

# Metropolitan Archivist



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The  
**Archivists  
Round Table**  
of Metropolitan  
New York,  
Inc.

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Volume 20,  
No. 2  
Summer 2014

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nycarchivists.org



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*Welcome! The following individuals have joined the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.) from January 2014 to June 2014*

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*We extend a special thank you to the following members for their support as A.R.T. Sustaining Members: Gaetano F. Bello, Corrinne Collett, Anthony Cucchiara, Constance de Ropp, Barbara Haws, Chris Lacinak, Sharon Lehner, Liz Kent León, Alice Merchant, Sanford Santacroce*

#### **Thank you to our Sponsorship Members:**

Ann Butler, Frank Caputo, Linda Ederly, Chris Genao, Celia Hartmann, David Kay, Stephen Perkins, Marilyn H. Pettit, Alix Ross, Craig Savino

The mission of *Metropolitan Archivist* is to serve members of the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.) by:

- Informing them of A.R.T. 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 A.R.T. Comments, questions, or submissions for features should be directed to the editor. Deadlines for submissions are April 30 and November 15. Similar inquiries and submissions for reviews should be directed to [editor@nycarchivists.org](mailto:editor@nycarchivists.org).

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

*Metropolitan Archivist* and A.R.T. assume no responsibility for statements made by contributors.

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Peter Yew police brutality protests,  
1975. Photograph by Corky Lee,  
©1975, courtesy of the artist.

**Back cover:**

Poster for Health Clinic Open  
House, by Tomie Arai, 1979,  
courtesy of the artist.



## From the President of A.R.T.

Dear A.R.T. Members:

It is finally summer. We thought it would never arrive this year. That also means that the A.R.T. fiscal year, which runs from July to June, has come to a close, and so has my tenure as president of our great professional organization.

Little did I know when I volunteered for the A.R.T. Programming Committee a few years ago that I would end up in a position of leadership, nor that I would learn so much while being a board member. I strongly urge you to consider volunteering for A.R.T. Board service. It is an opportunity to utilize skills and expertise outside of the scope of your daily work, connect with fellow archives professionals, develop or hone leadership skills, and network with professionals across A.R.T.'s varied membership and with outside organizations. You will surprise yourself. You will learn something new. It will enhance your career path in ways you would never have imagined. I know I have done all of these things during my three-year board tenure.

As I pass the baton to your new President Ryan Anthony Donaldson, I want to thank the A.R.T. Board of Directors and A.R.T. Committees for a wonderful journey. Through your hard work and thoughtful administration A.R.T. has delivered robust programs and educational opportunities, and your support for the initiatives of our volunteer-led organization has made our organization more sustainable. Thank you also to all of our members for your continued support of A.R.T. Your voices — individually and collectively through A.R.T. — create awareness of the archives profession and its importance.

Wishing you a wonderful summer. See you next fiscal year!

***Pamela Cruz***

President

Archivists Round Table of Metropolitan New York, Inc.



## From the Editor

As we emerge from a very long winter, I would like to say happy summer to all. This is the last issue with the current A.R.T. board, and I would like to thank all of the members for their amazing work and for sharing that work in every issue. Balancing one's professional and personal life and a time-consuming volunteer role is a difficult task, one that our board members have managed fantastically. Many thanks to all, and I look forward to meeting and working with the new members going forward.

Thanks to a growing and dedicated membership, *Metropolitan Archivist* has had more submissions than ever. Submissions from all of our membership, from students to seasoned professionals, are welcome. If you are interested in contributing or have any questions or feedback, please feel free to contact me. I hope you find this issue informative and enriching.

Here is to the sunshine ahead.

Enjoy!

***Lindsey Rice Wyckoff***

Editor-in-Chief

*Metropolitan Archivist*

# Education Committee Report

by Julie Maher  
Director of the Education Committee



Opening Remarks at the Judicial Records Forum, June 4, 2014, at Fordham Law School. From left to right: Daniel J. Capra, Ron Hedges, Pamela Cruz, and Kenneth J. Withers. Photo courtesy of Julie Maher.



In January 30, the Education Committee kicked off 2014 with the first program in a four-session workshop series: Records and Information Management Basics for Non-Records Managers. This series ran through June 4, 2014, and introduced records management basics to persons responsible for managing records and information within their organizations. The session provided the principles, concepts, tools, components, governance, and policies needed to develop and implement a comprehensive program, and addressed the challenges and issues of modern recordkeeping. The instructor for this series was Lauren Barnes, CRM, Vice President for Records and Information Management at Credit Suisse, and adjunct professor at Queens College. The series received such favorable feedback that the Education Committee will be planning additional industry-specific (e.g., medical, academic) records management workshops in the near future.

On June 4, A.R.T. cosponsored the Judicial Records Forum with the Sedona Conference®, the Electronic Discovery Institute (EDI), and the Philip D. Reed Chair at Fordham Law School. The forum discussed such topics as the creation and acquisition of electronic records; records integrity and the accessibility of electronic records over the long term; and confidentiality, access, and use of electronic records.

The Education Committee is looking forward to the remaining 2014 membership year and will begin planning the annual symposium, which takes place during New York Archives Week. The topic for this year is Financial Institutions' Archives.

A special thanks goes to the Education Committee volunteers and to our cosponsors for doing such a terrific job developing and administering our educational events.

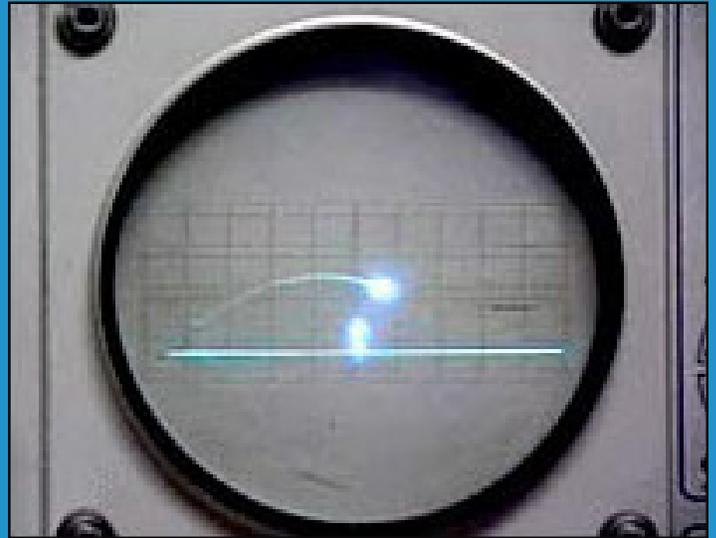
The Education Committee is looking for volunteers to work specifically on the subcommittee designated for the New York Archives Week Symposium. If you are interested in joining the Education Committee, or would like to propose a future workshop, please e-mail [education@nycarchivists.org](mailto:education@nycarchivists.org). ♦

# The William A. Higinbotham Game Studies Collection at Stony Brook University

by Kristen J. Nyitray, Associate Librarian, Head of Special Collections, and University Archivist and Raiford Guins, Associate Professor of Culture and Technology, Stony Brook University

**A**fter reading an instruction manual that accompanied Donnor Scientific Company's Model 30 analog computer, William Alfred Higinbotham was inspired to design a computer simulation of tennis that over the years has become known as Tennis for Two. Designed by Higinbotham, built and debugged by fellow Instrumentation Division scientists Robert V. Dvorak, Sr. and David Potter, it was the first computer game to display real-time motion and allow interactive user control via handheld controllers. It was also the first computer game played by a general public, in this instance, attendees of "Visitors Day" at Brookhaven National Laboratory (BNL) on Long Island, NY, in 1958 and 1959. By all accounts, the game's reception was a huge success, exemplified by the long line wrapping around Brookhaven's gymnasium where visitors hoped to serve a simulated tennis ball across a 5-inch oscilloscope screen.

In 2010, Stony Brook University founded the William A. Higinbotham Game Studies Collection (WHGSC), which is dedicated to documenting the material culture of screen-based game media in general, and in specific to collecting and preserving texts, ephemera, and artifacts that document the history and work of Higinbotham himself. In addition to game hardware and software, the collection focuses on game-related ephemera such as video and computer game magazines, catalogs, strategy guides, boxes and cases, instruction manuals, video and arcade game promotional materials, and original publications on video game history and culture. The authors of this article manage and curate the collection.



Tennis for Two, 1958.

Including video game hardware and software in collections held by cultural institutions is of great importance for documenting historical innovation in computer engineering and hardware and software design. It is of equal significance to the history of video games, especially as a way to further understand and appreciate technology within a social, cultural, and educational context. The project contributes directly to the study of video games both as artifacts of popular culture and in the history of technology. It also works to ensure their historical longevity through its documentation of Tennis for Two, as well as its substantial collection of printed materials.

The word "documentation" must be stressed here. Higinbotham and his associates designed a game consisting of component parts like the Model 30 analog computer (which was a vacuum tube computer) and DuMont cathode-ray oscilloscope display device already found onsite at Brookhaven. After Tennis for Two's display at the 1959 Visitor's Day, the game was disassembled and its parts returned to the lab's other research projects — on atomic energy. Moreover, Higinbotham never considered patenting the game because BNL was a federal institution and because he regarded the game as a novelty that could be used to calm Cold War anxieties about Big Science and, in his own words, "help liven the place up." As a result, very little physical evidence exists for the game. Related primary documents include original schematic diagrams for Tennis Programming and the game's Electronic Switch; two photographs, one of the 1958 Visitor's Day display and one of the 1959 display with a title card bearing the name "Computer Tennis"; and Higinbotham's personal notes and 1976 deposition for a court case involv-

ing Philips Magnavox. Unlike the Computer History Museum in Mountain View, CA, which holds Al Alcorn's prototype to PONG, the WHGSC has no Tennis for Two artifacts. In the absence of any original hardware, we devote our labor to managing a digital repository/information resource for continued documentation and research on Higinbotham's analog computer game. This work is the WHGSC's primary contribution to the historical study and preservation of electronic games.

WHGSC curators share the philosophy that through preservation strategies and curatorial models, we gain a wider understanding of the video game not simply restricted to the game program, game-player interface, or display technologies. Instead, we come to see games as complex artifacts

whereby every part — game engine, source code, platform, game schematics, console design, storage media, controllers, circuits, chips, boards, wires, buttons — as well as ephemera such as software box art, arcade cabinet art, and marketing materials, possesses significance and value for the documentation of social experience and popular cultural history. As such, we adopt a “material culture” strategy common to museums that collect video game artifacts, like the Strong National Museum of Play in Rochester, NY, the Smithsonian National Museum of American History, and the Computer History Museum.

The collection supports the educational mission of Stony Brook University through its commitment to acquiring unique curricular resources that are accessible in perpetuity for the purposes of research, teaching, and learning across the university's diverse colleges and schools. We envision the WHGSC as a positive contribution to the SBU community, the greater SUNY and New York City university system, and through the collection's webpage to scholarly and amateur video game archivists, researchers, and journalists well beyond the region. Specific projected outcomes include:

- A research hub for the history and work of early game innovator and Brookhaven National Laboratory scientist William A. Higinbotham, as well as for the material culture of games, with an emphasis on printed materials such as out-of-print periodicals and rare books.
- A fully functioning game lab where faculty, graduate students, and undergraduates can access vintage consoles for research and entertainment, many of which are otherwise largely inaccessible to individuals due to cost, rarity, and obsolescence.
- An institutional archives that can integrate its offerings with the handful of other university-affiliated video game archives such as those at Stanford University and the University of Texas at Austin. Our collection is unique in specifically targeting the material collection of gaming artifacts. It offers a specialist vantage for video game historians and makes a significant contribution to the community of university game collections.



Cover of the Spring 1983 issue of CREATIVE COMPUTING, featuring W.A. Higinbotham.



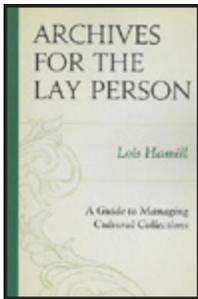
The Game Lab is an interactive laboratory located in the Central Reading Room of the Melville Library. Stony Brook students enrolled in games-related courses are able to study and play original games.

As part of preserving the history of Tennis for Two, Brookhaven physicist Peter Takacs, Brookhaven historian and Stony Brook professor of philosophy Robert P. Crease, and Robert Dvorak, Jr., have collaborated with the WHGSC to produce *When Games Went Click: The Story of Tennis for Two*. This documentary on the game and its re-creation was made possible by the Brookhaven Science Associates and Stony Brook Collaborative Research Alliance SEED Grant Program for joint initiatives between scientists and Stony Brook University, Brookhaven National Laboratory, and Cold Spring Harbor Laboratory. The film can be viewed online at <http://www.stonybrook.edu/libspecial/videogames/documentary.html>.

