

Volume 17, No. 2 Summer 2011

Metropolitan Archivist

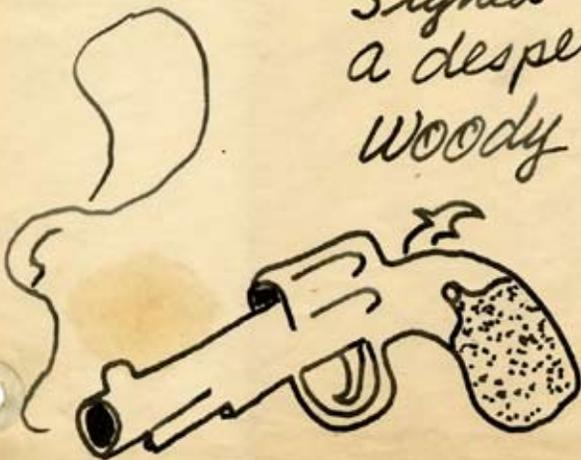
NOTICE!

all songs in this
book are filed in
alphabetical order

Put them back the
same way.

and be sure you put
them back.

Signed
a desperate man,
Woody Guthrie



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WELCOME

The following individuals have joined the Archivists Round Table of Metropolitan New York since January 2011

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

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

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

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

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

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Cover Image: Cover page from one of Woody Guthrie's handmade songbooks, ca. 1942. Image courtesy of the Woody Guthrie Archives. See page 18 for more about the Woody Guthrie Archive in Mount Kisco, New York, and their innovative exchange program with the Lippmann+Rau Music Archive in Eisenach, Germany.

LETTER FROM THE PRESIDENT

Dear Members,

As you read this issue of *Metropolitan Archivist*, the Archivists Round Table's 2010–2011 membership year is coming to a close. I would like to thank our board members who are finishing their terms: Jennifer Anna (vice-president), Bonnie Marie Sauer (treasurer), and Cynthia Tobar (education coordinator). Along with their committees, each of these board members has put tremendous effort into our organization and its programs. I thank them all for their dedication, ideas, and leadership.

This year has been a hard one for many: job losses, budget cuts, and economic instability remain ongoing challenges. Despite these difficulties (or perhaps because of them), ART's strength this past year has been in community building. Through ART, students and professionals new to the field have found mentors to offer advice and guidance at a time when finding a first job in the archives profession is not easy. Furthermore, these new professionals have joined our established committees, bringing boundless energy as well as creative ideas for new programming to ensure that our events are successful.

We have reached out to local communities, including educators, local government, and professional groups of records managers, librarians, and genealogists, and have come together around projects and shared issues. ART members with different areas of expertise, different levels of experience, and from different generations have been working together to improve not only our own professional community, but also the communities that surround us. I look forward to carrying this spirit of community and camaraderie with us into the 2011–2012 membership year.

Best wishes,

Rachel Chatalbash
President
Archivists Round Table of Metropolitan New York, Inc.
president@nycarchivists.org



EDITOR'S NOTE

As ART president Rachel Chatalbash notes in her letter, the past year has brought financial challenges and workplace uncertainty for many of us, yet it has also opened up incredible opportunities for the future. Reflecting these challenges, ART continues to offer high-value educational workshops; it organizes monthly meetings, most recently at the new home of the National Archives at New York City and at the Roundabout Theatre Archives; it hosts lively discussion groups on pertinent topics; and it provides resources and relevant information in a timely manner to our members. This issue of *Metropolitan Archivist* illustrates in fine detail ART's recent programs and events, and it highlights the wonderful collections and new initiatives of ART member repositories.

This issue also includes a new section, ART Repositories in Recent Publications. We realize that many ART member repositories assist researchers and writers, and this section is a chance to recognize new publications that feature materials from ART repositories.

Please allow me to thank all our ART members for a great year, including each reader of this issue, and every member of the *Metropolitan Archivist* staff. We encourage your feedback, suggestions, and questions, and we are always seeking story ideas. Please contact me anytime.

Ryan Anthony Donaldson
Coordinator, Communications and Outreach Committee
Archivists Round Table of Metropolitan New York, Inc.
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Pros & Cons Speak Out at Public Hearing on the Proposed Merger of the NYC Department of Records and Information Services (DORIS) with Another Agency

by Catherine Carson Ricciardi
ART Secretary

Last November, the Bloomberg administration announced its intention to merge the New York City Department of Records and Information Services (DORIS) into the Department of Citywide Agency Services (DCAS), at the time of Edna Wells Handy's appointment as the commissioner of DCAS. Legislation introduced by the City Council at the request of the mayor would officially transfer the functions of DORIS to DCAS, a much larger and less specialized agency. DORIS would cease to operate as an independent city agency, and instead would be absorbed into DCAS. The legislation must be approved by the City Council in order for the merger to take place.

On March 15, 2011 at an informational meeting Commissioner Handy and Eileen Flannelly, Chief Records Services Officer, presented their rationale and support for a merger of DORIS into DCAS. A hearing, on April 27, 2011, chaired by Councilmember Gale A Brewer, gave the public a chance to weigh in on the idea. Following an introductory statement from the City Council Committee on Governmental Operations, administration representatives Handy and Flannelly spoke in support of the merger and also addressed issues that were raised at the March 15 meeting.

The administration argued that a combined agency would provide better and more efficient services: it would give DORIS access to the resources of DCAS, including internal legal counsel, storage, paraprofessional staff, and expertise in procurement, contracts, IT, and project management, thus freeing DORIS's professional staff to focus on records projects. While there was opposition to a similar merger proposal in the 1990s, the administration argued that DORIS would do well within the current DCAS. Lastly, the administration argued that a merger, rather than another type of relationship, would enable the combined agency to provide the most efficient records services.

Councilmember Brewer was skeptical that DORIS could not get necessary support without a merger. She also requested a better plan for the functionality of DORIS's advisory boards, and argued that the administration still needed to demonstrate how the merger would increase — not simply maintain — records services and access.

Twelve speakers, divided into three panels, then gave testimony. The first panel comprised Richard Lieberman, director of the LaGuardia and Wagner Archives and a member of the Advisory Board for DORIS; Henry Stern, a former city councilmember, who co-sponsored the 1977 legislation establishing DORIS; Assistant Commissioner for Archives and Records/State Archivist for New York Christine Ward; and Brian G. Andersson, commissioner of DORIS from 2002 to 2010. This panel was divided on the merger. Lieberman supported it, arguing that a merger with DCAS

would help DORIS. He did suggest improvements, arguing that the legislation needed to be more specific about the handling of electronic records. Stern and Andersson spoke in opposition to the merger. Without an increase in funding or staff for DORIS, Stern said, improvements in efficiency at either agency were unlikely. He argued for more resources for DORIS as an independent agency. Andersson argued that it was a step backward to merge DORIS into the agency from which it split off in 1977 and recommended a shared-service model as an alternative to a merger. Ward took a neutral position, arguing for legislation to address the regulatory, administrative, and financial needs of the city's records programs, regardless of the organizational structure.

Councilmember Brewer asked this panel several questions. She was particularly interested in the organizational structure of the New York State Archives, its advisory boards, and its relationships with other agencies, as the committee has been looking for organizational models for DORIS.

The second panel consisted of Bronx Borough Historian Lloyd Ultan; ART President Rachel Chatalbash; Lucinda Manning, a consultant; Gertrude Hutchinson, a board member of NYAC; and Brian Keough, the New York caucus chair for MARAC. All spoke in opposition to the proposed merger, expressing the concern that DORIS would become lost in the larger, less specialized DCAS, and using NARA and the New York State Archives to illustrate their point that records agencies function best as independent entities. They argued that legislation should protect DORIS and should specify requirements for professional staff, storage, and funding.

Councilmembers Brewer and Domi-

FAMILY



Dynamics and the Rockefeller FAMILY ARCHIVES



Top: The third generation of Rockefellers in 1964: siblings Laurance, David, Nelson, Abby (Babs), John D. 3rd, and Winthrop.

Above: John D. Rockefeller Jr., his wife Abby, and a guide roast marshmallows in Grand Teton National Park in 1931.

Photographs courtesy of the Rockefeller Archive Center.

by Amy Fitch
Archivist
Rockefeller Archive Center

Who We Are

The Rockefeller Archive Center is a private operating foundation in Sleepy Hollow, New York, that serves as a repository for the historical records of the Rockefeller family and its major philanthropies. It was established in 1974 by four organizations: the Rockefeller family, The Rockefeller University, The Rockefeller Foundation, and the Rockefeller Brothers Fund. The Archive Center houses their respective organizational archives, along with related philanthropic collec-

tions and numerous special collections.

The Rockefeller Family Archives comprises 11,500 cubic feet of materials arranged into fifty-six record groups. The majority of it is open, and two archivists are actively working on the backlog. The archives documents six generations, with a focus on three: John D. Rockefeller, Sr. (1839–1937); John D. Jr. (1874–1960) and his wife Abby Aldrich Rockefeller (1874–1948); and their six children — Abby (Babs), John D. 3rd, Nelson, Laurance, Winthrop, and David.

Our Various Roles

The archives serves several functions. The primary role from my perspective is to document the enduring cultural legacy of this prominent family. Notable examples of this legacy include Rockefeller Center, built by John D. Jr. during the Great Depression; the Museum of Modern Art, which Abby Aldrich Rockefeller co-founded in 1928; Lincoln Center, established by John D. 3rd in 1962; and the expansion of Grand Teton National Park, overseen by Laurance, in 1949.

The archives serves multiple roles, which potentially conflict with one another: we are at once a research center, privacy watchdog for the family, and (figuratively speaking) attic storage. Our storage capacity of 35,000 cubic feet is nearly filled with countless documents, photographs, moving images, and audio recordings. As a research center, we assist more than 300 onsite and 2,000 remote researchers annually. As an advocate for our donors' privacy, we restrict documents that discuss living members of the Rockefeller family.

From the beginning, the Archive Center addressed concerns about donor privacy. But the publication, in 1976, of *The Rockefellers: An American Dynasty*, by Peter Collier and David Horowitz — in which members of the younger generations spoke openly about their relatives' interactions — caused a generational rift within the family. This breach of a long family



The Rockefeller estate under construction in March 1908: the gardens, the frozen Hudson River, and the Palisades. Photograph courtesy of Rockefeller Archive Center.

tradition led to increased tension between family privacy and the public's right to know. In terms of the archives, it created complexities with opening the collection:

- Materials on living family members are closed. John D. Jr.'s line has more than 200 living members, so this is no small detail.
- Documentation on art has extra restrictions if a work belongs to a living family member.
- Anything indicating financial net wealth is closed.

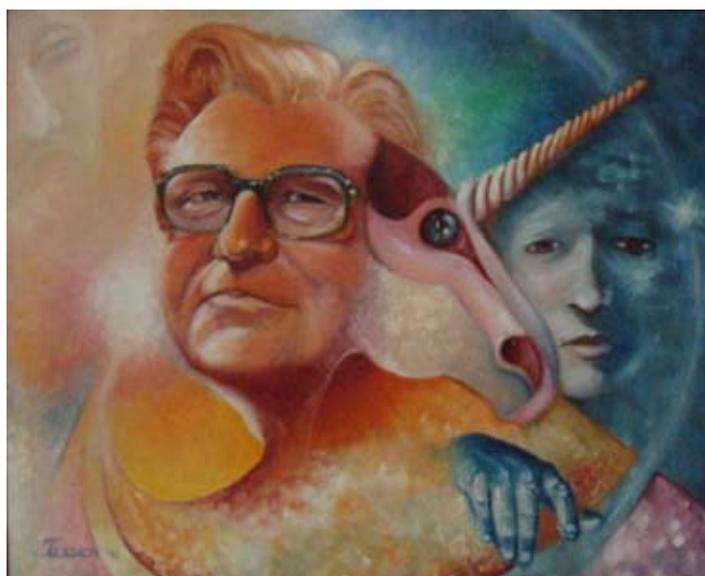
As a consequence, the backlog is harder to reduce since a near-item-level review is required on some series.

A Study in Compromises

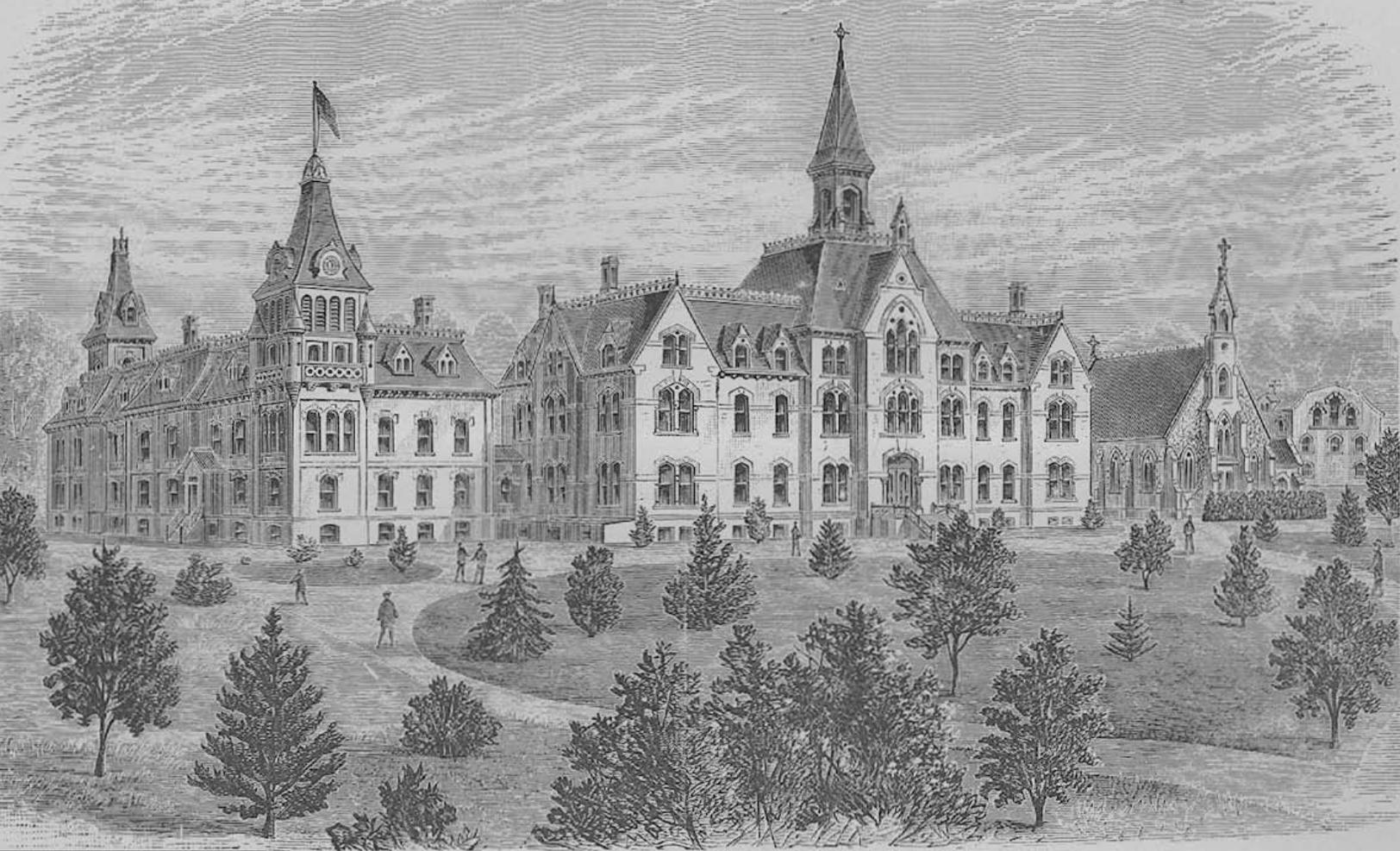
The 3,500-cubic-foot Nelson A. Rockefeller Papers is a case study in special handling — i.e., compromises. For several years, we practiced backward intake on the collection. These papers were first processed by series, and then we submitted the finding aid to Nelson's estate for approval before receiving a deed of gift. Most gifts came in annual batches if they were approved. At his executors' urging, most series in the gubernatorial papers begin with a disclaimer stating that Governor Rockefeller may not have seen or been aware of the existence or substance of a document unless his signature appears on it. Nelson Rockefeller's papers from his term as vice president contain security-classified government documents within some of its series, which is unusual for a private archives, and which leads to extra measures for secure handling of the classified items.

