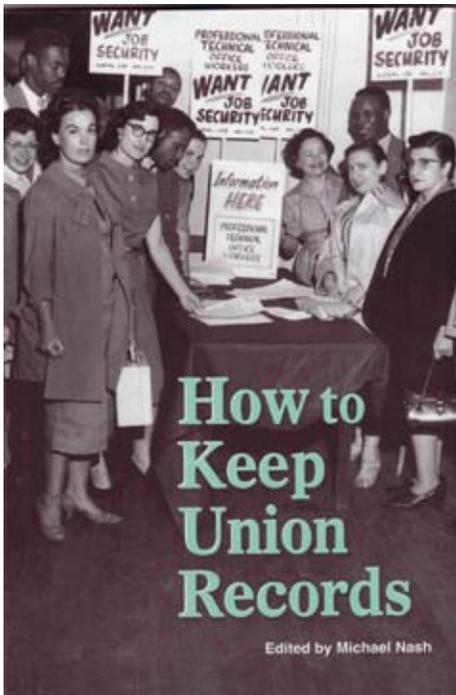
Laureate position. In 2007, at the age of 98, Cohen attended the annual conference of the American Library Association, where he was awarded the organization's highest tribute, honorary membership.

Curating this exhibit became for me a true labor of love. In preparing for the exhibit, I was able to draw on a large network of friends, family, former students, and colleagues whom Dr. Cohen has known during his lifetime. Beginning with the Queens College archives, I sifted through a surprisingly small collection of mostly personal correspondence and newsletters. Far more relevant information was gleaned from the many personal interviews that I conducted. My several visits to Mr. Cohen's home yielded the lion's share of exhibit items, including citations, medals, awards, old photographs, postcards, and an especially revealing handwritten lesson planner used by Mr. Cohen in the 1970s. For each of the items we selected, I completed a detailed entry in the formal accession lists. To complement the exhibit materials, I also chose to display some of the banned books of the day, a copy of the First Amendment, and works of notable multicultural authors championed by Professor Cohen. After deciding on the exhibit arrangement, I began the arduous task of writing the accompanying exhibition text. The physical framing and mounting of the materials — nearly 100 pieces in all — was the final step in seeing the project to its completion.

The semester's long work culminated with the exhibit's well-attended opening reception. In addition to David Cohen and his immediate family, many local dignitaries were present, including Queens College president James Muyskens and Queens Borough president Helen Marshall. Looking back on this unique learning experience, I know that this internship has enriched my life in immeasurable ways. Coming to know David Cohen, a true living legend, has inspired me, as I hope his life and work will continue to inspire generations of library students.

The David Cohen Centennial Exhibit opened on April 7, 2010, and ran through the summer of that year.

BOOK REVIEWS



How to Keep Union Records

Edited by Michael Nash

Society of American Archivists,
2010. 240 pp.
ISBN:1-931666-35-0.
\$49.00/\$35.00 (SAA Members)

Review by Lucinda Manning

Consultant, Archives, Libraries, and
Records and Information Management

In the preface to *How to Keep Union Records*, Michael Nash mentions his debt to his predecessor, the late Debra Bernhardt, who led NYU's Tamiment Library/Robert F. Wagner Labor Archives for more than twenty years. Bernhardt's original little guide for organizing and preserving labor records, also entitled *How to Keep Union Records* and subtitled *A Guide for Local Union Officers and Staff*, was a pioneering effort to educate and train local union officers and staff to identify and manage both their essential current records and long-term historical records.

Published in 1992 by Labor's Heri-

tage Press and the George Meany Center for Labor Studies, Debra's slim how-to manual (barely 44 pages) became an indispensable guide for labor union staff confronted with managing overwhelming accumulations of modern organizational records, including their often voluminous grievance and membership files. The guide also reminded officials that because local unions vary in size and nature and in their constitutional and legal responsibilities, the guide's recommendations might not be equally applicable, and expert archival help might be of use.

Regardless of this caveat, and some concern over its brevity, Debra's guide became an instant hit with both union staff and with field archivists surveying metropolitan New York City's labor unions under the NYU Labor Records Survey Project of the 1980s (later called the Harry Van Arsdale Labor Records Project). [Personal note: I worked as an archivist on the NYU project for two years and I — along with others — helped review and edit Debra's guide before publication. Later, after five years at Columbia University, I became the manager of the UFT's (United Federation of Teachers) Archives & Records Center for twelve years, which I had surveyed during the NYU project.]

As Debra wrote at the time, "The amount of guidance local union officers receive in keeping the records of their locals varies greatly. Some international unions provide their locals with detailed administrative and financial records manuals; others leave the initiative up to the locals. Many call upon record-keeping professionals, such as archivists, to provide them with practical suggestions on how to maintain their records, which ones to save, and how to preserve these for posterity. This manual represents a distillation of labor archivists' experience. While Debra added that it "incorporates practical information for storing, filing, and saving or disposing of local union records," she insisted that archivists and union officials should use her guide "in

conjunction with advice and guidelines provided by ... legal and financial counsel."

In contrast to Bernhardt's book, Nash's is more academic. While Debra's guide was a hands-on manual with brief instructions, various samples and worksheets, and suggestions for filing labor records, records management, records schedules, security and access, legal considerations, and disposition recommendations, the Nash volume provides labor archivists with more comprehensive information and background on professionally managing recordkeeping practices.

The book comprises ten succinct chapter essays written by experienced and knowledgeable labor archivists, all with many years of labor archives training and experience. The book's chapters include both historical overviews and practical guidelines for preserving labor records: "Labor History and Archival Management," "Unions and Labor Archives," "Records Management," "Appraisal," "Consolidations and Mergers: Implications for Union Archives," "Arrangement, Description, Preservation," "Reference and Access," "Oral History," "Photographs, Records, Sound, Moving Images, and Objects," and "Electronic Records." One, "Labor History and Archival Management," describes the AFL's innovative leadership in preserving union records beginning in the 1920s and the publication by the Federation's Workers Education Department of the very first, or truly original, *How to Keep Union Records*, written by historian Stuart Chase in 1927.

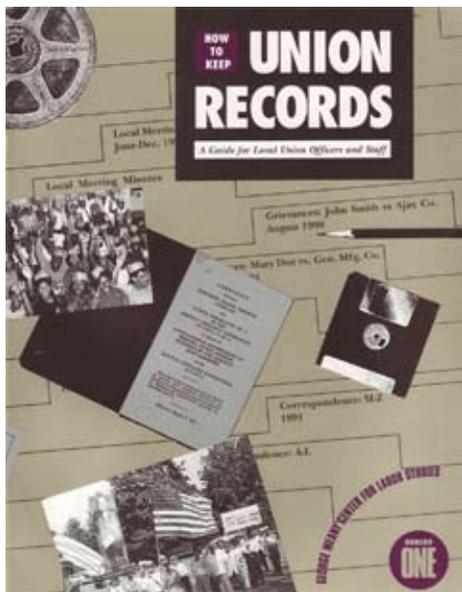
While the essays generally outline professional standards and archival practices and procedures that are useful for almost any organization's records, the writers also provide union-specific examples and explanations related to appraisal, records management, arrangement, reference, oral history, etc., as well as certain labor law and legal considerations. The book also includes two useful appendices — one a brief bibliography related to labor archives; the other a current "Di-

BOOK REVIEWS

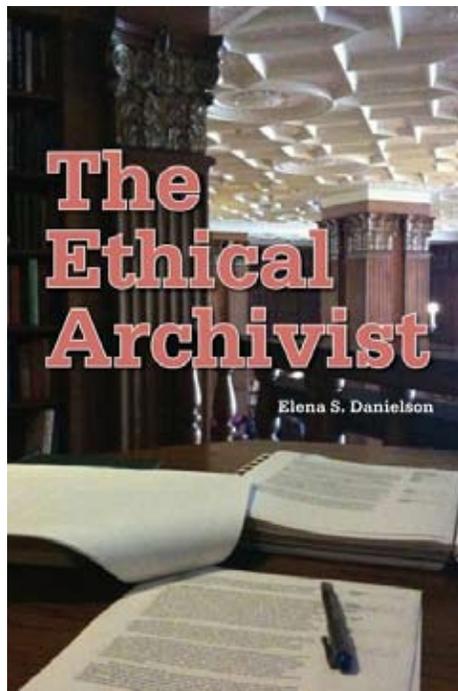
rectory of Labor Archives in the United States,” updated from the original “Labor Archives Roundtable of the Society of American Archivists: A Directory and Concise Guide to Holdings” (compiled by Debra Bernhardt and Brenda Parnes) and published in the Fall 1992 issue of *Labor History*.