While original schematics exist for the game, changes to its design were made “in-circuit” in 1958, without being documented within the schematic. As a result, should one attempt to recreate the game via the original schematics, they will not produce a functioning game. In 1997, on the fiftieth anniversary of the lab, and again in 2008, the fiftieth anniversary of Tennis for Two, Takacs and cohort have used the collection to attempt to recreate the game via original hardware, and they continue to trouble-shoot the incorrect schematic so that Higinbotham’s analog novelty can live on in the twenty-first century.

The WHGSC offers excellent research opportunities to a diverse range of interested parties. For undergraduates, the collection may be their first serious opportunity to engage video game history; for graduate students, faculty, and researchers, the collection is a trove of rare and under-examined material artifacts; and for the larger local and national community, the WHGSC is a subtle link between collective interests in video games, the history of technology, material culture, and popular culture. For more information about this collection, please visit [www.stonybrook.edu/libspecial/videogames/](http://www.stonybrook.edu/libspecial/videogames/). ♦

# Book Reviews



*Archives for the Lay Person:  
A Guide to Managing  
Cultural Collections*  
by Lois Hamill  
Altamira Press, 2012.  
296 pp.  
ISBN: 978-0-7591-1972-7.  
\$32.95

Review by Clare Flemming,  
M.S., C.A., Consulting  
Archivist, Storm King  
Art Center

Lois Hamill’s new book, *Archives for the Lay Person*, neatly outlines in fourteen chapters the basic concepts of archives management, including acquisition, arrangement, description, the reference interaction, security, exhibits, environmental conditions, and disaster preparedness. Hamill’s is an excellent resource for newly minted archivists, or for curators of historical papers who might not have studied the principles of archives. It also serves as an excellent reminder for seasoned archivists.

Ms. Hamill, manager of Special Collections and Archives at Northern Kentucky University’s W. Frank Steely Library, presents archival concepts in a very clear and approachable manner. In addition to the solid grounding her other chapters provide, two chapters dedicated to photographs offer a particularly meaningful contribution for the layperson, in describing not only the “handling, arranging, identifying, rehousing, and describing” of photos, but also their “management and use.”

There are plenty of expert references on the care and identification of photographs, but Hamill’s inclusion of two chapters dedicated fully to this medium is simply a kindness to her readers. Here are insights into the description of photographs, which tend, she writes, “to have greater use as individual items and... greater need for item-level description than documents.”

Photographs, by which Hamill means prints, slides, and negatives, as well as digital images, can be a huge component of personal and business papers. Her detailed suggestions for care and handling, and clear and simple descriptions of nineteenth-century formats and processes, are among the strengths of the volume. Hamill’s explanation of a few overarching rules of copyright in photographs is an excellent starting point for anyone new to the field.

Of particular use are Hamill’s appendices, again designed with the layperson in mind. They include sample policies, procedures, key forms and representative examples of same, and a partial list of vendors, all of which are super handy for beginners.

Hamill also includes throughout instructions for creating records with the collection-management software PastPerfect. She justifies this choice on the grounds that it “does a good job at what it does and is a good fit for its audience, which is the same audience for whom I have written this book.” Fair enough: her itemized instructions and PastPerfect screenshots do walk one through the creation of collection-management documents. Some readers might find this guidance interrupts the chapters and that it might have been better placed in an appendix. Hamill’s book, with its otherwise timeless content, may also become dated owing to this heavy reliance on a particular version of software.

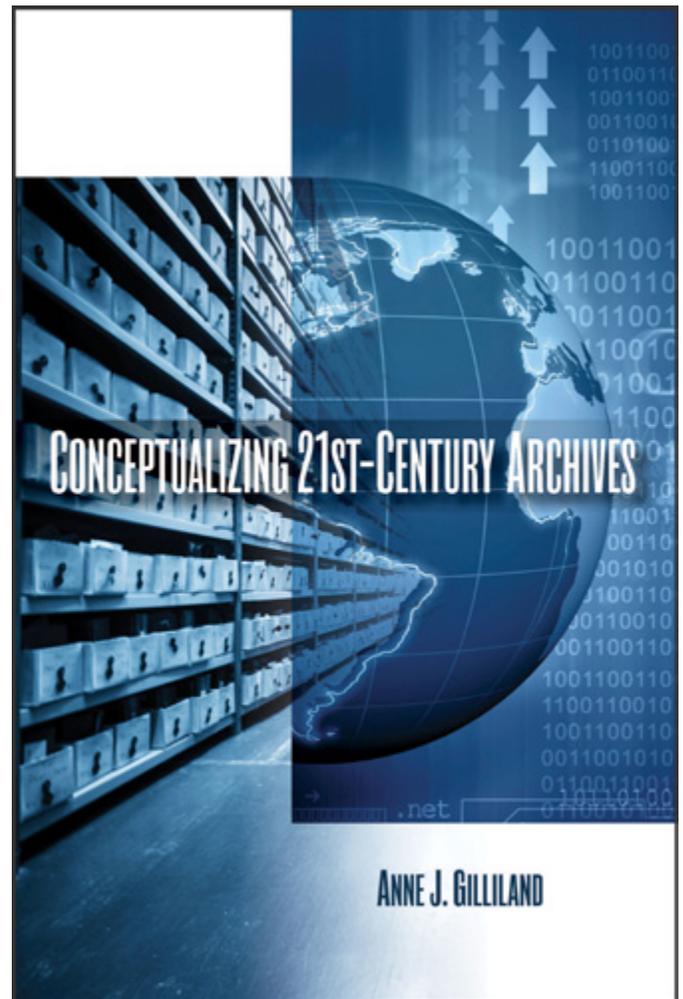
A refreshing and reassuring read, Lois Hamill’s *Archives for the Lay Person* would be a nice addition to a graduate-level archives syllabus as well as to any archivist’s reference collection. ♦

*Conceptualizing 21st-Century Archives*  
 by Anne J. Gilliland  
 Society of American Archivists, 2014.  
 322 pp.  
 ISBN: 1931666687.  
 \$69.95/\$49.95 (SAA Members)

Review by Carrie Hintz  
 Head of Archives Processing, Rare Book &  
 Manuscript Library, Columbia University

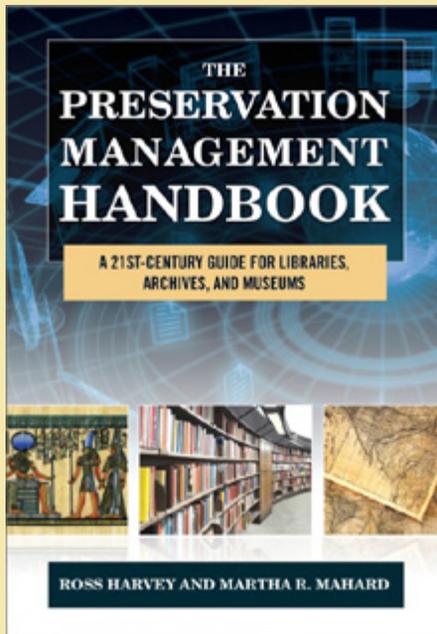
**T**oo often when faced with a practical problem we begin crafting our own solutions without stepping back and looking at the professional literature to see who may have faced these issues before, what solutions have been found, and what proposals have been found lacking. We can be a profession so rooted in practice and focused on day-to-day challenges and opportunities, that we do not take the time to look at the collective set of experiences other professionals and archival thinkers have shared. Thankfully, Anne Gilliland in *Conceptualizing 21st-Century Archives* combats this historical amnesia by looking deeply at the history of international archival practice and asking what we can learn from our past as we plan for our future in a rapidly evolving information landscape.

Gilliland, a professor in the Department of Information Studies and director of the Center for the Study of Information as Evidence at the Graduate School of Education and Information Studies at UCLA, takes a scholarly and historical look at the growth and development of the archival profession in the United States and internationally, and demonstrates how we have relied upon core archival beliefs to manage change in the past. She does all of this without falling into the trap of privileging tradition at the expense of innovation.



*Conceptualizing 21st-Century Archives* is broken into eleven chapters, each one focusing on an area of archival theory or practice and outlining historical developments or current challenges around that issue. Whether discussing the history of American archival descriptive standards or trends in early computing, Gilliland's text provides a remarkably comprehensive look at the development of the profession and the strategies for conceptualizing the role of archivists in society as recordkeeping practices change. The book has a number of tables and charts that help visualize and distill theoretical developments or practical models, which she explains in more detail in the text.

Central to Gilliland's thesis is the notion that archivists must be attuned to the changing nature of the archival record. The key concerns are less the format that the record takes and more that the "records" of contemporary life are likely to be less official, more personal, and more deeply embedded in individuals, groups, and institutions independent of government or corporate entities. The changing nature of how society records itself is obvious, and Gilliland argues that ultimately it is this act of recordkeeping, not necessarily the format or media of those records, that is the central question facing anyone interested in conceptualizing the twenty-first-century archives. ♦



*The Preservation Management Handbook: A 21st-Century Guide for Libraries, Archives, and Museums*  
by Ross Harvey and Martha R. Mahard (editors)  
Rowman & Littlefield, 2014.  
376 pp.  
ISBN: 978-0-7591-2315-1 (cloth); ISBN: 978-0-7591-2316-8 (e-book)  
\$95.00

Review by Alison Dundy  
Librarian and Archivist,  
Prometheus Research Library

*The Preservation Management Handbook* fills a void in current literature as a textbook for the preservation of information resources in the digital age. The editors and contributors to this volume have served the profession by mapping a new approach to a rapidly changing landscape. They challenge the prevailing view that “digital is different” and argue that preservation principles and practices apply to all materials, digital or not. What is different is that librarians need to learn about the nature of new information resources as well as the changing way in which people relate to these resources. This challenge requires a collaborative approach to preservation and a convergence between librarianship and information technology to address the explosion of born-digital and digitally reformatted materials.

The authors stress and explain the concept of “digital stewardship” as a continuous practice that is broader than preservation. The perils of digital resources include a large variety of digital file formats that quickly become obsolete; the dependence of digital resources on hardware and software that are also prone to obsolescence (and the ephemeral existence of proprietary vendors); insufficient metadata; and the fragility of the media and ensuing risk of corruption. Preservation of digital media requires a shift in outlook from preservation of objects to preservation of performance of encoded information into the future. The conceptual difference demands that information professionals distinguish between objects and the information they carry.

Although the editors argue that the “siloeed” approach to preservation of analog vs. digital materials must be replaced with a networked collaborative environment, key differences are emphasized. They warn that “benign neglect,” which was tolerated as a de facto preservation practice for analog resources, while institutions scrambled for staff, funds, and know-how, will lead to disasters with digital resources, due to rapid degradation and obsolescence. Their punch line for digital preservation is that preservation must begin at the point of creation of library resources, not when items are later identified for collection and preservation. They stress that “no digital storage media are stable enough for preservation purposes, so files should be migrated off all media... as soon as possible after acquisition.”

The book includes clear explanations of the structure and vulnerabilities of library media and materials, from paper objects and books, to photographs, sound and moving-image materials, digital media, textiles, and paintings. Each chapter provides guidelines for optimal environmental conditions, housing, handling, disaster response, and what users need to know to handle each format. References for each chapter include ISO and ANSI standards, suggested further reading, and footnotes. I particularly enjoyed the chapter on paper objects, but had to laugh when informed that, “while clay and wooden tablets, scrolls, and rolls have fallen out of fashion, the codex and e-book are currently in use.” No wonder my local Staples does not stock papyrus!

I found the book lacking in case studies, which are always a useful way for students and professionals to learn from examples of best (and worst) practices. Samples of how to create and conduct preservation surveys and write disaster plans would also be useful additions. *The Preservation Management Handbook* is a good resource to keep within reach as an up-to-date compendium, and guide to other resources, on the preservation of library materials. ♦

# Movement, Archive, Exhibition

**SERVE THE PEOPLE**  
THE ASIAN AMERICAN  
MOVEMENT  
IN NEW YORK

by Ryan Lee Wong,  
Program Director, Asian  
American Writers'  
Workshop

Installation image from *Serve the People: The Asian American Movement in New York*, December 5, 2013 – March 23, 2014. Courtesy of Interference Archive.

Social movements are ephemeral and diffuse. They exist beyond institutions and materials, shaped instead by collective memory. The practice of archiving a movement, then, should reflect the process and nature of movements themselves: collaborative, accessible, and community-driven. I propose to use one such project, the ongoing organization of an exhibition on the Asian American Movement of the 1970s, as a case study in community curating, use of archival materials, and shaping narratives of social movements.

Between 1968 and the early 1980s, “Asian American” emerged as a political identity, a way of grouping disparate peoples to demand civil rights and self-determination for Asian communities in America. The movement drew its ideology and tactics from both black power and the post-colonial and revolutionary movements of Asia. Asian Americans demanded ethnic studies on campus, established health-care services for working-class neighborhoods, engaged in revolutionary politics, and created new cultural forms to reflect this new identity.

