

U.S. NATIONAL ARCHIVES AND RECORDS ADMINISTRATION
Transcript of National Archives History Office Oral History Interview
Subject: Kevin De Vorsey
Interviewer: Stephanie Reynolds
March 21, 2025

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Stephanie Reynolds: Okay, I have the recording started. Today is Friday, March 21, 2025, and I'm speaking with Kevin De Vorsey. My name is Stephanie Reynolds, and I'm based out of our National Archives facility in Denver, CO. And I'm assisting the agency historian, Jessie Kratz, with this interview. We are documenting the history of the New York Archives by preserving the firsthand accounts of those who worked there. So, Kevin, just to get us started, can you please tell me a little bit about where you're from and maybe some of your educational background?

Kevin De Vorsey: Sure. I grew up in Athens, GA, and graduated from the University of Georgia back in 1990, and then moved to New York City in 1992 and got a job at the National Museum of the American Indian when it was still in New York. And that was kind of my first governmental experience. Should I just keep going with history or stop with education?

Stephanie: Yeah. You can tell me a little bit more about that. Sure.

Kevin: Okay, so I worked for the Smithsonian for four years, and then they were moving to Washington, DC, and I had just gotten to New York, so I wasn't ready to leave yet. And so I got a job for a year with a software company in New York, who develops collections management software for museums. And in fact, I think NARA is now a client. It was Gallery Systems, and I worked for them for a year and then saw an ad in the New York Times for a position at the American Museum of Natural History in New York, in the anthropology division. And my BA [Bachelor of Arts degree] was in anthropology. So, I got a job there as a systems analyst, more or less running the computer network and assisting in grant writing and the development of the digitization program, documenting their anthropological collections.

Stephanie: Okay. Very cool. Was that fun? Did you like that?

Kevin: It was amazing. It was such an amazing environment to work in. It's a huge, sprawling campus of buildings where you are surrounded by scientists and are constantly reminded of the history of the institution. And working in—I spent four years at the Museum of the American Indian, which was also an amazing institution with amazing collections. And since the Smithsonian had taken over, had this real mission of going from a private museum in New York to being a part of this larger national institution. So there was a real feeling of mission there in the change that was going on. And then going to the Museum of Natural History was a big change—this large, very well established institution that had been in place doing science for over 125 years.

Stephanie: Wow.

Kevin: And I worked there for nine years and kind of got to the point where I'd gotten as far as I could go with a BA. And so I went back—I looked around. I wasn't really sure what I wanted to do but wound up getting an MLIS [Master of Library and Information Science] degree from the Pratt Institute in Brooklyn. They had a facility in Manhattan, and so I would ride my bike down there after work. And when I finished that, in 2005, when I graduated, I was looking around for jobs. And that's when I saw a position at the National Archives in Washington.

Stephanie: Okay. In Washington. And what was this position for?

Kevin: It was in NWT, back in that period, in Preservation Programs as a, I believe my title was Preservation Program Officer. And that was working with Doris Hamburg and Ann Seibert. And it was somebody to assist them in understanding the technology and to help in converting all of the labs from analog systems to digital systems. And so I got to work closely with Criss Austin, Jason Love, Jeff Reed, and Steve Puglia, and that group of people, which was a wonderful experience. I'm still in touch with Criss and Jay today. I learned a lot from them.

Stephanie: Wow. So this was in 2005 you said that you got the job?

Kevin: I graduated in 2005, and I was hired in May 2006 and reported to All [Archives II], and I worked there for two years until 2008. And then I left and got a job at the National Library of New Zealand as a digital preservation analyst.

Stephanie: Really?

Kevin: It was one of those things. I saw the advertisement, and I was married at the time. I remember asking, like, "Should I apply for this?" And it's like, "Sure, why not. See what happens." And then wound up getting the job and moving there. And it was an amazing experience.

Stephanie: Oh my gosh.

Kevin: Yeah.

Stephanie: Had you been there before?

Kevin: Never. [laughs]

Stephanie: Wow.

Kevin: My mother is from the UK [United Kingdom] and my father was from New Jersey, but he was in the Navy, and so he had traveled around the world. And when I was a kid, he would teach summer school in British Columbia and load us all up into a station wagon, and we'd drive

across the country. And I remember asking myself, what would my parents do? And it's like, my parents would move to New Zealand. So, I did it. And it was an absolutely wonderful experience. The National Library obviously is a much smaller institution than the National Archives, but they have this real—I remember them expressing it as, “We are a long way from anywhere, and we can't rely on anyone else to solve our problems, so we need to try to solve things ourselves.” And so they had this real try and fail, don't be afraid to try and fail ethos which, it's a different institution than NARA obviously. Failure at the National Archives is kind of a big deal with classified records, all of these things, but it was a good experience to try and bring some of that attitude back. And in 2008, it really was just so far away. It was hard with elderly parents and things like that. Just continuously traveling back to the United States was expensive. And the global recession had kind of kicked in then, and so I wound up in 2010 moving back. So, I worked at—let me get this straight—Preservation Programs, 2006 to 2008, 2008 moved to New Zealand, and then 2010 moved back and got the job, kind of a variation of the job I'm currently in, which was, at the time, it was in NWM [Modern Records Program] as an electronic records format specialist. And I was kind of specifically hired to redo the transfer guidance. So, I was hired by Paul Wester.

Stephanie: Okay. And this was at All [Archives II] again?

Kevin: This was at All [Archives II]. Right.

Stephanie: Okay.

Kevin: Yes. And it was a big change from Preservation Programs. It was, even though I had worked at NARA before, I'll be honest and say I didn't know a lot about records management. I had taken records management in graduate school. But, you know, government records management is a little bit different. So, it was an amazing learning experience seeing how schedules are written, the role of the Code of Federal Regulations, the GRSs [General Records Schedules], all of that, were things that I had to learn and understand in order to be able to figure out what to do with the transfer guidance, to make it work better.

Stephanie: Did they give you any training for that?

Kevin: I did sit in on the KAs [Knowledge Area classes] and wound up working with Andy Potter on our team. But I do remember taking some of the classes, and mainly it was just—it was a wonderful opportunity to go around and interview people. And so I did get to sit and meet with the various stakeholders, and so I met with Peggy Adams and Ted Hull, so they could explain the processes of bringing records in and working with Maggie Hawkins. And what was her name? Lisa. Who was the appraisal archivist for the IC [intelligence community] community?

Stephanie: Oh, is that Clavelli?