Additionally, we give special consideration to reference questions from Rockefellers. For these high-profile visitors, whether family members or representatives, we essentially drop everything to address their questions. Since our reading room is small, we provide a separate research space to maintain their privacy. They frequently work in pairs, like to discuss interesting family records they come across, and often have access to otherwise closed materials.

Continued on page 33



A portrait of Nelson Rockefeller, with a unicorn, sent by a constituent to the governor in the 1970s. Photograph courtesy of the Rockefeller Archive Center.



The Archives & Special Collections Center at Seton Hall University: Diversity in Religious Archives

by Alan Delozier
Archivist
Seton Hall University

WISDOM IS THE WORKER OF ALL THINGS
HERS IS A SPIRIT UNDERSTANDING HOLY
ONE MANIFOLD SUBTLE ELOQUENT SURE
SWEET LOVING THAT WHICH IS GOOD QUICK
WHICH NOTHING HINDERETH BENEFICENT

JOHN M. OESTERREICHER WHY
JUDAEO-CHRISTIAN
STUDIES

WISDOM IS MORE ACTIVE THAN ALL ACTIVE
THINGS AND REACHECH EVERYWHERE
BY REASON OF HER PURITY SHE IS THE
VAPOR OF THE POWER OF GOD A PURE
EMANATION OF THE ALL-RULER'S GLORY
THE BRIGHTNESS OF ETERNAL LIGHT THE
UNSPOTTED MIRROR OF GOD'S MAJESTY
THE IMAGE OF HIS GOODNESS SHE RE-
NEWETH ALL THINGS SHE MAKECH THE
FRIENDS OF GOD AND PROPHETS SHE IS
MORE BEAUTIFUL THAN THE SUN AND

INSTITUTE OF JUDAEO CHRISTIAN
STUDIES AT SETON HALL UNIVERSITY

COMPARED WITH THE LIGHT SHE IS FOUND
BEFORE IT FOR AFTER LIGHT COMETH NIGHT
BUT NO EVIL CAN OVERCOME WISDOM

The Monsignor William Noé Field Archives & Special Collections Center at Seton Hall University focuses on the trinity of Setonia, Catholic New Jersey, and the Archdiocese of Newark, and combines documents of a spiritual nature along with more “secular” or worldly materials. While we are the archives of a religious institution, people have created — and use — our records. Respecting all parties and personalities is therefore intrinsic to our working method.

Building Parochial Resources

Founded in 1856 by James Roosevelt Bayley, the trailblazing Bishop of Newark, Seton Hall College was the first Catholic-affiliated post-secondary school in New Jersey. Although chartered by the state in 1861, Setonia relied upon the church for its administrative salvation. Our first American-born students were often of Irish, French, German, or English extraction. Ledger books, financial records, and general catalogues of the era also show that the earliest students came from the metropolitan area, but some came from as far away as Mexico, Cuba, and Canada. Today, our resource-building is inspired by more intensive globalization — with representation from across Europe, Africa, Asia, Oceania, Central and South America — as well as the technical advances of the twenty-first century.

Structure: Both Archival and Administrative

Our record-group schemas reflect our unique hierarchical structure: as the largest diocesan-run college in the nation, Setonia differs administratively from many other American Catholic colleges. Most others — especially in the Newark–New York area — are overseen by religious orders: Iona and Manhattan Colleges by the Irish Christian Brothers; St. John’s University by the Vincentians; St. Peter’s and Fordham Universities by the Jesuits; and St. Elizabeth’s College by the Sisters of Charity. They are under the supervision of provincials who lead their respective orders. In our case, the Archbishop of Newark is our top administrator, and our parent organization is the Roman Catholic Archdiocese of Newark. This partnership has yielded more than 150 years of records.

Records We Collect

Our records reflect our dual function as a repository for secular and church records. This melding of the academic and religious can be credited largely to Archbishop Peter Gerety (1974–86), who instituted one of the first — and still unusual — examples of educational and diocesan archival collections under one umbrella. Our Seton Hall holdings include representative materials from the school’s founding to the present day, including yearbooks, school newspapers, catalogues, accreditation documentation, ledger books, and presidential papers. Archdiocesan records include synod notes, pastoral letters, sermons, and other tracts, as well as the papers of clergy members who studied at, and maintained ties with, Seton Hall and/or the Immaculate Conception Seminary. Both collections are located on the South Orange campus. Gerety transferred archival collections from the Chancery to Seton Hall, since the latter — as the diocesan university with a more academic-based clientele of researchers — would potentially attract wider use. This coincided with the founding of the New Jersey Catholic Historical Records Commission after the 1976 Bicentennial, which stimulated interest in research in church-related records statewide.

Previous Page, Top: Seton Hall Campus c. 1880s. An illustration of the former Seminary Building (now President’s Hall) on the grounds of the college. This edifice shows the strong symbolic ties between spirituality and academic life that Seton Hall is noted for.

Bottom: A booklet published by the Seton Hall Institute for Judaeo-Christian Studies in 1954 to explain the need for this course of enlightenment on campus and beyond.

Images courtesy of the Monsignor William Noé Field Archives & Special Collections Center, Seton Hall University.

Meeting Challenges

Although Catholicism is considered the “Universal Church,” each See (diocese) has local jurisdiction over its own documentation. At Seton Hall we balance the requirements of the church with the spirit of academic freedom. So, for example, we give researchers their choice of reading historical copies of either the Douay (Catholic) or King James (Protestant) Bibles, and, in the 1970s, Archbishop Gerety allowed the Church of Latter Day Saints to microfilm Archdiocesan sacramental records from the earliest parishes, including St. John’s–Newark, founded in 1826, and hundreds more from the nineteenth century through the 1930s in Bergen, Essex, Hudson, and Union counties. Although this ecumenical practice ended in 2008 when the Vatican prohibited microfilming and/or digitizing of sacramental records to prevent posthumous rebaptisms, which Catholic doctrine forbids, we nevertheless remain one of the few dioceses, outside of LDS research centers, to own these films.

Embracing diversity and divinity is an institutional goal here. Among our most prominent manuscript collections are the papers of Msgr. John Oesterreicher, Sister Rose Thering, Father Edward H. Flannery, and Reverend Nancy Forsberg; advocates of improved Jewish–Christian relations. These records show an understanding of faith, and remain — outside of family history — one of our most heavily used collection areas.

Approaching Sensitive Issues

Regardless of religious affiliation or intellectual theme, we always strive to protect sensitive and personal information. Looking at our collections in more detail, we have the papers of both Democratic and Republican politicians, including former governors and members of Congress, as well as materials that reflect sometimes contentious points of view. One example: materials from the campus radio station WSOU-FM, including newspaper clippings, and materials pertaining to vocalist Billy Joel and content censorship during the 1970s and later, when the station’s format changed to heavy metal. Heavy metal may not [Continued on page 33](#)

Our Shared Legacy: World War II and “The Joint”

Welcome to our extraordinary collection of documents and photographs from the World War II era. Explore our shared legacy of “The Joint’s” work rescuing and providing relief during and after the Holocaust.

Explore Our Photo Galleries



Search images from the countries where “The Joint” operated during and after World War II.

Search Our Names Index



Is your name among the over 500,000 in our extraordinary collection of historic documents?

Tell Us Your JDC Story



Were you touched by JDC? We want to know your story.

Create a Family Legacy



Honor our shared history by partnering with us to ensure that wherever in the world a Jew is in need, JDC is there.

Digitization at the JDC: Spreading the Word

by **Maria P. LaCalle**
Digitization Project Manager
American Jewish Joint Distribution
Committee

This spring, the archives of the American Jewish Joint Distribution Committee (JDC) rolled out the first phase of an ongoing digitization project. This first phase took the form of a website, “Our Shared Legacy,” featuring a collection of historic photographs and documents. This project presented a significant opportunity for the JDC archives to publicize its rich holdings.

JDC was founded in New York City in 1914 by Jacob Schiff, Felix Warburg, Paul Baerwald, and other prominent New Yorkers to assist overseas Jews affected by the horrors of World War I. During its nearly one-hundred-year history, JDC has rescued Jews at risk, brought relief to those in need, and rebuilt community life in over one hundred countries. The JDC’s archives document the organization’s global mission, activities, and partnerships from World War I to the present, thus providing an exceptional and comprehensive perspective on the evo-

lution of America’s role in international humanitarian aid.

The official archives of JDC’s historic records was created at JDC headquarters over forty years ago. During the past several years, JDC leadership has sought to broaden the reach of the archives through digitization and an increased web presence. Funding for this effort has come from a significant donation received in 2007. Individual donors and the Jewish Genealogical Society of New York have contributed additional funding. In 2008, JDC partnered with Ancestry.com to digitize a large collection of unique World War II-era client records.

“Our Shared Legacy” presents the story of JDC’s work rescuing and resettling thousands of Holocaust survivors during and after World War II. Although JDC (sometimes known as “The Joint”) is a household name to many survivors, the younger generation is often unaware of the historic role JDC has played in saving thousands of lives. Reconnecting with the survivor community and sharing the history of JDC’s work with a younger generation are principal objec-

tives of the site. Anecdotal evidence indicates that the site is reaching this younger audience. Stories shared with the archives staff also confirm that the children and grandchildren of survivors are using the names index as a tool to fill in both their family history and the role JDC played in assisting them.

On May 2, 2001, Holocaust Remembrance Day, JDC launched “Our Shared Legacy.” The Associated Press published a story to coincide with the official launch day, which marked the largest single day of traffic the JDC website has ever enjoyed.

Three basic features on “Our Shared Legacy” engage visitors with content: photo galleries, a names search, and “Tell us Your JDC Story.”

Photo Galleries

One of the prize holdings at the JDC archives is a collection of over 100,000 photographs documenting the work of JDC around the globe. “Our Shared Legacy” makes some of the most remarkable images in the collection available for the first time. These photographs are organized into fifty-five photo galleries,



Do You Recognize Someone?

Tell us the name of the person you recognize, where they are in the photo and how you know them. ...

Previous Page: “Our Shared Legacy” home page. Above: Users have the ability to “tag” individuals in photographs. The system then generates a record for archives staff with identification information. Images courtesy of the American Jewish Joint Distribution Committee Archives.

grouped by country and location where JDC worked during and after the war. Users are encouraged to help identify individuals in the photographs by “tagging” them. The system then takes a screenshot of the photograph with the locator box so that JDC archivists can correctly update the database with the appropriate information. Care is being taken to record the source of the identification so that follow-up confirmation is possible. The use of a local field in our database records the data and source. This process has been used actively and with positive results. From the data we have gathered, it is clear that users have found many friends and family members in these photo galleries.

Names Search

The JDC’s records have significant value both for JDC internal use and for family historians. For example, our list of Vilna refugees contains over 9,000 names of individuals receiving JDC aid after they had moved eastward from Poland to Vilna, Lithuania, in 1940 to escape the Nazi regime. The Shanghai lists also contain remarkable stories of 16,500 Jewish refu-

gees who survived the war in Shanghai with JDC aid. For family historians, uncovering lists such as these have helped fill in the story of how their loved ones survived the Holocaust. Family historians have long been enthusiastic supporters and patrons of the JDC archives, and the response to releasing these records has been tremendous.

Family historians have also played a fundamental role in the digitization process. To make these records accessible, the archives relied on a core group of dedicated volunteers. This hard-working team of six genealogists transcribed the documents into a collection management system. Each database record is also linked to a scanned image of the original document. The user can do a simple name search and pull up each record containing the name. An advanced search by document and location will be available in the next phase of our work.

For the “Our Shared Legacy” site, JDC determined it would be best to develop an API for the database so that searches could be run and displayed within a single web environment. JDC configured the

names index to have data returned from the database server, while the HTML pages are served from our web server. After several rounds of testing, the result is a seamless environment that allows users to stay within a constant background.

“Tell Us Your JDC Story”

The “Tell Us Your JDC Story” feature offers users an opportunity to share the ways in which JDC helped them. To date, JDC has received many compelling stories from Holocaust survivors and their families. These personal stories help to supplement the documented history in the official JDC archives.

Many exciting things are on the horizon for the JDC archives. The next phase of the project will launch the main archives website, which includes several online exhibits, a database of digitized textual and photographic collections, finding aids, and an interactive timeline of JDC history. Expect to see much more from the JDC archives in 2011!

Maria P. LaCalle can be reached at Maria.LaCalle@jdcny.org.

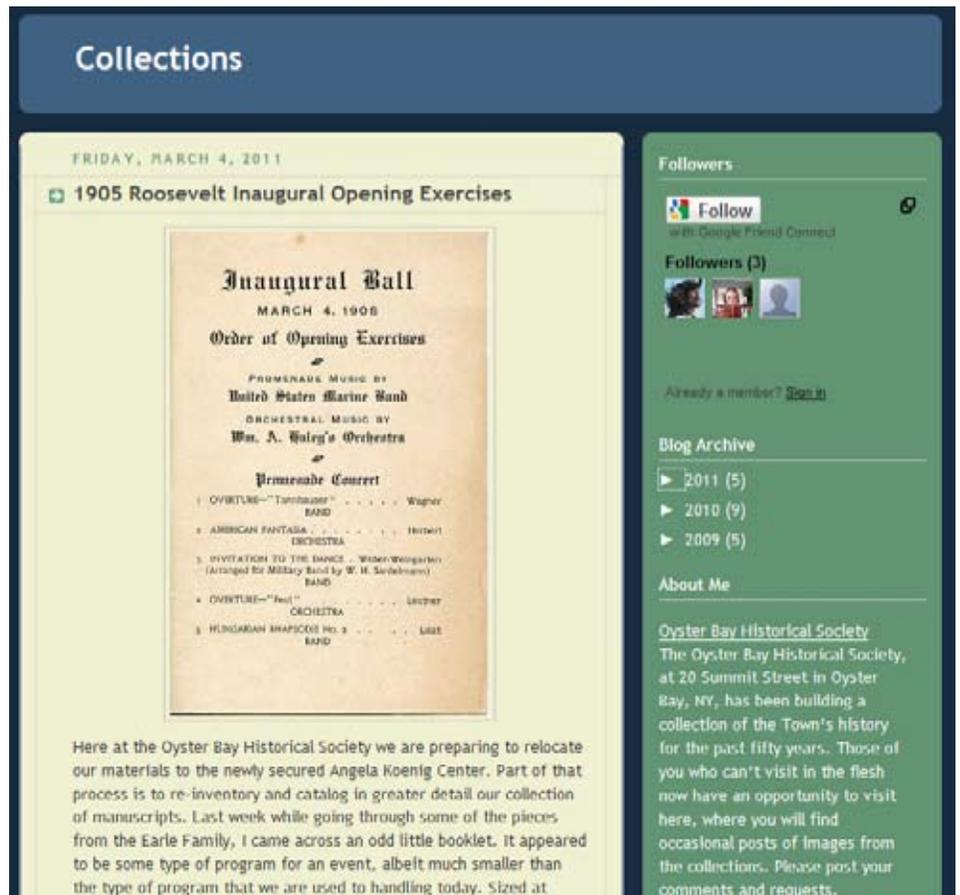
Profile in Social Media: The Oyster Bay Historical Society

by D.S. Apfelbaum
Adjunct Librarian
Long Island University

Just a stone's throw from the bustling traffic of Oyster Bay's South Street sits the Earle-Wightman House, nestled between a Bank of America branch office and the Italian American Citizens Club of Oyster Bay. Constructed around 1720, this wood-frame edifice with its peeling picket fence and eighteenth-century garden seems an unlikely place for innovation. Yet the building's architectural exterior belies the very modern endeavor the resident Oyster Bay Historical Society (OBHS) is undertaking within.