Outside of college-level Asian American studies courses, it is a largely unknown history. The movement is never taught alongside the civil rights struggles of the 1960s and 1970s, nor is it inserted into the two-paragraph treatment of Asians in America offered to high-school students (the two topics being Chinese Americans and the Transcontinental Railroad, and the internment of Japanese Americans during World War II).

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**Between 1968 and the early 1980s, “Asian American” emerged as a political identity.**

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Because this story was so under-recognized, I wanted to find a way not only to gather materials of the movement, but also to present them to the public. Trained as a curator and inspired by exhibitions like *Black Panther: The Revolutionary Art of Emory Douglas* and *Signs of Change: Social Movement Cultures 1960s to Now*, I saw the potential in presenting “archival” and “ephemeral” materials like posters and newsletters in an exhibition. The exhibition format can activate ephemeral materials, serve as a prompt for more donations of similar materials, contribute to the historiography of the subject, and offer a space for both movement veterans and younger people to reflect upon and take ownership of the story.

The last of those three challenges was particularly important to me, as the exhibition I envisioned was the first public display drawn from materials of this movement. The history and historiography of the Asian American Movement, as with any social movement, are fraught with disagreements about what its goals were, who did the work, and why certain groups (and the movement

itself) dissolved. In addition, certain personal grudges between movement activists have lasted these past forty years.

I began the process by conducting interviews and oral histories. While there are a handful of scholarly books on the subject, most of the institutional knowledge of the movement lies with its veterans. Those oral histories took time: some activists were reluctant to discuss the history, and a few people declined to be interviewed. Almost all had moved on to other types of work, and many had never reflected publicly on their role within the movement or on how it had shaped them. But these oral histories were crucial to the success of the project: they allowed me to meet and engage with the people who built this movement, and to balance among the many different viewpoints on it. This process put me into contact with luminaries, including Tomie Arai, Nancy Hom, Russell Leong, Floyd Huen, Fred Ho, Fay Chiang, and Corky Lee, to name a few.

Some interviewees emphasized their roles as artists or poster-makers more than their activism, some openly identified as Maoists still, some criticized the shift of the movement in the 1980s toward electoral politics. I believe curatorial work, at its best, is something like community organizing: one should avoid a pre-determined narrative. Instead, action should follow from listening to those who have a stake in the project.

This process continued for nearly two years. Simultaneously, I began more traditional scholarly and archival research. At the time, I served as the assistant curator of the Museum of Chinese in America (MOCA). MOCA grew out of this movement history, and in the 1980s it had inherited the institutional files of Basement Workshop, a key umbrella organization of the Asian American Movement in New York. Those files were largely unprocessed, which meant many hours of quiet sifting and scanning. For the larger, graphic pieces, I relied heavily upon two interviewees, Corky Lee for his photographs and Tomie Arai for her rich collection of movement posters. I am convinced that the vast majority of movement archival materials rests in the basements and closets of movement veterans, not in libraries or universities.

I was fortunate to find a home for the exhibition presentation of this work, *Serve the People: The Asian American Movement in New York*, at Interference Archive, a space in Brooklyn that collects and presents the visual materials of social movements. This location was crucial for the project, as it was one of the few times the Asian American Movement has been discussed not just within the context of Asian American histories, but within the larger history of social movements. Interference Archive is all volunteer, and its immense collection of social movement graphics and materials is open to public browsing and handling. In keeping with this philosophy, we allowed visitors to the exhibition to handle several Bridge Magazines, and the seminal Yellow Pearl compilation.

The opening night of the exhibition and the public programs that followed saw multiple generations — from Movement

The opening night of the exhibition and the public programs that followed saw multiple generations — from Movement veterans to college students — converge to reflect on this history.



Poster for Health Clinic Open House, by Tomie Arai, 1979, courtesy of the artist.

veterans to college students — converge to reflect on this history. The night it opened several people disputed dates and stories on the wall labels, and in public programs some old disagreements emerged. But during these events, there was also a palpable excitement, both from movement veterans who saw their stories honored in a very public way for the first time, and from younger people who had never encountered this story. The debates were healthy: it meant there were stakes, and that the presentation of these histories mattered. An archival practice for the Asian American Movement, as with any narrative led from the grassroots, should be open, honest, contentious, and living.

Many thanks to Interference Archive, Museum of Chinese in America, the A/P/A Institute at NYU, and the many people who lent their stories, objects, and time to the *Serve the People* exhibition. ♦

# Interview with the Archivist

## Joe Coen, Diocesan Archivist at the Roman Catholic Diocese of Brooklyn, May 2014

by Ellen Mehling,  
Career Development  
Consultant at METRO



Joe Coen

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

Joe Coen: I was born in Queens and grew up in Queens Village, NY.

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

JC: I have a B.A. from Cathedral College, Douglaston; an M.S. from Adelphi University; and an M.L.S. from St. John's University.

**EM: What made you decide to become an archivist?**

JC: I had taken an archives class with Dr. Greg Hunter at St. John's University. He made archives sound so interesting and exciting. At some point after I took the class I applied for and got a job as an archivist at the New York City Municipal Archives, working under the late and greatly missed Leonora Gidlund. The Municipal Archives had taken in the records of the Dutch Common Council not long before I arrived, which are some of the oldest records about New York City. While I was working for the archives we took in records of Mayors Koch and Dinkins. I said to myself, "Where else can you touch records that you know are historic and at the same time deal with records that you know will be historic a hundred years from now?" I was hooked!

**EM: How long have you been working at the Roman Catholic Diocese of Brooklyn? How did you come to be working there?**

JC: I've been at the Diocese of Brooklyn for twenty-one years. I met Bishop Thomas V. Daily when he visited my home parish back in 1990 and talked with him about helping the diocesan archives. When I saw a job posting for the diocesan archivist a couple of years later, I interviewed for the job and was selected by the committee.

**EM: Please tell us about the Roman Catholic diocese's collection and its users.**

JC: The Diocesan Archives contains nearly 8,000 cubic feet of records. Largely paper based, the collections are strongest on parish [history], local history and closed school records. The archives has custody of records of 25 closed diocesan or parish high schools and over 130 closed parish elementary schools.

Because the sacramental records of the diocese are not centralized, the archives contains few sacramental records. It only has sacramental registers of 9 closed parishes, 3 closed hospitals and 2 orphanages. There are also several series pertaining to marriage dispensations (a relaxation of the normal requirements for Catholic marriages) from 1854 to 1964, which contain genealogical information. From 1853 to 1957 the Brooklyn Diocese encompassed all of Long Island (Kings, Queens, Nassau and Suffolk Counties). Since 1957 with the creation of the Diocese of Rockville Centre, it has consisted only of Brooklyn (Kings County) and Queens.

Among the types of records found in the archives are ledgers, correspondence, official documents of appointment of bishops, pastors, and other officials, parish histories, parish anniversary journals, parish boundaries, diocesan directories, reports, promotional literature, marriage dispensation records, records of closed schools and parishes, deceased priest personnel files, financial records. Of particular note are collections pertaining to Catholic parishes in Brooklyn, Queens, Nassau and Suffolk Counties, dating mainly from the 1880s to the 1990s. The visual materials are particularly strong in documenting churches, buildings, schools, clergy, religious ceremonies, and ethnic celebrations. They

include photographic negatives, black-and-white prints, color prints, slides, microfilm, audio-tapes, videotapes, and blueprints.

The vast bulk of our users are the general public. Fifty percent of our requests are seeking sacramental or student records. Another 14 percent are seeking genealogical records. Requests for internal diocesan and other Catholic purposes make up 16 percent of our requests. The latter can include some interesting research, such as recent image requests from our Catholic television station NET, regarding Pope John Paul II for his canonization and the Vatican Pavilion for the Fiftieth Anniversary of the 1964-65 NY World's Fair. Requests for parish histories only make up 3 percent of our requests, while scholarly research is only 1 percent. Nevertheless, they also include interesting research, including various aspects of Catholic education, race relations between Black and white Catholics, and the architectural history of some of our churches.

**EM: Are there any things about the job or the collection that surprised you?**

JC: Yes. How long it took them to hire me. Eventually I realized that I was working for a 2,000-year-old organization (the Catholic Church). When you have been around that long, things are not done in a rush. What's a few months, a few years, compared to centuries?

**EM: What is your most recent project?**

JC: Our most recent project is our Senior Priest Oral History Transcription Project. The Diocese of Brooklyn Archives interviewed thirty-six senior priests between 2007 and 2009 with funding from the diocese's Alive in Hope Foundation. Although the project had planned to do transcripts for

the interviews and index them, only one completed transcript and nine partial ones were created. Further work was placed on hold due to the effects of the financial crisis.

Last Spring twelve students from an oral history class taught by Dr. Kristin Szylyvian transcribed interviews for eleven priests. This spring we are completing several more transcripts, thanks to the help of another St. John's Oral History class.

**EM: What is the most unusual thing you have in the collection (and/or or your favorite thing)?**

JC: The most unusual thing is probably Bishop John Loughlin's passport, issued May 20, 1867, and signed by William H. Seward. Lacking fingerprints or photographs, it gives his height and descriptions of his forehead, eyes, nose, etc., to identify him.

My favorite thing is our Senior Priest Oral History Collection for the wonderful stories it contains about the lives of some of our retired priests.

**EM: What do you like to do when you're not working?**

JC: Walk in the park, visit museums, read, do some local bird watching.

**EM: My last question is from the Proust questionnaire: Who is your favorite hero of fiction?**

JC: Don Quixote

# Looted Libraries of World War II: A Visual Representation Drawn from Archival Materials

by Melanie J. Meyers, Senior Reference Services Librarian, Special Collections, and David P. Rosenberg, Reference Services Research Coordinator, The Center for Jewish History

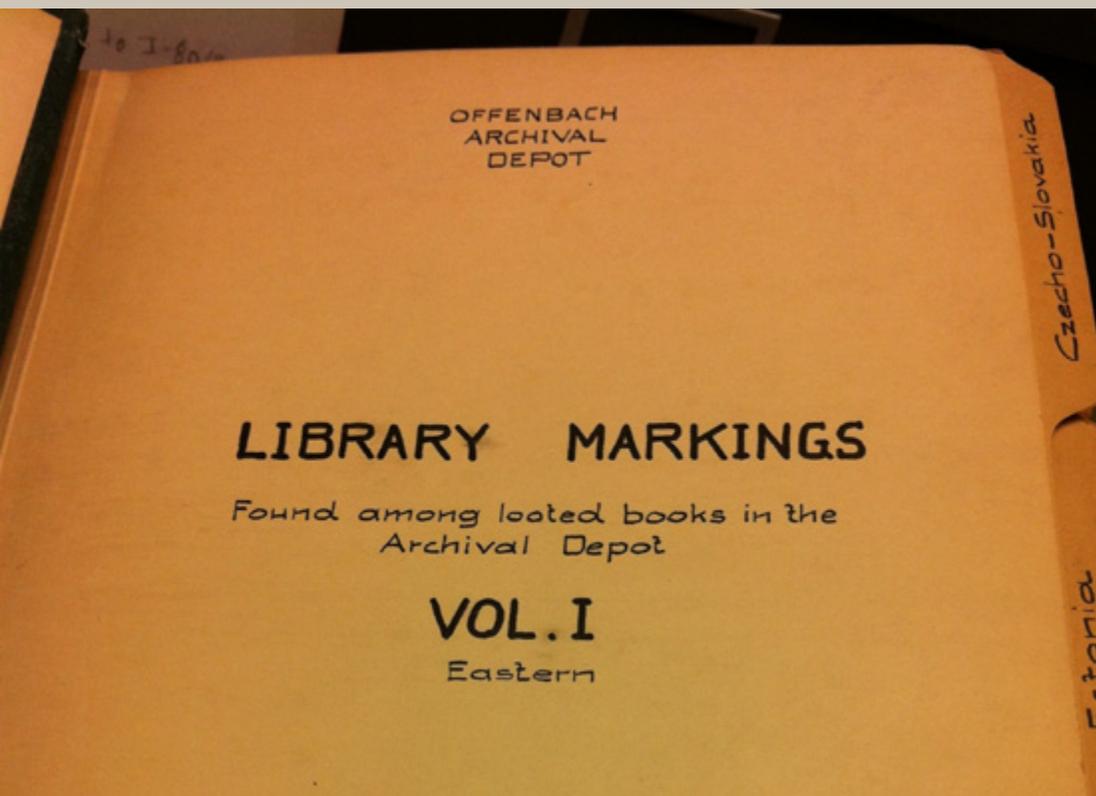
It is common knowledge that Nazi forces in World War II extensively looted cultural treasures from the countries they invaded, seizing anything that could be plundered. The Allied commander, Dwight D. Eisenhower, issued an unusual and opposite directive, forbidding looting and destruction when items were deemed to be historically significant. To assist in determinations of significance and eventually to repatriate the ill-gotten gains, the Allied army created a division called Monuments, Fine Arts, and Archives, or the MFAA. Composed of approximately 400 soldiers who were trained in conservation, museum studies, and library science, this group was colloquially known as the “Monuments Men.”