Kevin: Clavelli. You know, and just trying to be a sponge, soaking up as much information as possible about how things work. How is the ERA [Electronic Records Archives] going to change things? And what should things look like in the future?

Stephanie: Wow.

Kevin: Yeah. I wish I had understood more about the Code of Federal Regulations. That's one thing that I kind of learned about late in the game, I think.

Stephanie: Okay, so, yeah. I had no idea that you were with NWM [Modern Records Programs] working with electronic records already back in 2010.

Kevin: Yeah, yeah.

Stephanie: And so how long were you in that position?

Kevin: Until 2016. So, I was still in that position when I relocated to New York.

Stephanie: Okay. So how did you get to New York—

Kevin: All right, this—

Stephanie: —back to New York?

Kevin: I'm just going to give you the story.

Stephanie: Yes. Please do.

Kevin: I really missed living in New York. I'd lived there so long, and I found myself homesick for my friends and my life there. I applied for a job at the State Department, at their mission to the UN [United Nations] in New York, and was offered the job. And so I went to Paul Wester's office and turned in my resignation. And by the time I got back to my desk, the phone rang. And he was like, "If you want to be in New York, we can make that happen." That's the story of how I wound up back in New York—that I had accepted a job at the State Department, and then wound up turning it down, because Julie Reeves and Paul called New York. And I guess back then, it was Diane LeBlanc in Boston, who was in charge of the region, and they negotiated for space for me. "Is there an empty desk for Kevin?" You know, it's like there were 50 empty desks, but it was still that negotiation to see, "Can we find him a space?" And yeah, so that's how I wound up back in New York.

Stephanie: Wow. Well, that's great though. I mean, that they, you know, they really wanted to keep you and figured something out.

Kevin: Yeah, yeah. And that's always been my experience with New York is how concerned they are for the people, you know, and through the pandemic. We can get to the pandemic in the way they approached it and all of that, but.

Stephanie: Right.

Kevin: And so that was, you know, I think that was one thing about working in what is now Agency Services is, as you know, we have 46 locations across the country, and so we're accustomed to working in a distributed fashion. So me being located in New York didn't really affect the functioning of the team. At that point, I was a supervisor. It was a small team because sequestration kicked in, and we weren't able to fully hire everybody.

Stephanie: And was this at the Varick Street location when you moved up there?

Kevin: It was at Varick Street. It was November 2011. I looked it up. And so I think I actually started early December 2011 at Varick Street.

Stephanie: Okay. Okay. And what were your impressions of that location?

Kevin: I had visited there when I was in Preservation Programs once, when I'd gone to New York, and it was just a hi, you know, saying hello, and I guess Nancy, what was Nancy's last name? Who was the director?

Stephanie: Shader.

Kevin: Yes. I met with her, and I remember meeting with Trina Yeckley, who was kind of the preservation person, and they gave me a tour. And so then coming back there, it was such a great location. That top floor with the views of the Empire State Building and the Hudson River and, at that time, you know, it was all preparations for the Custom House. So, it was very busy. Have you been there to Varick Street?

Stephanie: No.

Kevin: It was kind of a big open floor. So it wasn't a great physical space for researchers. But it's kind of the history of NARA's records storage in a nutshell, in that, you know, the entire floor, and I forget, Chris Gushman would be able to give you the figures, 150,000 cubic feet stored because they had this entire floor. And then they moved a lot of it to Philadelphia and, I guess, Lenexa. And again, Chris would know exactly. So they got rid of half the floor. And then when they moved to the Custom House, all but, I think, 8000 cubic feet went to Philadelphia or Lenexa, I believe. And so just kind of that shrinking of the footprint as more and more stuff gets sent away from high-cost civic centers, I guess, is the way to express it.

Stephanie: Yeah. So, what was all in that space at Varick Street? Did you have your own office? Did you have your own space? Was there—?

Kevin: I had a cubicle, because there were only a couple of offices, and Chris Gushman and Bonnie Sauer were in one office, and I forget who was in the other ones. But since I was kind of like the new guy, I was just in a cubicle, and that's fine. Oh! It was the director. I can picture him. He's in Philadelphia now. Patrick Connelly was the director.

Stephanie: Okay.

Kevin: He'd be another good one to talk to about how many cubic feet and where did it all go? So it was a small staff. Even then, it was probably 8 to 10 people. But we were all pretty close and had a good collegial feel, because you could see everybody all the time, more or less, because it was all just on one floor.

Stephanie: Yeah. And just 8 to 10 people for the entire Archives?

Kevin: Yeah. There's never been a lot. And, unfortunately, it shrank when we moved to the Custom House because of, I guess, it was sequestration and just the difficulty in refilling positions.

Stephanie: Okay. Yeah.

Kevin: And Dorothy Dougherty was there. So yeah, it's kind of a small footprint. And it was interesting having worked in NW [Office of Records Services – Washington, DC], so remembering the regional system, but I never worked in a region during the regional system, if that makes sense.

Stephanie: Okay.

Kevin: I understood how it worked in that formerly New York really did records management for the New York Region: New York, New Jersey, Puerto Rico, and the Virgin Islands. But then that had changed. So, everything was out of headquarters. We had a footprint there, but we didn't do the same things that they had done in the past in terms of being responsible for training on records management, and the act of bringing in records to the region the same way that it had been done in the past. You know, Chris Gushman and Patrick would explain things to me, but it wasn't really done that way anymore.

Stephanie: Okay. How many people were on the records management side when you were there?

Kevin: When I was there, it was Chris Gushman and I were the two people that were in AC [Office of the Chief Records Officer] at that time. And I think Chris, at that point, was on the Oversight Team with Cindy.

Stephanie: Yeah, I worked with him for a little while. Yeah.

Kevin: Right.

Stephanie: Wow, I didn't realize just two records management people there.

Kevin: Yeah. And, you know, since I wasn't there when it was properly NR [Office of Regional Records Services], I know there was that relationship because the region was run out of Boston, and so it seemed like New York was always kind of the smaller facility in the region. So, I'm not sure. Did AC [Office of the Chief Records Officer] have more people in Waltham? It was before my time.

Stephanie: Okay. Did you have enough resources, you think, to do your work?