In July of 2009, the OBHS entered the world of social media when it launched its official blog, "Collections" (<http://reposits.blogspot.com>). The following fall, the society's Twitter (http://twitter.com/OBHistory_DMC) and Facebook (<http://www.facebook.com/pages/Oyster-Bay-Historical-Society/>) pages went live. Since then, social media has served the institution in two areas: collection sharing and, to a lesser extent, outreach.

"Without question, Blogger by far is our best avenue to show our readers the variety of our collection," said Philip Blocklyn, the society's executive director. For OBHS staff, the Blogger application offers a slew of benefits: it's free, both its administrative and user interfaces are easy to navigate, and it provides an opportunity to showcase the diversity of materials the society holds and maintains. "Blogging exposes the collection and allows feedback and occasional corrections from those readers who have something to offer. It's an opportunity for our staff to find an individual item or topic and discuss it without the languidness of an elaborate report. The informality allows for mass appeal," added Nicole Menchise, librarian and archivist at the OBHS. However, blogging requires a considerable time commitment; researching items and drafting posts can take up to five hours



Top: Oyster Bay Historical Society Twitter page. Bottom: Oyster Bay Historical Society blog. Images courtesy of the Oyster Bay Historical Society.

for each entry.

The society also uses Twitter to highlight its holdings. Since October of 2009, @OBHistory_DMC has tweeted over 390 entries from the diary of Mary Cooper, an eighteenth-century resident of Oyster Bay. Despite its restrictiveness, Twitter's 140-character limit has presented few problems for the project: passages drawn from the diary are often very brief. Like Blogger, Twitter is free to use and, as Menchise noted, it is "a quick and easy way to make a part of our collection available to the public."

Although the society maintains a Facebook page to promote activities and events, it plays only a minor role in the organization's larger outreach plan. Menchise attributes this to several factors. First, consistently updating Facebook can be time-consuming. Second, the OBHS still relies heavily on more traditional outreach outlets such as local calendars, print media, and its website: <http://www.oysterbayhistorical.org>. Finally, the society has encountered competition on Facebook from its own members. "Our official Facebook page can be neglected as our board president has his own page that is more commonly followed by our membership," Menchise pointed out.

Despite the time and energy required to maintain and craft unique content for social media applications, the OBHS intends to continue sharing its collections via Blogger and Twitter in the future. For example, when the contents of Mary Cooper's diary have been tweeted, the society will move on to another historic journal. As for Facebook, there is room for improvement and growth. Said Menchise, "We feel that there may be some advantages by using social networking media in combination with our fundraising efforts, but at this time we aren't sure how to proceed."

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Editor's note: Are you using social media at your organization to increase access and engage with users? *Metropolitan Archivist* welcomes your comments and contributions on this evolving subject.

In Pursuit of Freedom: Institutional Partnering in the Pursuit of Public History

by Larry Weimer

Project Archivist

In Pursuit of Freedom, Brooklyn Historical Society

In Pursuit of Freedom is a multi-faceted public history project memorializing the history of abolitionism, the anti-slavery movement, and the Underground Railroad in Brooklyn. Its overall goal — to provide new resources for understanding Brooklyn's leading role in the abolitionist movement — has yielded a breathtaking set of projects, including exhibitions, a website, historic markers, walking tours, a commissioned outdoor public art work, an original theater piece, an educational curriculum that will be distributed nationally, and a scholarly symposium. Which institution has the range of capabilities needed to fully develop these ambitious resources? Well, probably none, actually. Which is why one distinctive aspect of *In Pursuit* is that it is not centered in any one institution. Rather, the project is a partnership among three Brooklyn cultural institutions: Brooklyn Historical Society (BHS), Irondale Ensemble Project (IEP), and Weeksville Heritage Center (WHC). Each of these organizations brings to *In Pursuit* its particular expertise; each has a longstanding commitment to public involvement in exploring the history and culture of Brooklyn and to making connections between the past and the challenges we face today.

All three of the participating organizations are dedicated to making their resources and programs meaningful for the twenty-first-century Brooklyn communities of which they are a part. All have rich experience in education and outreach.

WHC (<http://www.weeksvillesociety.org/>) is located in the historic Hunterfly Road Houses, the original domestic structures of a free black community founded in the late 1830s. WHC's mission is to document, preserve, and interpret the history of free African American, Caribbean, and African communities in Weeksville, Brooklyn and beyond. It aims to create and inspire innovative, contemporary uses of history through education, the arts, and civic engagement. IEP (<http://irondale.org/>), based in a theater created out of the ruins of the former Sunday school space at Lafayette Avenue Presbyterian Church, has a twenty-eight-year tradition of producing and teaching experimental and provocative activist theater. BHS (<http://www.brooklynhistory.org/>), founded in 1863, is a nationally recognized urban history center. It brings to the project a wealth of archival material related to Brooklyn's 400-year history.

Although the study of slavery and abolition has advanced significantly in the last few decades, there was a perceived need to connect Brooklyn — its people and its historic sites — to the national narrative, and to find diverse ways of bringing this history to a broader public. Central to *In Pursuit* is the original historical research carried out by a full-time historian hired for the project. Assisted by a part-time researcher and interns, directed by in-house historians, and guided by input from an outside team of prominent historians, the public historian's job is to create and enrich the Brooklyn-centric narrative and bring new perspectives and insights to the subject. To support the research and *In Pursuit's* overall goals, I was hired as a full-time project archivist. Based in BHS's Othmer Library, my main responsibilities are to respond to requests for material from the project historian and other team members, and to



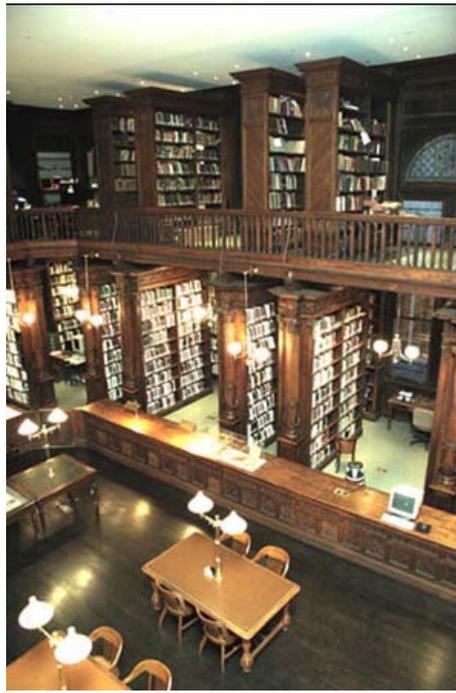
Irondale Ensemble Project's performance space at Lafayette Avenue Presbyterian Church.

Photograph courtesy of the Brooklyn Historical Society.

identify, process, and describe BHS collections that may be of use to the project team or others inspired by *In Pursuit*. In this role, I have coordinated closely with other Othmer Library initiatives, especially those concerning "hidden collections," in order to maximize the possibility of bringing relevant material to light. At the same time, a part-time project archivist, based at WHC, is processing that organization's collections, which document the historic Weeksville community, the history of WHC, the rediscovery and restoration of the community's historic houses and gardens, and the evolution of the surrounding communities.

Of course, research for a project of this scope can't be limited to the archival resources available at BHS and WHC. For this reason, the project historian has been visiting other local repositories, including the New-York Historical Society and New York Public Library's research libraries, including the Schomburg Center, as well as repositories outside the metro area: Library of Congress, National Archives, Yale's Beinecke Library, and others. Some distant repositories, from Rhode Island to Kansas, have generously loaned microfilm reels or provided photocopies of select documents to advance the research effort.

To fund this project, BHS, IEP, and WHC responded to a Request for Proposals issued by the New York City Economic Development Corporation (EDC), winning the grant in 2008. In addition, in 2009, *In Pursuit* was awarded



Brooklyn Historical Society's Othmer Library.

Photograph by Luke Kaven.

federal grants from the U.S. Department of Education Office of Postsecondary Education's Underground Railroad Educational and Cultural Program and the National Endowment for the Humanities. By mid-2010, the project archivist, project historian, and project manager responsible for coordinating this complex project were in place.

As you read this article in summer 2011, the core historical research will be done, and work on the project's other components will accelerate. The collaboration of the three constituent organizations — which initially emphasized project concept and then implementation of groundwork — will shift more fully to the final products. In some instances — such as the three permanent exhibitions at each of the partner sites — the end product will relate specifically to the host institution's particular mission, while mutually reinforcing *In Pursuit*'s overall themes. Other products, such as the project's website, will provide visitors with an overview of the subject. The earliest project outcomes are slated to roll out in 2012, so do stay tuned.

Larry Weimer can be reached at lweimer@brooklynhistory.org

The Political, Social & Emotional Lives of Archives: Takeaways from the "To the Source" Symposium

by Rachel Miller

Processing Archivist, Center for Jewish History / Co-Chair, "To the Source" Symposium Program

In March 2011, archivists, librarians, information scientists, and historians came together for a research symposium to explore subjects such as the place of activism and theory in archival practice, the value of visual interpretation in the archives, and the collectivities behind archival collections. The "To the Source" Symposium, held at the Rutgers University School of Communication and Information (SC&I), was spearheaded by Marija Dalbello, associate professor of Library and Information Science at Rutgers. The Rutgers Seminar in the History of the Book sponsored the keynote lecture. The symposium also coincided with the tenth-anniversary celebration of SOURCE (Student Organization for Unique and Rare Collections Everywhere), an SC&I student group for those interested in archives, records management, rare books, special collections, and museums. The symposium touched on diverse questions and arguments. A few observations about issues most compelling for archivists follow here.

Paper Presentations

The first two speakers in the opening session, "Material Inscriptions, Collections, and Their Publics," underscored the value of visual interpretation of rare books and archival materials for collectors and researchers. Jared Ash, librarian and curator at Newark Public Library, discussed the dominance of design and aesthetics over textual content in the collecting decisions of individuals and art institutions for Russian, Armenian, and Georgian avant-garde materials. Ash noted that after 1921 the bulk of Russian avant-garde artistic production was ephemera, such as agricultural and technical instruction

manuals, ration tickets, and conference announcements, whose textual meaning is at this point secondary to the design. Karla Nielsen, who has a Ph.D. in comparative literature from University of California at Berkeley and is finishing her MLIS degree at the University of Illinois, stressed the importance of considering illuminated manuscripts as spatio-visual constructions. She detailed a key moment in her archival research in Spain when she detected similarities in page structure between Spanish and Arabic medieval manuscripts, supporting her new readings of East-West interaction.

Laura Helton, doctoral candidate in history at NYU and an archivist, moved into an examination of the hidden histories of archival collections, as in the examples of scrapbooker and salon host Alexander Gumbly's collection at Columbia University and librarian Vivian Harsh's Special Negro Collection, first founded in the 1930s at the Chicago Public Library. In both cases, these collections began as dynamic social spaces, which were participated in, added to, preserved by, and which formed a part of, Harlem Renaissance salon life and the mid-twentieth-century Chicago black intellectual community, respectively. Demonstrating the complex ways in which African American documentary practices shaped new publics and discourses and how these publics and discourses in turn shaped collections, Helton highlighted the overlooked yet influential social life of accumulation.

Also referencing community discourse, Iulian Vamanu, doctoral candidate at Rutgers in Communication, Information, and Library Studies, offered an interpretive reading of the "Song for the Horse Nation" exhibition at the National Museum of the American Indian. Vamanu addressed ways in which Native American curators bring indigenous communities' discourses to bear on exhibition design and preservation practices, thereby acting as mediators between Native American communities and Western heritage institutions.

Panel Discussion

The second session of the symposium, "From *Fever* to Folder: Applying Critical Theory and Activism in the Archives," was a panel discussion with Grace Lile, archivist and head of operations at WITNESS; Jenna Freedman, librarian at Barnard College; Laura Helton, as introduced earlier; and Jonathan Lill, archivist at the Museum of Modern Art. Devoting the first half primarily to activism and the second to theory, the panelists presented statements informed by their professional experiences.

Dating the call for "archival activism" to historian Howard Zinn's 1970 SAA address in which he pressed archivists to actively document the underdocumented, Lile sketched out her place, and that of the human rights advocacy organization for which she works, in the past, present, and future of archival activism. Defining archival activism in Verne Harris's terms as the "intentional commitment to . . . the 'call of justice,'" Lile also attached as a necessary clause the postmodernist awareness that decisions made at every level in the archives are not neutral. Lile concluded that archival activism ultimately comes down to making archives meaningful to all. Jenna Freedman picked up the activist conversation with reflections on the place of a "radical reference librarian" in the archives, one who, for example, places archival materials

in the open stacks and into circulation, thereby making them more accessible and visible to users.

Helton provided an overview of the divergent ways in which the archives profession, the history field, and cultural studies define archival theory, acknowledging the barriers be-

tween our languages and scholarship. She asked whether our variant theoretical approaches might come together in a unified archival language that speaks both to archival practitioners and to the cross-disciplinary fervor currently surrounding "the archive" — or are we able to engage with each other multilingually?

While he does not feel the direct effect of critical theory in his quotidian tasks as an archivist at MoMA, Jonathan Lill pointed to an indirect effect via the use of critical theory and the resulting interpretations of "the archive" by museum curators and records creators (the artists). He also identified growth in the perceived value of archives in the museum sphere, as materials in the archives become the sole trace of much performance art in recent decades.

Keynote

The symposium concluded with a lecture by Canadian historian Sonia Cancian, "The Poetics and Politics in the Intimate Worlds of Immigrant and Homeland Epistolarity." Detailing her difficulty in locating love letters in the course of her research on immigrant correspondence, Cancian observed that archivists favor description based on the sociological content of materials while overlooking the emotional content. Cancian showcased the Immigrant History Research Center's "Digitizing Immigrant Letters" project, for which intimacy and emotional content were among the selection criteria for digitization.

The symposium's balanced mixture of scholars and practitioners generated engaging theoretical, historical, and political questions for us to consider as archivists. They remind us to reflect on the agency we carry in our daily practice and to interpret and fashion our professional identity continually in relation to the broader context of our surrounding disciplines.

Rachel Miller can be reached at rcmiller@cjh.org. For talk abstracts, see: http://comminfo.rutgers.edu/book_history/source_symp2011/.



Clockwise from top: Presenters at the symposium: Sonia Cancian, Jared Ash, "From *Fever* to Folder" panel discussion. Photographs by Marija Dalbello.



OUTREACH AND ADVOCACY SPOTLIGHT

Interview with Rachel Chatalbash

ART president Rachel Chatalbash was recently interviewed by the Issues and Advocacy Roundtable (I&A) of the Society of American Archivists for their Outreach and Advocacy Spotlight, a feature “designed to encourage advocacy by and for archivists by spotlighting successful outreach and advocacy programs around the country.” We are pleased to reproduce her interview, which we have taken from the I&A webpage <http://www2.archivists.org/groups/issues-and-advocacy-roundtable>.

Name: Rachel Chatalbash, President
Organization: Archivists Round Table of Metropolitan New York, Inc.

