



# Archival Arranger

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## A letter from the Chair, Laurie Rizzo

I want to thank the DVAG members for such a great year. It was wonderful to meet so many new people and hear you share your insight, opinions and expertise. At our last meeting, which was a group discussion, we weren't able to cover all the topics and there were some really important ones. Shortly these discussion topics and questions will be posted to the DVAG blog in order to continue the dialog online - I hope that everyone will participate in an online discussion regardless as to whether you at-

tended the meeting or not.

There is an exciting year ahead for DVAG. Our quarterly general meetings will be spearheaded by the new DVAG Vice-Chair, Christiana Dobrzynski Grippe. Grippe is the Project Manager for the PACSCL/CLIR Hidden Collections Processing Project. She has some great things in store for all of us this year.

The planning committee for Archives Month has already begun to organize festivities

for October 2014. It surely will be another incredible month of events, meetups, and exhibitions. If interested in getting involved please contact Bayard Miller ([archivesmonthphilly@gmail.com](mailto:archivesmonthphilly@gmail.com)).

You'll be hearing from us soon with information about the next DVAG meeting. Until then, on behalf of the Planning Committee I want to thank you for your support of DVAG events as we look forward to bringing you more great programming in the new year.

## New on DVAG's Blog!

### DVAG Open Forum: theories of change in the archives

*Contributed by David Staniunas*

At the year-end Delaware Valley Archivists' Group meeting of 2013, we held an open forum on hot topics from across the membership. Here we discovered that there are more hot topics across the membership than could be more than haphazardly addressed in a single meeting. We promised to bring some of them to DVAG's blog, and this is the first in that series.

Let's talk about change: from the mailbag:

[...]in many situations, it seems there is nothing we can do other than wait for some people to retire (or die...) in order to make certain changes at our own repositories

Oedipus had the *same problem*.

One of the great parts about DVAG is our membership's

generational diversity. I'm positive my contributions to the conversation didn't come off this way, but a lot of us keep our internal monologues in check during meetings like this because we know, intuitively, that whatever we're talking about today has been discussed in some form by archivists 30 years ago. Chances are some of those people are in the room, thinking *plus ça change...*

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## DVAG Meeting Recap 9/23/2013 BRADLEY WESTBROOK - ARCHIVESPACE



Contributed by Valerie-Anne Lutz

Bradley Westbrook, developer of Archivists Toolkit and now ArchivesSpace Program Manager, presented on ArchivesSpace at the September DVAG meeting, held at the American Philosophical Society. Westbrook began with an overview of the development of ArchivesSpace and discussed the merger of archival data

management systems Archivists Toolkit and Archon.

He described ArchivesSpace as “a project instigated and funded by the Andrew W. Mellon Foundation for integrating the best qualities of Archon and the Archivists’ Toolkit into a ‘next generation’ archives management tool.” The project includes the development of “a sustainable partnership and a community to support and foster the growth of the software” and is a community effort led by the libraries of New York University, the University of Illinois at Urbana-Champaign, and the University of California, San Diego.

The planning phase, from Fall 2009 through Winter 2011 was “an iterative process” in which they sent out the functional requirements

and solicited feedback from institutions. This included a series of webinars to which they invited 10 Archon users, 10 Archivists Toolkit users, and ten people representing standards developers. The process is described at <http://www.archivespace.org/documents/> but is likely to be moved to another URL in the future. Data from the community survey is available at <http://www.chrisprom.com/stats.html>

In the development phase, from July 2011 to Fall 2013, “there were no beta releases but several alpha releases.” Westbrook described how, in the few weeks prior to the talk, they had begun to develop migration tools

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## DVAG Meeting Recap 12/18/2013—Open Forum at the Union League

Contributed by Valerie-Anne Lutz

The final DVAG meeting of 2013 was held in the grand 19<sup>th</sup> century library of the Union League on South Broad Street. In what was perhaps the longest and one of the most informative DVAG meetings, attendees participated in a discussion about issues facing archi-

vists, saw original documents from the collections, took a tour of the Union League library and vault, and returned to the library for drinks.

The meeting consisted of various topics circulated to DVAG members prior to the meeting. These included reference, digitization, deaccessioning, and employ-

ment issues.

Questions were raised regarding patrons who do not understand the concepts of closed stacks and restricted materials. “People think that they can see anything,” one participant pointed out. She noted that a pub-

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## Open Forum ...continued from page 1

Seriously. Want to talk about archival privilege? SAA's Governmental Affairs Working Group dealt with that in the 1980s. Interested, concerned or nervous about implementing EAD in your archives? American Archivist ran a whole issue of EAD case studies in 1997. Think we need to integrate archival practice and education into a broader information economy? Frank Burke gave the SAA [presidential address on](#)

[more or less this topic in 1992](#) [SAA members]. What we call new is usually the [same old thing in brand new drag](#).

I'll leave it to others to address the political and economic presuppositions inherent in elevating "change" and denigrating "old stuff," except to say that it's an especially weird position for *archivists* to take. Which would you rather be: hidebound, or paperback?

Let me know how wrong I am below.

To participate in this discussion head to the DVAG Blog:

<http://be-ta.dvarchivists.org/2014/01/28/dvag-open-forum-theories-of-change-in-the-archives/>

## Membership Report

*Contributed by Celia Caust-Ellenbogen*

We have a lucky number of 13 new members who joined the Delaware Valley Archivists Group last fall, bringing our membership roster to 238. Please join me in welcoming them: Linda Hahola, Joanna Hurd, Esther Jackson, Cyre Johnson, Alina Josan, Sarah Leu, Gregory McCoy, Elizabeth McDermott, Amanda Mita, Evan Peugh, Amanda Pike, Ashley Stevens, and Matthew Wambold.

As we close out the holiday season, I would also like to warmly thank all of the members who played Santa Claus this year by donating to DVAG. Much gratitude to Gregory McCoy, Nancy Miller, Robert Selvocki, Jonathan R. Stayer, and Anonymous. Thanks to your generosity and the support of each of our members we were able to pack the year 2013 with many learning and community-building opportunities: our regular meetings, an SAA conference attendance scholarship, numerous Archives Month events, and more!



Have an interview coming up and want to practice your skills? Need help with your resume or cover letter?

Contact DVAG's  
**Resume and Practice Interview Bureau**  
 and get a mentor today!  
[arranger@dvarchivists.org](mailto:arranger@dvarchivists.org)

## Archives Month Recap

*Contributed by John Pettit*

Hopefully many of you were able to participate in or attend the renewed Archives Month initiative in October. Our goal as the planning committee was to establish a small initiative that would acclimate the local archives community to the Archives Month concept and establish a framework for an annual celebration. We originally aimed to support and facilitate 3-4 original events while highlighting

6-8 established events or exhibitions at institutions throughout the region. Archives Month Philly grew well beyond that vision in its first year. Open calls and outreach yielded a much higher participation rate than anticipated, a development that was exciting but admittedly overwhelming at times. Approximately 30 institutions participated in close to 20 screenings, tours, workshops and lectures while we were able to publicize 10 ongoing exhib-

its. Both the planning committee and participating institutions developed creative and diverse programming which included a multi-repository screening, happy hour, open mic night, open houses and discussions. Buoyed by outside publicity, a well-established in-house audience and the involvement of multiple repositories, the Wagner Free Institute's, Lantern Slide Salon drew well over 200 people

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## Union League Meeting ...continued from page 2

lished official policy is necessary, as some patrons will make official complaints. This raised the issue of belligerent and disorganized patrons and how one must determine at what point to help or to ask them to leave, and when to bring in security or the police.