Kevin: There was a frustration in that you could see the need for records management training. We would get, I joke about this, but I think this actually happened when I got a call, and I couldn't understand the person because it was somebody in the Coast Guard on a ship wanting to, you know, "I was told to transfer records to you, sir." And it's like, okay, let me get Chris for this. There was still that need because people were still transferring paper records. And so I think that transition from the regional system to where everything is done through headquarters, it kind of left some gaps. I remember the GSA [General Services Administration] was closing down, moving from 26 Federal Plaza to the World Trade Center, and they wanted to transfer some records. And so Dorothy and Chris kind of negotiated with them. But it was one of those things in the past that would have been a regional activity. And now those records are going to go to Washington. So, New York served as a conduit for Cartographic since the records were architectural drawings.

Stephanie: Okay. So what kind of responsibilities did you have when you were working there? What were you?

Kevin: Well, I was a supervisor of a team, and the members of the team were in Washington at All. And so I, you know, sat in my little office and did a lot of—I forget what year we got Google—but doing a lot of online meetings. But then as a part of the, you know—trying to support the mission of New York as much as I could. And there were times when I'd sit on the reference desk so that the Research Services staff could have an All-Hands meeting and things like that. And we had our parties together. It was such a small staff that we all had to help out because Dorothy was in—I forget what the official title is—education outreach, that kind of thing. But we all kind of helped out wherever we could.

Stephanie: So you were kind of helping with, like, educational programing or something?

Kevin: No, just supporting each other. You know, if somebody couldn't be there when the IT guy was coming, that kind of thing. Just making sure that there was somebody around to take care of things. It was interesting at the Custom House. Did you go to the Custom House?

Stephanie: No, I didn't. I've been on the outside. [laughs]

Kevin: It was a really well-designed research room, and it took into account the small staff where there was a glass partition where they would pull records to, but the person at the desk could see it. You know, things that had been problems at Varick Street. Beautiful layout, everything. And at the end of the space, there was an exhibition space. So, a really nice facility. But in terms of working there, the administrative offices were on the fourth floor, and the research room was on the third floor. So as the staffing shrunk, you wouldn't see people. You know, there were days where I'd sit in my little office and wouldn't really see anybody all day because they'd be on the third floor working. So culturally, it was a little bit different than Varick Street, not quite as communal, I guess.

Stephanie: Okay. And so at Varick, it was just the 12th floor. And then you were all on that same floor together and it was more open, it sounds like.

Kevin: Yeah, yeah. So you couldn't help but see everybody all the time.

Stephanie: So were you also assisting agencies when you were at the Varick Street location?

Kevin: I'm trying to remember, like, specific examples. Again, since my job was focused on policy and guidance for agencies, that's what I was doing.

Stephanie: Yeah.

Kevin: As things would come up, like, I remember going to the 26 Federal Plaza with Dorothy to look at things so we could try and understand what GSA needed and then putting them in touch with, I think it was Peter Brauer in cartographic or something. But just trying to support in any way that I could, the mission of New York.

Stephanie: Yeah.

Kevin: Again, it wasn't common that agencies would reach out directly, but it would happen. And, you know, I think that was one of the good things. Dorothy had worked for NARA in lots of different positions and so really had a comprehensive understanding of NARA, as did Chris. And so, Chris at that point was the director in New York. And so when things came up, having worked for Agency Services, he knew how to put people in touch with the right people.

Stephanie: Okay. Yeah, so I think what you were mentioning before, it wasn't kind of like that regional records management program, which we had had even here in Denver. Yeah, so that was a little bit different. So, you were doing more policy and guidance. And so you were still working on the transfer guidance still?

Kevin: Right. That was finally published in 2014, and we were already working on the next bulletin. It was *Metadata Guidance for the Transfer of Permanent Electronic Records*, which

came out in 2015. And then in 2016, we went through a kind of mini reorganization where Mark Giguere and I had been supervisors of two teams. And Mark left, and they did a little reorganization, which made sense because the people on my team were format specialists, but we had published the format guidance. So there was—it never really seemed the best label for us because, really, we were doing electronic records guidance, and the transfer guidance was a part of it. And so, and to this day, from 2016 on, I report to John Martinez and we're referred to as the Policy and Standards Team. And Lisa Haralampus came in and took Mark Giguere's place. And so, kind of, I think it reorganized things in a more logical way, where we had the ACPP's Policy and Outreach [Policy and Program Support Team], I guess. And now everything's changed again.

Stephanie: I know.

Kevin: So, we had these two teams where the members of John's team were involved in international standards development as members of ISO TC 46 (Records Management) and ISO TC 171 (Document Management and PDF). And then we also do guidance—and especially around transfer, so email, text messages, things like that. And then Arian's team focused more on things like the Microsoft Office 365, the FRON [Federal Records Officers Network], the BRIDG [Bi-monthly Records and Information Discussion Group] meetings, things like that.

Stephanie: So you said that it was in 2016 when they did that?

Kevin: Yeah.

Stephanie: Okay. So when they did that, did you, I think we were given an option to list three different teams or functions that we would like to do. And then you—

Kevin: I'd forgotten about that. I'll have to—

Stephanie: Did you get your first choice?

Kevin: I don't remember.

Stephanie: Yeah.

Kevin: That's pre-pandemic. But I will say—you had asked me and I apologize for not responding—what was the big thing that sticks in my memory about New York? And it's Hurricane Sandy. And I think, you know, it's an example of the role that climate change is playing in affecting archives. And at NARA and at archives in general, it was kind of a case study in that, just how dramatic it was.

Stephanie: Yeah. Can you tell me more about that, how that affected the office and—?

Kevin: Yeah. And again, these are my perceptions. You know, I moved there in December 2011. And I had to look it up, but it hit at the end of October 2012, Hurricane Sandy. And we were in the process of relocating to the Custom House. And I think we were supposed to open in—you know, Chris and Patrick would know the exact dates—but it was kind of imminent. But then, of course, Hurricane Sandy hits, and lower Manhattan was shut down. And I remember I lived across the river in Brooklyn, but at the time, I was the closest to Manhattan or Lower Manhattan. And so I came in to check the Varick Street location to make sure there hadn't been any damage. And that was like a big old building, and there were actually shutters. And so everything was still in good shape. I didn't go to the Custom House. I guess Chris did. But the basement had flooded and, for the most part, a lot of infrastructure damage had occurred. The subway tunnels were flooded. The Brooklyn-Battery Tunnel was flooded, and so electricity was cut out. HVAC [heating, ventilation, and air conditioning] systems were knocked out. And I can't speak for the Custom House itself, but walking through Lower Manhattan, there were 18 wheelers on the sidewalk, which were generators, mobile generators, and that lasted for years. And things like the McDonald's were closed. The Burger King was closed for years, where it was a very strange environment. It took a long time for Lower Manhattan to even look normal. So, and here's this kind of catastrophic event that occurred in the midst of us trying to relocate. And it's one of those things where, unless you were there, I don't know if it resonated how complicated it made things. And so, you know, I always tip my hat to Patrick, and Dennis Riley was there, and it's like they were at their wits end, but they got the move completed through kind of unimaginable complications.