Summary of Organization: Founded in 1979, the Archivists Round Table of Metropolitan New York, Inc. (ART) is a not-for-profit organization representing a diverse group of more than 400 archivists, librarians, and records managers in the New York metropolitan area. It is one of the largest local organizations of its kind in the United States, with members representing more than 160 repositories.

Does your organization have formal outreach or advocacy programs?

Outreach and advocacy have always been important to ART. Formally, this begins with ART’s mission, which states that we will educate the public about the importance of archives; we will provide a forum for members of the archives community to discuss issues; and we will advocate for the preservation and use of historical materials. These three guidelines set the stage for our outreach and advocacy activities, allowing us the opportunity to reach out to New York City communities and to provide leadership and opportunities for discussion within our organization regarding pertinent archival issues.

ART has both an Outreach Committee and an Advocacy Committee. The committees operate independently of each other, with their own set of priorities, programs, and volunteers. Interest-



Helen Selsdon, archivist with American Federation of the Blind, discusses her archives with educators at the first K-12 Archives Education Institute (AEI) on Saturday, December 4, 2010. The AEI is an ART program designed to reach new audiences and incorporate primary sources in school curricula.

Photograph by Johanna O’Toole.

ingly, neither committee was included in ART’s original by-laws; instead each was added after the fact, as the need for prioritizing outreach and advocacy arose. ART’s Advocacy Committee is our newest, formed just this year in response to a need within our community: we had no designated body to respond to or champion current local and national issues, or to provide our members with the tools to better advocate for themselves or their repositories, especially in times of economic difficulty.

One might ask how our Outreach and Advocacy Committees actually differ, as

both advocate for archives and the promotion of archivists, historical materials, and our repositories. As the committees currently stand, the difference is largely in their target audiences. Our Outreach Committee’s audience is the public at large; we want to communicate to the public what archives are and how archivists can serve as a resource. The Advocacy Committee’s audience is members of the profession; we want to communicate to our membership how they can influence policy by taking various actions, why they would want to do this, and how they can work on behalf of their

OUTREACH AND ADVOCACY SPOTLIGHT

repositories to secure funding and to help administrators fully understand the value of archives within their institutions.

What kind of outreach programs does your group focus on?

Historically, New York Archives Week has been one of ART's key outreach programs. Since 1989, ART has celebrated New York Archives Week every October; this type of program has since spread to many other parts of the country. Archives Week is intended to be a coordinated effort to celebrate New York's rich history, to raise public awareness of the area's archival resources, and to recognize and honor individuals and institutions through awards. This year, over twenty New York City archives opened their doors to the public for the citywide event.

Most recently, the Outreach Committee implemented its first annual K-12 Archives Education Institute as part of an effort to develop new outreach programming directed toward communities not yet adequately served by ART. The institute paired professional archivists with local New York City educators to demonstrate how archival documents can be incorporated into class curricula to achieve state mandated learning standards. The program provided educators with local archival materials and the tools to integrate these materials into their classrooms. The institute's subject focus this year was developing lesson plans related to civil and human rights curricula.

The Outreach Committee is currently working to identify additional local communities for whom they may be able to develop outreach programming.

What kinds of advocacy issues is your group involved in?

As mentioned previously, ART's Advocacy Committee was recently formed to help recognize the importance of archives and archivists in the New York City area. This committee has just begun to estab-

lish advocacy priorities and an advocacy plan. Although these are likely to evolve over time, it is possible to offer an overview of the committee's current functions and agendas.

Our Advocacy Committee first came together to define advocacy, to define the role of the Committee, and to establish priorities for the coming year. The result of this meeting was the following committee description and mission:

The Advocacy Committee addresses significant issues facing archivists at the national and regional levels. The Committee is dedicated to actively promoting and supporting the archives profession and the work of archivists. The Committee serves as a voice for the archives community: it reports on pending state and federal legislation in a timely manner; promotes archives and archival issues to government, decision-makers, funders, other organizations, the media and the general public; and provides resources to archivists so they can better advocate for the profession, their repositories, and themselves.

The Advocacy Committee mission is to provide leadership to archivists and to provide direction on policy issues important to the community as a whole.

We have identified two focus areas for action. The first focus is on internal issues, such as helping archivists advocate for themselves and their repositories. This can include programming on how to effectively raise the profile of an archivist, how to self-advocate, and how to demonstrate one's value, with a focus on raising salary levels to reflect the material contributions we make to our respective institutions and repositories. Our second focus is external, concerning the archivists' interactions with communities at large, and will include political advocacy and programming related to funding and grants. The Advocacy Committee is looking forward to establishing programming within these two focus areas.

What has been the most rewarding result

of your group's outreach/advocacy programs?

ART has an unusual advantage in terms of our outreach and advocacy goals compared to many regional or local professional organizations in that the majority of our members live and work in very close geographical proximity to one another. This makes it much easier for our members to come together to discuss their ideas and plan committee activities. While ART has had many successes in its outreach programming, perhaps the greatest reward has been seeing New York City archivists at all levels of experience come together around issues of importance. The level of commitment, the time and energy devoted, and the incredible effort these archivists make to effect change in the field of archives is rewarding for members of the profession and the community at large.

What do you see as the most important issue(s) facing archivists today?

For 2011, our organization has chosen to focus on outreach and advocacy as the tools to help archivists deal with the challenges that continually present themselves. There are myriad issues facing archivists today, ranging from how to preserve e-mail, to how to prevent budget cuts, all of which are of great importance and require urgent response. ART has always provided and continues to provide educational opportunities for our members through our workshops and monthly meetings. However, by establishing a focus on outreach and advocacy, we hope to provide archivists with the tools to better meet these pressing challenges. If we can gain better support from our communities, workplaces, and colleagues, we can establish archives as a higher priority and make all of the other challenges a little less daunting.

Want to get involved? Have questions? Rachel Chatabash can be reached at president@nycarchivists.org.

REACHING OUT

From

Mount Kisco

to

Eisenach:

An International

Archives

Exchange

Program

between

the WOODY

GUTHRIE

FOUNDATION

AND ARCHIVES

and

the LIPPMANN+

RAU MUSIC

ARCHIVE

by Tiffany Colannino

Archivist

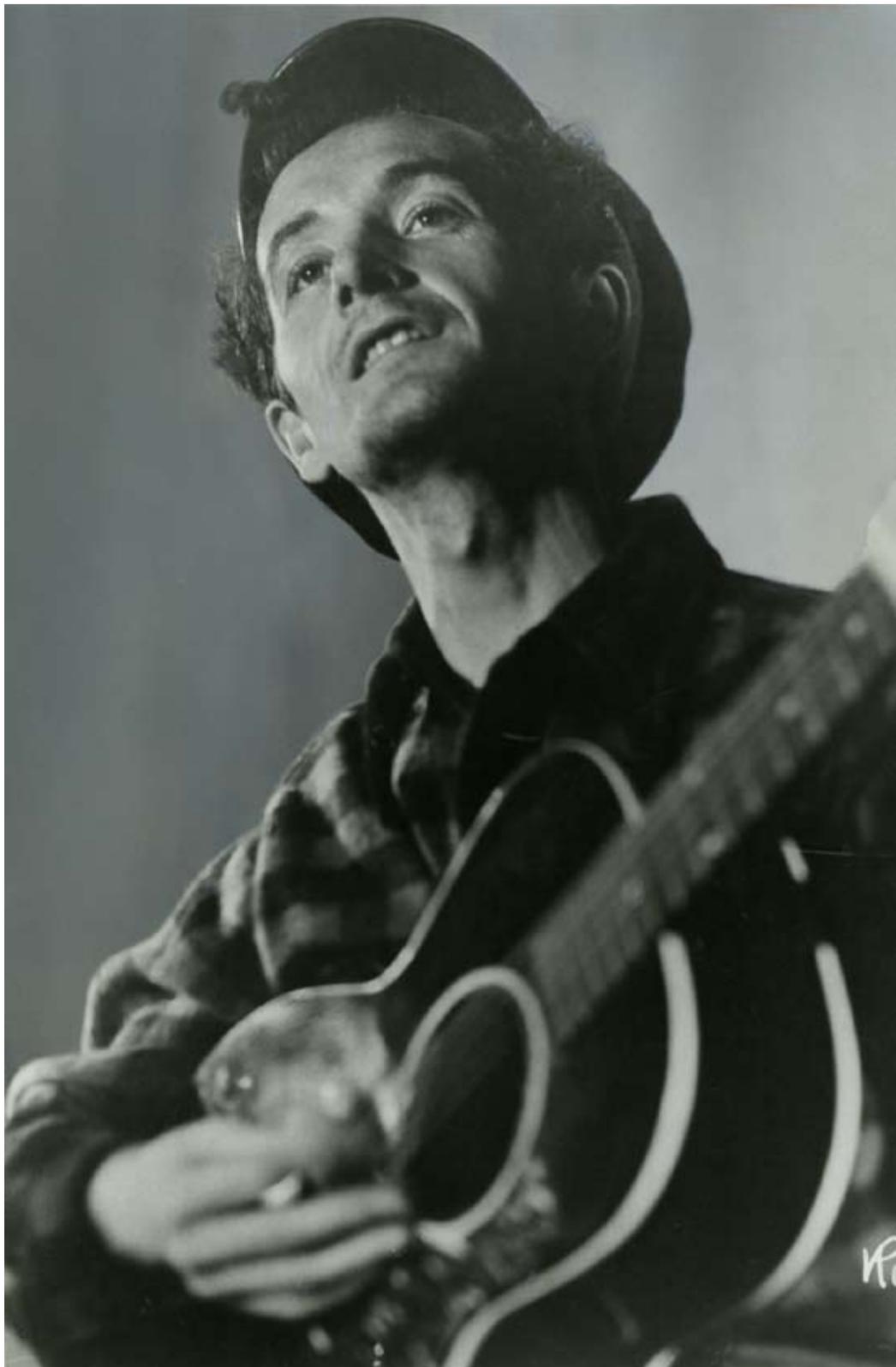
Woody Guthrie Foundation and
Archives

and

Nico Thom

Archivist

Lippmann+Rau Music Archive



Woody Guthrie, 1943.

Photograph by Robin Carson. Used by permission of the Woody Guthrie Archives.

Would you be interested in learning from someone on the other side of the globe doing the same work as you but in a different way? Why don't you come into contact? Too much work to do? Language problems? It's too expensive to start an exchange program? Where there's a will, there's a way. The excitement of exploring someone else's workplace, thousands of miles away, is what archivists Tiffany Colannino and Nico Thom shared when they decided to embark upon a new pilot project together, an International Archives Exchange Program. They are each archivists in the field

REACHING OUT

of thousands of pages of material created by Guthrie, including correspondence, notebooks and journals, scrapbooks, personal papers, manuscripts, and lyrics. The archives also has a small audio collection, including reel-to-reel home recordings. In addition to assisting researchers onsite, the archives also brings archival materials to the public through publications, public programs, and exhibits. The Woody

Guthrie Archives has produced several books based upon archival material, including volumes of Guthrie's writings and artwork. Our most recent project is a walking tour of Woody Guthrie's residences in New York City, entitled *My Name Is New York*. Based on extensive research conducted at the archives, this book will be released by Power House Books in Spring 2012.

The archives also reaches out through its public programs. The archives has a repertoire of nine multimedia educational programs which schools, historical societies, music festivals – almost any venue – can book, and the archives presents them internationally several times a year. Finally, in an effort to increase public awareness of the collection, the archives offers several “pre-curated” exhibits created around specific topics, such as Woody Guthrie's artwork, lyrics, or photography, which are available for short- or long-term exhibit. The archives will also work directly with museums around the world to curate specially tailored exhibits.

The Woody Guthrie Archives also strives to ensure the long-term preservation of all materials held in its charge. Our recent move from midtown Manhattan to Mount Kisco, New York, enabled the archives to design a new customized vault to ensure the highest levels of protection. The archives has recently completed two preservation grants from the Institute of Museum and Library Services (IMLS) and the George Kaiser Family Foundation, which have allowed us to digitize thousands of pages of manuscript material and hundreds of hours of previously inaccessible reel-to-reel audio, and to conserve four scrapbooks, which had been the only items in the collection restricted to researchers due to fragility. As a very small repository with a staff of one, the Woody Guthrie Archives is constantly on the lookout for new and innovative learning opportunities. This International Archives Exchange Program is a way for us to share current practices and explore new ideas.

Nico Thom is the archivist of the Lippmann+Rau Music Archive in Eisenach, Thuringia. A small town in the middle of Germany, Eisenach is the birthplace of the composer Johann Sebastian Bach, and it was in Eisenach that Martin Luther translated the bible into German. In 1999, several dedicated members of the local jazz club decided to launch the “International Jazz Archive Eisenach.” Their original aim was to collect materials on the subject of jazz, and place these materials, along [Continued on page 34](#)



Top: Jennifer Anna, Vice President of the Archivists Round Table of Metropolitan New York, introduces presenters Tiffany Colannino, Archivist for the Woody Guthrie Archives, and Nico Thom, Archivist for the Lippmann+Rau Music Archive in Eisenach, Germany, at ART's monthly meeting held on February 17, 2011 at the ARChive of Contemporary Music Photograph courtesy of Ryan Anthony Donaldson.

Middle: Nico Thom. Bottom: Tiffany Colannino. Photographs courtesy of Nico Thom

of music and it was obvious that, although they work on different continents, they could learn a great deal from one another.

Tiffany Colannino is the archivist at the Woody Guthrie Foundation and Archives in Mount Kisco, New York. A 2007 graduate of Simmons College, Mrs. Colannino has been working at the Woody Guthrie Archives for nearly four years. The Woody Guthrie Foundation is a nonprofit organization whose mission is to promote, perpetuate, and preserve the social, political, and cultural values that Woody Guthrie contributed to the world through his life, his music, and his work; a mission that the archives fulfills through education, outreach, and scholarship. The Woody Guthrie Archives, founded in 1996, is primarily a manuscript repository, holding tens

STUDENT SECTION

Ravenous Academics: Preserving Cookery Collections in Libraries

by Amy Johansson

Cooking has long fascinated academics — from ethnographers to nutritionists — and within the past ten years, there has been a move to recognize cookery and culinary history as unique academic disciplines: New York University has started a food studies and nutrition department and Boston University has a gastronomy program. The New School has recently introduced a master's degree in the cultural history of food and food studies, and a number of anthropology departments offer food studies as a subspecialty of cultural anthropology, medical anthropology, or ethnobotany. In response, academic and research libraries are building collections around the subject of gastronomy — collections that present unique conservation challenges.

Use: Cookbooks, no matter the provenance, are basically workbooks that get a lot of wear and tear. They attract stains and absorb cooking odors. Cooks mark the margins, and spines break when enthusiastic owners prop them open with heavy objects or use a bay leaf as a place holder. Rebecca Federman, culinary librarian at the New York Public Library,

says that cookery collections “are meant to be used, not just read ... these are books that are used in messy places and used when one is in action.” When accessioned, the extra ink, creased pages, food stains, and weakened spines of these bound books will test the preservation team. Culinary ephemera, such as menus, were often used daily, and handled by many people.

Construction: Most cookery related ephemera are made from flimsy, cheap constituent materials because they were intended for short-term use. Printed in bulk, these items were often printed with unstable inks on lightweight, highly acidic paper; sometimes they were laminated to prolong their lives. Scrapbooks are often made up of multiple materials, held together by glues and tape, and are notoriously unstable.

Storage: Before finding homes in research collections and archives, cookbooks were often kept in kitchens — stuffed into cupboards or shelves near flour-dusted pantries, or kept next to stoves or heat-generating electric refrigerators. Lack of air circulation, excessive heat and humidity, and proximity to water all encourage the development of mold and mildew and possible insect infestation, and produce challenges for preservation librarians who inherit these well-loved paper-based materials.