Digitization was discussed at length, with issues of copyright versus fair use, whether to allow patrons to use images on social media without charge and without requesting permission to use, and whether to watermark images. One attendee noted that her institution has recommended rates for rights and reproduction but these are usually flexible and usually do not charge for non-profit use. They also have a member discount and a different pricing structure for high-resolution and low-resolution images.

The "The need to balance archivists' desires to provide access, justify their jobs, and make money for the institution" was mentioned by one attendee. "We would love to waive fees and not nickel and dime people," she said, but noted that the organizational reality was that they needed to charge fees. Another person noted that in her work at a university she felt less pressure to have rights and reproduction be a source of income as she did at a research library.

The question "Can we finally bury the term 'miscellaneous'?" resulted in a lively discussion. A suggestion from one attendee was that archivists simply "pick three things of what something is—for example correspondence, minutes, and reports." The need for "precision rather than accuracy" is important, he emphasized. While the de-

scription won't be completely accurate, at least there will be a description, and archivists can describe items that do not fully fit these categories by noting them in scope and content notes.

One attendee noted that at her institution, they have been able to create strong series and subseries for most of the collections, but are still thinking about what to do about "miscellaneous" items. Another attendee said that the term "miscellaneous" is not the worst thing, and that sometimes this is the only term that can be used to describe items, but a third person cautioned that it is not good when it's used to describe a collection or series, such as "So and So Miscellany."

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## ARCHIVSPACE meeting ...continued from page 2

for the many legacy Archivists Toolkit and Archon systems to ArchivesSpace --what he described "a side project but very integral."

He noted that finding an organizational home was particularly important to the development of ArchivesSpace and, at the end, they decided to base the project at LYRASIS, which is itself a merger of four communities. ArchivesSpace is supported through a tiered membership model, with five membership categories.

The challenge of dealing with two legacy systems was that they had to find a way to merge the best of both systems. "Archivists Toolkit was always designed to be a robust collection management tool. The metadata products authored would be uploaded into various things" such as online public access catalogs (OPACS) and union catalogs. AT was created with partners such as New York University and the University of California San Diego who had the kind of technical infrastructure required for this.

Archon, on the other hand, "was motivated more by providing collection access - less on the data model than on access through the web," with an emphasis on being accessed by users. "Both of these had to be wedded

into one application," he noted, with two interfaces: a public interface and a staff-side user interface.

Requirements included no login, making data available, and enabling people to get on the web and look at materials or ones entered into ArchivesSpace from one repository or multiple repositories. ArchivesSpace includes three options for data: (1) making everything available, (2) making nothing available, or (3) a lot of options in between. Examples of the last category might include restricting information about "personnel files that you don't want to draw attention to but want to keep, collections that aren't processed, notes that you think are sensitive."

Three significant questions from attendees related to whether ArchivesSpace allows for tracking collection use, whether location information can be attached to records, and the availability of ArchivesSpace training.

Westbrook pointed out that, as an archival data management system, ArchivesSpace is designed for collection description, not circulation management. He noted that systems such as Aeon are designed to track collection use and may be used in conjunction with ArchivesSpace, just as they are with Archivists Toolkit and Archon.

Location information may be attached to records and

using instances, "any content in archival form can be represented," he said. Using the example of parchment paper documents, he noted that they could be photocopied, microfilmed, and digitized, with each having a different location in the stacks--all of which could be recorded in ArchivesSpace.

With regard to training, he noted that although there is "no formal training at this point, it is a high priority." There will be at least two training tactics: one- or two-day workshops and a possible three-day workshop that would cover all aspects. These will be done in collaboration with SAA and regional archives groups and some with organizations. About 3/5 of the training that they've done has been in the form of contracts, in which trainers were brought in for people in particular areas or organizations. Another tactic, he noted, will be to put up web tutorials as AT, CDL, and Digital Archives Initiative did for AT a little while ago.

Following the talk, DVAG members talked with Westbrook and among themselves about future plans for working with ArchivesSpace in their institutions and about other topics such as projects at their institutions and the upcoming Fall MARAC meeting in Philadelphia. Westbrook's presentation can be viewed here: [ASpace Presentation to DVAG--20130923-Philadelphia](#)

## Treasurer's report, 2013

	<b>DVAG</b>	<b>THATCamp*</b>	<b>TOTAL</b>
Balance on December 31, 2012	\$10,602.86	\$326.41	\$10,929.27
Balance on December 31, 2013	\$10,384.59	\$1,293.91	\$11,678.50

	<b>Budget</b>	<b>1rst Q</b>	<b>2ndQ</b>	<b>3rdQ</b>	<b>4thQ</b>	<b>YTD</b>
<b>Income:</b>						
Interest	30	6.34	6.48	6.34	6.07	25.23
Dues 3 yr	1500	1050	30.00	30.00	120.00	1230.00
Dues 1 yr	1200	756	240.00	144.00	168.00	1308.00
Donations	100	15	0	0	7.00	22.00
Other	0	0	0	0	0	0
Total:	2,830	1,827.34	276.48	180.34	301.07	2585.23
<b>Expenses:</b>						
Web-site/Domain	130	26.85	46.73	17.90	35.80	127.28
Refreshments	375	115	50.00	115.00	141.69	421.69
PO Box	90	0	66.00	0	92.00	158.00
Membership Dir	25	0	0	0	0	0
IRS Tax	0	0	0	0	0	0
Misc. expenses	200	0	0	0	852.74**	852.74
Prof. Development grant	1000	0	0	1000.00	0	1000.00
Workshop fund	500	0	0	0	500.00	500.00
PayPal fees	80	37.57	9.10	7.15	10.27	64.09
Total:	2400	179.42	171.83	1140.05	1632.50	3123.80
Surplus/(Deficit)	430	1647.92	104.65	(959.71)	(1331.43)	(538.57)

\*THATCamp funds are held by DVAG as a courtesy

\*\*Archives month



## 2014 Membership Renewal Form

Membership in the Delaware Valley Archivists Group (DVAG) is open to all individuals including regular and volunteer personnel of state and local historical societies; college and university archives and special collections; federal, state, and local archives and records centers; museums; libraries; business firms; educational, religious, and medical institutions; and other groups who collect, preserve, and make historical materials available for research use.

Dues for the 2014 January-December year are \$12.00. **Or you may pay for three years (January 2014-December 2016) for \$30 — a \$6 discount.** Please consider adding a few additional dollars to your check. A little goes a long way toward our goal of enhancing and expanding the benefits of your DVAG membership. **Now you may also pay online by credit card.** Go to the DVAG web site ["Membership" page](#) and follow the directions.

For more information, contact Celia Caust-Ellenbogen, DVAG Membership Coordinator, at [membership@dvarchivists.org](mailto:membership@dvarchivists.org).