Stephanie: Yeah. The worst time to be moving facilities.

Kevin: Yeah. Yeah. And they got it done. And, you know, happily neither facility and no records were damaged, which is kind of amazing through all of that. Varick Street had had other problems. So, there were areas of it which were covered in plastic. And also, it was good to be able to get out of that building to a more secure facility. But then it did make you think, you know, Lower Manhattan's been occupied there since the 1630s. And all of a sudden, flooding that's never been seen before is occurring kind of almost up to the doorstep, literally.

Stephanie: Wow. Wow. So you just conducted an inspection of the Varick Street building yourself and just kind of made sure everything was okay?

Kevin: Yeah. It was to see, you know, had any windows been blown open or anything like that? Had the roof leaked? Had anything happened that affected the records? But, and at the time, I can't remember if the generators were knocked out at Varick Street for a day or two, but as you know, nothing bad. And things went back to those buildings being normal relatively quickly compared to the rest of Lower Manhattan.

Stephanie: Did you telework during this time, or were you allowed to telework back then?

Kevin: That is an excellent question. I don't remember. I'd have to look into, when did we switch to Google from—what did we use before? It was GroupWise.

Stephanie: GroupWise.

Kevin: We had other, like, AT&T, WebConnect, and things like that. But I don't remember. Did I use those for team meetings or did we just do—?

Stephanie: I think, maybe, it was after 2013?

Kevin: Yeah. So it would have been before that. There must have been a period where we weren't. We were either teleworking or not reporting, but it was probably like a week or so. And then we went back to Varick Street.

Stephanie: Okay. I know the records management side, they were an early adopter of telework. So, I didn't know at what point, you know, you were able to.

Kevin: Yeah, I was teleworking in New York. I'll have to go back and look and see what year that kicked in. Yeah, because that was the thing, with everything going on today, it's like we had been teleworking prior to the pandemic. So the shift to when the pandemic hit, it didn't really alter that much for us because we were already teleworking three days a week. So, you know, it was pretty seamless for us.

Stephanie: So you said that the Boston or the Waltham location, they were kind of like the regional headquarters, it almost sounds like. What kind of interaction did you have with them?

Kevin: Great bunch of people. Dave Powers was Business Support Services, and so he was responsible for the opening of the Custom House. And Deb Sparrow did our kind of purchasing and inventory things. When I left New York, I went up to Massachusetts, and so I got to meet them all in person.

Stephanie: Okay.

Kevin: You know, it's like they were very supportive. A great bunch of people.

Stephanie: Okay.

Kevin: You know, there's part of me that wishes I had been part of the regional system proper, you know, just to experience that.

Stephanie: It sounds like you had a very close working relationship with those in your office, there in New York. And it sounds like maybe Boston, too. So, you had that. But yeah. You didn't have the real regional—.

Kevin: Yeah. Yeah of going out and bringing in the records, because the records in New York—and I know every region has their records, you know, the things that stand out—but in

New York, they are court records. The Southern District and the Eastern District are in New York City. And so, great mob cases. There were things [like the] George Harrison plagiarism case, you know, these kind of really neat things, and Dorothy has such a good grip on it. But when the Titanic sank, there was a lawsuit about the sinking of the Titanic that occurred in New York, so really fascinating stuff to go through. And then, of course, all the immigration records and everything from Ellis Island.

Stephanie: So how busy do you think that the archives was on a normal day?

Kevin: That's a good question—

Stephanie: Did you have lots of visitors coming in?

Kevin: Because Dorothy and Chris did a great job of public programming, and so there were lots of school groups going through. They had a great space in the Custom House for educational programming. And so, it seemed like there was always something going on there.

Stephanie: Okay.

Kevin: Which was great, you know. That's what you wanted. It really was a wonderful facility. When I worked for the National Museum of the American Indian, I was part of the move to the Custom House back in 1994. So it's like, I saw it then. And back then, I remember walking through, and there were pigeons flying through. And so getting to move back when it's kind of fully occupied. It's sad that NARA is not there anymore, because it really was a kind of a great cultural hub for Lower Manhattan.

Stephanie: Yeah. For sure. You also mentioned earlier something about the security of the Varick building. Can you maybe elaborate on that a little bit?

Kevin: That building, you know, we were half of one floor. And so, there were a lot of other federal entities in there. I think that was like the Passport Office on the ground floor. And Immigration and Customs Enforcement was next door, on the top floor. So, there was a lot of security there. My understanding is that it had been originally part of the Manhattan Project, some kind of research center, but maybe Patrick knows more about that, or maybe it's in that history of the facilities.

Stephanie: Yeah, we'll have to look that up.

Kevin: Yeah.

Stephanie: Interesting. And then how did that compare to the security at the Custom House?

Kevin: So at Varick Street, it was, I guess, Federal Protective Services. I forget who provided it. But at the Custom House, it was Smithsonian security, primarily. They ran the metal detectors

and things as you walked in the door. So both were—being in Lower Manhattan, there was a lot of security, especially post-[9]/11.

Stephanie: Right, okay.

Kevin: I think that working in that facility and seeing, you know—I think it's up on the NARA website, the photographs from 9/11 that they took. It seems like it's always been kind of in the middle of important things.

Stephanie: How long were you at the Varick Street location before they moved to the Custom House?

Kevin: About a year.

Stephanie: So not very long.

Kevin: Like I started in December, and then Hurricane Sandy was at the end of October. And then we must have moved January? February? I forget the date that the Custom House opened.

Stephanie: Okay. So, they had already started preparations for moving when you had joined at the Varick Street place?

Kevin: Yeah, a lot of the work that they were doing is, since they only had—and I think it was like 8,000 cubic feet that they could retain, it was that identification of what are the most important records that need to be on hand? You know, you wouldn't want to send those to Lenexa. You would want to keep those close. So a lot of that work was trying to figure out what can stay and what does it make sense to go? And at that time, they did have that, kind of. They would request records, and they'd get FedExed to New York, but hoping to minimize that by keeping highly referenced records on-site. It was a complicated task, but that's a lot of what they were working on.