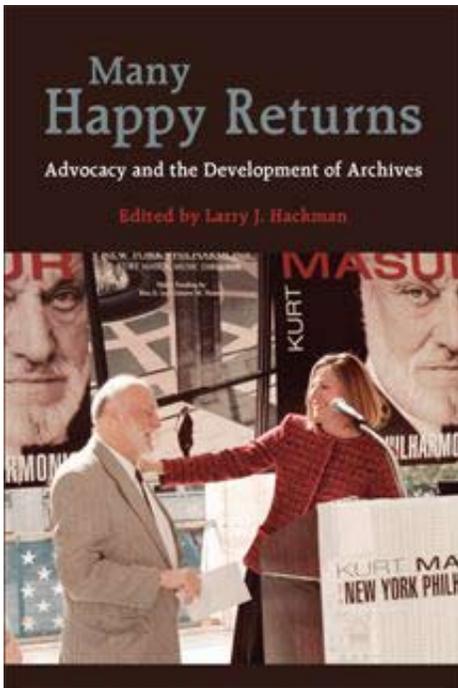
The Library of Congress offers basic best practices for the preservation, storage, and housing of such materials:

- Store in consistently dark, cool, relatively dry conditions which means be low approximately 72 °F, 35% relative humidity
- House materials far from kitchens, bathrooms, and areas likely to flood
- Avoid direct UV light
- Monitor for pests and other airborne pollutants
- Store paper materials flat (and in the case of books, with no direct pressure on the spine side) in acid-free, alkaline folders or polyester-film folders.

And then, of course, there's digitization, which is buzzed about in almost Messianic terms: Hark! Your preservation needs can be resolved with the press of a button! The reality is a bit more complex: first you have to find an appropriate digital medium to preserve a collection, and then you have to decide how best to migrate towards it while maintaining the information and physical integrity of the original papers. Once those challenges are met and overcome, digitization is a way to make information available and accessible while safely preserving fragile originals.

Digitization, like microfilming, is not failsafe, nor is it any less costly than mass deacidification or restoration, but it has its uses. For example, when dealing with oversized or odd-sized ephemeral materials, such as menu cards, posters, or recipe cards, creating digital copies while preserving the originals can be a good solution as the originals are two-dimensional and easy enough to scan. Scanning, digitizing, and reformatting scrapbooks is more complicated. While the scrapbooks might certainly benefit from the stabilization offered by digital reformatting, conservators and archivists have to evaluate the intrinsic value of the original. A combination of digital reformatting/migration and preventive preservation could be a solution if the size and value of a collection warrants it.

There is a culinary renaissance in popular culture and academia; with it has come a growing need to preserve important primary-source materials, from cookbooks and scrapbooks to menus and recipe cards. The conventional use and storage of these materials — most often in home and restaurant kitchens — creates many challenges for conservators, but by using new technologies alongside traditional preventive and palliative conservation techniques, libraries should be able to anticipate and address the unique problems posed by these collections.



Many Happy Returns: Advocacy and the Development of Archives

Edited by Larry J. Hackman

Society of American Archivists,
2011. 424 pp.
ISBN 1-931666-37-7.
\$56.00/\$39.95 (SAA Members)

Review by Thomas G. Lannon
Assistant Curator, Manuscripts and
Archives
New York Public Library

In the English language, the word “advocate” predated “advocacy” by almost a century. This fact will serve to remind us that advocacy requires advocates. Archival advocacy is a continual challenge, as archivists must first learn to self-advocate, and then hope that their actions will inspire others to advocate on behalf of archives. *Many Happy Returns: Advocacy and the Development of Archives* is a collection of essays on archival advocacy, and it includes thirteen case studies of archives that benefited from various kinds

of advocacy. The book presents careful strategies archivists can follow that will move their advocacy beyond mere hope, and that will help them obtain practical advantages that will guarantee the creation of advocates outside of the archives. The real challenge, it seems, is to make such advocacy part of the regular function of an archives.

Hackman, New York State Archivist from 1981 to 1995, has been committed to advocacy throughout his career and has here assembled an effective sourcebook for the profession. *Many Happy Returns* updates *Advocating Archives: An Introduction to Public Relations* (Society of American Archivists and Scarecrow Press, 1994). The book comprises four parts. The case studies, presented as one part, make up more than half of the volume. Most of the authors have long affiliation with particular institutions. That high-level administrators wrote these case studies shows how important advocacy is to defining the function of an archives. The remaining three parts of the book bring together trusted voices and new authorities, including Richard J. Cox, Leland J. White, Janet Bunde, and Kate Theimer. Theimer provides a charming chapter, “Building a Community of Supporters: The Role of New Technologies in Advocacy,” pointing to the future of advocacy in a purely digital context. (One wishes this essay was available online.) A bibliography of selected additional readings on advocacy in archives and libraries, 1994–2009, assembled by Janet Bunde, closes out the volume.

The case study approach best responds to the particularity of archives. Archives have a special relationship to their institutions and specific communities of use. The case studies included in *Many Happy Returns* present highly instructive historical vignettes of the successes of leading archival programs and of the challenges they faced. They illuminate the intentions of archival administrators from such institutions as the Archives for Women in Medicine of the Harvard Medical School’s Countway Library, the

Bentley Historical Library of the University of Michigan, the Jacob’s Pillow Dance Festival, the New York Philharmonic, Oberlin College, Stanford University’s SLAC National Accelerator Laboratory, and the Vermont State Archives. Corporate archives are represented in a study by Elizabeth W. Adkins, who has consulting experience with the Ford Motor Company and Kraft Foods. The wide variety of archival programs represented, from science laboratories to corporations, ensures that readers will find cases pertinent to their own situations. New Yorkers, in particular, will be happy to read Barbara Haws’s personal account of the New York Philharmonic archives from its inception in 1984.

Case studies all help to prove in practice what Hackman details in theory in his introductory essay, “Advocacy for Archives and Archivists.” The main goal of archival program advocacy, he remarks, “should be a strong overall institutional infrastructure for the archives.” Archivists must build the case for archives by reaching out to create awareness among power holders within their parent organization. “Treat the decision maker above the archives as a prime subject of advocacy and as an important advocate for the archives” is one of Hackman’s boldfaced tips. Practical tactics also include finding potential advocates beyond the core group of archival users, seeking advice from outside consultants, and making use of all media opportunities to transmit an archives’ basic values. Archivists must be able to operate beyond the archives and communicate personally with decision makers. They should volunteer to play an administrative role within their institutions, and even consider breaking protocol to do something special for persons who could be key assets to the archives family.

It is striking how dear advocacy is to archivists. The romantic desire to connect with and preserve history is almost a natural trait in the archival profession. Trouble arises when an archivist is required to show the relevance of the past to

BOOK REVIEWS

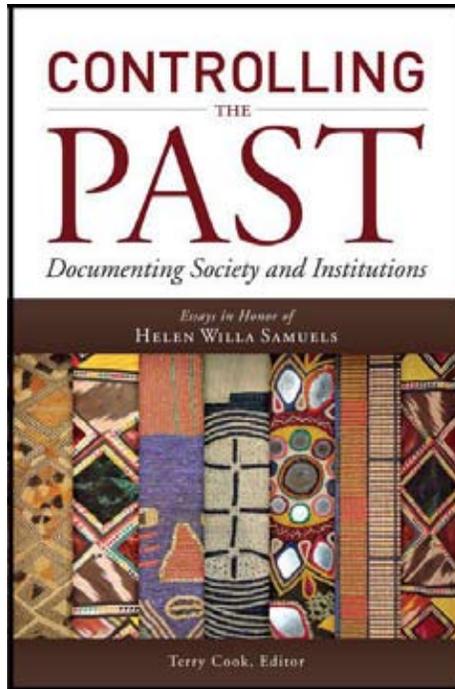
the present and to prove the importance of archival collections may have to the current activities of the parent organization. *Many Happy Returns* details circumstances where archivists have successfully proven their relevance. We learn how archivists have been able to find firm footing in their organizations and communities as a result of advocacy. Advocacy is a learning process. It entails failures and requires sustained efforts, if it is to make an essential and enduring contribution to archives. Individual archivists who are able to defend the significance of their collections are also the best advocates. In the cases presented here, archivists hold specialized knowledge and are individuals who can market themselves to specific communities of learning. Real advocacy is achieved when the archivist is a trusted authority on a subject of potential concern, whether it is history, dance, music, or finance. Just being in a room with old stuff is not enough to justify an archives' existence. "An archivist should always begin by favoring the living," is one quote I will take away from this book.

Controlling the Past: Documenting Society and Institutions. Essays in Honor of Helen Willa Samuels Edited by Terry Cook

Society of American Archivists,
2011. 442 pp.
ISBN:1-931666-37-7.
\$56.00/\$39.95 (SAA Members)

Review by Michael Montalbano
Processing/Institutional Archivist
Center for Jewish History

Helen Willa Samuels, former MIT Archivist and one of our profession's leading lights, argues in her essay "Who Controls the Past," that archivists are active agents in shaping societal memory. Our task as



archivists is not simply the custodial, or honest broker, management of records, but the appraisal and documentation of individuals, institutions, and society. In *Controlling the Past: Documenting Society and Institutions*, Terry Cook has assembled a collection of essays written by twenty archivists considering "how, in documenting modern societies and their institutions, the archivist's control of the past may be transformed in ways more appropriate for our twenty-first-century world." Cook's introduction to the book provides so much to ponder that one could simply dwell on its thirty pages and come away satisfied. Especially interesting are his thoughts on appraisal and the influence of Samuels on his professional development. The essays assembled in the collection are stellar, and, like the introductory chapter, each one could satisfy the thinking archivist's hunger.

The book has been arranged into three sections: "Documenting Society," "Representing Archives / Being Archival," and "Reflections." In "Documenting Society," the authors provide us with examples of how the variety of material collected in archives and the volume of potential records affect their appraisal. In "Representing Archives / Being Ar-

chival," the essays focus on two themes. The first explores how the archivist describes material selected for accession, providing the context of the records and explaining how the records relate to their collection (contextual description). The second theme addresses the cognitive models, ethical development, and professional authority that shape the archivist and the ways those factors influence appraisal and descriptive decisions. Of particular interest in this section is Elizabeth Yakel's "Who Represents the Past? Archives, Records, and the Social Web," where she discusses a future in which the users of collections and the archivists who process them can collaborate to improve the description of collections, by adding knowledge about the records and the community in which they were created. The final section, "Reflections," looks back on the progression of Samuels's thoughts on the archival world. In a historiographical essay, Beth Kaplan sifts through Samuels' principal writings to reveal the evolution of her thoughts as expressed in her principal works. The last essay in the book, and one might argue the best, gives Samuels the opportunity to tell us how her work, the decisions she had to make, the influence of colleagues, the varieties of material and other factors, affected her thinking about the appraisal and description of archival material.

Controlling the Past should be required reading for archivists and anyone interested in understanding the factors that influence appraisal and the description of archival material. Add it to your bookshelf before you process another collection.

**With this issue,
we are adding
a new section**

ART REPOSITORIES IN RECENT PUBLICATIONS

Dear Readers,

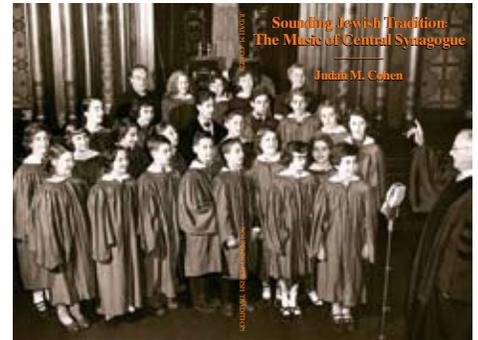
With this issue, we are adding a new section, ART Repositories in Recent Publications. This section aims to raise awareness of publications featuring the collections of ART member repositories. ART promotes access to archives, and this new section is an opportunity to bring to light the richness of our New York area archives. For our next issue, please submit publications released between June and November 2011, and include information on the title, publisher, author(s), a digital image of the cover (.jpg or .tiff), and any publicity material. Please send submissions to outreach@nycarchivists.org. Thank-you!

All Aboard! Special Collections and University Archives at the Rutgers University Libraries announces the publication of *Railroads and New Jersey: A Bibliography of Contemporary Publications, 1812–1901*, by Donald Arleigh Sinclair and David J. Fowler, 2011, xxvi, 680 pp. \$40.00 postpaid.

The late Donald Arleigh Sinclair compiled this bibliography over several decades, and David J. Fowler has enlarged, edited, and indexed it. The reference work's more than 2,600 entries focus on contemporary books, pamphlets, broadsides, and annual reports. No other work on the topic covers as much primary source material related to railroads in the state during the nineteenth century.

A comprehensive index facilitates access to the massive amounts of information in the bibliography. Proper names, including the names of scores of railroad companies, are indexed, as well as subjects, such as "accidents," "employees," "equipment," "guidebooks," "lawsuits," "maps," "monopoly," "resorts," "taxation," and "women." In addition, an appendix arranges all the entry numbers chronologically.

Submitted by Nancy Martin, Special Collections and University Archives, Rutgers University Libraries.



In May 2011, Manhattan's Central Synagogue published *Sounding Jewish Tradition: the Music of Central Synagogue*, by Judah M. Cohen, Lou and Sybil Mervis Professor of Jewish Culture and Associate Professor of Folklore and Ethnomusicology at Indiana University. The work, focusing on the development of music in the synagogue setting, draws on archival documents and historical recordings, which have recently been reformatted to CDs. *Sounding Jewish Tradition* is the fourth in a series of publications (beginning in 2001) featuring Central Synagogue's archives. These books are underwritten by the Rubinstein Family Archival Fund, which aims to bring Central's archival holdings to a broad audience.

Submitted by Anne Mininberg, Central Synagogue.

REPOSITORY REVIEW

The Follett Collections: A Mother & Daughter Collaboration

by Marilyn Chin
Student
Queens College, CUNY

The mother-daughter relationship is a unique one; when the bond develops around the written word, it's even more special, as beautifully illustrated by the writings of Helen Thomas Follett and Barbara Newhall Follett, which are housed as two separate collections in the Rare Book and Manuscript Library at Columbia University.

The Helen Follett collection was a gift from the creator herself, in 1970. She also donated Barbara's items, which were added to in 1996, when her ex-husband's family donated an additional box.

Helen Thomas Follett was born in 1893 and became an author of young adult books. She was married to Wilson Follett, an English professor and writer. They had



REPOSITORY REVIEW

two daughters, the eldest, Barbara, and Sabra. Helen and Wilson divorced in the early 1930s.

Helen's first two books, *Magic Port-holes* and *Stars to Steer By*, were based on her sailing trip to the Caribbean and the South Seas islands during the late 1920s with Barbara, who was then a teenager. Helen Follett had moderate success with her writings, and published two more works, *Third-Class Ticket to Heaven* and *House Afire!*, in 1939 and 1941 respectively.

Helen also wrote numerous articles advocating the use of typewriters to help elementary school students learn vocabulary and how to form sentences. She was passionate about this topic from her experiences with Barbara, who began writing at an early age by using the typewriter. Both Follett collections contain many personal letters, manuscripts of published and unpublished works, research materials and notes, publicity and promotional items, photographs, and newspaper clippings.

Barbara's acute interest in typing began when she was just five years old, and was being home-schooled by her mother. By the age of six, she had started to write short letters to relatives, and to a Mr. Oberg, an elderly man who repaired her first teddy bear. In 1927, at the age of thirteen, Barbara published her first book, *The House Without Windows*, to great critical acclaim. What is remarkable is that she first wrote this story when she was nine as a "reverse" birthday gift to her mother. (Barbara had a habit of giving gifts on her own birthday.) Tragedy struck when their house caught fire destroying her original manuscript. Her father encouraged her to rewrite the story, and she did, even though it took four years to complete. The collection includes the revised manuscript and galley proofs with edits.