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*Contact information provided below will be included in the 2014 DVAG membership directory. The email address provided below, if different from what is currently in our records or on the listserv, will be changed in both locations unless noted otherwise.*

Name: \_\_\_\_\_ Date: \_\_\_\_\_  
 Institution: \_\_\_\_\_  
 Address: \_\_\_\_\_  
 City: \_\_\_\_\_ State: \_\_\_\_\_ ZIP: \_\_\_\_\_  
 Phone: \_\_\_\_\_ Fax: \_\_\_\_\_  
 Email: \_\_\_\_\_

2014 dues \$12.00 OR	\$ _____
2014-2016 dues \$30.00	\$ _____
Contribution (optional)	\$ _____ (contribution is not tax deductible)
<b>TOTAL</b>	<b>\$ _____ (check or money order payable to DVAG)</b>

DVAG would like to acknowledge members who make additional contributions with a notice in the DVAG newsletter, *The Archival Arranger*. If you prefer not to be listed by name, check here: \_\_\_\_\_.

Mail to: DVAG, P.O. Box 17162, Philadelphia, PA 19105-7162

## CHF Opens John C. Haas Archive of Science and Business

Contributed by Patrick Shea

The [Chemical Heritage Foundation](#) (CHF) officially opened a state-of-the-art archival storage facility Thursday, October 10. The John C. Haas Archive of Science and Business will house the personal papers of significant scientists, engineers, and innovators; historical records of businesses and industries with a strong science, technology, or medical connection; and the papers of major scientific and engineering societies and organizations.

With generous funding from the Wyncote Foundation,

CHF has restored the brownstone façade of an original building (circa 1855) near the northwest corner of 3rd and Chestnut streets and transformed the building's interior into a storage facility. The archive's shelves are 3.5 stories tall, and most are accessible only with a lift. When filled to capacity, the building will hold 8,500 linear feet, or 1.5 miles, of material and allow CHF room to grow its collections.

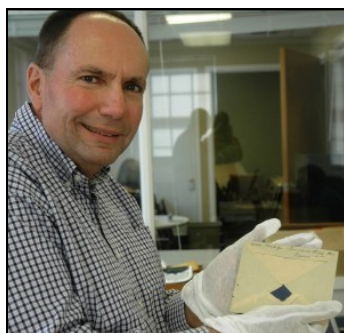
"The new building allows us to collect and preserve more material than ever before," said Carsten Reinhardt, CHF's president and CEO. "This is important, as

the heritage of the molecular sciences and technologies, engineering and industry, is enormous and plays a crucial role in modern society."

"The archive improves the chances of preserving collections that otherwise might not find a home," said Ronald Brashear, the Arnold Thackray Director of the Othmer Library of Chemical History at CHF. "Further, if you have all this material in one place, researchers can start making connections between different collec-

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## Violette de Mazia Foundation Archival Project



*Intern Gregory McCoy with Matisse letter*

Contributed by Elizabeth McDermott

Violette de Mazia was ahead of her time as a female intellectual of the modernist era. Her association with Dr. Barnes and the Barnes Foundation beginning in

1925 led to her becoming the driving force behind their art education program. For over 50 years she taught her students about the aesthetic principles of paintings...and of life as well. In addition to teaching, Ms. de Mazia co-authored four books with Dr. Barnes and wrote numerous essays.

The Violette de Mazia Foundation was founded to teach art and aesthetic appreciation and was funded from the proceeds of her estate. Our Archival Collection has only recently begun to be catalogued and is expanding our understanding of the creative life of Violette de Mazia.

For over a year and a half, volunteer interns have worked under the guidance of collection management consultant, Susan Duhl to process and interpret the materials in the collection, to re-house them for permanent storage, and to eventually make them accessible to researchers and scholars. The archive consists of approximately 130 linear feet of personal papers and manuscripts, correspondence, photographs, audio recordings and moving images, printed ephemera, and personal objects pertaining to Miss de Ma-

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## Update from the Barnes

The Barnes Foundation's Archives, Libraries, and Special Collections department is pleased to announce that Barbara Anne Beucar was promoted to the position of Archivist last September. After graduating with a MA in History from West Chester University of Pennsylvania, Barbara was hired by the Barnes Foundation in 2002 as part of a Collections Assessment Project funded by the Andrew W. Mellon Foundation. In addition to assuming new administrative duties and the management of the Archives and Special Collections, located on the Foundation's campus in Merion, Barbara plans to continue with her on-going processing work in archives.

In November, Caitlin An-

gelone joined the Archives and Special Collections as a volunteer intern. Caitlin is a studying Library Science and Information Technology at Drexel University with a concentration in Archives. Currently, she is assisting Assistant Archivist and Librarian Amanda McKnight

on an inventory of additional papers destined for the John M. Fogg Papers, which she plans to process for credit this spring semester. Caitlin hopes to eventually find work in a museum archives or within one of the many special libraries in the area.



L to R: Intern Caitlin Angelone, Assistant Archivist and Librarian Amanda McKnight, and Archivist Barbara Anne Beucar

## Archives Month ...continued from page 4

and was perhaps the most successful outreach event in terms of sheer numbers. By most accounts, every Archives Month Philly event had turnout of some kind contributing to the overall goals to celebrate the work we do as archivists, promote ourselves to the general public and provide inspiration for future years. You can still review the calendar and descriptions of the month at [archivesmonthphilly.org](http://archivesmonthphilly.org).

A huge thanks to the Archives Month 2013 plan-

ning committee (Sara Borden, Matt Herbison, Hillary Kativa, Jenna Marrone and Bayard Miller) for all of their hard work and to everyone that participated or supported by attending Archives Month Philly events. The 2013 initiative was great for formulating lots of questions and answers for future efforts. Despite the overall success there is of course a lot that could be improved upon. It's not too early to start considering what Archives Month Philly 2014 should look

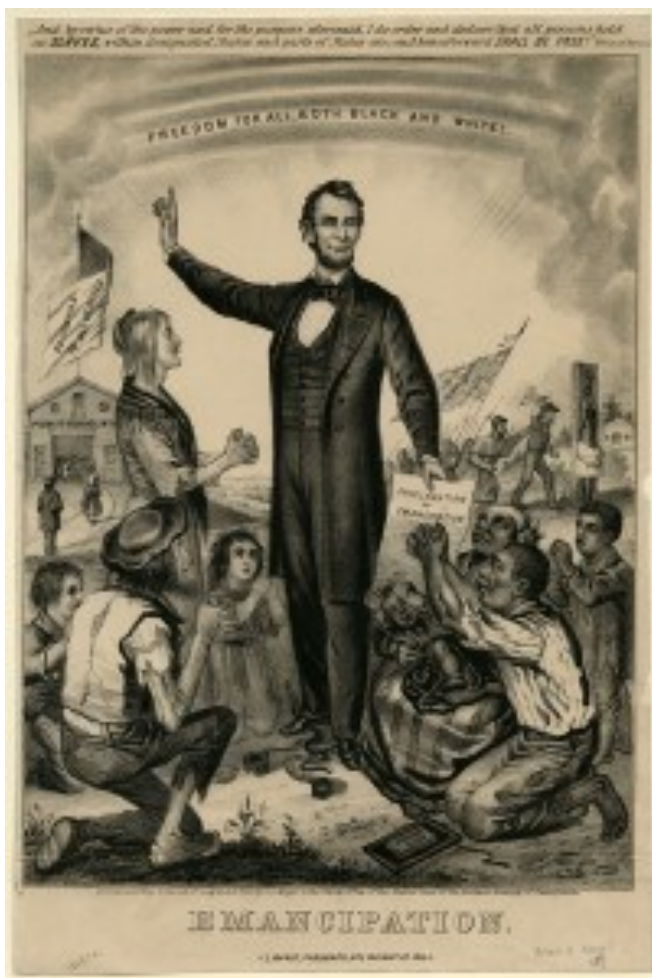
like. There's been a lot of great anecdotal feedback but now that there's been some time to reflect would love to hear any additional questions or suggestions. Additionally, if you or your institution would like to participate this year please email [archivesmonth-philly@gmail.com](mailto:archivesmonth-philly@gmail.com). Archives Month Philly is only as good as the investment our whole community puts into it! Archives Month Philly Planning Committee