Stephanie: Okay. Did you have any involvement in the preparations for moving?

Kevin: No, other than, you know, just trying to be as helpful as I could in any way that I could. So, no official role.

Stephanie: Okay. And then in terms of when you started at the Varick Street location, you already knew that they were going to be moving to the Custom House?

Kevin: Yes. Yeah. I think Nancy had mentioned that back in 2007 when I visited. I think it had been on the radar for a while.

Stephanie: Okay. Yeah. And then, like, could you tell kind of what the atmosphere was among the staff? I mean, were staff happy to be moving to this new location, or did they really like the Varick Street location?

Kevin: It was, I think, for the most part, everyone recognized that the facility was going to be so much better, so much better suited for researchers and the storage of the records. And so that was great. You know, on a personal level, being in the West Village was a lot of fun. We had great lunch opportunities and then going to the Financial District. It was okay. You were still in New York, but it wasn't quite as much fun. So facility wise, yeah, it was just infinitely better. But as a historic building, it was curious the way they did it. The footprint had to be completely removable. And so, I suspect if I were to go there today, there would be no sign that NARA had been there. And so the design of the record storage, they were kind of false walls because they weren't allowed to alter the building itself. They couldn't brick up the windows. And so, obviously, they don't want daylight shining in on the record storage. So they put false walls in, but everything could be removed so that you would never know we were there.

Stephanie: Wow.

Kevin: Because they weren't allowed to alter any of the historic interior or anything like that.

Stephanie: Right. Yeah, I get it. At the same time, it's kind of sad. It's like we never existed. [laughs] Wow. Okay. Yeah. I had not heard that. I didn't know that. Do you know how long it took to get moved into that building from start to finish? It takes a long time.

Kevin: I don't know. I would imagine that they had started before I showed up in New York. In terms of doing the analysis, I'm not sure when they found out that it was for sure that they were going to move. I don't remember that. That was probably before I turned up in New York.

Stephanie: Okay. And then did you have your own space in the Custom House?

Kevin: I did. Records Management had a little office. Chris, as the director, had a big office, and then Dorothy was next to him, and then I was inside. So, and then down the hall were all the archivists. And next to that, there was kind of a processing space. And so those are the things that I think they really enjoyed was instead of having to kind of repurpose spaces for things like boxing records or processing records, or they had a dedicated space for volunteers to come and digitize, and everything was much more thoughtful in terms of the workflow.

Stephanie: Okay.

Kevin: But I did have a little office, which I think people were grateful for since I was on the phone all the time.

Stephanie: [laughs] That way you've got a little bit more privacy too. Yeah, yeah. So, and when you moved there, again, it's still kind of a continuation of working on those policies and standards?

Kevin: That's right. Yeah. You know, I'm just trying to think of other things because we did the transfer guidance, and then the metadata guidance came out in 2015. And after that, in 2014, there was the revision of the Federal Records Act, which required us to do digitization regulations. And so we started working on that pretty quickly. And we just published that last year, I guess. So sometimes, it takes awhile to produce things.

Stephanie: [laughs]

Kevin: You know, I've also been involved in the international standards body that does PDFs. Susan Sullivan had done it a long, long time ago when she was in records management, and I took over that task. And so, there was a lot of that. We actually hosted their face-to-face meetings, and I'll have to look up and see what year that was. But we hosted at the Custom House, which was great because it was people from around the world coming through.

Stephanie: Oh wow. That's neat.

Kevin: Like 40 nations.

Stephanie: And what a great location to have it in.

Kevin: Yeah, yeah. They always appreciate it if there are lots of hotels, and they can walk to the place. And that's why, you know, it's like we could do it at AII [Archives II], but there's not really great hotels nearby, and there's not restaurants and things. So location.

Stephanie: And I'm sure that it was just neat for foreigners to come to New York City. That's what a lot of people think of the U.S., you know, New York City.

Kevin: Yup.

Stephanie: Yeah. You mentioned before COVID, when the COVID-19 pandemic hit—this was back in 2020—how did that affect the office and your work?

Kevin: You know, I should look up the dates when we all went remote. I don't remember exactly when it all happened, but I do remember I was in New York and I caught COVID in early April of 2020, and I was very, very sick. And I was at home. And basically for two weeks, I didn't move. I remember calling my doctor at the time, and I had the classic COVID cough, which is what he called it. And his advice was not to go to the hospital unless I couldn't breathe, because it would be worse at a hospital than at home. So, it was a scary time. It was very strange. The city emptied out and, you know, just working from home. It's like the world got very small, because at the time, I didn't have a car. And so it's, like, if I could walk to it, I could get to it. But you

didn't want to get on the subway. You didn't want to get on a train. So there was that period of 2020 where everybody's working from home, and you're not going to an office and life is not normal.

Stephanie: Yeah. I think it was in March of 2020 when they sent us all home.

Kevin: Right. Right.

Stephanie: Then, it would have been shortly after that you got sick?

Kevin: Yeah.

Stephanie: In April. Okay. Wow. So, did the whole building shut down? The whole Custom House?

Kevin: I think so. They must have had security, but I don't—the other major tenants were the Smithsonian Museum of the American Indian and then the bankruptcy court, and I'm not sure. You know, I think the bankruptcy court went online as well. It seemed like all of the courts did. But Chris might know that more. The head of the, or the chief judge of the bankruptcy court, was the person that makes those decisions for the region. You're in Denver, so there's that official announcement of the government status for your region. And there's a name for that.

Stephanie: There's, like, a Federal Executive Board.

Kevin: Yes.

Stephanie: Okay.

Kevin: And my understanding is, for New York, it was the head of the bankruptcy court that was the person. So. Chris will probably know how they responded, but I think all of the—they just started doing everything online at a certain point.

Stephanie: Yeah. It must have been very eerie down there. Just no—.

Kevin: I have photographs. I'm a runner. And it took a while before I could run again because of my lungs. I remember it was 11 months before I could walk up five flights of stairs to my apartment without having to stop to catch my breath.

Stephanie: Oh my gosh.

Kevin: I remember it's like, after four months, I ran a mile. And I would go for long runs, and I'd run down the middle of Broadway because there were no cars. And so one year, was it—? It must have been 2021, the Army 10-Miler, which is the race. It usually starts at the Pentagon and goes around the Mall. They did it remotely. And so you could do it from anywhere. And so I ran

it on a Sunday morning and just ran through Times Square and past the UN [United Nations]. And there's just no cars. So it was a very strange, disturbing experience.