The only gap in this otherwise fine compilation is a specific case study of someone working as a staff archivist for a union. Such an essay would have provided additional context and insights and would have opened up a broader discussion of the pros and cons of working inside a union as an archivist versus working with labor records in an academic archives or an offsite repository.

According to a blurb on the back cover of Nash’s book, this new volume seeks to “address issues of perennial concern to labor archivists: building relationships with the unions, developing collecting policies that support current labor history scholarship, adapting appraisal theory to the unique challenges of labor union archives, and arranging and describing collections so that finding aids speak to both academic and union audiences.” Although small in size, this book succeeds admirably in achieving its stated goals.



How to Keep Union Records by Debra Bernhardt.



The Ethical Archivist

By Elena S. Danielson

Society of American Archivists,
2010. 440pp.
ISBN 1-931666-34-2.
\$49.00

Review by Anne Petrimoulx
Assistant Archivist
Trinity Wall Street

Ethics is a tent pole of archival practice — we learn about it in school, and we encounter it daily in the workplace. We are trusted as caretakers of our cultural heritage and of classified, embarrassing, and sometimes incriminating information. Because of the inherently sensitive nature of our work, a clearly delineated ethical ideal is necessary to ensure a high level of professionalism. The SAA has a code of ethics, and many institutions have codes, either explicit or implicitly woven into the fabric of other policy statements. Though in theory it’s clear what we should aspire to, in practice this is a gray area. The author of *The Ethical Archivist*, Elena S. Danielson, uses this uncertainty as her guide; in fact, this is the starting point for the book.

The Ethical Archivist, the author states repeatedly, is meant to raise questions rather than give definitive answers. The book provides food for thought, and is intended to continue the dialogue about ethics, rather than serve as a guide or a how-to. As Danielson herself states: “The following discussion highlights only the ethical quandaries that come up and does not duplicate or replace the manuals on the subject.” In fact, she makes several references to the manuals you should be consulting — Karen Benedict’s ethics text, as well as the SAA’s Archival Fundamentals series.

Elena S. Danielson is no stranger to her subject, having written one of the definitive articles on the subject (“Ethics of Access,” *American Archivist* 52, [1989]: 52-62). Danielson retired from her position as associate director of the Hoover Institution and director of the Hoover Library and Archives at Stanford in 2005, and has pursued “private study” ever since. A look at a list of her publications demonstrates how qualified Danielson is to write this book — the titles of her previously published articles dovetail nicely into the book’s chapter titles.

Danielson starts off by introducing key ethical principles and thinkers, and laying the philosophical groundwork. The introduction and first chapter serve as a primer and history. The rest of the book flows from the concepts laid out here. Each subsequent chapter is devoted to an area of archival practice and its particular ethical quandaries. Most chapters contain at least one thematic case study, and all end with a set of questions to ponder when dealing with an ethical dilemma in that area.

Danielson hits all the areas you’d expect. In chapters two and three she discusses acquisition and disposal, respectively, and stresses the importance of donor relations and of clearly stated, up-to-date, and institutionally supported policies. In chapter four she gives much thought to how changing technology affects equitable access, both for archivists, other information professionals, and us-

BOOK REVIEWS

ers of archives. Much of the discussion in these chapters and others boils down to the classic archival dichotomies: the archivist as gatekeeper vs. the archivist as facilitator; the archivist as idealist vs. the archivist as pragmatist. Danielson rightly suggests that these roles need to be balanced, not either/or.

The only time Danielson strays from her topic/case study/questions formula is in the chapter devoted to the Cigarette Papers, a case that is a unique ethical touchstone rich with implications. Dan-

ielson refers to it in passing several times in various chapters, but examines it in depth in its own chapter, which — for those previously unaware of this case (like myself) — is a particularly fascinating and thought-provoking tale of archival heroism and ethical courage in the face of a challenging and murky situation.

Rounding out the book we have discussions of privacy, forgery, and displaced archives. The book ends with a lengthy appendix comprising several codes of ethics from various sources, most of

which have been referred to in the text, as well as notes, a bibliography, and a list of relevant legislation.

Overall, I enjoyed the book. The case studies in particular made a 440-page ethics text far less dry than expected, and were a nice way to bridge the gap between theory and practice. Danielson's writing is intelligent, casual, and readable, never overly dense or academic. She certainly achieves the aim of encouraging further thought. *The Ethical Archivist* is a worthwhile read for any archivist.

REPOSITORY REVIEW

The New York City Police Museum: 16mm Film Collection Revealed

by Rachel Moskowitz

Assistant Archivist

Medical Center Archives of New York-Presbyterian/Weill Cornell



Training video entitled "Handling the Mentally Ill" and filmed in 1969 demonstrates the tactics used to deal with uncooperative and potentially dangerous individuals. The staged scene in this film depicts two policemen confronting an aggressive businessman wielding a knife.

Still image taken from footage belonging to the NYPD. Image courtesy of Rachel Moskowitz.

Since 2001, the New York City Police Museum has called 100 Old Slip its own. Built on the site of a late-nineteenth-century station house, the current building, completed in 1911, formerly housed the First Precinct of the New York City Police Department (NYPD). Now officers have given way to museum educators, and halls once trod by guardians of the city's peace and safety serve as memorials to those very occupants.

The New York City Police Museum, a non-profit municipal organization, was established in 1929 as part of the Police Academy by members of the force who were distressed to see law-enforcement items they deemed important being carelessly discarded. Museum visits soon became an integral part of recruit instruction, supplementing classroom training with tangible evidence of the department's history. Recognizing the historical value of the materials, the police department opened the collections to outside visitors, by appointment only. In 1998, Police Commissioner Howard Safir transformed the museum from an official unit of the NYPD into an independent non-profit institution.

Three floors of gallery space now allow the museum to present the history of the "world's largest and most famous police service," with exhibits of artifacts dating from as far back as the city's first Dutch

REPOSITORY REVIEW



Top: View of the front door of the New York City Police Museum with the original First Precinct Police Station engraving.

Bottom: Prior to the start of the project, all the films were stored in boxes or loose on shelves in a room with little to no climate control.

Photographs courtesy of Rachel Moskowitz.

settlers, to as recently as September 11, 2001. The museum recreates and interprets three centuries of life, law, and corrections policies within the city of New York. But what is not evident to the ordinary visitor is the extensive archival collection housed beyond the exhibit walls. This collection includes both manuscript and audiovisual materials and provides another dimension to the study of New York City's law enforcement agency.

The archival collection ranges from

officer identification forms and issues of *Spring 3100*, an NYPD magazine published for members of the force, to film and video produced over several decades by and for the department. The museum houses over one hundred reels of 16mm film, which the Police Academy transferred to the museum when it moved to its present location in downtown Manhattan. With the museum lacking time and resources and even a projector on which to view the footage, the newly acquired films sat unwatched, aging and deteriorating in storage.