## LSTA Grant Funds Digitization of Library Company of Philadelphia's African Americana Graphics Collection

Contributed by Erika Piola

Through the generous support of a grant from the Library Services and Technology Act, over 800 prints, photographs, and pieces of ephemera documenting the African American experience will be digitized and added to the Library Company's digital collections catalog [ImPAC](#). A collection of national importance, the graphics depict African American life, community, work, art, and political and social activism from the early American period to the early 20th century.

Views of prominent Philadelphia African American churches like Mother Bethel, political cartoons addressing the effect of slavery on the young nation, and commemorative prints recognizing early civil rights victories following the Civil War are just a few of the visual materials being reproduced. The graphic files with full descriptions will be accessible in ImPAC for research onsite and remotely by the summer of 2014. The material will augment and complement our nearly 50 existing digital collections,



including 18th- and 19th-century ephemera, Philadelphia commercial lithographs, and views by early Philadelphia photographers.

Our African Americana graphics have continually been some of our most re-

quested visual materials by our readers, and we are delighted to provide further access to this tremendous historical resource.

For sneak previews of the graphics to be included, please follow our progress through Twitter, #lcpprints.

**Check DVAG's blog regularly for news and updates  
[dvarchivists.org](http://dvarchivists.org)**

## Recap: “Unmediated History” ephemera conference at the Library Company

Contributed by Celia Caust-  
Ellenbogen and Alina Josan

On September 20, 2013, the Library Company of Philadelphia and the Ephemera Society of America co-hosted a conference, “[Unmediated History: The Scholarly Study of 19th Century Ephemera](#)”. Perhaps you read the [announcement on the DVAG blog](#) several months ago that made me so eager to attend. The conference

did not disappoint.

After introductions, the day kicked off with a session about building ephemera collections. Russell Johnson spoke of [UCLA's collection of patent medicine ephemera](#). UCLA began this collection relatively recently, as part of a concentration within the university on the history of pain research and pain management. As the collection develops, there has been an effort to pro-

mote it beyond use merely as illustrations. Researchers increasingly recognize ephemera as valuable primary-source texts ripe for analysis and interpretation.

UCLA's patent medicine ephemera collection was built practically from nothing, harvested from sources Johnson cited as, “donors, dealers, and

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# Repository News

## John C. Haas Archive of Science and Business ...continued from page 8

tions that might not be obvious on the surface. The more you have in one place, the more you can dig in and make serendipitous discoveries.”

The first collection placed in the John C. Haas Archive of Science and Business will be the Rohm and Haas Company archives. John C. Haas (1918–2011) was chairman of Rohm and Haas from 1974 to 1978 and son of the company's cofounder. Haas played a crucial role in the establishment of CHF's predecessor organization, the Center for the History of Chemistry, in 1982.

The archive-building dedication ceremony Thursday, October 10, included remarks by David Haas, chair of the William Penn Founda-

tion; E. N. “Ned” Brandt, vice president and secretary, Rollin M. Gerstacker Foundation; and Richard Negrin, deputy mayor of administration and coordination, and managing director, City of Philadelphia.

**About CHF:** The Chemical Heritage Foundation (CHF) is a collections-based nonprofit organization that preserves the history and heritage of chemistry, chemical engineering, and related sciences and technologies. In bridging science with the humanities, arts, and social sciences, CHF is committed to building a vibrant, international community of scholars; creating a rich source of traditional and emerging media; and engaging the broader society through inventive events.

**About the Donald F. and Mildred Topp Othmer Library of Chemical History:** CHF's Othmer Library of Chemical History collects, preserves, and makes accessible materials relating to the history of science, technology, and medicine, with an emphasis on chemistry and chemical engineering from ancient to modern times. The Othmer Library houses approximately 160,000 print and microform volumes, rare books and manuscripts, significant archival materials, and historical photographs. Together these collections, spanning nearly 6 miles of shelves, form an unrivaled resource for the history of chemistry and related sciences, technologies, and industries.

## Job Posting: Project Archivists for Hagley Museum and Library's David Sarnoff Collection

Hagley is seeking two full-time project archivists for a three-year effort to process the David Sarnoff Collection (2800 feet). One archivist will focus on manuscript materials for the full three years of the project; the other will focus on audiovisual materials for the first two years of the project only.

The proposed project will make available in three years full public access to the David Sarnoff Collection, the extraordinary and comprehensive 2,800-linear-foot archive of materials documenting the business dealings of David Sarnoff, pioneer of the media and electronics age. The history of the Radio Corporation of America (RCA) and the founding of the National Broadcasting Company (NBC) are recorded in the collection's manuscripts, reports, notebooks, publications, photographs, moving images, and sound recordings. RCA's research & development activities as well as the emerging American consumer culture are also recorded here. They vastly enlarge RCA-related collections already at Hagley.

### Responsibilities

- Work with Hagley staff to establish work flows for processing roughly 2,600 linear feet of records spanning a variety of formats: manuscript; printed; photographic, film, and audiovisual; and digital.
- Arrange, describe, and rehouse the collection in accordance with professional standards and best practices.
- Oversee project staff including an average of two graduate assistants and two summer interns. The project will be supported by nine of Hagley's full-time staff to varying degrees.
- Use Archivists' Toolkit (AT) and other software, such as Microsoft Excel, to create an EAD finding aid and other discovery tools in accordance with DACS.
- Assist in the preservation assessment of collections and selection of materials for conservation treatment.
- Collaborate on digitization, including the selection of items for the digital component of the project.
- Maintain and post to a project blog, incorporating digitized images and documents.
- Promote the collection through professional and academic meetings or other venues.
- Participate in special projects as assigned.