Many of the MFAA stories concentrate on stolen art, whose intricacies are being litigated to this day, but books were also a frequent target of Nazi plunder. In 1946, the MFAA dispatched Colonel Seymour Pomrenze to sort through the massive lots of looted books stored at the Offenbach Archival Depot and to repatriate these items to their libraries. Among the libraries Pomrenze saved was the Library Rosenthaliana, which was returned to the Netherlands, and the YIVO collection (now housed at CJH, the Center for Jewish History), which was transferred to its new home in New York City, as

the previous YIVO library in Lithuania had been destroyed.

The American Jewish Historical Society (at the CJH) holds the papers of Colonel Pomrenze. Among the items in the Seymour Pomrenze collection are two scrapbooks of archival markings from the books sorted at the Offenbach Depot (call number P-933). The scrapbooks contain pictures of identifying plates and marks of items stored in the Offenbach. The images are organized by country and taken together they comprise an exhaustive chronicle of plunder. The National Archives and Records Administration has a copy of these scrapbooks on microfilm, but we have Pomrenze’s original books, which have been digitized and are available online through our digital asset management system.

Recently we struck up a conversation with a scholar who had come into our reading room at CJH and who was also working on looted books and print culture. She put us in touch with Mitchell Fraas, special collections librarian at the University of Pennsylvania. Dr. Fraas was doing his own work on the Offenbach stamps, using the NARA microfilm and Viewshare to map German stamps. He had mapped much of Germany, but he had not started on the Russian/Baltic stamps.



Title page from Colonel Pomrenze’s scrapbook of Offenbach markings. All images courtesy of the American Jewish Historical Society, Colonel Seymour Pomrenze Collection. All images courtesy of the American Jewish Historical Society, Colonel Seymour Pomrenze Collection.

Many of the MFAA stories concentrate on stolen art, whose intricacies are being litigated to this day, but books were also a frequent target of Nazi plunder.

This project seemed tailor-made for collaboration, so we started discussing our mutual interest in the project.

After we saw the work Dr. Fraas had completed, the scrapbooks immediately came to mind as an opportunity for us to initiate our own geo-mapping project. Although we tinkered with this format in the past, we were excited for the opportunity. It was ideal for a number of reasons: the archival material was already digitized, it was large in scope but could also be split up into regional data sets, the locations were easy to read and understand, and, perhaps most importantly, the scale of looting is much easier to grasp with a map of locations — there was a real purpose and visual advantage to using this particular format.

We looked at several different online platforms that are designed to facilitate this type of work and started exploring them in greater depth. We took a representative sample set of images and started testing, in order to assess both functionality and aesthetics in a number of different platforms. The images for this sample set were already on our Flickr page ([http://www.flickr.com/photos/center\\_for\\_jewish\\_history/](http://www.flickr.com/photos/center_for_jewish_history/)), and the first step in this process was to download them and assign locations. We made an Excel spreadsheet with the metadata — title, description, parent collection, and location — and started entering data.

Next came the testing phase. We selected five platforms: Viewshare, Geostoryteller, GoogleMaps, CartoDB, and Flickr, and thought about what our rubric would be for assessing the platforms. Ease of use and aesthetics were at the top of our list. Cost of the product and the amount of advertising on the pages were other criteria that entered in the decision-making process.

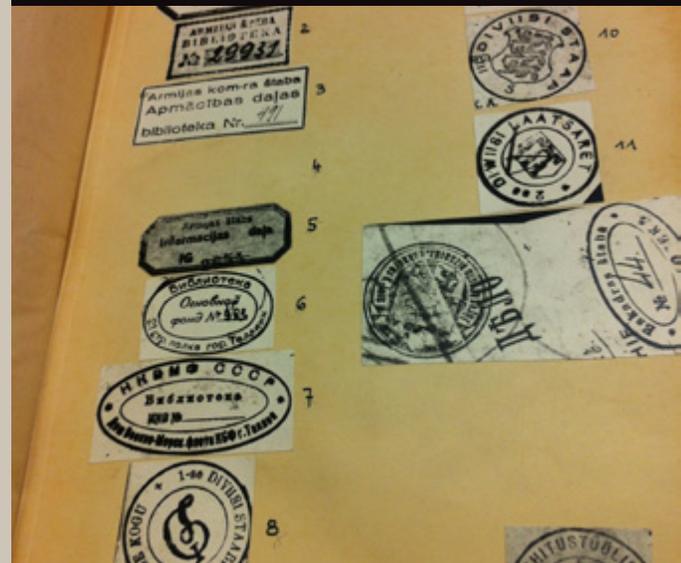
CJH has a very active Flickr page, and we learned about the mapping tool through our previous work with the site. Some preliminary web research quickly taught us that it is possible to encode locations into image headers using Picasa, specifically through the EXIF header (Exchangeable image file format) function. All that was necessary to do in Flickr was to customize the settings, and the maps would generate. The initial maps created were large and clear, and the header was already customized with our logo. We removed the photographs from our proprietary digital-asset manager and cropped them down to size; after working with a few stamps we were able to crop, geo-tag, and edit the images. All that was required from there was to upload the images with the appropriate descriptions.



Above: Screen shot of map, with image of stamp from a Russian library looted by the Nazis.

Below: Eastern European stamps from looted libraries.

All images courtesy of the American Jewish Historical Society, Colonel Seymour Pomrenze Collection.



We already had the German data, courtesy of Dr. Fraas, but we wanted to create some new data for our map and collaborate with Dr. Fraas as well. As one of our interns is fluent in Russian, we had him translate the stamps from the Baltic regions. We shared data between our two projects, and as CJH had already digitized the stamps from the archival materials, we were able to repurpose this digital content yet again, to create an initial map showing libraries that were looted in Latvia, Poland, and Russia. Working in tandem and sharing our data enabled us to create a visually engaging representation of looted and stolen books throughout Europe, all based on archival materials.

*The authors would like to acknowledge the American Jewish Historical Society, who graciously allowed the use of their archival materials and digital content; Mitch Fraas, University of Pennsylvania Libraries' Special Collections Center, for his data and technical assistance in this project; and Reference Services Intern Ilya Slavutskiy for his work on translating and mapping. ♦*

# Saving the Records of Sebago Canoe Club

The conservation lab at Brooklyn College on October 30, 2013 after the deposit of the freeze-dried, cleaned, and organized Sebago archives. Pictured are (left) Slava Polishchuk and Marianne LaBaito of Brooklyn College and (left to right) Tony Pignatello, Charles Egleston, and John Wright of Sebago. Pignatello and Wright are former Sebago commodores. Photograph by Ted Hechtman.

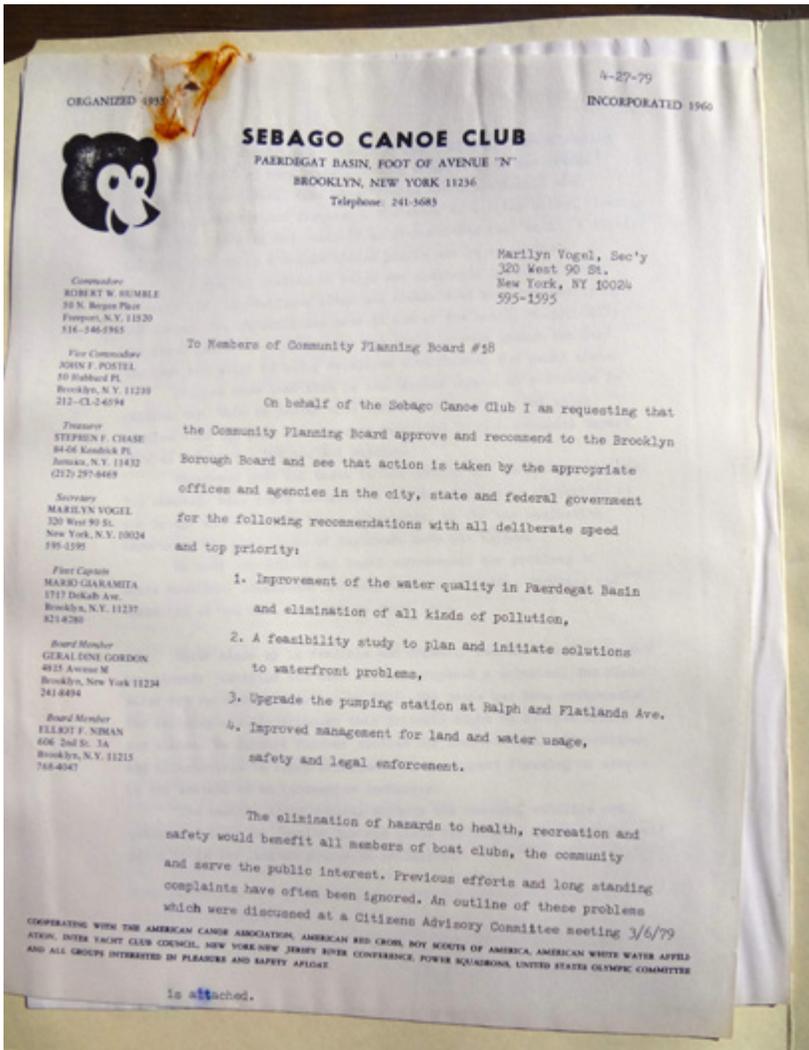
by Charles Egleston,  
Archivist, Episcopal  
Diocese of Long  
Island, and Sebago  
Club Archivist

The Sebago Canoe Club was founded in 1933 at the American Canoe Association camp at Lake Sebago, in Harriman State Park, NY, where the club maintains a cabin. The club erected a city clubhouse on Brooklyn's Paerdegat Basin, adjoining Jamaica Bay, in 1961. Members in their canoes, kayaks, sailboats, and rowing shells — exclusively human-powered watercraft — had firsthand knowledge of the Basin's often deplorable water conditions, frequently navigating through unnameable effluent until the Paerdegat Basin Combined Sewer Outflow Plant opened in May 2011. The new construction consists of giant storage tanks, which hold wastewater until it can be treated. Gradually, the water in the Basin has gotten cleaner. Fishing cormorants and egrets are becoming a common sight. Sebago's archives show that in the 1980s the club helped create community support in Canarsie to build this outflow plant. These same archives were nearly destroyed in 2012 in the wake of Hurricane Sandy. This article tells the story of their subsequent restoration and donation in 2013 to the library and archives of Brooklyn College.

In the autumn of 2012, we had approximately nine feet of records stored in the Canarsie clubhouse in two file cabinets set on risers six inches above the floor (the highest-known flood level at that time). These archives documented our competitive- and public-paddling programs from the 1950s

through the 1970s, and our successful efforts to retain and maintain our clubhouse and our Lake Sebago cabin. They included the files of canoe-sailor Marilyn Vogel, Commodore of the Sebago Canoe Club, 1980–1981, which she had donated to the club in 2008. Vogel was a leader, both in the club and in the Canarsie community, for clean-water quality in Jamaica Bay, and it was during her tenure that the club became a nonprofit. Also in the clubhouse was a carton of unprocessed camp directors' files from the American Canoe Association camp at Lake Sebago, which were being stored in Canarsie until they could be processed.

On the evening of October 29, 2012, Sandy's storm surge washed over Breezy Point and the Rockaways, and came across Jamaica Bay and into the Paerdegat Basin. Flood precautions were for naught, as the Sebago clubhouse was filled with five feet of water. I live in Astoria, Queens, and was not able to get to the club until November 1. With the exception of a box on top of one file cabinet, all of the papers in the clubhouse were soaked. I had no plan for a disaster of such a magnitude, and I left the papers undisturbed in the cabinets until I could formulate one. Fortunately, the weather cooled quickly after the storm, which slowed the deterioration of the papers and which — like the salt-laden water — impeded mold growth. Because of the storm, the clubhouse was without heat or electricity, good for the temporary preservation of the soaked papers. On November 4, at a picnic table on the grounds, I went through all the papers. I discarded approximately three feet of paper: non-unique materials such as peri-



A soaked 1979 letter from the archives from Marilyn Vogel to Community Board 18. Photo by Charles Egleston.

rector, on July 6, 2013, for storage in the mouse-proofed loft of the director's cabin at Lake Sebago.

At the Sebago board meeting in August 2013, I recommended that the board give the club's archives to a repository for permanent safekeeping, with my first choice being Brooklyn College because the papers are Brooklyn-centered. The newly formed Jamaica Bay Science and Resilience Institute is based there, and the college is accessible to scholars and to our members. The board agreed.