As a graduate student at New York University in its Archival Management program, I began a systematic process of identifying the films. With over one hundred films in the collection, I knew I would have to be judicious in selecting the films I would watch. I compiled an initial inventory of the films, from which I determined my viewing schedule, prioritizing films that lacked labels or that had only vague references to their contents. In order to view the footage, I transported the films in large boxes from the museum to the Film Study Center at NYU's Tisch School of the Arts, where I was graciously allowed to occupy hours of time on the CineScan.

I watched nearly half of the films in the collection, some in greater depth than others. The footage ranged from professionally edited training films to uncut b-rolls of ticker-tape parades, protests, and police department members in action. Many of the films, especially those whose producers were unknown, but who might very well have been members of the NYPD, required more thorough screening in the hope of better identifying their creators and copyright holders.

A partial inventory of the film collection — once entirely hidden from both outside researchers and museum employees — now allows researchers the opportunity to benefit from the New York City Police Museum's audiovisual holdings. The newly revealed footage offers remarkable documentation of the NYPD's programs and activities during the mid-twentieth century. Complementing its value for the study of the police department, the film collection also provides an unedited documentary history of New York City itself, capturing the people, the places, and the activities of the city's past.

Among the footage are several reels highlighting the New York City Mounted Unit and the various equestrian competitions in which its members participated. Many of these competitions were held at one of Madison Square Garden's former locations. This footage sheds light not only on the competition and its competitors, but also on the Garden itself, documenting a landmark of New York City history. Several reels highlight monumental events for which New York City served as a backdrop, and the police department's response to such events. Efforts at crowd control are revealed in footage documenting the historic 1960 visit to the United Nations of Nikita Khrushchev and Fidel Castro; an Elijah Muhammad rally in Harlem in 1962; and ticker-tape parades for astronauts John Glenn and Major L. Gordon Cooper in 1962 and 1963, respectively. As with the footage for the Mounted Unit competitions, these films illuminate not only police department policies and practice, but also the political, social, and religious atmosphere in the city at the time.

Questions, though, remain unanswered. Were all of the Police Academy's archival films transferred to the museum when it moved to downtown Manhattan? Might there be additional films of historic value still in the police department's possession and inaccessible to researchers? Who now holds ownership and copyright: the museum, the police department, or the individual producers of each of the films? Before a researcher can use or reproduce the footage, these and similar questions pertaining to copyright and ownership must be resolved. One thing is clear: the archival film collection of the New York City Police Museum holds enduring research value not only for the history of the department, but for a much broader subject field.

Archivists Round Table of Metropolitan New York Presents 2010 Awards

by Celia Hartmann

Project Archivist, Brown Brothers Harriman Collection,
New-York Historical Society

On October 20, 2010, the Archivists Round Table of Metropolitan New York presented its 2010 awards at a ceremony at Columbia University's Faculty House. The awards are presented in three categories: Innovative Use of Archives, Outstanding Support of Archives, and Archival Achievement.

Award for Innovative Use of Archives: The Jazz Loft Project

This award recognizes an individual or organization for use of archival material in a meaningful and creative way, making a significant contribution to a community or body of people, and demonstrating the relevance of archival materials to its subject. This year's recipient was the Jazz Loft Project, a cooperative venture of the Center for Documentary Studies at Duke University, WNYC Radio, the New York Public Library for the Performing Arts, Alfred A. Knopf, and the Center for Creative Photography at the University of Arizona.

From 1957 to 1965, legendary photographer W. Eugene Smith made approximately 4,000 hours of recordings on 1,741 reel-to-reel tapes and took nearly 40,000 photographs in a loft building in Manhattan's wholesale flower district where major jazz musicians gathered. The tapes have not been played since Smith's death in 1978, when they were archived at the Center for Creative Photography at the University of Arizona. Research so far on the preserved tapes indicates that at least 300 different musicians are represented, including famous stars like Thelonious Monk, Zoot Sims, and Bill Evans, as well as underground legends such as Ronnie Free, Henry Grimes, Edgar Bateman, Eddie Listengart, and Lin Halliday.

The Jazz Loft Project, organized by the Center for Documentary Studies in cooperation with CCP and the Smith estate, is devoted to preserving and cataloging Smith's tapes, researching the photographs, and obtaining oral history interviews with all surviving loft participants. Approximately 400 of the participants have been interviewed so far. The transferred recordings document an extraordinary after-hours New York jazz scene.

Smith's tapes, photographs, and the oral histories of loft participants provide a unique portrait of an intriguing place and time. The project has culminated with a book published by Alfred A. Knopf and authored by Sam Stephenson; a radio series in collaboration with WNYC Radio; and a traveling exhibition that opened at the New York Public Library for the Performing Arts in February 2010. An interactive website for the project — www.jazzloftproject.org — brings the various archival materials together to give the user a complete picture of this unique time and place. The Jazz Loft Project's innovative use of a variety of archival formats lets the public experience this chapter of New York City musical and photographic history first hand.

The award was presented by Brigid Hughes, founder and editor of *A Public Space*, and received by Sam Stephenson, Jazz Loft Project director.

Award for Outstanding Support of Archives: Leon Levy Foundation

The award recognizes an individual or organization for notable contributions to archival records or archival programs through political, financial, or moral support. This year it was presented to the Leon Levy Foundation.

In his life, Leon Levy had a passion for expanding knowledge, and he believed in the power of ideas and a just and equitable society. This broad humanism also defined his philanthropy. The Leon Levy Foundation, established in 2004, is a private, not-for-profit foundation created from his estate. The foundation endeavors to continue Leon Levy's philanthropic



From left: Rachel Chatalbash, ART president; Sam Stephenson, Jazz Loft Project director; Grace Lile, archivist and director of operations, WITNESS; Judith Dobrzynski, senior consultant, Leon Levy Foundation; and Michael Simonson, ART Awards Committee chair and former ART president.
Photograph by Michael Lorenzini.

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legacy and to build on his vision, encouraging and supporting excellence in six broad areas: Understanding the Ancient World; Arts and Humanities; Preservation of Nature and Gardens; Brain Research and Science; Human Rights; and Jewish Culture.

Part of this philanthropic legacy involves providing financial assistance for archival work. Since 2007, the Leon Levy Foundation has awarded more than \$10 million to twenty-two institutions in order to advance scholarship and expand knowledge. The financial support for archives has been used for processing material and for providing a wider access to collections.

As a way of expanding knowledge, the Leon Levy Foundation has created a Leon Levy Archives Center as part of their website. The Leon Levy Archives Center is a virtual gateway that provides access to the digital archives and online catalogues of institutions that have received Leon Levy Archives grants. Through this center, scholars, writers, students, and the public can easily access many cultural and humanities archives in one place. Institutions that have received outstanding archival support from the Leon Levy Foundation include, but are not limited to, the Archives of American Art, Center for Jewish History, the Frick Center for History of Collecting in America/Frick Art Reference Library, Jewish Museum, J. P. Morgan Library and Museum, Museum of Modern Art, New York Philharmonic, New York Public Library, and Poets House.

The Award was presented by Michelle Elligott, museum archivist, Museum of Modern Art, and received by Judith Dobrzynski, senior consultant, Leon Levy Foundation.

Award for Archival Achievement: Grace Lile

The award recognizes an individual or archival program that has made an outstanding contribution to the archival profession or a notable achievement of value to the archives community, its patrons, or constituents. The recipient must be a

member of the Archivists Round Table or an archival program operating within the New York metropolitan region.

Grace Lile is the archivist and director of operations at WITNESS, a non-profit organization that uses video and other moving image technologies to raise awareness of human rights abuses around the world. Her creation of a moving image collection that documents human rights abuses has set a new standard for video archives around the country, and has enabled us to hear voices too often ignored by the media or stifled through political intimidation.