Stephanie: Right. And did you continue teleworking from then until essentially today?

Kevin: I have continued. There was a point where I just wanted to be outside, and so I asked and was given permission to relocate to Waltham as my duty station, but to continue to work remotely. And so I moved to Lowell, Massachusetts, which is pretty close to the border of New Hampshire, because I have an older sister there. And so all I wanted to do was go hiking, and so that was a good place for me. And then it was, not this past September but the September before, I asked if I could move to Georgia, because my mom's 87 and I just wanted to be close to her. So they approved that again. So, I've been kind of bouncing around: All [Archives II], New York, Lowell or Waltham, and then down here.

Stephanie: Yeah. I had no idea that you had been all around and even to another country.

Kevin: Yeah.

Stephanie: So what was it like? What were some of the differences between, you know, some of the NARA locations that you were working at?

Kevin: You know, being up in Waltham, it was all post-pandemic, so things were—or kind of mid-pandemic even—where things just weren't normal. And the only reason I went there was for badge renewal. I did, once, go get my badge renewed at the Franklin D. Roosevelt (FDR) Library because that was a result of COVID. Normally, we would have gone to 26 Federal Plaza, and they would have done it. But, due to the pandemic, they restricted it to GSA employees only. And so then, the nearest NARA locations were the FDR Library or All [Archives II] or, you know, somewhere like that. So I wound up driving up the Hudson to the FDR Library to get my badge renewed.

Stephanie: What are the distances that we're talking about? I'm not really familiar with the area.

Kevin: Like an hour and a half north of the city, straight up the Hudson. So, but those are the kinds of things, little things, that normally you would just make an appointment online and go up and walk into the federal building and get your badge renewed. But everything changed with the pandemic.

Stephanie: And how far was Waltham from New York?

Kevin: It's about a four-hour drive, four-and-a-half-hour drive. So it's just west of Boston. It's probably a 35-minute drive to Boston.

Stephanie: And then how was the Georgia location?

Kevin: I've only been to one. There are two. I guess there's a records center and a records center and archives, and then the Carter Center. And so, I've been to the Carter Center. I've been to Ellenwood, and everyone there has been great. And again, when I first moved here, I was remote or 100 percent telework. And then the order back to the office came. And so I did go to Atlanta a few times, but it's 75 miles from here. So, it was kind of a drive. And I wish, you know, if they had said you're going to have to report to an office, I would have just moved to Atlanta instead of moving here. But that's a whole other story.

Stephanie: Yeah.

Kevin: But they, you know, allowed me to remain. I got approved for remote status that December. I think it was like October. They said we're all going back to the office. And then I almost had a heart attack and put in my request, and it finally got approved.

Stephanie: Yeah, that would have been a really long drive. You would definitely want to make—.

Kevin: An hour and a half. An hour and 45 minutes each way.

Stephanie: Yeah.

Kevin: Yeah. And now I'm still waiting, you know, like all of us.

Stephanie: Going back a bit. So the New York Archives, they recently closed permanently. Tell me about that. What are your thoughts about them closing?

Kevin: It was, you know, since I moved to Lowell during the pandemic or the tail end of the pandemic, I never went back to the New York office. And so Dorothy and Chris shipped me my stuff. I tried to go back a couple of times, but because of the pandemic, I had to make sure somebody was actually going to be there, and I never quite got to—on one trip, my car broke down, and you know, just things happened. I never made it back to the Custom House before I came down here. And so they shipped me all of my belongings, and they just arrived. And it was things that I hadn't seen in a few years, things I had forgotten about, like all the spiral-bound notebooks for the KA [Knowledge Area] classes and things. So it's kind of, you know, now I can picture the office because there was this history of records management in the region and all of the things that were stored in the records management office. And to think that there is no presence there is kind of hard to imagine, especially considering the importance of the records that were there. And the records will still be accessible, but not on a site in the city or the state or the region.

Stephanie: Right. So, would you say then that you think that NARA should still have a presence in New York?

Kevin: I understand the difficulty and the cost of maintaining that space. But it seems like there should be some sort of a presence, even if it's a, you know, don't store records there, but provide access to our records and have archivists who know how to use the catalog to support people, because I think it is kind of irreplaceable. We have a website, but a lot of people aren't familiar with how to conduct genealogical research or things like that. And I think the public programs that we did were amazing. So, I do. I'm biased, I guess.

Stephanie: Well yeah, I mean it seems weird for it to be such a big city, and I don't know, in terms of visitors, how many people went there as opposed to, say, Kansas City or somewhere else. But it does seem like that would be a major location for us to have a presence.

Kevin: Especially the proximity to Ellis Island. And we actually did things with Ellis Island. You know, they would allow us to set up a table and kind of explain what NARA is. The court records and the immigration and naturalization records are incredibly important. There was a lot of interest in requests that are kind of tied to the space, tied to New York. And again, they were responsible for all of the records for New York, New Jersey, Puerto Rico, and the Virgin Islands. And so, New York is kind of the center for those communities. And so, it made sense for us to have a presence, which is why we were there for so long. Since 1950, I think it was.

Stephanie: Wow. So there was a lot of collaboration going on with Ellis Island?

Kevin: Dorothy would be a good person to talk to about that. But I, again, was just trying to be collegial and not a part of my official duties, but we were given the opportunity to set up a table at Ellis Island. And I forget what kind of event it was. But I went out, and we would just answer questions for anybody that wanted to come up. And so that, kind of—and we did similar things with the Smithsonian because we were in the same space. And, you know, they—I don't know if it's still up. They have an exhibit of treaty documents that they borrowed from the National Archives. And so there's that synergy between the different cultural heritage institutions in the area. And Dorothy was amazing at kind of being aware of and seeking them out.

Stephanie: Okay, a lot of collaboration there. Yeah.

Kevin: I think a big part of it is—and I'm sure you have this—there are people that think we're part of the Library of Congress, or they think we're part of the Smithsonian. And so explaining who we are, what are records, why they are important, and how you can get them. My father was in the Navy, and I've had to put in requests to the VA [Department of Veterans Affairs] for his . . . After he passed away, he got a grave marker for free, and I needed his records so I could prove that he had been in the Navy, that he qualified for these things. And so, access to records is important for everyone. People don't always understand them. And so having that ability to explain ourselves to people. The website can do it to a certain extent. But being available and having knowledgeable staff to assist people is hard to get around.