### Qualifications

- Master's degree in library or information science or in history and/or at least two years of relevant professional experience processing complex collections is required.
- Experience with best practices in archives and records management theory and practice, including: Current metadata and descriptive standards: DACS, EAD, AT; Knowledge of preservation standards; Familiarity of web publishing platforms.
- Familiarity with MPLP (More Product, Less Process) approaches.
- Demonstrated ability to manage projects and tasks in a complex and dynamic environment, and to work effectively with colleagues in different departments across a complex institution.
- Demonstrated ability to manage a project team, consisting of both professionals as well as interns, and providing the latter with necessary training. Ability to set priorities, manage work, and meet deadlines independently and collaboratively.
- Strong analytical, communication, and writing skills.
- Ability to lift and shelve boxes weighing up to 50 pounds.

### To apply:

Please submit a cover letter, a c.v., a finding aid from a successful processing project, and preferably also a writing sample to Robert Hill, Director of Human Resources, Hagley Museum and Library, P.O. Box 3630, Wilmington, DE 19807, or electronically to [rhill@hagley.org](mailto:rhill@hagley.org). Filing date is January 31, 2014.

## Job posting: Audiovisual Collections Reference Archivist at Hagley Museum and Library

Hagley is seeking a full-time Reference Archivist for the Library's new Audiovisual Collections and Digital Initiatives Department. The occupant of the position will serve as the primary public services archivist for the department and handle email, phone, and in-person interactions with researchers using Hagley's audiovisual and digital collections. The Reference Archivist will evaluate, approve and facilitate rights, reproductions and permissions to publish requests. The Reference Archivist will also promote Hagley's collections through our website and related digital platforms.

### Responsibilities

Manage reference questions and researcher services related to Hagley Library's audiovisual (prints, photographs, moving picture, and audio) and digital collections; Manage and coordinate reproduction and order fulfillment for Hagley's AV collections and other Hagley collections as needed; Manage and facilitate permission to publish requests; Digitize and copy collection materials as requested by researchers and Hagley staff; Add content to Hagley's Digital Archives as part of reference service workflows and as a contributor to digitization projects; Research copyright ownership and maintain collection database with information regarding rights issues; Identify potential partnerships/opportunities to generate revenue by licensing Hagley's historical collections; Supervise and manage projects related to part-time, internships, and/or volunteer projects in addition to projects assigned by the department head; Promote collections via social media and related digital platforms; Support audiovisual and digital archivists with the care, housing and maintenance of the collections; Assist in the maintenance of cataloging and finding aids data for A/V materials; Staff the reference desk as needed (4 to 8 hours per week); Perform other duties as assigned by the Library Director or the Head of the Audiovisual Collections and Digital Initiatives Department.

### Required Qualifications

Master's degree in history or MLIS with archival coursework or at least 2 years of experience working reference in a historical research archive; Minimum of one-year experience working in a special collections department, or historical research library/archive; Basic understanding of copyright law as it applies to historical documents, images, moving pictures, audio, etc.; Working knowledge of digitization standards and technology; Working knowledge of software platforms for delivery and dissemination of digital content; Experience working directly with researchers in an archive/library or other relevant experience with an organization oriented toward customer service; Energy and enthusiasm for facilitating access to historical records and serving a diverse audience of researchers; Proven ability to establish and maintain positive relationships with colleagues and the community served by an institution comparable to Hagley.

### Preferred Qualifications

Experience in a reference, rights, or reproductions department at a historical research archive or library; Experience working with the public in a research institution; Experience with photograph and/or moving picture collections and familiarity with the history of photography and recording; Completed coursework or experience in archival management; Experience using any of the following software platforms: ContentDM, Islandora, Drupal, EOS (ILS), Archivist's Toolkit, ArchivesSpace, and/or XTF; Knowledge of businesses involved in the commercialization of historical content; General knowledge of the history of American business, technology, and/or industrial design; Experience doing research in an historical archive and creating content for both academic and general audiences.

### To apply:

Please submit a cover letter, a resume and the contact information of three professional references to Robert Hill, Director of Human Resources, Hagley Museum and Library, P.O. Box 3630, Wilmington, DE 19807, or electronically to [rhill@hagley.org](mailto:rhill@hagley.org). Review of applications will start on January 31, 2014. Applications will be accepted up to February 14, 2014.

Hagley Museum and Library is an Equal Opportunity Employer.



## MARAC Philly, November 7-9, 2013—DVAG Reports Back

### The Naval History Collections Panel

Contributed by Bryan J. Dickerson

Since colonial times, the history of the American people has been intrinsically tied to maritime commerce and the need for naval forces to protect that commerce and defend American shores against foreign enemies. The commemorations of the 200<sup>th</sup> Anniversary of the War of 1812, the 150<sup>th</sup> Anniversary of the Civil War, and the 70<sup>th</sup> Anniversary of World War Two in recent years have brought about renewed scholarly and public interest in these historical events.

Given the city of Philadelphia's important role in American naval and maritime history, it was most appropriate that the MARAC Philly Conference devoted one of its concurrent sessions to the discussion of "Naval History Collections in the Mid-Atlantic Region." As one of the organizers of this session, I was very fortunate to have four excellent archivists/scholars to participate in the discussion of naval history collections.

Gregory Ellis of the Naval History and Heritage Command served as Panel Chairman and gave the first presentation. Appearing

as a private scholar and not as a representative of the NHHC, Greg began with a photographic tour of the Philadelphia Navy Yard as it appears today. Then he moved on to an overview and discussion of the NHHC, its facility at the Washington Navy Yard, its organization and its collection holdings which document and preserve the 238-year history of the U.S. Navy. The NHHC preserves a broad array of naval history documents and artifacts including deck logs, personal papers, photographs, and Command Operations Reports.

Our next speaker was David D'Onofrio, Special Collections Librarian of the Nimitz Library of the U.S. Naval Academy, Annapolis, Maryland. David was also appearing as a private scholar and not a representative of the Nimitz Library. Entitled "Through the Navy's Eyes: The U.S. Navy and American History," his presentation was a unique approach to the subject of naval history. "The history of the Navy is the History of America," he said, "because, when you think about it, the military is really a microcosm of American society. Everything society goes through, the military goes through...not always at the same time, or in the same

way, but the story is largely the same." He discussed how such themes as women's rights/equality, black history, LGBT history, art and science have impacted the history of the Navy.

Following D'Onofrio was Megan Good, Director of the J. Welles Henderson Archives & Library at the Independence Seaport Museum in Philadelphia. In addition to being home to the Spanish-American war cruiser *USS Olympia* and the World War Two submarine *USS Becuna*, the Seaport Museum boasts an extensive collection of naval history and maritime records. In her presentation, Megan provided a comprehensive overview of their holdings which include the personal papers of early American naval heroes Commodores John Barry, Stephen Decatur and Thomas Truxtun, and records and artifacts from the Philadelphia Naval Shipyard and the *RMS Titanic*. The Henderson Archives also holds the records of several important defunct Delaware River shipbuilding companies such as New York Shipbuilding Company of Camden, the Sun Shipbuilding Company of Chester and William Cramp and Sons Ship and Engine Building Company.

Our final speaker of the

session was Tina Ligon, an Archivist with the National Archives and Records Administration, College Park, Maryland. Tina is also a Doctoral Candidate at Morgan State University in Baltimore, Maryland. Her dissertation examines black education in early 20<sup>th</sup> Century Cincinnati, Ohio. Her presentation at MARAC Philly was entitled "Deck Logs: Two Four Letter Words." Deck logs document the operational and administrative proceedings of Navy ships and shore commands. During her presentation, Tina discussed her experiences in coordinating a major multi-year NARA project to organize, process, and digitize tens of thousands of Navy deck logs.