Before joining WITNESS in 2003, Ms. Lile spent nine years at CNN, where she established and oversaw the network's first video archive and news library. Previously, she was the archivist for the Worldwide Television News Archive and earned her MS in Information and Library Science from Pratt Institute. At WITNESS, Ms. Lile implements new ways to strengthen, protect, and share with the public the WITNESS Archive's video collection, while considering the ethical issues of privacy and security surrounding the documentation of human rights violations from primary sources. Nonprofessional, local witnesses shoot the majority of the footage. These efforts have not only influenced change at regional and international levels, but have also affected the way we think about archives and human rights.

In 2004, Ms. Lile launched the WITNESS Media Database and since then has continuously added video from the WITNESS Media Archive for internal and public access. The project demonstrates how digital audiovisual libraries can offer superior accessibility and a better participatory environment than traditional libraries, and shows us the role that digital archives of audiovisual materials can play in documenting past abuses and effecting social change. Ms. Lile's passion for digital archiving is apparent and contagious. She has inspired others to contribute to the ongoing efforts to digitize and make publicly accessible rare

and unseen audiovisual media. These pieces of cultural history are vital to our understanding of past and present environments. Ms. Lile's work demonstrates to archivists everywhere the importance of new strategies for managing digital audiovisual records, and the critical role they play in the preservation of our cultural heritage for future generations.

Chris Lacinak, president of Audio Visual Preservation Solutions, and Jenni Wolfson, managing director of WITNESS, presented the award to Ms. Lile.

The Archivists Round Table of Metropolitan New York thanks its 2010 Awards Committee: Michael Simonson (chair), Marcos Sueiro Bal, Heather Ball, Rachel Chatalbash, Karen Murphy, and Elizabeth Pope.

This year's ceremony was made possible by the generous support of MetLife and the Lucius N. Littauer Foundation.

NEH Grant Designates Brooklyn College's Kaplan Boxing Collection a National Treasure Submitted by Brooklyn College

The Archives and Special Collections unit of the Brooklyn College Library has obtained a grant of more than \$300,000 from the National Endowment for the Humanities to process a collection of boxing-related materials bequeathed to the college by its creator, the renowned boxing historian Hank Kaplan, who died in December 2007. The project is entitled "Beyond the Ring: Arranging and Describing the Hank Kaplan Boxing Archive, 1812-2007."

"This two-year grant will allow us to process and preserve this invaluable collection that spans two centuries of boxing history," says Archivist Anthony Cucchiara, the project's principal investigator. To handle this ambitious project, the library will hire two Brooklyn College graduates with minors in archival studies

to work part-time under Jill Goldstein, the team director. "This will enable us to make the collection available to the public, in line with the donor's wishes," Cucchiara adds.

The collection comprises 2,500 books, 500,000 photographs and negatives, reams of clipping files, scrapbooks, documents, letters, more than 1,200 posters, and memorabilia ranging from amateur pugilists' mouthpieces to one of Muhammad Ali's punching bags. Kaplan obtained many items directly from boxers and trainers and purchased others around the country. The collection is believed to be the largest of its kind in the world.

The project has been designated an NEH We the People initiative, supported in part with special funds the agency set aside for it. "The goal of We the People is to encourage and strengthen the teaching, study and understanding of American history and culture through the support of projects to explore significant events and themes in the country's history and culture," says NEH Chairman James A. Leach. "Getting the We the People designation highlights the cultural significance of this collection for the history of our nation." Cucchiara adds that the designation "will give us the ability to secure more funding and resources to digitize the collection and make it available online."

Bank Street College Archives Announces Launch of "Digital Collections"

Submitted by Lindsey Wyckoff

Archivist/Special Collections Librarian,
Bank Street College Archives

Bank Street College Archives is pleased to announce the launch of "Digital Collections." Bank Street's rich history as a pioneer in the field of progressive education is recorded in the thousands of documents, photographs, slides, negatives, audiovisual materials, and artifacts that comprise the Bank Street College Archives and Special Collections. "Digital

Collections" contains electronic reproductions of an ever-growing selection of materials from the Archives and Special Collections, including excerpts of the papers of founder Lucy Sprague Mitchell; scrapbooks documenting early "Long Trips" taken by Bank Street student teachers; and issues of 69 Bank Street, an early Bureau of Education Experiments publication. The collection is available at <http://www.bankstreet.edu/library/digitalcollections.html>

Librarian Lindsey Wyckoff can be reached by e-mail at lwycckoff@bankstreet.edu.

Brooklyn Diocese Receives Grant to Document World Trade Center Response & Recovery

Submitted by Joseph Coen

Archivist, Roman Catholic Diocese of Brooklyn

The Diocese of Brooklyn Office of the Archivist has been awarded a grant from the Documentary Heritage Program of the New York State Archives, a program of the State Education Department. "The Brooklyn & Queens Counties Catholic Religious and Spiritual Responders, WTC Attack, Response and Recovery Documentation Project" will survey the extent of documentation substantiating response and recovery efforts within communities in Kings and Queens Counties following the 2001 World Trade Center attack. Participants to be documented include selected schools, parishes, and other entities under the auspices of the Diocese of Brooklyn; Catholic Charities of Brooklyn and Queens; Futures in Education Foundation; and chaplains, clergy, and other religious responders assigned to or affiliated with police and fire departments or Catholic colleges and universities that played a role in the response and recovery efforts.

The major goals of this project are to procure records that are still available and to increase awareness of their histori-

cal significance and the unique and important role performed by religious and spiritually based constituencies.

If you or someone you know served as a religious or spiritual responder or you would like further information, please contact Joseph Coen, C. A., Diocesan Archivist, and Project Director at archives@diobrook.org or (718) 965-7300, ext. 1001; or Diana Strock-Lynskey, Project Consultant, at strock@siena.edu or (518) 265-5651.

CUNY-Queens College Announces Aquisition of Civil Rights Archive

Submitted by David Gary

Queens College Special Collections Fellow

The Civil Rights Archive of the CUNY-Queens College Special Collections and Archives is pleased to announce the acquisition of the library of civil rights leader, journalist, and academic James Forman (1928–2010). The library complements other materials in the archives, which focuses on the Northern perspective of the civil rights movement. Forman is best known for serving as the executive secretary of SNCC from 1961 to 1966, but was also involved with other radical political activities, including a brief connection to the Black Panthers and leadership of the non-profit Unemployment and Poverty Action Committee from 1970 to 2003. Writer of a half-dozen books and many articles — including the 1969 "Black Manifesto," which called for slavery reparations — Forman earned a masters degree from Cornell University and a Ph.D. from the Union of Experimental Colleges.

The collection contains roughly 2,000 books, more than 2,100 pamphlets, academic journals, and printed ephemera, as well as a variety of audio and moving-image material. Beyond the association with Forman, the pamphlet collection, in particular, is notable for its strength in

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documenting leftist political activities in the United States and abroad. The collection comprises mostly English-language materials with a sizable minority of works in Spanish and French. The subject matter ranges from history, biography, and politics to poetry, mathematics, and self-help books. Of special interest is the evidence of use, including marginalia. It will be cataloged and made available to researchers in the near future.

Nominate a Website for the Human Rights Web Archive at Columbia University

Submitted by Tessa Fallon
Web Collection Curator
Columbia University Libraries

In 2009, Columbia University Libraries received a grant from the Andrew W. Mellon Foundation to develop and implement a program for incorporating web content into the libraries' collections. To date, our efforts have focused on the collection of human rights websites (specifically human rights NGOs) and ways of preserving, describing, and providing access to archived websites. Using the Internet Archive service Archive-It, we have collected 370 websites to date. Our Human Rights Web Archive is currently accessible at: <http://www.archive-it.org/public/collection.html?id=1068>.