Both Helen and Barbara were best known for their published works; however, their personal lives seemed to overshadow their successes, and are best explored through the correspondence

contained in both Follett collections. Through the materials in the collection, we see the evolution of the mother-daughter relationship from a close bond to one in which Barbara established her independence and began calling her mother by her first name. In their respective personal letters to very close friends, Anne and Oxford Meserveys, and Alice Dyer Russell, both Helen and Barbara reveal their innermost thoughts and feelings about Wilson Follett's desertion of his family for a twenty-year-old woman office colleague. While Helen's letters mention her daughter's emotional breakdown in the wake of her father's leaving, Barbara's letters don't express anything of the sort.

When Barbara published her first book, headlines dubbed her a "child genius" and a "child prodigy." She would go on to publish another book, *The Voyage of the Norman D*, the following year. The original manuscript and various drafts are in the collection, as well as the author's proofs. She also published a short essay, *In Defense of Butterflies*, in 1933, and a couple of critiques, but nothing else. Her collection includes numerous unpublished manuscripts, essays, short stories, poems, and even a Christmas song that she composed in 1924, called Noel. There are also notes and a timeline of her writings, which Helen compiled.

Barbara traveled extensively with her boyfriend, Nickerson Rogers. During the late 1920s to the early 1930s, they explored various parts of Europe as nomads, picking up odd jobs to support themselves. She wrote in one of her letters that "they had a semi-platonic relationship," but that she was as happy as she could ever be with a companion who shared the same adventurous spirit. They married in 1932, but by the late 1930s, their marriage was in trouble. On December 7, 1939, after an argument with her husband, Barbara left home and was never seen or heard from again.



Previous Page: Helen Thomas Follett. Above: Barbara Newhall Follett. Photographs courtesy of the Rare Book and Manuscript Library, Columbia University

#AskArchivists Day on Twitter

Submitted by Ryan Anthony Donaldson

ART Communications and Outreach Coordinator



On June 9, 2011, archivists from around the world participated in the first-ever #AskArchivists Day on Twitter. As the use of social media expands, archivists are becoming more active in promoting collections, contacting researchers, and reaching new audiences. Twitter allows any organization to create an account and then post 140-character “tweets” to their followers. The #AskArchivists event was inspired by the @AskACurator Twitter group.

As the Ask Archivists website, <http://www.askarchivists.wordpress.com>, explained, “the main goal of the Twitter #AskArchivists event is to get more attention for archives and their collections and to [let people] know what archivists like about their profession.” Representatives from 136 participating archival organizations, including the Archivists Round Table of Metropolitan New York (ART), answered questions over a 24-hour period from any Twitter user who included the hashtag #AskArchivists in his or her tweet. People were free to address all the participating archives or to target specific institutions. The event also provided an opportunity for archivists and people on Twitter to make direct contact and continue the conversation.

Following the event, the @AskArchivists Twitter group has grown to include 1,066 followers. As of June 12, 2011, there have been a total of 7,560 tweets from 1,716 twitterers. Charlotte S. H. Jensen of the National Museum (National Museet) in Copenhagen (Denmark) and Anneke van Waarden-Koets of the Zeeland Archives (Zeeuws Archief) in Middleburg (the Netherlands) have been managing the Twitter group and event. The ART Outreach Committee provided answers to questions regarding genealogy and archives, explained that membership in ART is open to everyone, and recommended collections whose online archival resources employ map user interfaces. The committee enjoyed asking questions of other archives as well, and we thank our new Twitter followers for joining us.

An archive of tweets with the hashtag #AskArchivists is available at <http://twapperkeeper.com/hashtag/askarchivists>. More information is available on the Ask Archivists website. A directory of participating institutions can be viewed at <http://askarchivists.wordpress.com/participating-archives/A>. Twitter users are encouraged to follow @AskArchivists and @ArchivistsRT.

New York Public Library Debuts Biblion iPad App

Reprinted from the New York Public Library's iTunes App Store Page

Enter the World of Tomorrow and experience the 1939–40 New York World’s Fair through the collections of The New York Public Library! Biblion: The Boundless Library is designed to take you — all but literally — into the library’s legendary stacks, opening up hidden parts of the collections and the myriad story lines they hold and preserve. In this free app you will hold documents, images, films, audio, and essays directly from the collections right in your hands.

With Biblion, you can jump from stack to stack, story to story, as you move through

the infospace of the World’s Fair, created directly from NYPL’s Manuscripts and Archives Division. The fair — like the library — has something for everyone, covering a range of topics from technological innovation, music, and pop culture, to a world dealing with the crises of war and economic hardship.

Biblion: World’s Fair allows you to:

- read original essays from such prominent writers as Karen Abbott, William Grimes, Henry Jenkins, Elliott Kalan, James Mauro, and others
- view General Motors’ famous Futurama ride, in full color, from the original carousel!
- explore the development of the Fair’s designs, uniforms, buildings, and exhibits, including Salvador Dalí’s then-shocking Dream of Venus extravaganza
- relish the outrageous restaurant ideas that never made the cut
- learn about the fate of the Czechoslovakia Pavilion after the country was invaded by Hitler
- discover what was buried inside the Westinghouse Time Capsule ... not to be opened until the year 6939!
- fly from story to story, charting your own journey through the stacks...

This first release of Biblion explores only one part of the library’s vast and awe-inspiring holdings. Future editions will open up other parts of the library’s collections, services, or programs.

Biblion is one in a series of apps to be released in the upcoming months. Look for another app coming soon called “NYPL” to access and manage your account and catalogue information



ART NEWS

The Guggenheim Museum Archives Announces Completion of Two-Year Grant Project, Opening of Collections, and Launch of “Digital Collections”

Submitted by Rachel Chatalbash

Archivist

The Guggenheim Museum Archives

The Guggenheim Museum Archives is pleased to announce the completion of a two-year project, funded by a grant from the National Historical Publications and Records Commission, to arrange, describe, and digitize collections relating to the administrative and exhibition history of the Solomon R. Guggenheim Museum’s first fifty years (1937–1987). The public will now have full access to the Hilla Rebay records, the James Johnson Sweeney records, the Thomas M. Messer records, and the Guggenheim Museum Exhibition records. Together, these collections document the evolution of the museum, from its founding as the Museum of Non-Objective Painting, a small museum with a particular focus on abstract painting, to its later manifestation as a museum broadly collecting and exhibiting modern and contemporary art. Finding aids for these collections, along with digitized highlights, are available on the Guggenheim Museum Archives’ website: <http://www.guggenheim.org/archives>.

The Guggenheim is an internationally renowned art museum which has played a significant role in the history of art and cultural life in the United States since 1937. The records within these collections contain previously unseen documentation of the contributions of the museum’s directors and curators to the development of modern and contemporary art. At the same time, the collections include records of broader

appeal, such as artists’ visually striking correspondence, a quirky booklet of cartoons produced by the Turkish Information Office, a contact sheet documenting museum staff setting up shop in the Frank Lloyd Wright–designed building, and a sketch of first director Hilla Rebay’s residence in Connecticut. Once a week, the project staff highlighted a “finding” or document of interest found in the collections. A complete list of findings can be viewed online: <http://www.guggenheim.org/nhprcfindings>.

Additionally, the grant allowed digitization of the museum’s Reel to Reel collection, which documents lectures, symposia, and radio shows produced at the museum between 1952 and 1990. Selections are available by live-stream online, via the finding aid’s folder list. We invite all our Archivists Round Table colleagues to come and listen!

For additional information, please contact archives@guggenheim.org.

In Memoriam: Michael Lutzker

Michael Lutzker passed away on May 9, 2011, after a long struggle with the residuals of strokes. He will be missed by his sons Peter, David, and Alan; their mother, ex-wife, and friend, Marilyn Lutzker, eight grandchildren, brothers Arthur and Paul, many friends, and his beloved companion Selma Stein. He obtained a Ph.D. from Rutgers University, taught history with a particular interest in Peace Studies at City University of New York, Staten Island, and directed the New York University Archives from which he retired in 2001. He also served as Curator for a Jackie Robinson exhibit for the Jackie Robinson Foundation.

A version of this article was originally published in *The New York Times*, May 15, 2011.



Contact sheet of staff moving into the Frank Lloyd Wright museum building, 1959. Box 265. Series 7: Solomon R. Guggenheim Museum Buildings: Frank Lloyd Wright Building: Photographs: Final Construction and Move-in. James Johnson Sweeney records. A0001. Solomon R. Guggenheim Museum Archives, New York. Photograph courtesy of the Guggenheim Museum Archives.

Expansion of the Archivists' Toolkit™ into ATReference

By Brian R. Stevens

Archivist and Special Collections Librarian

Western Connecticut State University

In May 2011, the Rockefeller Archive Center (RAC) released the beta version of its ATReference, an enhancement to the Archivists' Toolkit™ which allows archives to register and track patrons. ATReference installs as a simple update to the Archivists' Toolkit™ (or AT as it has come to be known) and provides the first steps toward a robust patron-tracking tool for archives in the AT application.

I worked from 2004–2007 as one of the two Archivist/Analysts involved in the development of the open-source Archivists' Toolkit™ v.1.0, and I implemented it in 2008 at the repository I oversee. Having been both under the hood and in the driver's seat as an AT adopter, it has been a pleasure to see this open-source application so widely adopted and to see firsthand how the AT can help streamline archival workflows. It has been a significant improvement over the home-made systems for accessions, authority control, location management, and EAD production that were in place here in the Western Connecticut State University Archives. While there are some aspects that could use improvement, it works and works well. One aspect of the AT that does not need improvement (though it would benefit from more involvement) is that it is free. It is also open for the community to improve and embellish. The AT has improved substantially since version 1, and many in the archives community have hoped to see this trajectory continue. Unfortunately, some confusion has recently arisen out of the third phase of the AT's "official" development.

The Archivists' Toolkit™ promotes itself as:

the first open source archival data management system to provide broad, integrated support for the management of archives. The main

goals of the AT are to support archival processing and production of access instruments, promote data standardization, promote efficiency, and lower training costs.

Additionally, the AT promises on its introductory page that, "future functionality will be built to support repository user/resource use information."¹

The number of downloads and AT implementers is no longer published on the AT site, but it is safe to say that its user base is significant, and, given its wide adoption, it has been a success. The future of the AT project, or at least the direct lineage of administration, development, and improvement of the AT, has resided with New York University and the University of California San Diego. However, the decision was made to refocus development, rather than continuing to work on improving the existing AT. This refocusing effort carries the name *archivesSpace*. *ArchivesSpace* endeavors to marry the Archivists' Toolkit™ to the University of Illinois's *Archon*. Like the AT, *Archon* has a large user base. *ArchivesSpace* describes its project as follows:

We are archivists and librarians working together to plan a state-of-the-art archives collection management system that builds on the strength of the Archivists' Toolkit and *Archon* open source products, and that incorporates the best of the innovative technical and archive functions. We are funded by the Andrew W. Mellon Foundation to develop an architectural framework, a maintenance and transition plan for the existing two tools, as well as a community governance and sustainable business model for the new unified tool.²

Rather than continuing to focus on the individual development of the AT and *Archon*, administrators for both applications are now turning to *archivesSpace*. It is important to note that what the *archivesSpace* group is undertaking is a plan that could turn into a product,

and not the building of a product. Any development will take place after a plan is delivered. Unfortunately, the planned development of a unified product that would abandon the core AT and *Archon* model has created confusion in the user community. While the goals of the *archivesSpace* project are worthy and seemingly congruent with those of the AT and *Archon*, many in the archives community have invested time, effort, and resources into adopting these systems, and for them the prospect of a migration into an entirely new and untested system like *archivesSpace* is neither immediately practical nor appealing. These archivists would, in contrast, welcome further development of the existing AT.

The most appealing project for the AT would be to develop the user/resource use information that had been promised. The AT's lack of patron registration capability contradicts its stated goal of improving efficiency. While implementing the AT enabled us to dispense with our locations and accessions databases, we still need to maintain a separate database for patron registration, reprographics services, and use statistics. Though managing this additional database is not difficult, it would be preferable to maintain one less silo of data and to be able to link the resource components in the AT directly to patron records. In conversations with other archivists, they too have been looking forward to added patron functionality in the Archivists' Toolkit™, and it has been a disappointment that further development of this functionality was not forthcoming from the AT's "official" project team.

AT into ATReference

In early 2009, the user community responded to the need for AT user/resource use functionality. The Rockefeller

¹ Archivists' Toolkit, "Introduction to the Archivists Toolkit," 2009, Archivists' Toolkit <<http://archiviststoolkit.org/node/96>> (28 April 2011).

² *ArchivesSpace* "About," 2010, *ArchivesSpace* <<http://archivespace.org/about.html>> (28 April 2011).

ART NEWS

Archive Center had decided to adopt the AT, but it had reservations about the AT's capabilities; the RAC needed the user/resource use information tracking. When it became apparent that the "official" developers and administrators were not going to add this functionality to the existing AT, the RAC decided to assemble its own team to develop user/resource use functionality and, in the spirit of open-sourced projects, share what it developed with the community. The RAC's decision to undertake its own development has precedents in other repositories which have developed useful plug-ins for the AT.

Marisa Hudspeth, lead archivist of the Digital Program at the RAC, contacted the AT's original developer/programmer, Lee Mandell, and one of the AT's former archival analysts, Sybil Schaefer, to help spec out and build this user/resource functionality. Together, they developed an ambitious five-phase plan that would: replace the RAC's implementation of Re:discovery™ for managing patron registration and duplication services; consolidate multiple paper and electronic patron registration systems; and streamline and automate data capture of researcher services. These phases were described as: 1) patron registration, 2) duplication services, 3) retrievals and use tracking, 4) reference requests and reading room scheduling, and 5) design of a web interface with personalized user accounts. The five-phase project was scheduled for completion by July 2012.³

Since 2010, Mandell has been building functionality onto the AT that accomplishes the first and some of the second phases of development. Hudspeth formally announced the RAC project at SAA in August 2010, and the RAC team has posted each new version leading up to the beta release on the code-sharing site, github (<https://github.com/RockefellerArchiveCenter/ATReference>).⁴ I was brought in to help with testing and creating reports.

What does ATReference do?

This beta release looks and feels just like

the latest version of the AT, but ATReference's (ATR) menu items contain new functionality visible to upper-level users (those with more user privileges).

ATR's data listings behave, search, and sort just like other functional areas in the AT. With the release of ATR beta, the RAC has compiled a manual that covers the new functionality (http://www.rockarch.org/publications/guides/ATReferenceManual_v6.pdf). Most regular AT users will find the Patrons area fairly intuitive and will need the manual mainly for importing Patron data.

ATR installs in the same way as the AT, and the maintenance software downloaded with ATR can be used to upgrade an existing AT-configured database. Archivists will probably want try out ATR before upgrading their production database to accommodate it, but installation is identical to the AT: install the ATR client; create a blank database; run the ATR's maintenance program against the blank database to configure it; start the client and point to that newly configured database.

The first change you will see is in the branding graphics upon starting the client. The more substantive changes are apparent in the menu items. First, in the Import menu, one will see the option to import patron data as shown in *Fig. 1*.

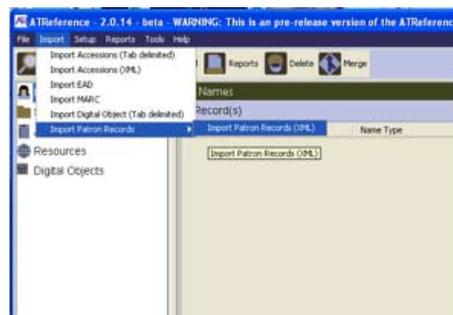


Figure 1

In the paradigm of other AT data imports, the ATR will import patron data in XML that is mapped to fields in the ATR.