In ninety minutes time, our four speakers made an extensive presentation on the naval history collections at four major archival facilities in Washington DC, Maryland and Pennsylvania. I am deeply grateful to them for their participation in the MARAC Philly "Naval History Collections in the Mid-Atlantic Region" session.

*About the Author* – Bryan J. Dickerson is the Archivist for the Municipal Government of Brick Township, New Jersey. He served as a member of the Program Committee for MARAC Philly 2013.



## Celia Caust-Ellenbogen shares her MARAC Philly Experience

Contributed by Celia Caust-Ellenbogen

If you are a DVAG member, there's a decent chance you attended the Mid-Atlantic Regional Archives Conference (MARAC) Fall 2013 meeting a few weeks ago. It was right here in Philadelphia, and rumor has it that with over 450 attendees, this was the best-attended MARAC meeting ever! DVAG members were well-represented at the conference, including many of us who presented at a session and/or were involved with the local arrangements committee.

I started by attending the extremely useful session S2.

*Evaluating the User Experience: What to Ask, How to Measure, and What to Learn from Assessment.* While acknowledging challenges to quantitative assessments in archives environments, the session speakers demonstrated the need for archives to measure more. They helped frame the purpose of assessments and demonstrated practical procedures with minimum barriers to implementation. Sarah Horowitz spoke about her methodology in developing a feedback questionnaire for students using the special collections at Augustana College; Joyce Chapman shared the process and results of measuring digitization workflows at

the State Library of North Carolina; and Alana Miller of Museum of Modern Art walked through two procedures for evaluating user experience on archives' websites.

A number of interesting sessions were held after lunch. *Session S8. Naval History Collections in the Mid-Atlantic Region*, was summarized in a recent [DVAG Arranger blog post](#). The session sounds fantastic from Bryan Dickerson's summary, but I was unable to attend because I was a presenter for session S9. *Hidden Collections Initiative for Pennsylvania Small Archival Repositories*. My co-presenter Faith Charlton highlighted some of the salient points from our session in a [post she wrote for our](#)

[project blog](#).

I concluded my day at session S13. *Encoded Archival Context-Corporate Bodies, Persons, and Families (EAC-CPF)* (<http://eac.staatsbibliothek-berlin.de/>). Prior to this session, I would have said I was pretty thunderstruck by EAC-CPF: convinced that it is a ground-breaking idea that will eventually have widespread applications, but too intimidated by its potential--and unsure of any current uses--to get started with it now. But this session offered a thoughtful discussion of EAC-CPF that got

*Continued on page 20*

## UPCOMING—MARAC Rochester, April 24-26, 2014

### Calling All Archivists Interested in History, Innovation, Collaboration and the Exciting Future of Archives

Contributed by Jodi Boyle, MARAC LAC, Spring 2014 Meeting in Rochester

Quick, in what city were baby shoes and bloomers invented? What about items as diverse as the thermometer, Jell-O, and the first "gold tooth?" Where did Susan B. Anthony, Frederick Douglass, George Eastman, Cab Calloway and Buffalo Bill Cody each call home for a time? That's right! Rochester, New York.

Capturing the spirit of this richly historical city, the

Spring 2014 meeting of the Mid-Atlantic Regional Archives Conference (MARAC) is being held April 24-26 at the beautiful Rochester Hyatt Hotel in the heart of city. The theme for the meeting is "Film, Freedom and Feminism."

Drawing on the conference's theme, the Local Arrangements and Program Committees are planning an exciting meeting filled with sessions to challenge archivists just beginning their careers, to those with plenty of experience to

offer.

Conference participants will enjoy opportunities to network and exchange ideas in the scheduled educational sessions, coffee breaks and at the Friday night reception. The reception will be held at the beautiful George Eastman House International Museum of Photography and Film, where the history of photography comes alive! Some of the optional tours include ones at the Susan B. Anthony Museum & House and the Erie Canal/ Subway Aqueduct. These

offer the opportunity to learn even more about the city, its residents and intriguing history.

So, this April, drive up, hop a quick flight to the Greater Rochester International Airport or take the train (only five minutes by taxi from the Amtrak station to the hotel)! You'll be glad you came to the MARAC meeting!

For more information, please visit the MARAC website at: <http://www.marac.info/upcoming-conferences>.

## Call for Nominations: 2014 SAA Waldo Gifford Leland Award

Please help us to recognize the best in our profession!

Have you read a great new book about archives? Seen an exceptional new finding aid? Encountered a new documentary publication that is head and shoulders above the rest? Has a new web publication really stood out to you?

If you have, please consider nominating it for the Society

of American Archivists Waldo Gifford Leland Award. Nomination forms, a list of previous winners, and more information are at <http://www2.archivists.org/governance/handbook/section12-leland>. The deadline for nominations is February 28, 2014.

The annual Leland Award – a cash prize and certificate – recognizes “writing of superior excellence and useful-

ness in the field of archival history, theory, and practice.” (Please note that periodicals are not eligible.)

Established in 1959, this award honors American archival pioneer Waldo Gifford Leland (1879-1966), president of the Society of American Archivists in the 1940s and one of the driving forces behind the founding of the National Archives.

## Union League meeting ...continued from page 4

Deaccessioning was next on the agenda. An attendee mentioned that the archives in which he works had a record retention policy. Items commonly deaccessioned were listed: duplicates, reprints, routine correspondence, most financial records, magazines, etc. Another attendee mentioned that her institution offers materials back to the donors first.

One question posted for discussion was “Do you ever just pull documents off the server?” One attendee mentioned “Archive-It,” used for powering the Way-Back Machine. He said that his institution subscribes to the service, which offers a full stack of URLs and crawls sites, and now has about 250 sites of every organization related to their collecting mission. “Organizing these things will be interesting,”

he noted.

The last topic, which perhaps generated the most discussion, was that of employment. An example was provided of a recent graduate volunteering while looking for employment, doing free labor and not able to find a position because there are others also willing to work for free. “Some administrators think all can be done with interns and software,” one person noted. Another pointed out that he has two part-time jobs.

Several people pointed out that even volunteer experience is useful for putting on one’s resume, but that if this is putting people in the position where they are doing archival work without an archival background, this is not good. Not only does this possibly prevent a trained archivist from get-

ting a position, but it means that untrained people are doing the work and likely not making educated appraisal decisions and not arranging and describing materials according to archival standards.

Following the meeting, DVAG members were treated to an extensive tour by Union League librarian James Mundy, which included a history of the Union League, guided tour of the current exhibit and the new climate-controlled manuscript vault, and seeing several significant items from the Union League collection (including the Tanner Manuscript, an original handwritten manuscript eyewitness testimony to Abraham Lincoln’s assassination). After the tours, DVAG members returned to the library for a social hour of drinks and conversation.

## Violette de Mazia Foundation ...continued from page 8

zia's research, career and affiliations, as well as portions of her private collection of paintings, works on paper, furniture, and material culture.