For more information about the Human Rights Web Archive, or to nominate a site, please visit: <http://www.columbia.edu/cu/lweb/indiv/humanrights/hrwa/index.html>. The online nomination forms are listed in the "Quick Links" section.

For general information about the project, please visit: https://www1.columbia.edu/sec/cu/libraries/bts/web_resource_collection/index.html.

If you would like to learn more about the project or web archiving in general, please contact Tessa Fallon, web collection curator, at taf2111@columbia.edu.



The McQuilling Family, circa 1927, sitting on the stump of one of 28 trees that were cleared to make way for the first apartment building in Flushing's Waldheim neighborhood. Annalou McQuilling Christensen, standing behind her father, was interviewed for the Queens Memory Project. Photograph courtesy of Annalou Christensen.

The Queens Memory Project

Submitted by Natalie Milbrodt
College Assistant, Special Collections and Archives
Queens College Libraries, CUNY

There are over two million people in Queens, the nation's most ethnically diverse county. A new project at Queens College aims to tell their stories one conversation at a time.

The Queens Memory Project, a collaboration between Queens College and the Archives at Queens Public Library, will record borough history as it happens and allow residents to document their lives. "This is a grand opportunity to demonstrate how the people of Queens make it one of the most dynamic and successful places in the world," says John Hyslop, digital assets manager for the Archives at Queens

Library. “Our purpose is to create a website that captures the borough’s democratic, pluralistic history,” says Benjamin Alexander, assistant professor in the Graduate School of Library and Information Studies (GSLIS) and the head of Special Collections and Archives for the Queens College Libraries.

Natalie Milbrodt, a student in the College’s GSLIS, began the project by conducting interviews with residents in Flushing, Queens. A \$25,000 grant from the Metropolitan New York Library Council enabled her to establish a consortium with Queens Public Library, which will create an interactive web environment that integrates digitized archival records with the growing body of oral history interviews. Milbrodt’s work reflects Queens’s ethnic spectrum. Subjects include 92-year-old Annelou Christensen; Nilda Tirado, who discusses her Puerto Rican family’s struggles to be accepted in the area in the 1970s; and devotees of the largely South Indian Ganesha Temple.



Natalie Milbrodt, digital recorder in hand, speaking with John Tsavalos, a longtime resident of the Waldheim neighborhood in Flushing, where she conducted oral history interviews in 2010. Mr. Tsavalos will be the subject of an oral history interview in the collection.

Photograph courtesy of Natalie Milbrodt.

Carnegie Hall Archives Receives NEH Preservation Assistance Grant

Submitted by Rob Hudson

Associate Archivist, Carnegie Hall

The Carnegie Hall Archives has received a National Endowment for the Humanities Preservation Assistance Grant to develop and implement a preservation plan for its audiovisual collections, which include audio and video recordings of thousands of Carnegie Hall concerts, television broadcasts of performances, and master tapes of Carnegie Hall’s music education programs. Highlights include concert recordings from *AT&T Presents: Carnegie Hall Tonight*, a nationally broadcast radio series that aired from 1984 to 1989; acetate discs from a 1946 performance by renowned choral conductor Robert Shaw; an unreleased *Jazz at the Philharmonic* concert in 1951;



Top: Recording of Robert Shaw conducting the CBS Symphony Orchestra, soloists, and chorus in a 1946 Carnegie Hall performance of Paul Hindemith’s *When Lilacs Last in the Dooryard Bloom’d*.

Bottom: Unreleased recording of vocalist Billy Eckstine performing with the George Shearing Quintet at Carnegie Hall in 1951.

Photographs Courtesy of the Carnegie Hall Archives.

and Carnegie Hall Concerts, a series of rare 35mm performance films from the early 1950s by documentary filmmaker Robert Snyder featuring pianist Claudio Arrau, harpsichordist Ralph Kirkpatrick, violinist Michael Rabin, and mezzo-soprano Jennie Tourel.

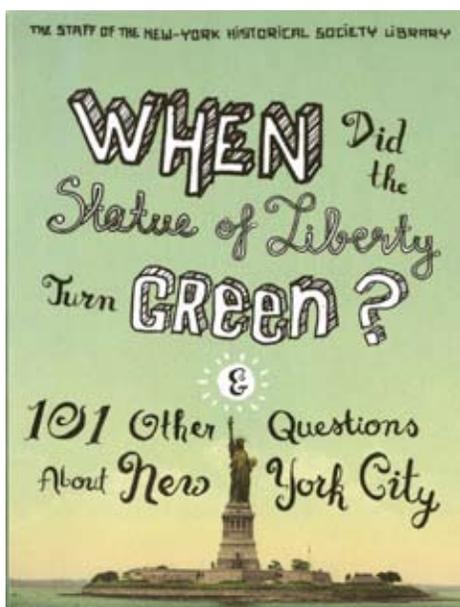
To initiate this plan, part of NEH’s We The People program, Carnegie Hall engaged the firm AudioVisual Preservation Solutions, which has worked with the Library of Congress, New York University, and the Image Permanence Institute, among others. They performed a needs

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assessment; met with various parties within Carnegie Hall to define goals, objectives and limitations; researched and analyzed current Carnegie Hall systems, databases and workflows; performed an inventory and sample collection assessment; and researched, developed, and reported a set of recommendations and a project plan for their implementation. This assessment will also inform Carnegie Hall's plans to create a new facility in which to house its archives and make them more accessible to the public.

When Did the Statue of Liberty Turn Green? And 101 Other Questions About New York City

Submitted by Maurita Baldock
Curator of Manuscripts
New-York Historical Society



When Did the Statue of Liberty Turn Green? And 101 Other Questions About New York City, 2010.

Photo courtesy of Columbia University Press.

The library staff at the New-York Historical Society are happy to announce the publication of *When Did the Statue of Liberty Turn Green? And 101 Other*

Questions About New York City (New York: Columbia University Press, 2010). For years, the librarians at the New-York Historical Society have kept a record of the questions posed to them by curious New Yorkers and visitors to the city. Who was the first woman to run for mayor of New York? Why are beavers featured on the city's official seal? How did "Peg-Leg" Peter Stuyvesant lose his right leg? These questions involve people, places, buildings, monuments, rumors, and urban myths. Taken together, they attest to the innumerable stories hidden within the most intriguing metropolis in the world.

In *When Did the Statue of Liberty Turn Green*, the staff of the New-York Historical Society Library answer more than a hundred of the most popular and compelling queries. Entries feature hard-to-find data and unforgettable profiles, providing snapshots of New York's secret history. Drawing on the library's extensive collections, the staff reveal when the first book was printed in New York, whether the fantastic story of Harlem residents presenting rats to government officials is true, who exactly the Collyer brothers were and why they were famous, and how premature babies were once displayed in Coney Island. The book is for readers who love trivia, urban history, strange tales, and, of course, New York City.



On hand at the Brooklyn Museum to celebrate the IMLS grant are from left to right: Richard Reyes-Gavilan, Brooklyn Public Library; Deborah Schwartz, Brooklyn Historical Society; Deirdre Lawrence, Brooklyn Museum; Tula Giannini, Pratt Institute-SILS.

IMLS Supports Pratt-SILS in Partnership with Brooklyn Historical Society, Brooklyn Museum, and Brooklyn Public Library

Submitted by Leah Loscutoff
Digitization Archivist and Education Project Coordinator
Brooklyn Historical Society

Pratt Institute's School of Information and Library Science (SILS), in collaboration with Brooklyn Historical Society, the Brooklyn Museum, and the Brooklyn

Public Library, is pleased to announce Project CHART (Cultural Heritage Access Research and Technology). Project CHART is funded through a grant from the Institute of Museum and Library Services (IMLS) under the Laura Bush 21st Century Librarian Program, which prepares information professionals as digital managers for cultural heritage institutions.