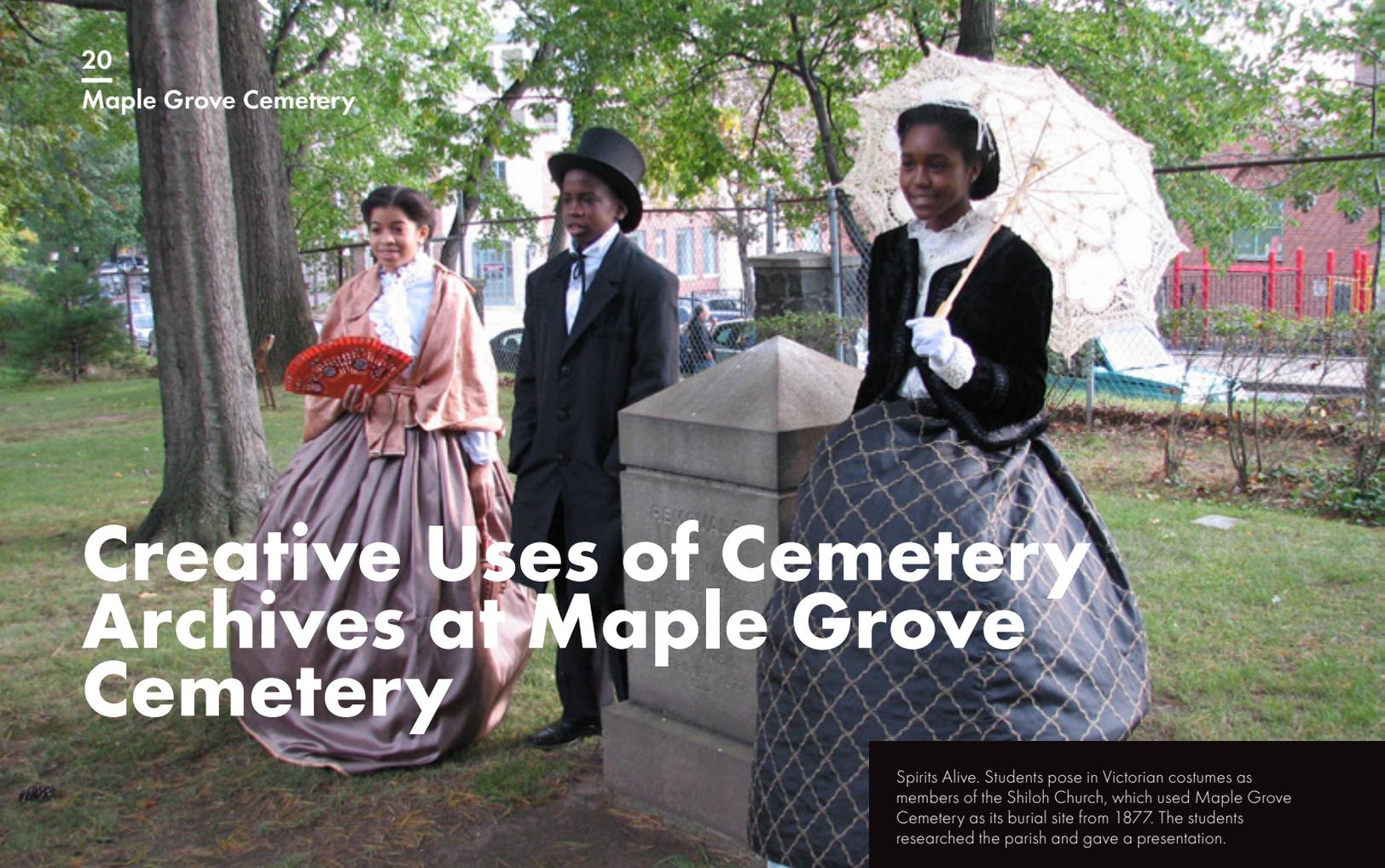
Our recovery plan worked well, and at a reasonable cost. Our forethought in having offered archives to Mystic Seaport meant that we were not overwhelmed, as we would have been if all of our records had been stored at the clubhouse during Sandy. However, I knew the clubhouse was subject to flooding, and had I formed an archives committee that included someone living in close proximity to the clubhouse, we could have started work sooner. Also, I regret that in my concern to focus on the archives, I threw out the soaked books in the library before someone could inventory what I was discarding.

In accepting the papers on October 30, 2013, Brooklyn College Archivist Marianne LaBatto said that the Sebago Canoe Club records will support many of the college's academic programs, such as sociology and environmental studies, and that students are energized when they research their neighborhoods. In a November 21 letter enclosing the deed of gift agreement for me to sign, she wrote "not only will this research material greatly enhance our existing collection at the Brooklyn College Library, but it is a wonderful documentation of a piece of Brooklyn history as well." ♦

odicals, and recent correspondence and publications from city agencies, which would be available elsewhere. I also photographed representative documents should they be unrecoverable. The remainder was put in four large plastic storage bins that were placed in the clubhouse until I could arrange for frozen storage. Tony Pignatello (Commodore, 2010–2011) and I packed the soaked mass into four large zip bags, which we delivered to Brooklyn's Hall Street Storage for freezing on November 7.

I applied on December 12 to the National Disaster Recovery Fund for Archives, for help meeting recovery and preservation expenses, and I included with the application a cover letter from current Sebago Canoe Club commodore Walter Lewandowski. The grant was approved quickly, and a check for \$2,000 arrived shortly afterward. On

February 20, 2013, Tony Pignatello, John Wright (Commodore, 2005–2010), and I brought the frozen papers to American Freeze Dry Operations in New Jersey. Two months later they were returned to me freeze-dried, clean, and deodorized. In the library of the Mercer School of Theology in Garden City, NY, I reprocessed the papers, filling nineteen archival flip-top boxes. The papers of the Sebago Canoe Club filled fourteen of the boxes. I created a finding aid — also including within it the Sebago Papers deposited in the Blunt Library at Mystic Seaport in 2011 — and I mailed it to the clubhouse for distribution to the Sebago Canoe Club board. The remaining five archival boxes contained the American Canoe Association camp directors' files, only marginally in scope with the Sebago records. I gave these boxes to Linda Peterson, the current camp di-



# Creative Uses of Cemetery Archives at Maple Grove Cemetery

*Spirits Alive.* Students pose in Victorian costumes as members of the Shiloh Church, which used Maple Grove Cemetery as its burial site from 1877. The students researched the parish and gave a presentation.

by Carl Ballenas,  
Historian, Steward of the  
Archives, and President  
of the Friends of Maple  
Grove Cemetery

The Friends of Maple Grove Cemetery is a new, not-for-profit membership organization created for the purposes of supporting and enhancing the operations of Maple Grove Cemetery located in Kew Gardens, Queens. Members of the Friends are committed to increasing public

knowledge and appreciation of the artistic, historical, horticultural, and cultural resources of the cemetery. I was appointed Steward of the Maple Grove Cemetery Archives.

The Maple Grove Cemetery Archives contains documents dating back to the cemetery's founding in 1875. The cemetery has over 83,000 interments, of people from all walks of life. We have started to collect artifacts and the life stories of people buried there. Through our research we discovered links between those stories and many historical events. We have come to realize that a cemetery archives presents extraordinary educational opportunities.

I have made it my mission to draw public attention to the learning opportunities in our archives. Our main obstacle is that many people cannot fathom using a cemetery archives for these purposes. To overcome this hesitation, we have come up with unique and successful workshops, events, and programs designed to reach a broad audience.

For instance, with a local school we started a program called "Spirits Alive" that develops research and performance

skills. In this program, students used the cemetery's biographical archives to write reports on individuals buried at Maple Grove. They then converted those reports and papers into first-person speeches. The students selected a day to perform for the public, memorized their speeches, and stood at the graves dressed in period costumes. Members of the general public were given maps to guide their walk through the natural settings of the cemetery.

The archives have allowed us to bring moments in history to life. For example, many Civil War veterans are buried at Maple Grove, and some of their stories are extraordinary. Dr. Zennler, who was a surgeon at a hospital near the White House, invented the medical probe that was used to remove the bullet from Lincoln's brain (the probe is on display at a medical museum in Washington, DC). The doctor's wife, a noted speaker in the early twentieth century, attended the second inauguration of President Lincoln as well as his funeral, and the cemetery archives holds her vivid recollections of the events.

We also have concert performances in our Celebration Hall, honoring musicians, singers, and composers who are buried at Maple Grove. We held a concert to honor Jimmy Rushing, and in our written program, display, and introduction, we explored his life and his musical experiences in the early twentieth century. This concert offered a great opportunity to learn and enjoy music history. We have done other types of concerts, including one in memory of Madame Rosina Lhévinne, a famed Russian pianist who



Above: An actor stands with student visitors at the annual Spirits Alive event.

Left: Professor Susan Schmidt Horning and students from St. John's University standing around a Grebe Radio. One of the students presented on radio pioneer Alfred Grebe, who is buried in Maple Grove Cemetery.

All photographs courtesy of Carl Ballenas.

won the Gold Medal from the Moscow Music Conservatory and who, after moving to America, became a famous Juilliard teacher. She counted Van Cliburn and John Williams among her many pupils.

We tell the stories in our archives through workshops that take place in our classroom/community space or outdoors in our gardens. We have had puppet workshops in honor of Shannon Tavarez, a lead in the great puppetry-inspired Broadway show *The Lion King*, who died at the age of eleven. This connection allows us to explore the history of musical theater. Our magic shows highlight the talents of magician Henry Hatton, who was a past president of the Society of American Magicians. Our science workshops in partnership with the Alley Pond Environmental Center (APEC) honor the great scientific minds at Maple Grove, including the assistants to Nicola Tesla and the aviation pioneer Charles Manly.

I have also cultivated a wonderful relationship with institutions of higher learning. It was always my dream that college and university professors would use Maple Grove Cemetery and its archives to create classes, which would also benefit the community. Professors both at St. John's University and York College have been very creative in drawing on this new venue.

Professor Tracey Cooper from St. John's University did a history class about the Pandemic of 1919. Her students delved deeply into the old Maple Grove Interment Books and investigated all who had died and were buried at Maple Grove in those years of 1918 and 1919. They gave an in-depth presentation and even found family histories and photos of a few who had been buried at Maple Grove in 1919, during this flu epidemic.

On December 9, 2013, Professor Jennifer Travis and her history students presented the findings from their semester-long projects. Entitled "Inspiration: The Writers, Artists, and Unique Women of Maple Grove Cemetery," the program was open to the students' families and the general public. The students' presentations focused on ten noted women from the 1800s and early 1900s, including Beatrice Wilson, Kate Claghorn, and Joan Cuneo.

Our programs, events, and workshops, based on our cemetery archives, have proven to be both successful and educational. Our work at Maple Grove Cemetery suggests many possibilities, as every town in America has a cemetery whose archives might offer similar opportunities. ♦

# A Visit to the National Archives of Quebec

by Chris Gushman,  
National Archives at  
New York City



The National Archives of Quebec on Viger Street.  
Photographs by Chris Gushman.

My wife and I vacationed in Montreal last September, and in scoping out the trip I saw that the headquarters branch of the National Archives of Quebec was exactly one kilometer from our hotel. I sent an e-mail to their general box a couple of weeks before we left, not expecting much, but the response I received led to a fantastic tour of the facility and a few hours' visit with the director and staff. It was a genuine privilege.

A little background: The Bibliothèque et Archives nationales du Québec (BANQ) is, as it sounds, Quebec's combined national library and archives system, comprised of three headquarters operations in Montreal (Grande Bibliothèque, Centre de conservation, Centre d'archives de Montréal) and a network of facilities throughout the province. There are ten archives centers, the western six of which fall under the purview of Directrice Hélène Charbonneau, whom I met at the archives building on Viger Street. The Montreal archives center is separate from the national library building, which is a few streets away and appears to be an impressive facility in itself. BANQ overall holds "more than 59 kilometers of written documents, namely, the equivalent of 180,000 archive boxes, 750,000 maps and plans, 14,872,793 photographs, postcards and engravings, 343,183 drawings prepared by architects and engineers, more than 72,600 films, videos, and sound recordings in government, legal, civil, and private archives." The Montreal center holds just under half of the total BANQ collection.

BANQ has a collaborative relationship with the National Archives of Canada (Library and Archives Canada – LAC), though I do not know the details. The BANQ has a pretty specific mandate (their term) to preserve the documentary history of Quebec province. I noted some broader concerns, however, in the genealogy microfilm room, where they have copies of naturalization and vital-records films from other provinces including New Brunswick and British Columbia.

I visited on the sunny morning of Thursday, September 19, intending to spend a couple of hours and then meet up with my wife for lunch and resume the vacation. Directrice Charbonneau met me at the front security desk and gave me a brief history of the building. Originally the home of a prominent, early merchant family, it was later a private school, the *École des hautes études commerciales*; as of 1971 it became the archives building and was named *Édifice Gilles-Hocquart*, after a colonial patron of archives.