The other difference is in the Tools menu where one will find options to view Patron Records, Services, Subject

Reference Report, and Patron Visit Summary, as shown in *Fig. 2*.



Figure 2

First, the "Patron Records" option opens to a patron's name and contact information, *Fig. 3*.

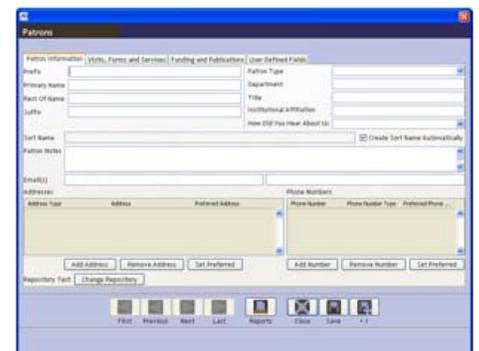


Figure 3

A Patron record looks very similar to a Name record in the Names area of the ATR; a Patron record holds much of the same data contained in an ATR Name record, but with different behaviors. A Patron cannot be linked to a Resource or Accession like a Name. At the database level, Patrons are in their own table. For example, if your repository has a patron who is also the creator of a Resource, two records for that person would exist in the ATR, one in *Continued on page 35*

³ Marisa Hudspeth and Sybil Schaefer, Presentation at the Archivists' Toolkit and Archon Roundtable, Society of American Archivists, 2010. ATRM SAA 2010.ppt, <http://www2.archivists.org/sites/all/files/ATRM%20SAA%202010.ppt>.

⁴ Github is a code-sharing service where source code may be easily reviewed and/or contributed.

PROGRAMMING COMMITTEE REPORT



Meeting Roundup: Winter 2010/Spring 2011

by Jennifer Anna

Vice President, ART

and Jenny Swadosh

Programming Committee Chair, ART

January

On January 25, 2011, ART partnered with the Metro New York City chapter of ARMA, an organization for records management professionals, for a provocative discussion on WikiLeaks and its ramifications for archives and records professionals. The event was held at the Center for Jewish History. The panel considered the following questions: Does WikiLeaks and its complex, attendant issues shift our view of our roles as information professionals? How might WikiLeaks change the public's views on the use of and access to archives and records? To what extent is release of diplomatic cables a product of information management?

The distinguished panel included Trudy Peterson, former acting archivist of the United States (1993–1995) and current Society of American Archivists representative on the Department of State's Historical Advisory Committee; Fred Pulzello, solutions architect in the information governance practice at MicroLink LLC; Jim Fortmuller, manager of systems security at Kelley Drye & Warren LLP in Washington, D.C.; Mark Matienzo, digital archivist in manuscripts and archives at the Yale University Library; and Derek Bambauer, associate professor of law at Brooklyn Law School. The moderator was Peter Wosh, director of the archives/public history program and clinical associate professor of history at New York University.

A lively social hour followed the panel discussion, giving participants more opportunities to share ideas. ART is looking into the possibility of a follow-up event next year. The event was videotaped and may be viewed on the Center for Jewish History's website at: <http://www.cjh.org/videoarchivelist/1791>. Mark Matienzo's remarks are also available at <http://matienzo.org/2011/wikileaks-panel>.

February

On February 10, ART and New York University's Fales Library and Special Collections co-hosted a talk and reading by National Book Award nominee Justin Spring, who shared his research experiences for *The Secret Historian: The Life and Times of Samuel Steward, Professor, Tattoo Artist, and Sexual Renegade* (Farrar, Straus and Giroux, 2010). *The Secret Historian* is the culmination of years of research into the life of an extraordinary man who crossed paths with the likes of Rudolf Valentino, Gertrude Stein, Alfred Kinsey, Thornton Wilder, Ed Hardy, and the Hell's Angels. The audience, which included archivists, historians, writers, students, and members

The capacity crowd (left) listens to Tiffany Nixon (right), Roundabout Theatre Company Archivist, at ART's monthly meeting on May 17, 2011.

Photographs by Ryan Anthony Donaldson.

of the LGBTQ community, heard about the challenges Justin experienced uncovering not just Steward's life, but that of twentieth-century gay experience in general.

ART thanks Marvin J. Taylor, Director of Fales Library and Special Collections, and his staff for making this event possible. We would also like to extend a very special thank-you to Justin Spring for taking a break from his national book promotion schedule to spend an evening with us. For more information about *The Secret Historian*, please visit: <http://secrethistorian.com/aboutthebook.html>. A segment about the book from In the Life's "Hidden Histories" episode is available at <http://www.itlmedia.org/html/episodes/139.html>.

ART's February meeting, held on the 17th, was hosted by Bob George and the ARChive of Contemporary Music. Bob gave early arrivals a tour and overview of the ARChive's phenomenal recorded sound holdings — a must-visit destination for music lovers, one of whom was also one of the evening's presenters: German archivist Nico Thom of the Eisenach [Germany] International Archives for Jazz and Popular Music. He and Woody Guthrie Archivist Tiffany Colannino shared their experiences as exchange archivists, visiting each other's cities and re-

PROGRAMMING COMMITTEE REPORT

positories. Tiffany discussed how the two organizations planned and implemented the exchange, and encouraged other archivists to gain different perspectives by doing the same. She also presented a brief overview of the Woody Guthrie Archives — its mission, holdings, and outreach initiatives. Nico presented a brief talk on the history of his repository along with an entertaining video tour, which made some audience members envious. For more information about the exchange program, please visit the Woody Guthrie Archives blog, <http://woodyguthrie.org/archives/newsletter/?p=341>.

March

WITNESS hosted our March 15 meeting at its Brooklyn offices. An international human rights organization, WITNESS provides training and support to individuals and organizations around the world who seek to document and publicize abuses with video. WITNESS archivist Yvonne Ng and NYU professor and Open Video Conference Director Ben Moskowitz spoke about open source digital video formats — a crucial topic for any repository involved in digitization and access to moving image records. ART is grateful to WITNESS's Director of Operations Grace Lile for volunteering to host this event.

Members who could not attend the meeting can learn more through the Open Video Alliance, a coalition of organizations and individuals devoted to creating and promoting free and open technologies, policies, and practices in online video, <http://openvideoalliance.org/wikipedia>. Learn more about WITNESS at <http://www.witnessmediaarchive.org>

On March 31, ART toured the future headquarters of the National Archives (NARA) at the Alexander Hamilton U.S. Customs House at One Bowling Green. The building, which also houses the Smithsonian Institution's National Museum of the American Indian, was designed by Cass Gilbert in the Beaux Arts style and is listed on the National Register of Historic Places. NARA rep-

resentatives explained the design of the new space, located on the third and fourth floors, and the extensive renovations that will take place. NARA expects to move in the Spring of 2012. At One Bowling Green NARA will store the most frequently used original records and popular microfilm holdings; provide access to all records (including offsite records); provide certified copies of National Archives holdings; increase the number of public-access computers; continue to provide online subscription services, including Ancestry, Footnote, Heritage Quest, and ProQuest free of charge; and provide additional outreach programs.

ART thanks NARA for hosting us for this exclusive and illuminating tour, and looks forward to seeing the new space once the move is completed. For more information, including design layouts in PDF format, visit <http://www.archives.gov/northeast/nyc/move-notice.html>.

April

ART's monthly meeting, held on April 4, was a community discussion on the legislation currently under review by the New York City Council that would merge the New York City Department of Records and Information Services (DORIS) into the Department of Citywide Administrative Services (see story, page 5). DORIS is responsible for the New York City Municipal Archives, City Hall Library, and records programs. At the meeting, ART President Rachel Chatalbash gave an overview of the proposed legislation, and presented the opportunities and challenges that the legislation introduced if it is approved. Following her presentation, ART members were encouraged to express their opinions and concerns. ART thanks the Brooklyn Historical Society for hosting us on short notice in their beautiful building.

May

ART held two meetings during the month of May. On the 12th, ART went to the movies at the Anthology Film Archives, for a one-night-only program of films from New York's diverse community of archives, museums, and libraries. The night of screenings was a follow-up to last year's highly successful program featuring archival films from New York's collective vault.

The films this year included:

The Electronic Darkroom (1979), showing the advent of computerized transmission of news photography at Associated Press headquarters in New York City. Preserved by the Associated Press. Running time: 6 min., 50 sec.

Frontline Cameras (1935-65), Associated Press (Directed by Willard van Dyke), (1966). Chronology of events from 1935 to 1965 through AP photography. Running time: 16 min.

The Golden Eaglet (1918), Girl Scouts of USA. Running time: 20 min.

Henrietta Szold (1946), Produced for Hadassah, The Women's Zionist Organization of America. Made the year after Szold's death, the film is a biographical record of her life and accomplishments in the United States and in Palestine. Preservation funded in part by the Women's Film Preservation Fund. Running time: 32 min., 10 sec.

ART is grateful to Anthology Film Archives for hosting us and we look forward to partnering with them next year for another great night of historic films!

ART's second meeting in May was held at the Roundabout Theatre Archives in midtown Manhattan on May 17. Archivist Tiffany Nixon manages the company's institutional and production materials and has, since 2009, expanded the collection by adding costumes and oral history interviews. Following an overview on the Roundabout Theatre Archives and her efforts to build an archive for the largest not-

for-profit company in the United States, Nixon led tours of the facility.

ART thanks Nixon and the staff of the Roundabout Theatre for graciously hosting us, and for making last-minute arrangements to ensure the comfort of all attendees. To learn more about the Roundabout Theatre Archives, visit www.myroundabout.com/archives.htm.

June

As this issue of *Metropolitan Archivist* goes to press, the Programming Committee is looking forward to the final meeting of the 2010–2011 meeting cycle. We are grateful to the Boy's Club New York for providing us with an auditorium where all ART members can converge to review ART's past year and look to the future. Representatives from each of ART's committees will make presentations to the membership and will then answer questions and take comments. The Programming Committee thanks longtime committee member Susan Woodland for capably organizing this meeting.

As readers know, this marks the end of our two years of Programming Committee leadership. We have learned a great deal since we assumed our responsibilities in 2009, and we hope ART members have benefited from our programs. We thank all the hosts and speakers who volunteered (or responded to our pleas) to share their experiences and knowledge with the entire archives community. The Center for Jewish History in particular has served as a Programming Committee life-saver by offering us meeting space on numerous occasions.

A most sincere expression of gratitude is due to the following Programming Committee members: Pamela Cruz, Victoria Keddie, Timothy Ryan Medenhall, Rachel Miller, Catherine Patterson, and Susan Woodland. These individuals have contributed a great deal of their time, talent, and "elbow grease" on multiple occasions and on many different levels without public acknowledgment. We are pleased to report that the Programming Committee now has a core of bright, enthusiastic members about whom we hope to read more in future issues of *Metropolitan Archivist* — from the sidelines!

Discussion Groups

ART Discussion Group met at the New York Public Library on March 30, 2011, to discuss the relationship of researchers and archivists. Thomas Lannon, Assistant Curator, Manuscripts and Archives Division, hosted the group in the beautiful Brooke Russell Astor Reading Room. Mr. Lannon prepared highlights from the collection for closer examination, and explained that the library maintains call slips for notable patrons. His post for the NYPL Blog can be seen at: <http://www.nypl.org/blog/2011/05/02/history-library-seen-through-notable-researchers>. Group discussion also covered researcher policies, as well as ways in which archivists can promote publications that utilize primary source material from archives. Thank you to Mr. Lannon and the New York Public Library for making this discussion possible.

The ART Discussion Group came together again on May 11, 2011, to discuss developing online exhibits. This lively discussion took place at the McGraw-Hill Companies, hosted by Jackie Kilberg, Research Associate, Corporate Archives. The capacity crowd was also treated to refreshments by Ms. Kilberg. We are appreciative to Ms. Kilberg and McGraw-Hill Companies for hosting us.

The discussion groups, which are organized by ART members, provide a comfortable space and opportunity for archivists to engage with colleagues around a pre-selected topic. We will be planning our next discussion group in the fall. Please contact us with any ideas you have for discussion groups next year: Maria LaCalle (Maria.LaCalle@jdcny.org) or Wendy Scheir (schierw@newschool.edu).

March Workshop: An Introduction to EAC-CPF: Archival Authority Control

Submitted by Cynthia Tobar

Metadata Librarian, CUNY Graduate Center
and
Education Coordinator, ART

The highly anticipated release of the EAC-CPF (Encoded Archival Context – Corporate Bodies, Persons, and Families) schema, an XML authority which provides a formal and content-rich method for recording the description of record creators, brings with it large questions regarding its implementation within the archival community. This workshop, held on March 7 at the FIT's Katie Murphy Auditorium, was led by Daniel Pitti, associate director of the Institute for Advanced Technology in the Humanities (<http://www.iath.virginia.edu/>) at the University of Virginia. Pitti provided a detailed synopsis of EAC-CPF, its relationship to other archival standards, and its implementation in the Social Networks and Archival Context Project

Pitti began with an overview of the past, present, and future of major archival standards, focusing on EAD (Encoded Archival Description) and EAC-CPF. He discussed the role of EAC-CPF in relation to other resource-description communication standards, in particular EAD, but also to other authority-control standards. EAD focuses on the description of archival resources, while EAC-CPF, the product of an international working group of fifteen members representing nine countries, provides a formal method for describing record creators. He emphasized that traditional archival description, mainly focused on a single print apparatus such as a finding aid, has its drawbacks and needs to be re-imagined to provide new points of access for users. The presentation focused in particular on the design of "post-finding aid" archival description systems, encompassing both the environment within which archival description is created and maintained, and possible published forms of description that

can be searched, rendered, and enhanced by users. Users do not search in a linear fashion. They may search in finding aids, or they may be looking for people (entities) or functions. They may be researching where and when a corporate body engaged in a particular function. Within this ever-changing landscape, EAD needs to become more compatible with resource description ontologies, Linked Data, and relational database technologies. Along with EAD revisions, Pitti also talked about upcoming ICA standards revisions. A detailed overview of EAC-CPF semantics and structure followed, with Pitti demonstrating for participants the root tags and hierarchical structure of EAC-CPF and illustrating its aim to provide access to resources in any form created by or about an entity.

The next segment focused on the Social Networks and Archival Context Project (<http://socialarchive.iath.virginia.edu/>), which will extract EAC-CPF records from EAD finding aids, aggregate that information, and link them to other authority records, such as NACO/LCNAF, Getty's ULAN, and VIAF, the Virtual International Authority File, which is a new international project, hosted by OCLC, that aims to match and link authority records worldwide via the Web. Institutions contributing data include the Library of Congress, the Getty Vocabulary Program, and the California Digital Library. Pitti closed the session with a Q & A with participants.

A special thanks to Karen Cannell at the FIT Special Collections and Archives for her generous assistance in hosting, and to Education Committee members Eunice Liu, Lisa Lopez, and Tamar Zeffren for an outstanding job assisting with the logistics of this workshop!

Reflections on "Controlled Vocabularies and Taxonomies: How They're Used in Digital Collections and Digital Asset Management Systems"

Submitted by **Kate Dundon**

Student

New York University

In addition to providing a sound introduction to taxonomies, Donna Slawsky's January 4 workshop presentation revealed a number of important truths about controlled vocabularies. While I have been interested in this subject throughout my studies, I now better understand the difference between a taxonomy, a thesaurus, and a controlled vocabulary. They are not all just lists of preferred terms, like the Library of Congress Subject Headings. A list simply minimizes ambiguity, whereas a taxonomy minimizes ambiguity, provides synonym control, and defines hierarchical relationships, such as broader terms or narrower terms. A thesaurus performs all of these functions, in addition to defining associative relationships, such as preferred terms or related terms. Finally, a controlled vocabulary is an overarching term that encompasses lists, authority files, synonym rings, taxonomies, and thesauri.