Pratt-SILS and its three partner institutions have previously worked together on IMLS-funded projects focusing on education and training for archives, museum libraries, and urban librarianship. During these collaborations Pratt students carried out project internships for M-LEAD (Museum Library Education and Digitization) at the Brooklyn Museum; PULSE (Public Urban Library Service Education) at Brooklyn Public Library; and GATEWAY (Graduate Archives Training & Education: Work & Information) at Brooklyn Historical Society. Project CHART builds on these partnerships by advancing LIS education in the area of cultural heritage and digital management with the goal of better serving libraries, archives, and museums in the digital age.

Project CHART is focused on digitizing historic images of Brooklyn and offers Pratt students exceptional educational opportunities to master key aspects of digital imaging ranging from scanning and creation of metadata to outreach and digital curation. Project results will be disseminated through a collaborative website, conference presentations, and publications. The website will act as a community-building tool, incorporating social media and links to appropriate professional and local listservs, and will showcase the project's digitized images. Through these initiatives, Project CHART interacts with the emerging field of digital curation, complementing Pratt-SILS's cultural informatics and digital management curricula.

We look forward to providing more updates in the near future as we get the project up and running. The digitizing aspect of Project CHART officially begins in January 2011, and will continue until 2013.

National Archives at New York City Announces Relocation Plans

Submitted by **Dorothy Dougherty**
Public Programs Specialist
National Archives at New York City

It is a very exciting time for the National Archives at New York City. Within the next year and a half, we will relocate to the Alexander Hamilton U.S. Custom House at One Bowling Green, a culturally and historically significant site, and a landmark move for the archives.

The new space will improve upon the facility's current location at 201 Varick Street in several ways. To start, it will be fully compliant with National Archives' standards for archival records storage. There will be more space for the public, giving researchers greater access to computer stations and microfilm reader-printers. There will also be a separate textual research room for viewing original records. Lower rent at the Custom House will save the National Archives a considerable amount of money over the years.

We will bring approximately 5,500 cubic feet of our most highly used and significant records to One Bowling Green, but we will continue to provide free retrieval service for all our other records, regardless of their storage location. We expect to increase our outreach as well, with a new dedicated space that will include a Welcome Center and Learning Center. Each year we expect to host National Archives' traveling exhibits in the shared public space of the Rotunda.

All move information is posted and available on our website at: <http://www.>

archives.gov/northeast/nyc/move-notice.html. The National Archives hosted two public meetings in May 2010, both of which can be viewed on the NARA YouTube channel. Our staff is currently working with contractors to design the new space.

Please send all comments to David Powers, who may be contacted by e-mail at newyork.archives@nara.gov; by letter at 201 Varick Street, 12th Floor, New York City, NY 10014; or by telephone at (866) 840-1752.

SAA's Task Force on Digital Archives Continuing Education Convenes in Chicago

Submitted by **Ryan Anthony Donaldson**

ART Communications and Outreach Coordinator

ART member David Kay has been appointed by Helen Tibbo, president of the Society of American Archivists (SAA), to serve as a member of the Task Force on Digital Archives Continuing Education (DACE). The task force's objective is to develop a detailed outline for a professional development curriculum on the subject of digital archives for incorporation into SAA's 2012 education



DACE Task Force members (from left) David Kay, Jackie Esposito, Mahnaz Ghaznavi, Society of American Archivists President Helen Tibbo, and Geof Huth.

Photograph courtesy of Geof Huth.

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calendar. This objective derives from SAA's 2010–2014 Strategic Priorities, Technology, Desired Outcome #1: "SAA will provide education and training to its members to ensure that they are aware of relevant standards and adopt appropriate practices for appraising, capturing, preserving, and providing access to electronic records."

David is joined on the task force by Jackie Esposito, Mahnaz Ghaznavi, and Geof Huth. Task force members have special expertise in appraisal, capture, preservation, and access to digital archives; in adult education; and in current archival practice. Their appointments run from August 1, 2010 to April 20, 2011. The group met at the SAA offices in Chicago last October to discuss their recommendations, which will be delivered to the SAA's Committee on Education. Those recommendations and a final report will help guide the curriculum to be implemented by SAA staff in 2012.

David is also founder of the New York Digital Archivist Working Group (NYDAWG) and maintains a listserv to discuss new developments and trends. One of the task force's duties is to seek input from other professional archivists.

If you would like to contribute to SAA's DACE or be included on the NYDAWG listserv, please contact David at davidkaymls@gmail.com.

In Memoriam: Steve Barto, Archivist and Public Records Officer at the New York Municipal Archives

Submitted by Leonora A. Gidlund
Director
New York City Municipal Archives

Steve Barto, archivist and public records officer at the New York City Municipal Archives, passed away on September 29, 2010.

Mr. Barto's professional career spanned more than thirty years, during which time he worked with the National Park Ser-

vice, the Garibaldi-Meucci Museum, the Staten Island Historical Society, the Staten Island Borough President's Office, the Queens Historical Society, and Queens College, where he served as archivist and adjunct assistant professor. He received a master of arts in Anthropology and a graduate certificate in Museum Studies from New York University, and a master of library science from Queens College.

At the New York Municipal Archives, Steve Barto arranged and described the New York records of the WPA Federal Writer's Project, coordinated operation of our off-site storage facility, and assumed responsibility for a major effort to appraise and accession historical records acquired by the archives over several decades.

Steve Barto was deeply committed to the archival dimension of the World Trade Center disaster. In 2001, he volunteered to gather the photographs and memorial statements from the Family Center located inside Pier 94, and in succeeding years he retrieved memorabilia from the Ground Zero commemorations.

Mr. Barto was a member of MARAC and the Archivists Round Table of Metropolitan New York and often participated in the Archives Week Family History Fair.

October Workshop: Born-Digital AV: A Primer for Archivists and Caretakers of Moving Image and Sound Collections

Submitted by Cynthia Tobar
Metadata Librarian
CUNY Graduate Center and
Education Coordinator, ART

There is a great hurry to capture and digitize our media treasures, increasing access to our institutions' collections. But are we prepared to handle the onslaught of work required to preserve and organize in an adequate manner this surge of born-digital media files in our archives? These

new challenges to digital asset management and media preservation were the focus of the workshop "Born-Digital AV: A Primer for Archivists and Caretakers of Moving Image and Sound Collections," which was presented jointly by the Archivists Round Table of Metropolitan New York (ART) and the Metropolitan New York Library Council (METRO). The workshop was led by Chris Lacinak, president of AudioVisual Preservation Solutions (AVPS).

Chris began the workshop by introducing the various media file formats and tools. He also spoke of the utilities and processes needed to ensure proper data integrity and fixity and deal effectively with normalization, in other words, the outputting of consistent media files to avoid obsolescence. Chris then discussed identifying file characteristics and attributes, metadata standards such as PB-Core, and checksums. Participants were given hands-on activities creating and validating checksums and entering, editing, reviewing, parsing, and using embedded metadata. The exercises included the use of free open-source software, Hasher and MediaInfo. Chris concluded the workshop with a discussion of format identification, target mapping, obsolescence monitoring, and basic processes for normalization. Participants left with a clearer understanding of the technical terminology, along with a greater awareness of how to perform these digital preservation tasks and improve their work with digital media files.

A special thanks to Chris for agreeing to lead this workshop and to Jason Kucsma, Emerging Technologies manager (METRO) for his assistance in co-sponsoring this event with ART.

PROGRAMMING COMMITTEE REPORT



Virginia Millington from the StoryCorps' Recording and Archive Department addresses the audience at the November monthly meeting held at the New Museum. Seated to the left are her StoryCorps colleagues, from left to right: Talya Cooper, Mike Dougherty, and Natalia Fidelholtz.