We went up to the offices and met with an archivist who works with the private archives at the center. Managing private archives is of course the major distinguishing characteristic from our own National Archives. They said they are offered about 600 collections a year from private citizens and institutions, about a third of which they are able to take in based on budget and space concerns and their mandate to preserve the unique documentary heritage of the province. A couple of interesting side effects of having private archives: they get to meet a number of celebrities, such as musicians

and writers, and they get a lot of funding for processing because for the most part their private archives collections must be assessed for monetary value so the donor can obtain a tax break (not direct reimbursement). They told me the provincial funding entities have never objected to the archives' taking in any private collection on the grounds that it cost the state too much in tax abatements.

From the offices we went to the processing areas, and the archivists there showed me private collections, which they were, indeed, processing to the item level. I had to reach deep into my memories of grad school (what is a "fonds"?) during these discussions. They also had a small digitization lab, which was interesting to see partly because it had a series of audiovisual machines of many vintages, mostly donated, that functioned as sort of a hardware museum for migration and uploading projects. They have an online catalog called PISTARD (Programme informatisé servant au traitement des archives et à la recherche documentaire), which has become increasingly sophisticated, and they are starting to put high-resolution image and A/V files online for free open access. They were kind enough to pull out some items they thought would be of interest to me, including an early signature of George Washington from an affidavit he signed for a court case before the French colonial government, and some films from a trip Franklin D. Roosevelt made to the province during his presidency.

Leaving the processing areas, we went down some corridors and across a catwalk overlooking, several floors down, a central garden from the original mansion. In this section we could see how successful the renovations to the original brick building had been, in the seamless integration of environmental controls, new storage areas with the proper floorloads, and new stairways and a central elevator. We took this elevator up to the closed stack areas. Their cartographic storage area stands out, a newer area with cleverly configured and surely expensive shelves for rolls, arranged around map cases and other oversize compartments specially constructed for their oversize textual collections.

Visiting the reference area, I met with the one archivist who runs the reference operations. As I recall there are eight or nine archivists on staff in total, plus the director and other technical and support staff. Most of the senior staff focus primarily on processing the private archives. It was certainly familiar to hear that most of their reference business involves genealogy requests and court records.

Their reading room is simply the most glorious research space I have ever seen, albeit on a smaller scale than the Library of Congress or the New York Public Library. It was clearly the old school's reading area, and I gather this was once an elite private school modeled after European institutions. There are multiple levels, with gorgeous tables, chairs, and lamps, which ring a larger ground-level research area



The front entrance of the BaNQ.

housing their substantial library collections (more than 15,000 reference works, 100 periodical titles, and a collection of 20,000 microfilms). Original-records research is confined to the upper stories, where the archives reference staff is located. The very top level (fifth or sixth level) has been closed off due to declining visitor numbers.

A genealogy room houses mostly microfilm. Located in the older part of the mansion, it features exhibits on the history of the building and the original owners and other early figures in Montreal history. I recall a display of bronzed boots dug up during the transformation of the old school into the archives; the boots dated from the build of the original mansion, as it was apparently the tradition for workers to leave a pair of boots in the foundation upon completing their work.

My tour concluded with a walk through the central garden area, which contains an entrance to their state-of-the-art auditorium.

By noon I said goodbye to Director Charbonneau, and we resumed our vacation. Unfortunately, it was only on our last day that we saw signs for the one-hundredth anniversary of the Montreal city archives. We began to follow the signs into City Hall, but by that point my wife's tolerance for historical side trips had hit its limit, and we abandoned the quest. ♦

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**BAnQ online:** [http://www.banq.qc.ca/accueil/index.html?language\\_id=1](http://www.banq.qc.ca/accueil/index.html?language_id=1)

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# Programming Committee Report

by Nick Pavlik  
Director of the  
Programming  
Committee



Jonathan Hiam speaks at the April programming event.

**A.R.T.** enjoyed an exciting series of public programming events during the Winter/Spring season of 2014. The season kicked off in January with an event at the historic Morris-Jumel Mansion, in which the mansion's director Carol Ward and archivist Emilie Gruchow were joined by Michael D. Hattem of Yale University to share the story behind their recent discovery of an important manuscript dating from the American colonial era and written by New York jurist Robert R. Livingston. Until Ms. Gruchow uncovered it among the archival collections housed in the mansion's attic, the manuscript had been stored away for decades in a folder of colonial-era doctor's bills.

The Morris-Jumel event was followed in February with a trip back to the 1960s for a tour of the exhibition *Ladies and Gentlemen... The Beatles!* at the New York Public Library for the Performing Arts, an exploration of the Beatles' early years in America (otherwise known as the period of "Beatlemania"). Organized by the Grammy Foundation, the exhibition featured unique archival items and museum objects from the Beatles' American invasion, in addition to an oral history booth and an interactive drumming machine where visitors could take on the role of Ringo Starr and drum along to some of the Beatles' most classic tunes. Barbara Cohen-Stratynier, Curator of Exhibitions at the NYPL for the Performing Arts, generously provided a tour of the Beatles exhibit, along with the exhibition *Pioneering Poet of Light: Photographer Florence Vandamm and the Vandamm Studio*, an exhibition of archival photographs from the studio, a pioneer in performing arts photography.

A.R.T. crossed to the borough of Brooklyn for its March programming event at the Brooklyn Historical Society (BHS), which featured archivist Larry Weimer and public historian Prithi Kanakamedala in conversation about their work as key project staff for *Brooklyn Abolitionists / In Pursuit of Freedom*, an exhibition of archival photographs, census records, newspapers, maps, and more, exploring the history of Brooklyn's anti-slavery movement. The long-term exhibition is part of the larger "In Pursuit of Freedom" public-history project on Brooklyn's abolition movement, a collaboration among BHS, Weeksville Heritage Center, and Irondale Ensemble Project.

For its April program, A.R.T. collaborated with the Society of American Archivists' student chapter at the Pratt Institute School of Information and Library Science for a series of presentations on recorded-sound archives. This highly popular event explored the unique opportunities and challenges to be found within archives of recorded sound and featured captivating talks by Jonathan Hiam, curator at the Rodgers and Hammerstein Archives of Recorded Sound at the New York Public Library for the Performing Arts; Marcos Sueiro Bal, senior archivist at WNYC New York Public Radio; Talya Cooper, archivist at StoryCorps; and David Gerlach, founder of the animation company Blank on Blank, known for its unique animations of lost audio interviews with cultural icons.

In May, A.R.T. cosponsored "Book 'Em: Insider Theft from Libraries and Archives," a panel deliberation featuring sto-

ries and advice from professionals with first-hand experience in dealing with or preventing theft from their library or archives. Held at the John Jay College of Criminal Justice and co-organized by Erin Thompson, Professor of Art Crime at John Jay College, the panel featured Jennifer Comins, Archivist for the Carnegie Collections in the Rare Book and Manuscript Library at Columbia University; Travis McDade, Curator of Law Rare Books and Associate Professor of Library Service at the University of Illinois College of Law (and author of *Thieves of Book Row: New York's Most Notorious Rare Book Ring and the Man Who Ended It*); Larry Sullivan, Associate Dean and Chief Librarian at John Jay College's Lloyd Sealy Library; and Jeanne Willoz-Egnor, Director of Collections Management at the Mariners' Museum in Newport News, Virginia, who participated via Skype.

A.R.T. also held a meeting of its Book Club during the spring programming season, which focused on discussion of Matthew Kirschenbaum's *Mechanisms: New Media and the Forensic Imagination* (MIT Press), an examination of the issues of obsolescence, authenticity, and hardware and software dependencies when dealing with born-digital materials, and their close cross-disciplinary connection to the fields of digital forensics, electronic-literature studies, and media archaeology. Led by A.R.T. Programming Committee members Katherine Meyers and Tamar Zeffren, the discussion group was hosted by the Metropolitan New York Library Council (METRO) and co-organized by Jefferson Bailey, Strategic Initiatives Manager at METRO.



Anne Petrimoulx, outgoing Director of the Membership Committee; Waneti Clyde, outgoing Director of the Communications Committee; and Lindsay Turley, A.R.T. Treasurer.



Doug Reside, Arminda Thomas, and Tiffany Nixon at the "Perspectives on Theatre Archives" panel at the A.R.T. Annual Meeting and June Programming Event at the Center for Jewish History, June 16, 2014.

A.R.T. rounded out the year with its Annual Meeting and a "Perspectives on Theatre Archives" panel discussion at the Center for Jewish History in June. In the 2014–2015 board election A.R.T. members elected as officers: Janet Bunde (Vice-President/President Elect); Erin Allsop (Secretary); Alice L. Merchant (Director of the Communications Committee); Tamar Zeffren (Director of the Membership Committee); and Tiffany Nixon (Director of the Outreach and Advocacy Committees). The panel discussion featured an all-star cast of theatre archives luminaries including Doug Reside (New York Public Library for the Performing Arts), Tiffany Nixon (Roundabout Theatre Company), and Arminda Thomas (Dee-Davis Enterprises). The group discussed how their career paths brought them to the field of theatre archives, along with their involvement with the American Theatre Archive Project (ATAP). Tanya Elder (American Jewish Historical Society) moderated the discussion.

A.R.T. would like to thank all its cosponsoring institutions for the Winter/Spring 2014 programming season, including the Morris-Jumel Mansion, the New York Public Library for the Performing Arts, the Brooklyn Historical Society, SAA's Student Group at the Pratt Institute School of Information and Library Science, and John Jay College of Criminal Justice. Thanks also to all event speakers (named above) and to all A.R.T. Programming volunteers who assisted with the season's events, including Joey Cabrera, Abby Garnett, Heather Halliday, Boni Joi Koelliker, George Levasser, Susan Malbin, Katherine Meyers, Devon Nevola, Sanford Santacroce, and Tamar Zeffren. ♦

*A.R.T. thanks all of our sponsors, supporters, and volunteers for making the 2013–2014 Programming Year a great success! We know we cannot include everyone who contributed time and expertise, but please see this list:*

## **COSPONSORSHIP OF PROGRAMS:**

**Center for Jewish History** (September 2013 Program, NYAW Symposium, Annual Meeting)

**Green-Wood Cemetery** (October 2013 Program)

**National Archives at New York City (NARA-NYC)** (A.R.T. Holiday Party; Education programs including Four-Part Records Mgt Series)

**Morris-Jumel Mansion** (January 2014 Program)

**New York Public Library for the Performing Arts** (February 2014 Program)

**Brooklyn Historical Society** (March 2014 Program)

**New York University Archives** (NYAW K-12 AEI)

**Pratt Institute School of Information and Library Science** (April 2014 Program)

**John Jay College Department of Art and Music, the Lloyd Sealy Library at John Jay College** (May 2014 Program)

**Metropolitan New York Library Council (METRO)** (Education programs)

**The Sedona Conference®** (A.R.T. Education Event: Judicial Records Forum)

**The Electronic Discovery Institute (EDI)** (A.R.T. Education Event: Judicial Records Forum)

**The Philip D. Reed Chair, Fordham Law School** (A.R.T. Education Event: Judicial Records Forum)

## **A.R.T. COMMITTEES:**

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### **A.R.T. Awards Committee:**

Bonnie Marie Sauer (Chair), Marcos Sueiro Bal, Bob Sink, Matthew Aull, Kevin DeVorse, Allie Janvey, Chris Lacinak, Michael Simonson, Tamar Zeffren

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### **A.R.T. Advocacy Committee:**

Maggie Schreiner (Chair), Katie Ehrlich, Kathryn Gronsbell, Alexa Hagen, Marie Lascu, Dennis Riley, Amy Roberts

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### **A.R.T. Communications**

**Committee:** Rachel Chatalbash, Laura DeMuro, Karen Mason, Lindsey Wyckoff (*Metropolitan Archivist Editor-in-chief*)

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### **A.R.T. Education Committee:**

Katherine Meyers and Natalie Pantoja (Co-Chairs), Rebecca Fitzgerald, Rachel Harrison, Marie Lascu, Karen Levine, Liz Marotta, Melanie Meyers, Rachel Miller, Lisa Mix, Karen Murphy, Dennis Riley

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### **A.R.T. Membership Committee:**

Erin Allsop, Tracey Beck, Tim Conley, Bryant Eichner, Katie Feighery, Jackie Rider

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### **A.R.T. Mentoring Program**

**Committee:** Donald Corr, Susan Kline, and John Tomasicchio (Co-Chairs)

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### **A.R.T. Outreach Committee:**

Michael Montalbano (Outgoing Chair), Annalisa Pesek, Andy Steinitz, Valerie Wingfield, Susan Woodland