The collection as a whole reveals her tireless dedication to art appreciation and to the cultivation of a sound philosophical theory and method for understanding the aesthetic component of perception. She was a prolific writer until the very end, and her life's work is still being utilized by the educators of Violette de Mazia Foundation today.

Among the most notable discoveries are the numerous letters that shed light on her engagement to Joseph Katz, a pilot of the Royal Air Force and an early freedom fighter for the founding of a Jewish State in Palestine, who tragically died in a plane crash in Cairo, Egypt in 1923—soon before their planned wedding. Her loss led her to

move to the United States and create a new life for herself. The correspondence reveals not only her Jewish heritage, but also the remarkable character of her fiancé. The following is an excerpt from his obituary given by Vladimir Jabotinsky who was a Zionist leader, author, poet, orator, soldier, and founder of the Jewish Self-Defense Organization.

"On the 17th of December (1923) there has passed away in Egypt, the Flying Officer Joseph Katz; the Airoplane fell down and Katz was killed. He was a faithful friend and comrade of mine, my right hand in the difficult adventures of the last four years; and...I loved this youth as a father loveth his son. But these lines I write not because the lamented was dear to me. Joseph Katz deserves to be recorded in the annuals of Israel...because...he was almost an ideal type of the modern youth whom our

people need so badly."

There is still much to be learned of Ms. de Mazia's past. Born in France in 1896 with Russian citizenship, she emigrated from Belgium to England in 1914, and after the untimely death of her fiancé, she moved to America in 1924. Perhaps Ms. de Mazia's intellectual journey mirrors what Virginia Woolf meant when she said, "As a woman I have no country. As a woman I want no country. As a woman, my country is the whole world."

More information about the Violette de Mazia Foundation can be found at <http://demazia.org/>

The interns working on the project are **Elizabeth McDermott, Joanna Hurd, Gregory McCoy, and George Stradtman. Serena Shanken Skwersky** is currently working on a biography of Violette de Mazia.

# Education & other information

**Do you have lots of great ideas for projects, events or meetings?  
Looking for a way to get more involved in your profession?**

**Why not join the DVAG Planning Committee as a  
Member-At-Large?**

**DVAG is looking to fill two Member-At-Large positions in 2014.  
If you are interested in being considered or have questions about the job,  
contact your Chair, Laurie Rizzo: [chair@dvarchivists.org](mailto:chair@dvarchivists.org)**

**Please join the Planning Committee in thanking Valerie-Anne Lutz and  
John Pettit for their amazing service as Members-at-Large  
for the last several years. Their contributions have been invaluable!**

## Conservation Center for Art and Historic Artifacts

### 2014 Collections Care Training Series

The **Conservation Center for Art & Historic Artifacts (CCAHA)** is pleased to announce that registration is now open for 2014's Collections Care Training Series!

Collections Care Training programs are for staff who are involved in collections care activities or have responsibility for cultural collections, such as librarians, archivists, curators, collections managers, stewards of historic house museums, and records managers.

#### **Legal Issues in Collections Management: What Can Go Wrong?**

Date: February 13, 2014

Location: Cliveden

Speakers: **Lawrence H. Berger**, Secretary and General Counsel, Philadelphia Museum of Art; **Craig R. Blackman**, Stradley Ronan Stevens & Young, LLP; **Morgen Cheshire**, Legal Counsel for Nonprofit Organizations, Cheshire Law Group; **Sara Geelan**, General Counsel and Assistant Secretary, The Barnes Foundation; **Dina Leytes**, Griesing Law, LLC

Fee: \$60

Time: 9:30 a.m. – 3:30 p.m.

#### **Creative Social Media for Collecting Institutions**

Date: April 16, 2014

Location: The Rosenbach of the Free Library of Philadelphia Foundation

Speaker: Lee Price, Director of Development, CCAHA

Fee: \$35

Time: 9:00 a.m. – noon or 1:00 p.m. – 4:00 p.m. (choose a session when registering)

#### **Integrated Pest Management for Cultural Institutions**

Date: May 13, 2014

Location: The Academy of Natural Sciences of Drexel University

Speakers: John Simmons, President, Museologica

Fee: \$60

Time: 9:30 a.m. – 3:30 p.m.

#### **Constructing Tuxedo Boxes for Your Book Collection**

Date: June 3, 2014

Location: The Academy of Natural Sciences of Drexel University

Speaker: Renée Wolcott, Book Conservator, CCAHA

Fee: \$50 (includes materials)

Time: 9:00 a.m. – noon or 1:00 p.m. – 4:00 p.m. (choose a session when registering)

#### **Preservation of Textiles**

Date: September 10, 2014

Location: Philadelphia Museum of Art

Speaker: **Sarah Reiter**, Textile Conservator, Philadelphia Museum of Art; **Bernice Morris**, Assistant Conservator of Costume and Textiles, Philadelphia Museum of Art

Fee: \$60

Time: 9:30 a.m. – 3:30 p.m.

*More listings on page 21*

## “Unmediated History” ...continued from page 11

eBay.” By comparison, Terry Snyder spoke of the [Hagley's vast collection of World's Fairs ephemera](#). To develop that collection into the enormous resource it is today, Snyder explained, she leveraged the important core of related materials that already existed at Hagley. An exhibition about World's Fairs, 1850-1982 was planned with a conscious goal of engaging the nostalgia of attendees who had visited World's Fairs in their youths and inspiring them to donate personal materials to build Hagley's collection. The successful exhibition tied in community events to promote Hagley's visibility and expand its collections.

After a lunch break, the conference continued with fascinating presentations about verisimilitude in photographic ephemera and the impact of photography on the way reality was visualized and represented in the 19th century. [Jeremy Rowe](#) spoke convincingly about the usefulness of photographs as a primary-source research tool, calling on archivists to catalog them with appropriately detailed metadata and researchers to take advantage of the same. Rowe then offered an overview of the history of several key photographic processes. Photography's capacity to repre-

sent detail triggered a corresponding move among artists and illustrators toward greater realism (until, of course, Impressionism became the vogue). Meanwhile, photography grew rapidly in popularity, especially in the form of stereographs and real photo postcards. Rowe illustrated some clues helpful in dating such forms with the caveat that certain common manipulations make determining a precise date with certainty very difficult. As he demonstrated, the devil is in the details.

Picking up on the themes of postcards and image manipulation, Chris Pyle spoke next about the [Curtis Teich Postcard Archives](#). After summarizing the chronology of postcards' invention and popularity boom, Pyle described the extensive archives at Curtis Teich. Job files illustrate the lives of travelling postcard salesmen and the changing tastes of American culture. They also betray the changes made to original photographs in generating advertisements. Rowe dazzled the audience when he described a daguerreotype in his possession in which, reflected in the pupil of the sitter, it is possible to make out the tiny image of the photographer taking the picture. Pyle made us laugh when she told us how Teich's

artists airbrushed out an entire person from a restaurant advertisement because his “look” was unfashionable. Apparently, no sooner was the capacity for unrelenting photographic accuracy developed than that level of detail was deemed undesirable.