Photograph by Ryan Anthony Donaldson.

Meeting Roundup: Fall 2010

by Jennifer Anna
Vice President, ART
and Jenny Swadosh
Programming Committee Chair, ART

October

ART's programming and education committees collaborated to develop a panel discussion about the Academy of Certified Archivists' certification exam. The Fashion Institute of Technology hosted the discussion on October 18, 2010, at the Karen Murphy Auditorium.

Pam Hackbart-Dean, ACA president and director of Special Collections at Southern Illinois University Carbondale, began the program with a description of the history and format of the examination. Michael Nash, director of New York University's Tamiment Library, discussed the context in which the ACA was created in the 1970s and the need for developing a standardized system for evaluating

archivists' qualifications at the time.

Lois Kaufmann, archivist for the Winthrop Group, discussed the merits of ACA certification from an employer's perspective. Susan Woodland, director of Haddassah, who was just recently certified, explained her reasons for taking the exam. Finally, Susan Hamson, curator of Manuscripts and University Archives at Columbia University Libraries, discussed her criteria for her archivists and presented the reasons against the ACA examination. A lively Q&A followed the panelists' presentations.

November

ART's monthly meeting on November 17, 2010, featured a special presentation by StoryCorps' Recording and Archive Department. The afternoon meeting was held at the New Museum and highlighted the partnership between StoryCorps and the New Museum to create an exhibition titled "The Last Newspaper." As part of the museum's exhibition, StoryCorps presented museum visitors with the opportunity to research and listen to a portion of their extensive audio archives on

the museum's premises.

The StoryCorps' Recording and Archive Department discussed their part in the exhibition, the development of interactive listening technologies, the on-going development of a web-based content management system to house their interview archives, and their plans for the future. Please visit StoryCorps' website for a full description of the exhibition: www.storycorps.org/new-museum.

December

On December 8, 2010, the Isamu Noguchi Museum warmly welcomed ART and its members to Astoria, Queens, for an evening tour of their exhibition, *On Becoming an Artist: Isamu Noguchi and His Contemporaries, 1922-1960*. The exhibition celebrates the museum's twenty-fifth anniversary with a collection of ephemera, art work, and archival materials from artists who collaborated with Isamu Noguchi, as well as materials from the museum's archives. The exhibition combines archival materials with artists' work and thus was of particular interest to archivists. We would like to thank the staff at the Noguchi Museum for providing a private tour of the exhibition for ART members, and everyone who was able to attend on a day of disrupted subway service and inclement weather.

Holiday Party

On December 15, 2010, ART hosted its annual holiday party at the New York office of the National Archives and Records Administration (NARA).

The Programming Committee is pleased to report that the party was an overwhelming success. Approximately seventy guests attended the party.

Special thanks is due to ART Treasurer Bonnie Marie Sauer for helping secure a party space at no charge to ART. Several NARA employees were kind enough to stay after work and assist in setting up tables, greeting guests, and cleaning up after the party wound down at 8:30 p.m. Despite being located in a federal office building, NARA facilities offered a cozy, intimate space decorated with beautiful

PROGRAMMING COMMITTEE REPORT

black-and-white photographs.

We are pleased to report that, thanks to the expert food and wine ordering skills we acquired through trial and error and our knowledgeable volunteers, the Programming Committee was able to purchase enough food for all guests this year. Our caterers, Sale & Pepe, were excellent partners. Likewise, Bowery and Vine proved to be reliable and economical providers of wine.

Based on comments received from our recent programming survey, the Programming Committee decided to forgo official or structured presentations this year in favor of a silent slide show. We appreciate the contributions of all attendees who submitted celebration-themed slides.

Credit for the success of the 2010 holiday party is exclusively due to a crackerjack team of volunteers who came forward in autumn to plan the event. In addition to Programming Committee members Susan Woodland, Rachel Miller, and Victoria Keddie (also our official event photographer), the following volunteers deserve ART's collective praise: Pamela Cruz, Deborah Falik, Chris Genao, Leah Loscutoff, Courtney McCathern, Catherine Patterson, and Stephanie Wilson.

The Programming Committee would also like to thank Joseph Coen for his assistance early in the planning stages, Albin Lohr-Jones for his bartending skills, David Kay for providing a temporary home for the big, red ice buckets, and the American Jewish History Society for providing planning space. Many partygoers stayed after the party ended to help with clean-up, and for this we are thankful.

Finally, we are proud to announce that once again, ART members made a difference in the lives of disadvantaged children this holiday season through donations of toys to the Foundling Hospital. We appreciate everyone's generosity. We also appreciate the archivists who schlepped the toys back home with them for delivery to the Foundling Hospital the following day.

This is our last year organizing the holiday party, so we would like to take this opportunity to thank all ART members for their patience, goodwill, and advice. We look forward to new Programming Committee members taking the lead for next year's party and others to come.

Please keep in mind that if you have any suggestion for improving the holiday party, all ART members are welcome to join the Programming Committee.

YOU MAY NOT
BE ABLE TO
DONATE
MONEY, BUT
YOU CAN
DONATE
SPACE!

The ART Programming Committee is always on the lookout for venues that can accommodate 50 or more people. If you work in a facility with an auditorium, a large classroom space, a lecture hall, a gallery, or a big room that can be set up for a lecture or panel, please contact us.

Hosting a monthly meeting will not cost your employer anything: ART pays for all refreshments, handles all RSVPs and communications, and sends volunteers for set up and clean up. You don't even have to make a presentation, although we welcome proposals.

We also appreciate tips on possible venues. If you would like to help the Programming Committee explore potential meeting sites more comprehensively, we are always looking for new members. Please contact ART Vice President Jennifer Anna at veep@nycarchivists.org

Discussion Groups

The Archivist's Round Table Discussion Group met at the Kellen Design Archives on December 1, 2010 to explore the complex terrain of Archives on the Internet. This lively conversation marked the fifth event that was part of the ART program inaugurated last year.

Among other topics, participants debated the effectiveness of assorted applications to promote and disseminate their collections. Some advocated bypassing the world wide web altogether in favor of developing mobile device apps in order to reach a new audience. The archivists examined the relative merits of opening collections to tagging versus enforcing controlled metadata. Some contended that whether or not archivists like it we must adapt our practices to accommodate and benefit from new technologies. Another thread of discussion considered whether archivists are responsible for applying professional appraisal methods to stem the massive tide of data that finds its way online.

The Discussion Groups, which are organized by ART members, provide a comfortable space and opportunity for archivists to engage with colleagues around a selected archival issue. The next discussion, which will focus on online exhibitions, will take place in late spring.

ART members are invited to organize discussion groups. We would be glad to support your efforts with suggestions for organizing as well as provide funds for refreshments. Please contact Maria LaCalle (Maria.LaCalle@jdcny.org) and/or Wendy Scheir (scheirw@newschool.edu) with ideas.

Most respondents agree that increasing the cover charge to include food and beverages for the holiday party would be worth it. Some would be willing to drop alcohol to lower the price. Many respondents suggested having the holiday party be a potluck or BYOB to cut costs. See Figure 2.

About 44% of the respondents said they would attend the holiday party if only non-alcoholic beverages and snacks were served. About 23% responded that they did not know or had no opinion, and about 15% said they would not attend. One member made the point that the holiday is a special kind of party that happens once a year and that it should “have a slightly different feel from the monthly meetings.”

When asked what they liked about past ART holiday parties, most members mention the social aspect and networking opportunities. Interesting projects and locations are also common responses. Some of the reasons members have not liked past holiday parties include overcrowded space, food running out, and lack of structure. One respondent said: “It is like an extended social hour of the meetings and then there is no meeting. It is having a holiday party to have a holiday party and is not essential to ART membership.”