# GRANTS, GIFTS IN KIND, DISCOUNTED SERVICES, FINANCIAL SUPPORT/ PARTNERSHIP:

**MetLife** (New York Archives Week (NYAW) major sponsor)

**Lucius N. Littauer Foundation** (NYAW sponsor)

**The Winthrop Group** (NYAW Awards Journal Ad, for Paul Taylor Dance Company)

**AVPreserve** (NYAW Awards Journal Ad)

**Leon Levy Foundation** (November 2013 Forum sponsor)

**John Seckler** (Graphic design discounted and gift-in-kind brand services)

**Michelle Tompkins** (Publicity and public-relations advisement)

**Electronic Discovery Institute** (Sponsor gift)

**Trinity Church** (In-kind venue for A.R.T. Student Social)

**The Durst Organization** (In-kind venue for A.R.T. Board Meetings)

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## **A.R.T. Programming**

**Committee:** Katherine Meyers (Co-Chair, Discussion Groups Subcommittee), Tamar Zeffren (Co-Chair, Discussion Groups Subcommittee), Joey Cabrera, Bryan Eichner, Abby Garnett, Heather Halliday, Boni Joi Koelliker, Alexandra Lederman, George Levasser, Susan Malbin, Julie May, Miranda Mims, Devon Nevola, Pamela Oyarce, Sanford Santacrose

## PANELISTS AND PRESENTERS:

Tony Cucchiara and Jeff Richman (Green-Wood Cemetery Archives)

All 2013 New York Archives Week participating institutions; symposium panelists, and moderators

All panelists and presenters for the “Preserving and Archiving Electronically Generated Materials” program

Emilie Gruchow and Carol S. Ward (Morris-Jumel Mansion)

Michael D. Hattem (Yale University)

Barbara Cohen-Stratyner (New York Public Library for the Performing Arts)

Prithi Kanakamedala, Historian and Curator, Brooklyn Abolitionists / In Pursuit of Freedom

Larry Weimer, Archivist, Brooklyn Abolitionists / In Pursuit of Freedom

Marcos Sueiro Bal (WNYC New York Public Radio Archives)

Talya Cooper (StoryCorps)

Jonathan Hiam (New York Public Library for the Performing Arts)

David Gerlach (Blank on Blank)

Jennifer Comins (Columbia University)

Travis McDade (University of Illinois College of Law)

Larry Sullivan (John Jay College)

Jeanne Willoz-Egnor (Mariners’ Museum, Newport News, Virginia)

Tanya Elder (American Jewish Historical Society)

Tiffany Nixon (Roundabout Theatre Company)

Doug Reside (New York Public Library for the Performing Arts)

Arminda Thomas (Dee-Davis Enterprises)

Barbara Haws (NYAW Awards Host; Support for President, ongoing; Support for Awards Chair)

All 2013 NYAW Awards Ceremony Presenters

**K-12 AEI Presenters:** Kate Donovan (Tamiment Library, NYU);

Stephanie Dueno, (Museum of the City of New York);

Charlotte Priddle (Fales Library, NYU);

Melanie Meyers (Center for Jewish History)

Lauren Barnes, CRM, Vice President for Records and Information Management at Credit Suisse (A.R.T. Education Workshop Four-Part Series: Records & Information Management Basics for Non-Records Managers)

Daniel J. Capra (A.R.T. Education Event: Judicial Records Forum)

Ron Hedges (A.R.T. Education Event: Judicial Records Forum)

Kenneth J. Withers (A.R.T. Education Event: Judicial Records Forum)

# A.R.T. News

The **Archivists Round Table** of Metropolitan New York, Inc. | Volume 20, No. 2 | Summer 2014 | [nycarchivists.org](http://nycarchivists.org)

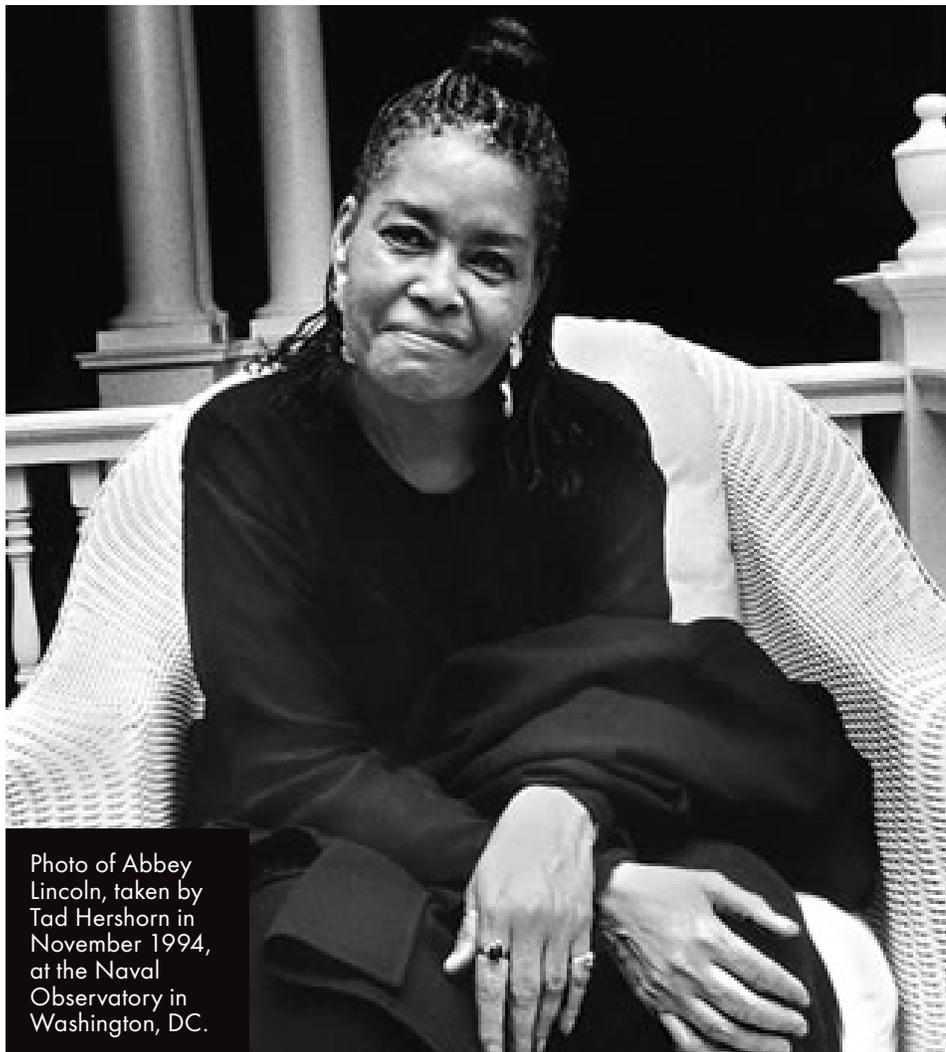


Photo of Abbey Lincoln, taken by Tad Hershorn in November 1994, at the Naval Observatory in Washington, DC.

## ***WOMEN IN JAZZ:*** FIVE COLLECTIONS NOW AVAILABLE AT THE INSTITUTE OF JAZZ STUDIES

Ladies first! That is the latest news from the Institute of Jazz Studies (IJS) at Rutgers University, where archivist Anders Griffen has processed the collections of five prominent women in jazz.

The collections of singers Ella Fitzgerald, Abbey Lincoln, Annie Ross, and Victoria Spivey, and of the journalist/promoter Wilma Dobie, are now open to the public, thanks to a two-year grant by the Council of Library and Information Resources, which funded the work on the collections.

For more information please visit:

<http://newarkwww.rutgers.edu/IJS/WomenInJazz/index.html>.

## **MUSEUM OF THE CITY OF NEW YORK RECEIVES GRANT FROM THE NATIONAL ENDOWMENT FOR THE HUMANITIES**

The Museum of the City of New York is pleased to announce the generous support of the National Endowment for the Humanities (NEH) for the project, “Illuminating New York City History through Material Culture: A Proposal to Process, Catalog, Digitize, and Rehouse the Ephemera Collections of the Museum of the City of New York.” The application, submitted to the NEH Humanities Collections and Reference Resources grant opportunity in July 2013, outlines a plan to increase public access to over 6,500 objects of material culture over the course of two years. The museum was notified of the successful funding of this application in the amount of \$125,000 by Senator Kirsten Gillibrand’s office in March 2014, by instruction of the NEH.

The City Museum’s Ephemera Collections are a treasure trove of tangible and eloquent, but often humble, items that survive from a vast range of events and organizations over the course of more than 200 years. Collections include advertisements, handbills, pamphlets, menus, invitations, medals, pins, buttons, badges, three-dimensional souvenirs, and printed textiles, such as ribbons and sashes. These objects — the minor and transient documents and souvenirs of everyday life — provide visual and material insight into New Yorkers’ engagement with the social, creative, civic, political, and physical dynamics of the city, from the Colonial era to the present day.

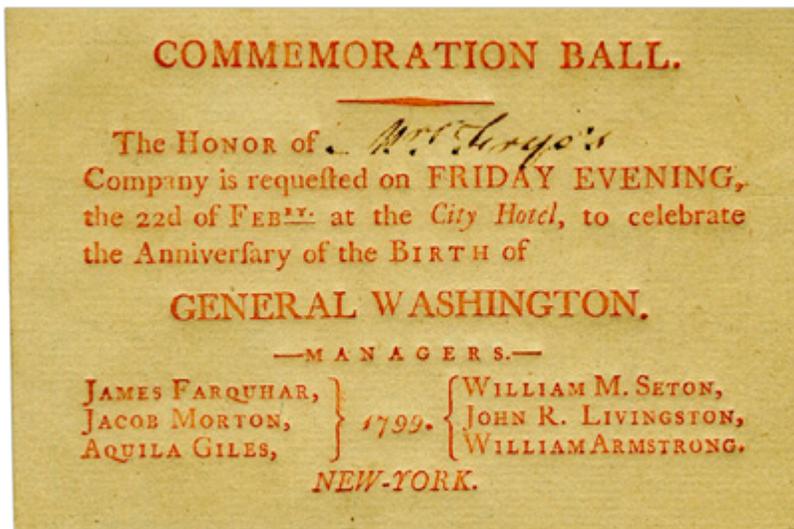
The materials will eventually be available on the museum’s online Collections Portal, <http://collections.mcnyc.org>.

# A NEW COLLECTION AVAILABLE AT THE MoMA ARCHIVES

In March, the Museum of Modern Art Archives opened the International Council and International Program Records, following an intensive, one-year project generously supported by MoMA's International Council. Work included physical processing and preservation of more than 10,000 folders of important exhibition records and other documentation from the council's and program's first five decades of activity, dating from 1952 to 2005. The International Council and International Program Records is the largest collection in the museum archives after MoMA's own exhibition files, a testament to the importance of the council's and program's activities to the museum as a whole, as well as to the significance of these records for curators, scholars, students, and other researchers. Guides to the collection may be consulted at the Archives website: <http://www.moma.org/learn/resources/archives/>.

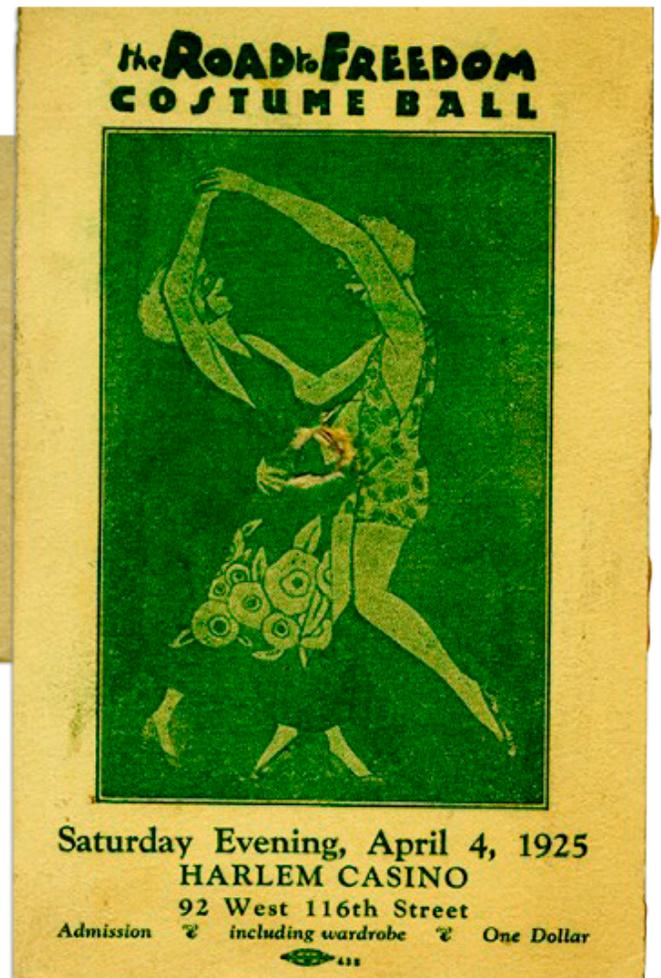
None of the International Program's exhibitions and activities would have been possible without the support and guidance of the International Council. This collection contains the first publicly available records of the council, including important records of its earliest years when it sought to define itself and create a sustainable network of dedicated membership; records of the council's growth and expansion; and materials of the council's annual meetings and gatherings.