Stephanie: Right. Kind of priceless. Do you have other fond memories from either the Varick Street location or the Custom House location?

Kevin: Oh, yes. What were some of them? I remember the opening of the Custom House when everybody came, because Philadelphia had provided so much assistance. And David Ferriero came. And it was just this joy of finally, you know, despite the hurricane, despite all the obstacles, having it done, was such a great feeling.

Stephanie: Did they have special events going on?

Kevin: Yes. I don't remember what they were. My memory for things before the pandemic is very spotty. It's crazy.

Stephanie: It's a black hole.

Kevin: Yeah. And, I mean, there were other ones that Dorothy organized, because they had an auditorium in the basement similar to AI [Archives I], and so it was a great place for events. And I remember one, and I think it was focused on women's rights. It included Congressmen Jerry Nadler and Soledad O'Brien, and there were just fantastic speakers that made you feel good about the role that the National Archives plays in preserving the rights of citizens.

Stephanie: Yeah. This was at the Custom House?

Kevin: This was at the Custom House in 2016. Yeah.

Stephanie: Did they have a lot of speakers like that?

Kevin: Yeah. And that was the difference between the Custom House and Varick Street. It's just the facilities were so much better. There was a dedicated education room; whereas, at Varick Street, you know, if there was a school group there, everybody knew it because they were kind of sharing the space. It was slightly off to one side but not really separate. So they were able to do proper public programs at the Custom House.

Stephanie: So, at Varick Street, it sounds like just everything was in together. There weren't a lot of dedicated spaces for specific . . .

Kevin: Right, right.

Stephanie: And then the Custom House . . .

Kevin: That's my recollection. It was pretty wide open in terms of where everybody sat. It was very constrained. And then there was just, storage took up the majority of the space. But, you know, it wasn't designed for public programs or anything like that. It was designed to store records.

Stephanie: Is there anything that you wish people would know about the New York Archives? Is there something that stands out to you?

Kevin: Well, I have a favorite record from there. It's like I'm not an art historian, but I, you know, living in New York, I went to a lot of museums and galleries. And I forget who—they were digitizing naturalization records, and they digitized Marcel Duchamp's naturalization record. And here's this famous artist who, late in life, became a U.S. citizen, and his witnesses—one was the first director of the Museum of Modern Art, and the other was a wealthy collector. And you could write a book about that one record, and here it is. You know, it's like we didn't collect it because he's an artist. It's just a naturalization record, and it happens to be of a famous person. And that kind of encapsulates the role of the archives, in that, we don't pick and choose based on famous people. We bring in evidence of the actions of agencies. And this just happens to be a really interesting one for somebody. And it's his whole—there's a reason why he became a U.S. citizen late in life. You can look up the address where he lived at and find out more about that. You can look up his witnesses and find out about them. But, and that was the kind of thing, you know, when Dorothy and Chris and Bonnie and the archivists that knew the records there and could explain to you the special things that were there. There's so much amazing stuff there. There are always—there's a book, *Manhattan Beach* by Jennifer Egan, who conducted research on the records of the Brooklyn Navy Yard so that her novel would be historically accurate.

Stephanie: Yeah. Did they provide tours of the facility or show records to visitors?

Kevin: They usually—not of the storage space, because of whatever the NARA restrictions are of access to the actual records storage. But they would, and that was the beauty of having the educational room where Dorothy had made copies of records, and it was wonderful. So the school groups could come in and work with real records, copies of real records, you know, laminated copies, and really learn what we are, what we have and how you use them.

Stephanie: Yeah. It sounds like, especially with those immigration records and passenger lists and all of that, that you could really pick up a lot of—I mean, you have the average person, but then you've got some of those famous people that are on there, too, just like anybody else. You're also capturing that.

Kevin: An autographed baseball from Pete Rose. And it was a court case. So many important court cases have taken place in New York.

Stephanie: So, you have an autographed baseball from Pete Rose? Interesting. Yeah, I didn't think about having something like that. I wonder why that would have been in the collection.

Kevin: Evidence, I think. Chris will know. [laughs]

Stephanie: I'm from Ohio originally, so [laughs] I know some things about Pete Rose. So, interesting.

Kevin: Oh, I haven't mentioned that Laura McHale was there when I was there, and—

Stephanie: Okay.

Kevin: —she was in Agency Services as well as Chris and I. And she was a great colleague because, at that point, she was working on GRS [General Records Schedules] material. And she was so patient in answering my questions about disposition. And we would go to lunch frequently. So it was great, you know, having this little core of Agency Services people to lean on.

Stephanie: Mhmm.

Kevin: And that's the thing about NARA, its staff have such depth of knowledge. I tell people, and I'm not being modest, it's like if NARA's operations fit on a billboard on the side of the highway, after 16 years at NARA, I know a postage stamp about NARA's operations. You know, it's like I've worked in Preservation Programs, I've worked in Agency Services, but I've never worked with Declass [Declassification]. I've never really worked with classified records. I've never worked with the EOP [Executive Office of the President]. I've never worked with congressional. I've never done an exhibit. You know, there's all this important stuff that I've never done. And so having access to people. You know, Chris had worked for the Federal Register. He was an amazing—I mean, you worked with him. He's a great editor [laughs] because of his past life. And Laura knew about the GRSs [General Records Schedules] and could—because there were things I just never really understood about why they were the way they were. But she explained scheduling and GRSs to me.

Stephanie: Yeah, I think there's a lot of people that have worked for NARA for a long time, and they've got, yeah, multiple different areas in their background that kind of pull together. And it all works, right? Yeah. It's great.

Kevin: And you know, I remember Andy Potter coming to town for training, and they would—all the old timers—would get together and talk about Bayonne, when NARA's facility had been in Bayonne. Yeah. Getting wistful for the naval base at Bayonne.

Stephanie: So they really liked that place, huh? Is there—?

Kevin: Or, liked to hate it or something.

Stephanie: Oh, really? [laughs] They weren't a fan of it. Is there something that you really miss about either the Varick Street or the Custom House locations?

Kevin: The view from Varick Street was amazing. You know, I remember once the tall ships were sailing up the Hudson, and we all crowded into Patrick's office and watched them. And anytime there was, like, a military flyby or something, we would see it. I remember sitting there when a

crazy storm rolled in, and you could just sit there and watch it come across the Empire State Building. And then the Custom House, being at the tip of the Manhattan, I remember, I guess it was the women's soccer team had won the World Cup, and they did a parade down Broadway and standing there cheering them on, you know, so it's like feeling like you're in the middle of something.