All these types of controlled vocabularies are important because they allow the holdings of an institution to be more easily searched and discovered. Discoverability is an essential point of digital asset management systems, whose main function is to re-purpose content. Taxonomy, metadata, and DAMs are clearly areas of growth in the archival profession. Slawsky's example of a job posting for an "Archivist/Taxonomy Librarian" — requiring one to be an archivist, a taxonomist, and a librarian — is telling of the shift in how archivists think about the role of controlled vocabularies in improving access. If librarians have embraced the central role that controlled vocabularies play in searchability, from good old-fashioned subject headings to faceting, archivists are now exploring ways taxonomies can help to make archival material more accessible.

DORIS Continued from page 5 possible organizational models. The panel advised that the closest working model was that of the New York State Archives functioning within the State Education Department, but that NARA was another good model. There was also a discussion of the need for additional staff, funding, and resources for DORIS; ultimately, Councilmember Recchia stated that it was clear that the amount of support needed for city records programs needed to be determined independently of the organizational structure of the agency.

The third panel comprised McKeldan Smith, president of the New York Genealogical and Biographical Society; Terry Koch-Bostic, chapter representative of the New York Metro Chapter of the Association of Professional Genealogists; and Cynthia Doty, representing Winifred Armstrong of the Park West Neighborhood History Group. This panel also spoke against the merger. The speakers spoke about the importance of DORIS's records for family history research, and expressed concern that DCAS would not maintain the resources and expertise needed to make these records accessible to researchers. They also suggested ways in which DORIS could leverage these important materials and partner with research projects and perhaps even genealogy tourism. On the whole, the panel felt that DORIS needed to raise its profile while improving access to its records.

As of this writing, in mid-May, legislation was still pending. No additional action has been taken, and no further hearings or other actions have been scheduled by the Committee on Governmental Operations. The text of the legislation and several items related to the hearing — including the committee's introductory statement, the administration's statement, the testimony of several of the speakers, and the full transcript — are available by searching the legislation area of the New York City Council's website (<http://legistar.council.nyc.gov/Legislation.aspx>) for File# Int 0486-2011.

FAMILY DYNAMICS Continued from page 7

Benefits

Of course, there are benefits to being the Rockefeller Family Archives. Our building is a former Rockefeller home adjacent to the family estate. Advocates within the family have assisted us with efforts such as the declassification of the vice presidential papers. Specifically, Mrs. Rockefeller contacted her friend, former National Security Advisor Brent Scowcroft, to see if the CIA could do anything to move the lagging process along. It turns out they could! And we established an excellent working relationship with the declassification unit of the CIA that continues to benefit us. Lastly, every collection has its fun highlights, and this archives is no different — from a two-foot-high elephant statue from the King of Thailand, to an electric Rolodex from Chase Manhattan Bank that is literally desk sized, to folksy artwork from constituents and fans.

Weighty Disadvantages

But the disadvantages can also be weighty. With multiple founders and such a prolific family, the archives must answer to and balance numerous constituencies. Also, we receive many unsolicited claims of relationship to the Rockefellers, only some of which are valid, but all of which we must verify and answer. Extreme cases of false claims of connection happen as well, such as the 2008 national news sto-

ry on Christian Gerhartsreiter, the self-styled Clark Rockefeller, who kidnapped his daughter during a custody fight. About 20 press calls flooded in within 30 minutes questioning the veracity of his claim. The answer: no, there is no Clark Rockefeller.

Achieving Balance

So how do we reach détente and manage our competing roles?

I say that we wholeheartedly embrace each role. As custodian of the Rockefeller family memory, we produce in-house and online exhibits to showcase our holdings. As an ambassador of good will, we have periodic open houses for the general public featuring tours and exhibits on our services and accomplishments. As a tireless advocate for our patrons, we press for openness with new donations and work to lift restrictions that may now be obsolete. And, lastly, we acknowledge that part of our raison d'être is to serve as the metaphorical attic storage for a growing, globally active, prominent family that has cared enough about its legacy over the decades to preserve and make accessible a remarkable historical collection.

Amy Fitch can be reached by e-mail at afitch@rockarch.org or by phone at 1-914-631-4505.

SETON HALL Continued from page 9
be the favorite genre of most clergy, but it is to be respected as an art form. As a repository, we seek to remain neutral; to let the materials speak for themselves and be prepared for the discoveries that lie waiting within our acid-free boxes.

The Primacy of Public Service

Public service never grows old. The need for information takes many forms and each possesses its own validity. As archivists, we must set aside personal opinions, take church teaching into account, and respect all viewpoints. Our universal theme of public service is in line with Seton Hall's enduring motto: *Hazard Zet Forward!* (Onward, whatever the impediment!)

Mr. Delozier presented a version of these comments on the panel "Cultural, Religious, and Social Sensitivities," at the November 2010 meeting of MARAC, in Harrisburg, Pennsylvania. He can be reached by e-mail at Alan.Delozier@shu.edu

REACHING OUT Continued from page 19 with forty years of club history and recordings of club activities, at the disposal of club members. In 2006, club members established the Lippmann+Rau Foundation, which created a legal form allowing the archives to take over “The Old Malthouse,” the historic building which houses the Jazz Club and the Archives, from the town of Eisenach. The establishment of the Lippmann+Rau Foundation was also a way of recognizing the cultural heritage of Horst Lippmann (1927–1997), an Eisenacher by birth, and his business partner Fritz Rau (born 1930). Through their concert artists’ agency (based in Frankfurt), Lippmann and Rau had promoted German and North and South American jazz, blues, rock, and folk, increasing their international standing and respect.

In 2009 — for the fiftieth anniversary of the Jazz Club and the tenth birthday of the archives — the Lippmann+Rau Foundation signed a cooperation agreement with the Liszt School of Music Weimar. Thanks to financial support from the Pro-Excellence fund of the State of Thuringia, the archives is now professionally staffed by three members from the Liszt School. The contents of the archives, nevertheless, have remained the property of the Eisenach Lippmann+Rau Foundation. In the course of this restructuring, the archives was renamed the Lippmann+Rau Music Archive. A second, explanatory heading, “The International Archive for Jazz and Popular Music of the Lippmann+Rau Founda-

tion,” has been added in order to indicate the breadth and internationality of the musical assets.

Tiffany Colannino and Nico Thom met through the heads of their respective archives, both of whom served on the board of the Lippmann+Rau Foundation. A request to the U.S. Consulate in Leipzig, Germany, for a small fund for an exchange program (it was that simple), yielded 2,000 (which is about USD \$2,800) for the project. Now, the two archivists e-mailed each other for the first time to plan their visits.

First, Tiffany Colannino visited the Lippmann+Rau Music Archive in Eisenach in September 2010 and stayed for one week. Within the archive she was introduced to the nationwide cataloguing system as well as to specifics of the German public-fund situation, which is the financial basis of the archives. Together with Nico Thom she visited other local archives and libraries, including the collections housed in Weimar at the Liszt School of Music Library, the Thuringian Regional Music Archive, and the public library. They also visited museums in Eisenach (Bach House and Wartburg Castle) and saw the picturesque state capital, Erfurt. Finally, Tiffany Colannino delivered a public program about the life and music of Woody Guthrie to English-language students at a local high school in Eisenach.

Then Nico Thom came over to the U.S. for a week in February 2011 to get an impression of the Woody Guthrie Archives. During his stay he helped catalogue a

large collection of folk-music albums. In addition to time spent at the Woody Guthrie Archives, the two archivists visited the Association for Cultural Equity, which houses the Alan Lomax Archives. They also toured the Louis Armstrong House and Museum in Queens, New York, went to an exhibit at the New York Public Library, and visited the ARChive of Contemporary Music in Manhattan, where the exchange program culminated in a presentation for ART, during which both archivists discussed their individual repositories and the goals and outcomes of this new exchange program.

The cooperation between the two archives has resulted in a new collaborative project: in 2012, the centenary of Woody Guthrie’s birth, there will be a big conference in Germany on Woody Guthrie, his reception, and the singer-songwriter movement in Germany.

Both archivists agree that working at one another’s institution has helped them understand more fully the cultural and social differences between their repositories. It allowed them to explore the different policies, practices, and procedures in place at each institution, and to provide educational programs in an international setting. They highly recommend the experience to other archivists in the global village.

For more information visit:

<http://www.woodyguthrie.org/archives/archivesindex.htm> and

http://www.lr-musikarchiv.de/index_english.html.

ART NEWS: ATReference Continued from page 28 the Names area of the ATR (linking to the Resource as a Name with the role of “creator”) and one in the Patrons area (to describe that person as a patron). A reason for this “complication” is that Patron publications and Patron visits may be linked to Subjects and Names (as subjects). The potential existed for an even greater complication of Names linking to other Names. It was also important to block Patrons information from users who are viewing Names records. The solution was to split off Patrons from Names.

In the Patron record, there are tabs related to visits and services, funding and publications, and a section devoted to user-defined fields. The visits section allows tracking of research topics, dates of visits, and the reference archivist associated with a visit. It also allows one to record forms a patron may have filled out (such as permissions forms or duplication forms). When development is completed, the services section will allow one to link visits and services such as digitization and reprographics (that functionality has not been finished for this beta release). The third tab provides entry points for noting patron funding, that is, research grants or underwriting a patron may have received and the date of that funding. Also in the third tab is an area to enter data on publications deriving from a patron’s research.

The Tools menu item “Services” allows one to enter data on the category of service provided, a description of that service, units and cost per unit, and includes a way to limit the number of units per calendar year, for repositories who may,

for example, only allow 100 photocopies per patron. This area is visible in the beta release, but it is slated to be functional in the next release of the ATR.

The other options in the Tools menu provide users with statistics related to patron visits within a specified range of dates. This feature was designed for cutting and pasting into annual reports. The “Subject Reference Report” provides a list of subjects and the number and names of patrons associated with that subject within the specified period. The “Patron Visits Summary” simply provides the number of visits within a specified period.

Reports associated with the Patrons area provide a formatted export of the patron record or records, an address list, e-mail list, and a patron bibliography.

In upcoming versions, we will see the ability to link Resources or Resource Components to a Patron Visit; this functionality will be the piece that will realize the use-tracking ability that the ATR really needs. Being able to link these types of data will have obvious benefits for creating annual reports and in security, but it will also be useful in guiding patrons to resources. For example, if a patron is researching “railroads,” then the archivist may at the push of a button pull up the sources that a previous railroad researcher consulted. This ability would be particularly helpful in an archives like my own, where undergraduates often have similar topics to research every year.

This beta release of the ATR provides a lot of added functionality to the AT, and future releases promise to address the entire issue of user/resource use functionality in the AT. A downloadable beta ver-

sion of the ATR client is provided from the ATReference github site at: <https://github.com/RockefellerArchiveCenter/ATReference/wiki>.

The RAC invites archivists to participate in the development of the ATR by communicating with the community on their github wiki. The RAC hopes that this project will provide an innovative solution for archives and further encourage wider adoption of the Archivists’ Toolkit™. By significantly increasing the AT’s functionality and taking the open-source model to heart, this endeavor may serve as a national model for contributing to open-source technology across the archival community. It may also signal a trend in the way open-source projects are sustained in the future.

It will be interesting to see how the archives community responds to this new turn in the story of the AT and to see whether the RAC’s encouragement of AT repositories to test and provide feedback on ATR bears fruit. It is the RAC’s goal to make the ATR adhere as much as possible to the needs of the community, while still satisfying its own local requirements.

It should be the goal of archivists to see that projects such as this receive support in lieu of proprietary solution. It is a positive development in the profession that this bit of software, created and maintained by archivists for archivists in an open-source and collaborative environment, has thrived and grown. It is reasonable to expect that this trend will continue, not only with this project, but also with further developments such as archivesSpace and Archon.

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

<u>PROFIT/LOSS STATEMENT</u>	Current Year	Prior Year
REVENUE	<u>2010-2011</u>	<u>2009-2010</u>
Contributions, gifts, grants, & similar amounts:		
General donations	156.00	131.00
Grants	<u>6,000.00</u>	<u>1,000.00</u>
Total contributions, gifts, grants, & similar amounts	6,156.00	1,131.00
Program service revenue:		
Program meetings	1,536.00	194.50
Holiday party	690.00	980.00
Workshops	2,985.00	2,211.50
Outreach	<u>1,801.06</u>	<u>150.00</u>
Total program service revenue	7,012.06	3,536.00
Membership dues	8,075.00	7,850.00
Interest on Bank Accounts	71.01	48.49
Other revenue	0.00	56.41
TOTAL REVENUE	<u>21,314.07</u>	<u>12,621.90</u>
EXPENSES		
Grants paid by ART	0.00	0.00
Benefits paid to or for members	0.00	0.00
Employee compensation & benefits	0.00	0.00
Professional fees & other payments to independent contractors	550.00	850.00
Occupancy, rent, utilities, maintenance	0.00	0.00
Printing, publications, postage, shipping	0.00	15.51
Other expenses: Program expenses, insurance, website, bank fees	<u>12,604.73</u>	<u>10,634.84</u>
TOTAL EXPENSES	<u>13,154.73</u>	<u>11,500.35</u>
Excess or (deficit) year to date	8,159.34	1,121.55
Beginning of period net assets (at 6/30 of prior year)	22,049.94	21,563.27
Other changes in net assets	<u>0.00</u>	<u>0.00</u>
Net Assets at May 31, 2011	<u>30,209.28</u>	<u>22,684.82</u>

STATEMENT OF FINANCIAL POSITION (BALANCE SHEET)

ASSETS	<u>May 2011</u>	<u>May 2010</u>
Money Market Account	26,796.78	20,476.30
Savings Account	2,527.28	1,001.32
Checking Account	685.22	1,007.20
Cash on Hand	200.00	200.00
Other Assets	<u>0.00</u>	<u>0.00</u>
TOTAL ASSETS	<u>30,209.28</u>	<u>22,684.82</u>
TOTAL LIABILITIES	<u>0.00</u>	<u>0.00</u>
TOTAL NET ASSETS at 05/31/11	<u>30,209.28</u>	<u>22,684.82</u>
Unrestricted net assets	30,209.28	22,684.82
Temporarily restricted net assets	0.00	0.00
Permanently restricted net assets	0.00	0.00

SUMMARY OF PROGRAM SERVICE EXPENSES

Archives Week public events, including awards event recognizing key contributions in archival practice (155 Attendees)	5,567.52	5,653.11
Communication of archival issues, collections, and other related matters via newsletters, website, calendar, and directory	44.00	44.00
Program meetings (10 events attracting approximately 497 total attendees) open to public, concerning practical & professional archival issues, archival collections, or the relation of current events to the profession. (Includes Holiday Party)	4,682.38	2,442.64
Workshops (2 events attracting 107 total attendees) concerning practical archival topics	964.50	1,877.50
Outreach Programs (6 programs attracting 111 total attendees)	716.15	347.67
Membership (2 programs attracting 37 attendees)	157.30	
Total program service expenses	<u>12,131.85</u>	<u>10,364.92</u>
Total general administration expenses	<u>1,022.88</u>	<u>1,135.43</u>
Total expenses	<u>13,154.73</u>	<u>11,500.35</u>



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



Membership Form 2011-2012

Membership year runs from July 1, 2011 to June 30, 2012

PLEASE TYPE OR PRINT CLEARLY

Name:

Position or Title:

Institution:

Institution Address:

City:

State:

Zip Code:

Home Address:

City:

State:

Zip Code:

Business Telephone:

Home Telephone:

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

Preferred Email Address:

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

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

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

ART Membership
P.O. Box 151
New York, NY 10274-0154

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