Richard Sheaff presented a succinct review of 19th century printing innovations, from copperplate engraving to lithography, generously illustrated by examples from his personal trade card collection. The small surface space of the trade card presented a frequent challenge to the commercial printer. Faced with the difficult task of fitting the whole of a customer's message in an eye-catching manner, the printers resorted to an impressive range of techniques. Favored design tropes of the time included “Gaslight style” where strategically placed shadows created the illusion of backlit shapes. Typesetters and letterpress printers in particular had to compete with the flashy displays of the new color chromolithograph process. Inventive letterpress printers bent on creating beautiful work from a relatively limited set of elements (lead type and brass rulers) started a movement that called itself “Artistic Printing”. The pleasing, relatively uncluttered aesthetic of this movement was at least partly born of mechanical innovations. Naturally, some of the best examples of this work can be found in the trade cards that print-

ers made to advertise their own trade and Sheaff shared many striking examples.

Ellen Gruber Garvey likes to compare the practice of early scrapbook makers to that of contemporary bloggers and other informal collectors and arrangers of digital information. The books themselves ranged from repurposed ledgers that compilers glued their ephemera onto to commercially available products such as the “self-paste” albums patented by Mark Twain. Garvey is particularly interested in African American scrapbooks as creative outlets for interpreting media. An example of this is a collection of clippings kept by Charles Hunters. Two newspaper reports of crimes committed by two different men, one white and one African American were clipped and pasted in the album. The crimes are similar but not the penalties and the disparity is made acutely clear by the simple placement of the two accounts side by side. Much of the insight offered by scrapbooks comes from this purposeful juxtaposition of its contents as well as the context offered when the identity of the maker is known. For this reason when it comes to the question of disassembling a scrapbook, Garvey answers with a vehement: No!



Want to cover an upcoming meeting, workshop or event?  
Contact Courtney at [arranger@dvarchivists.org](mailto:arranger@dvarchivists.org)

## Celia's experience at MARAC Philly ...continued from page 15

beyond its novelty status and analyzed its critical features to emerge with practical implementations. Krista Ferrante opened the session with a very understandable overview of EAC-CPF, contrasting the full-featured implementation at the [Harvard-Yale "Connecting the Dots" project](#) with the simplified approach adopted at Tufts University that resulted in a publicly-available [best practices document](#). The simplification theme was picked up by Regine Heberlein, who explained Princeton University's philosophy that EAC-CPF records should be access points for resource discovery, not an end in themselves. Princeton includes only minimal biographical information in the EAC-CPF records it creates, concentrating on using EAC-CPF to structure relationships between archives entities. However, it was Ethan Gruber's demonstration of his xEAC tool that really stole the show. xEAC appears to be a simple, easy-to-use way to write, edit, and display EAC-CPF records. His presentation is already posted online at <http://www.slideshare.net/ewg118/marac-2013>; it will blow your mind!

The next morning, I attended S17. *Enhancing Resource Discovery through Creative Collaboration*. Lori Birrell and Marcy Strong shared about a program at the University of

Rochester which engaged subject librarians and catalogers to process archival collections. It was not very effective as a strategy to reduce backlog, but it was an interesting outreach experiment. Next, Elizabeth Shepard and Jason Kovari provided an overview of basic technical, copyright, and other considerations inherent in a digitization project while discussing their collaboration to transfer an image database for the Medical Center Archives of NewYork-Presbyterian/Weill Cornell. Finally, Malinda Triller Doran spoke about a blog format created at Dickinson College to standardize student-contributed description of archival documents.

I finished up my MARAC experience at session S22. *Shhhh! Is it a Secret? Managing Potentially Classified Documents in the Archives*. Kate Cruikshank of Indiana University - Bloomington opened the session with a funny story from her own experience that illustrated how *not* to respond after finding classified documents in an archival collection. Replete with FBI agents, a secret message passed at a party, and document-shredding, this is the story I would pitch if any of my MARAC sessions were going to be turned into a movie. (Shot in the *film noir* style, of course.) Jodi Boyle from SUNY-Albany was in a simi-

lar situation when she encountered classified documents in her archives, but she followed the proper procedures so her experience was more straightforward. The take-away from both speakers was, if you find classified documents in your archival collections: (1) secure the documents, (2) do not tell anyone else about them, and (3) contact Meredith Wagner for further instruction. Meredith Wagner was the third and final speaker in this session, from the Information Security Oversight Office (ISOO) at the National Archives and Records Administration (NARA). She distinguished the different categories of classified documents--secret, top secret, etc.--and explained what archivists can expect when they bring such items to the government's attention. All the speakers emphasized that ISOO/NARA is archivists' ally, prioritizing transparency and trying to de-classify as many documents as quickly as possible. If a document found in an archives is sent to the originating agency instead of NARA, the likelihood that the document will be returned--especially in a timely fashion--declines steeply.

In all, I found MARAC Fall 2013 both interesting and productive. Spring MARAC will be in Rochester. Of course, the cheesesteaks aren't as good there.





## Delaware Valley Archivists Group

The **Delaware Valley Archivists Group** was established in 1980 to provide area archivists the opportunity to exchange ideas and visit archives of all sizes throughout the region. DVAG holds quarterly meetings and offers periodic workshops for members at all levels of experience. Each meeting or workshop focuses on practical or professional issues, or the relationship of the profession to topics of current public interest. Subjects of past meetings have included space planning, new construction, conservation, micrographics and imaging, disaster preparedness, and records management. DVAG's publications include the *Directory of Archival and Manuscript Repositories in the Delaware Valley, 3rd Edition*, the DVAG Membership Directory, and *The Archival Arranger*, the newsletter of DVAG.

Membership in DVAG is open to all individuals including: students and regular and volunteer staff of state and local historical societies; college and university archives and special collections; federal, state, and local archives and records centers; museums; libraries; business firms; educational, religious, and medical institutions; and other groups who are concerned with collecting, preserving, and making historical materials available for research use. The Delaware Valley Archivists Group annual dues are \$12.00 for the membership year.

Membership and mailing list inquiries should be directed to Celia Caust-Ellenbogen, Membership Coordinator, at [membership@dvarchivists.org](mailto:membership@dvarchivists.org).

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## 2014 DVAG Officers and Planning Committee

Laurie Rizzo—Chair  
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Courtney Smerz—Arranger Editor  
Bayard Miller—At Large  
Vacant —At Large  
Vacant—At Large

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## CCAHA Collections Care ...continued from page 18

### Exhibitions for Cultural Collections

Date: October 7, 2014

Location: Philadelphia History Museum at the Atwater Kent

Speakers: **John Simmons**, President, Museologica; **Julianne Snider**, Assistant Director, Earth and Mineral Sciences Museum and Art Gallery, Penn State University

Fee: \$60

Time: 9:30 a.m. – 3:30 p.m.

*Major funding for this program was generously provided by the **William Penn Foundation**, with additional support from **The Pew Charitable Trusts**, the **Philadelphia Cultural Fund**, the **Independence Foundation**, and the **Pennsylvania Council on the Arts**.*

See <http://www.ccaha.org/education/program-calendar> for details. If you have any questions, please call our Preservation Services department at (215) 545-0613, or e-mail [psso@ccaaha.org](mailto:psso@ccaaha.org).

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Archivists Group**  
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