For further information about the MoMA Archives and to schedule appointments, please visit: <http://www.moma.org/learn/resources/archives/>.



Above: Invitation to the Commemoration Ball to celebrate the Anniversary of the Birth of General Washington, 1799.

Right: Flyer for "The Road to Freedom Costume Ball," 1925.



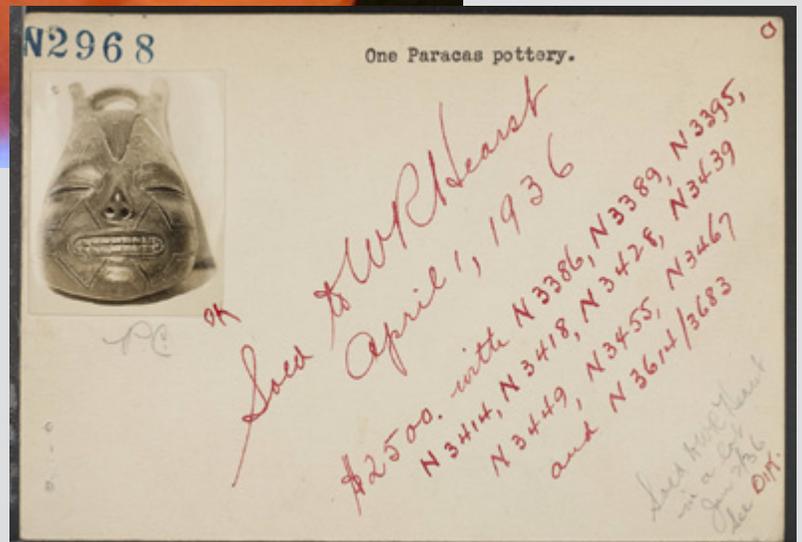
# CITY AND COUNTRY SCHOOL CENTENNIAL EXHIBITION

As part of its centennial celebration, the City and Country School in Greenwich Village mounted an exhibit of photos, artifacts, and videos from the school's archives at the Jefferson Market Library's Willa Cather Room from May 14 to May 22, 2014. On display was the school's history, from founder Caroline Pratt's early years as a woodworking teacher (and inventor of "unit blocks"), to the school's experimental beginnings as the Play School on MacDougal

Alley, to the flourishing present-day City and Country School. The exhibit featured original artifacts such as Pratt's diary, student work, and iconic photos, and included in-depth looks at programs, people, and historical moments. The exhibit evoked Greenwich Village life over the years and described Pratt's educational foundations, which laid the way for the progressive practice that characterizes the daily life of this historic school.



Left: Image of City and Country School founder Caroline Pratt, with letters written to Jackson Pollock, former janitor at the school.



Right: Brummer Gallery Collection Card, courtesy of the Metropolitan Museum of Art Watson Library.

# THE METROPOLITAN MUSEUM OF ART ARCHIVES OPENS TWO COLLECTIONS FOR RESEARCH

The Metropolitan Museum of Art Archives announces the availability for research of collections of two twentieth-century museum officials. A generous grant from the Leon Levy Foundation has funded processing of these materials. Finding aids are now available online for:

1. George Trescher records related to the Metropolitan Museum of Art Centennial: As Secretary of The Metropolitan Museum of Art's 100th Anniversary Committee of the Board of Trustees, Trescher coordinated the planning and implementation of the 1970 Centennial, which included a wide variety of museum programs, activities, and special exhibitions. [http://libmma.org/digital\\_files/archives/Trescher\\_Centennial\\_records\\_b18234550.pdf](http://libmma.org/digital_files/archives/Trescher_Centennial_records_b18234550.pdf).

2. Joseph V. Noble records: Noble was Operating Administrator of the museum (1956–1967); Chairman of the Administrative Committee (1966–1967), which ran the museum after the unexpected death of Director James Rorimer (1905–1966); and Vice-Director of Administration (1967–1970). His records provide unique insights on senior-level management decisions and museum operations during a period of dramatic change in the museum's administrative organization. [http://libmma.org/digital\\_files/archives/Joseph\\_V\\_Noble\\_records\\_b18221749.pdf](http://libmma.org/digital_files/archives/Joseph_V_Noble_records_b18221749.pdf).

For information about access to the physical materials at The Metropolitan Museum of Art Archives, contact [archives@metmuseum.org](mailto:archives@metmuseum.org) or visit our website at <http://libmma.org/portal/museum-archives/>.

## *THE BRUMMER GALLERY ARCHIVES AT THE CLOISTERS, DIGITIZATION PROJECT*

Thanks to generous funding provided by The Kress Foundation, The Cloisters Archives has recently introduced a digital database of its holdings of the Brummer Gallery of New York, available through the Metropolitan Museum's Watson Library Digital Collections (<http://libmma.contentdm.oclc.org/cdm/landingpage/collection/p16028coll9>).

Founded by Joseph Brummer (1883–1947) in 1914, following the earlier establishment of a Paris gallery with his brother Ernest (1891–1964), the gallery was an important source of art objects for numerous museums and private collections throughout the United States and Europe. It dealt broadly in everything from classical antiquity to Modern Art, with significant focus on works of the Middle Ages, Pre-Columbian America, and Renaissance and Baroque decorative arts.

Digitized material from the collection consists of scans of 16,600 object cards. Ordered by accession number and including over 6,000 pieces exported from the Paris office, the cards feature thumbnail photographs, names of sellers and buyers, and purchase and sale prices.

Accompanying the cards are four large binders with pages arranged by art era or medium, holding duplicates of the small object photos with accession numbers written below. These albums allow a researcher unequipped with the distinctive Brummer stock number to locate an item by its physical features. As well, the collection includes some 4,000 address cards for clients, contemporary artists, staff, and service providers, which periodically note purchases or inquiries on specific objects.

Additional Brummer material is available for onsite consultation at The Cloisters Archives; please see the online finding aid (<http://libmma.contentdm.oclc.org/cdm/ref/collection/p15324coll6/id/615>) for the complete holdings.

**A.R.T. News contributors:** Lindsay Turley, Museum of the City of New York; Adriana Cuervo, Institute of Jazz Studies - Rutgers University Newark; Jennifer Marck Moran, City and Country School; Michael Carter, The Cloisters; Jim Moske, the Metropolitan Museum of Art

## Financial Report to Membership

### *Balance Sheet and Cash Summary*

### *as of June 8, 2014*

	<i>2014 Jan–June</i>	<i>2013 Jan–June</i>
<b>INCOME</b>		
Bank Interest	\$33.94	\$44.67
Grants	\$6,000.00	\$6,000.00
Membership	\$10,910.00	\$11,870.00
Program Revenue & Sponsorships	\$8,775.00	\$4,950.00
<b>Total Income</b>	<b>\$25,718.94</b>	<b>\$22,864.67</b>
<b>LESS OPERATING EXPENSES</b> (see below for description)		
Administrative	\$5,349.27	\$3,519.99
Outreach	\$3,324.83	\$4,566.31
Programming	\$15,294.98	\$10,484.68
<b>Total Operating Expenses</b>	<b>\$23,969.08</b>	<b>\$18,570.98</b>
<b>Net Income</b>	<b>\$1,749.86</b>	<b>\$4,293.69</b>
<b>SUMMARY</b>		
Opening Balance	\$35,023.69	\$30,709.00
Plus Net Cash Movement	\$1,769.46	\$4,314.69
Closing Balance	\$36,793.15	\$35,023.69

**Administrative** = bank fees, postage, software, tax filing fee, web domain, e-mail

**Outreach** = Archives Education Institute, *Metropolitan Archivist*, student orientation, event cosponsorship

**Programming** = New York Archives Week programs, holiday party, monthly programs, workshops



# 2014-15 Membership Form

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Round Table**  
of Metropolitan  
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Inc.

nycarchivists.org

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New York, NY  
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*Membership year runs from July 1, 2014 to June 30, 2015*

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

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

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

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

City: \_\_\_\_\_

State: \_\_\_\_\_

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Preferred E-mail Address: \_\_\_\_\_

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

New Membership

Renewal

**Please designate your  
membership level:**

*(Membership level descriptions  
an be found on the A.R.T. website)*

Student Member Level: free with proof of enrollment

Regular Member Level: \$25

Sponsoring Member Level: \$50

Sustaining Member Level: \$100

Friends of A.R.T. Member Level: \$25

**I am interested  
in the following  
volunteer  
opportunities:**

Advocacy

Membership

Outreach

Annual Holiday Party

Mentoring

Website

Awards Ceremony

Program

Event Programming

Communications

*Metropolitan Archivist*  
Newsletter

Space Donation

Education/Workshops

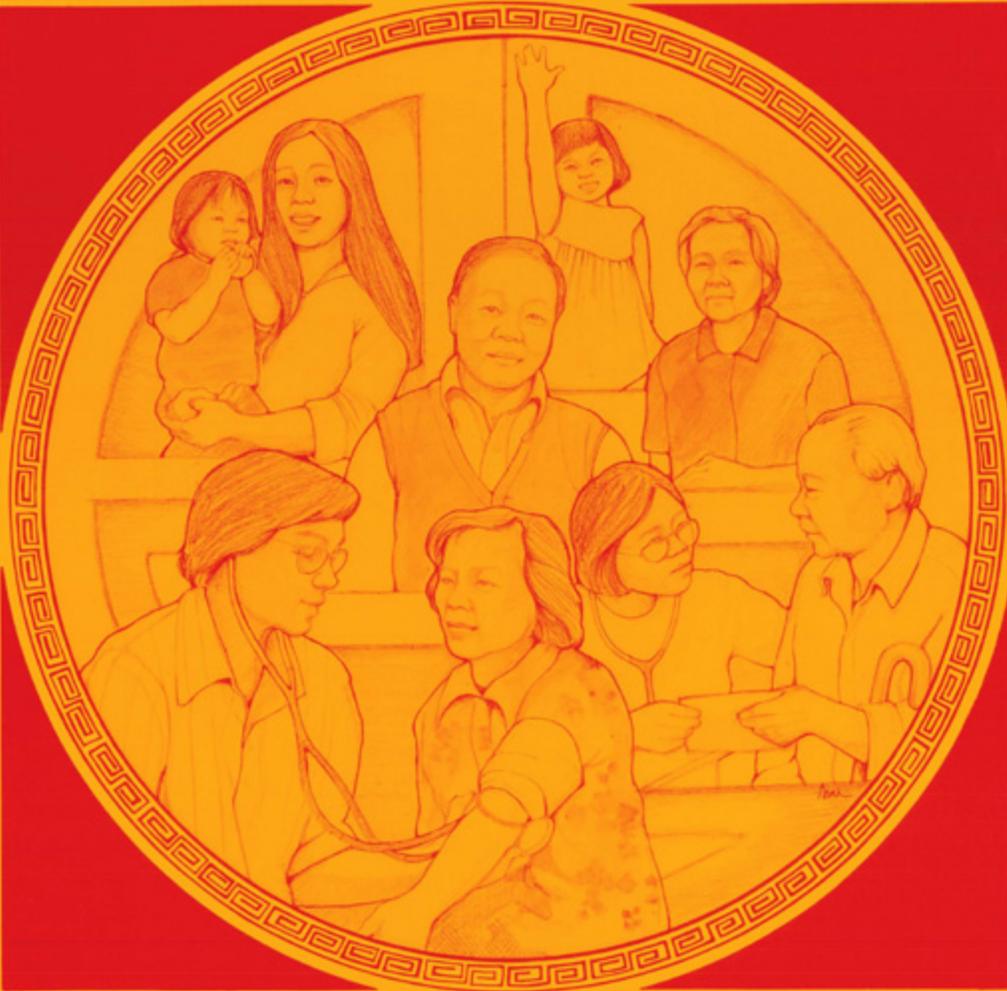
**To complete membership:** Send the completed form with your membership check to A.R.T. Membership at the address listed at the top. Make checks payable to the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.). Any additional tax-deductible donations are also welcome. You can also complete this form online through our website ([www.nycarchivists.org](http://www.nycarchivists.org)) and make the requisite payment through PayPal. To renew your membership online, simply log in to your profile and follow prompts to renew.

*Your donation is tax-deductible to the extent allowed by law. Donors receive no goods or services in return for their donation. A copy of A.R.T.'s latest annual report may be obtained, upon request, from the organization or from the New York State Attorney General's Charities Bureau, Attn: FOIL Officer, 120 Broadway, New York, New York 10271.*

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