Scheduling conflicts are the reason respondents most commonly give when asked why they have not attended past holiday parties. Other reasons include greater interest in the professional aspect of the organization than in the social aspect. Still others mentioned they were new to the group or the profession and didn't know anyone. Or as one respondent said simply, “I'm shy. What, I'm an archivist! Are you surprised?”

Calling All Candidates! ART Announces Open Board Positions

With the beginning of the new year, now is the perfect time to consider joining the ART Board! There are three positions open, which members will fill by election at ART's annual business meeting in June 2011. Each position is for a term of two years. The available positions include:

Vice President: Acts as president in the absence of the president or at the request of the president or the Board. The vice president coordinates the Monthly Programs Committee and is responsible for all aspects of developing, planning, and procuring monthly programs.

Treasurer: Responsible for all financial transactions within the organization, keeping an accurate record of the organization's accounts, and reporting financial status to the Board. Also responsible for collecting and depositing membership dues and fees for monthly programs and workshops.

Coordinator of the Education Committee: The Education Committee determines the continuing education needs of the archival community, makes recommendations to the Board for both short-term and long-term projects for corporation sponsorship, and proposes topics and arranges for a minimum of two education workshops annually.

If you are interested in running for the Board or know anyone who would be a good candidate, contact Heather Ball (membership@nycarchivists.org) or any other members of the current ART Board to learn more. Serving on the Board of the Archivists Round Table is a wonderful opportunity to network with other local NYC archivists and become further involved in the profession. Take advantage of this exciting opportunity!

Partner Up with the ART Mentoring Program

Overview

The ART Mentoring Program is open to all ART members and is designed to nurture students as they begin their careers in archives. ART's Mentoring Program pairs members who have professional expertise and practical experience with students who want to build their knowledge.

How It Works

The ART Mentoring Program matches participants on an on-going basis. When a match is made, the Mentoring Program will notify the mentor and mentee and provide contact information, guidelines, and suggested activities. Together, the participants will determine their expectations and how to best structure their relationship. ART requires participants to stay involved for at least one year and to meet at least twice. Certainly, this relationship may continue as desired.

The Role of Mentors

- Suggest coursework, conferences, or workshops to help your mentee achieve his or her career goals.
- Host your mentee at your institution. Provide a tour and make introductions to your professional colleagues.
- Provide resources such as publications, sample finding aids, policies, or résumés for your mentee to reference.

The Role of Mentees

- Ask questions about your mentor's education and career path.
- Request that your mentor review your résumé, cover letters, or other relevant documents.
- Explore and exchange thoughts on current trends in the archives profession.

To Apply: If you have any questions, or if you wish to join the Mentoring Program, e-mail mentoring@nycarchivists.org. Please be sure to indicate your name and institutional affiliation, professional interests, and if you are registering as a mentor or mentee.

Archivists Round Table of Metropolitan New York, Inc.
Management Financial Reports (990-EZ Basis) for FY July 1, 2010 - June 30, 2011
6 months through December 31, 2010

<u>PROFIT/LOSS STATEMENT</u>	Current Year	Prior Year
REVENUE	<u>2010-2011</u>	<u>2009-2010</u>
Contributions, gifts, grants, & similar amounts:		
General donations	156.00	81.00
Grants	6,000.00	1,000.00
Total contributions, gifts, grants, & similar amounts	<u>6,156.00</u>	<u>1,081.00</u>
Program service revenue:		
Program meetings	241.00	12.00
Holiday party	690.00	975.00
Workshops	150.00	1,752.00
Outreach	1,801.06	150.00
Total program service revenue	<u>2,882.06</u>	<u>2,889.00</u>
Membership dues	6,550.00	6,000.00
Interest on Bank Accounts	33.52	25.96
Other revenue	0.00	56.41
TOTAL REVENUE	<u>15,621.58</u>	<u>10,052.37</u>
EXPENSES		
Grants paid by ART	0.00	0.00
Benefits paid to or for members	0.00	0.00
Employee compensation & benefits	0.00	0.00
Professional fees & other payments to independent contractors	0.00	850.00
Occupancy, rent, utilities, maintenance	0.00	0.00
Printing, publications, postage, shipping	0.00	15.51
Other expenses: Program expenses, insurance, website, bank fees	7,962.25	8,723.22
TOTAL EXPENSES	<u>7,962.25</u>	<u>9,588.73</u>
Excess or (deficit) year to date	7,659.33	464.14
Beginning of period net assets (at 6/30 of prior year)	22,049.94	21,563.27
Other changes in net assets	0.00	0.00
Net Assets at November 30, 2010	<u>29,709.27</u>	<u>22,027.41</u>

STATEMENT OF FINANCIAL POSITION (BALANCE SHEET)

ASSETS	<u>December 2010</u>	<u>December 2009</u>
Money Market Account	26,771.31	11,507.72
Savings Account	2,449.08	9,588.80
Checking Account	288.88	730.89
Cash on Hand	200.00	200.00
Other Assets	0.00	0.00
TOTAL ASSETS	<u>29,709.27</u>	<u>22,027.41</u>
TOTAL LIABILITIES	<u>0.00</u>	<u>0.00</u>
TOTAL NET ASSETS at 12/31/10	<u>29,709.27</u>	<u>22,027.41</u>
Unrestricted net assets	29,709.27	22,027.41
Temporarily restricted net assets	0.00	0.00
Permanently restricted net assets	0.00	0.00

SUMMARY OF PROGRAM SERVICES & EXPENSES

Archives Week public events, including awards event recognizing key contributions in archival practice (155 Attendees)	4,842.52	5,653.11
Communication of archival issues, collections, and other related matters via newsletters, website, calendar, and directory	0.00	0.00
Program meetings (4 events attracting approximately 160 total attendees) open to public, concerning practical & professional archival issues, archival collections, or the relation of current events to the profession. (Includes Holiday Party)	2,188.88	1,590.47
Workshops (0 events attracting 0 total attendees) concerning practical archival topics	199.50	1,765.00
Outreach Programs (2 programs attracting 45 total attendees)	526.91	251.52
Total program service expenses	<u>7,757.81</u>	<u>9,260.10</u>
Total general administration expenses	204.44	328.63
Total expenses	<u>7,962.25</u>	<u>9,588.73</u>



Archivists Round Table of Metropolitan New York
P.O. Box 151
New York, NY 10274-0154



Membership Form 2010-2011

Membership year runs from July 1, 2010 to June 30, 2011

PLEASE TYPE OR PRINT CLEARLY

Name:

Position or Title:

Institution:

Institution Address:

City:

State:

Zip Code:

Home Address:

City:

State:

Zip Code:

Business Telephone:

Home Telephone:

****To receive meeting announcements and other information you MUST provide a valid email address****

Preferred Email Address:

Are you a new member? Yes No Are you a student? Yes No

My directory listing should be:	<input type="checkbox"/> Home <input type="checkbox"/> Institution <input type="checkbox"/> None	My mailing address should be:	<input type="checkbox"/> Home <input type="checkbox"/> Institution
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I am interested in volunteering with:	<input type="checkbox"/> Monthly Meetings and/or Holiday Event	<input type="checkbox"/> Awards Ceremony	<input type="checkbox"/> Board Nominations Committee
	<input type="checkbox"/> Newsletter	<input type="checkbox"/> Education/Workshops	<input type="checkbox"/> Mentoring (being a mentor)
	<input type="checkbox"/> Membership	<input type="checkbox"/> Communications & Outreach	<input type="checkbox"/> Donating space for meetings & programs
	<input type="checkbox"/> Advocacy		

To complete membership: Send the completed form with a check for \$25 plus any additional tax-deductible donation* you would like to make to the address indicated below. Make checks payable to the Archivists Round Table of Metropolitan New York, Inc. (ART). **Note:** Membership is **FREE** for students.

ART Membership
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