Stephanie: Yeah. Could you open those windows or are you just out front?

Kevin: We would go out front for that kind of stuff. Our offices, well, where I was, looked out on the courtyard of the—there's a big dome, and the dome is designed by the person who did the dome at AI [Archives I] and in Grand Central. It's that same—David Ferriero is very interested in that. And I think there's something on our website about that person. I forget his name [Rafael Guastavino]. I should remember that. But the archivists looked to the south, and from their windows you could see the Staten Island Ferry and things like that. But we would go out front to watch the parades.

Stephanie: Yeah. That sounds like such a neat location. Different from the Varick street, but.

Kevin: The history of it, because it looks out on Bowling Green, where there had been a statue of King George that got pulled down during the revolution. And the wrought iron fence around it, they carved off the royal insignia and melted it all down to make cannonballs for the revolution. That's it. So there really was this amazing sense of history there. And then, was it Herman Melville who had worked in the Custom House when it was just off Wall Street? And he wrote *Bartleby, the Scrivener* when he was there. So it was fun working in Lower Manhattan.

Stephanie: Lots of history down there. Yeah. Wow. Is there anything that we haven't talked about that you want to bring up?

Kevin: I'm sure things will come to me. I apologize that I feel like I rambled and bounced around a lot, so.

Stephanie: Oh, no! Not at all. This was great! Yeah. Yeah. I didn't know if there were other stories because you had worked there for a number of years?

Kevin: Yeah. There were a lot of groups. You know, the thing that stands out is the people that work there were so dedicated and involved. And so there was a group, the Archivists Roundtable, which is a New York organization, and we would frequently host their meetings in the rotunda of the Custom House. And Dennis Riley and Bonnie Sauer, Trina Yeckley, and Angela Tudico and Sara [Davis] and Dorothy [Dougherty] and Chris Zarr were all involved in these things. And so keeping our presence, you know, our professional involvement going, was important. And they did a lot. They were impressive.

Stephanie: Do you think that the Custom House, when you were at that location, that you were a lot more involved in the community than what you were at Varick?

Kevin: It was easier, because there was an auditorium. There was the rotunda, which we shared with the Museum of the American Indian. And then we had a couple—we had a conference room and we had a dedicated education room. So we had more access to facilities. And at Varick Street, there just wasn't. I remember we did host something. You know, it just wasn't a great space for that. So, but the Custom House really was, and easy to get to because lots of subway lines kind of converge down there. So it was a good place for hosting events.

Stephanie: And do you think people, even if they didn't know that the Archives was there, would just kind of see it? Because I would think that there were a lot of people walking around in that area.

Kevin: Yeah, and that was a part of the challenge and why Sara, Chris, and Dorothy were so good at their jobs, was kind of getting involved in city events to publicize our presence. Because being on the third floor of a building, it's like a store or anything. How do you let people know you exist? And being in a federal building, there's metal detectors and security guards. So it's not as easy as just coming in. But they did a great job of making sure that we were included in fliers about Lower Manhattan, billboards showing cultural institutions in Lower Manhattan. They really went out of their way to make sure that our presence was known to people.

Stephanie: And I'm thinking about, is it America 250, or there's an upcoming event. Right? And it seems like that would have been a great place to have—

Kevin: Yeah.

Stephanie: —activities, right?

Kevin: Yeah. Yeah.

Stephanie: Yeah.

Kevin: Maybe in the future. Some kind of virtual space will—there will be an option for something like that. We'll see.

Stephanie: So all of those records, when they closed, you said they went to Philadelphia and—?

Kevin: I believe Philadelphia and Lenexa. But again, since I was gone, I think Chris knows where it all wound up, which is sad to think, you know. All the records for New York, New Jersey, and Puerto Rico are now somewhere else.

Stephanie: Yeah. I mean, how do you think that affects the visitors, the researchers, or anyone that was going there? I mean, it seemed like you had a pretty active presence in that area.

Kevin: I think that's always been one of the challenges for NARA is with records across the country. How do you provide access to them? If I go to All [Archives II], and I'm interested in records from the Presidio in San Francisco and they're at San Bruno, you know, there's always that complexity to providing access. I think one of the great things is having archivists on the staff who really know the records, not so they can do people's research for them, but so that they can assist them and save their time in accessing the records that they're interested in. I think that's more difficult if you consolidate down and you're expected to cover the entirety of our holdings. So having a facility with a subset of records that people could really get to understand, you know. I wish I had had more time working because I've told you little snippets, but since I didn't directly work with the records, it was all just osmosis from my colleagues of what they stumbled upon in their work that day, like the Marcel Duchamp naturalization record. Somebody shared that with me, and I was like, "Oh my God! That's so cool!"

Stephanie: Are you retiring soon? You said you don't have much time left.

Kevin: I have 20 years total service now, because I had four years at the Smithsonian and now I have 16 years. So, I wasn't planning on it. But we'll see how things play out.

Stephanie: Yeah.

Kevin: Yeah. How long have you been at NARA?

Stephanie: I've been at NARA for 15 years.

Kevin: Okay. Yeah.

Stephanie: And then I've got 21 years in overall. Yeah.

Kevin: Where were you before?

Stephanie: I was with the National Park Service as an intern, and then the Department of Army. I was—

Kevin: Yeah.

Stephanie: —in Germany, working at a library over there, and then the Library of Congress.

Kevin: Oh, wow. So you've been around as well.

Stephanie: Yeah.

Kevin: Diverse experience.

Stephanie: Yeah.

Kevin: It was funny, you know, working for the Museum of the American Indian, helping them move into the Custom House. Then leaving, and then 20 years later coming back and helping NARA move into the Custom House. It's fascinating.

Stephanie: Like deja vu. Yeah.

Kevin: And the same people working at the Museum of the American Indian, going and having lunch with them and catching up. It was fun.

Stephanie: Yeah. Very neat.

Kevin: So, yeah, I'm not sure when I'm going to retire.

Stephanie: Okay. Well, I'm glad that we got this in at least.

Kevin: Yeah. Yeah. This was fun. And I'll see if I can remember any more pertinent details. But do you know who else you're going to interview?

Stephanie: This was the last one that I had scheduled. But I am working with Dorothy and Angela Tudico, and they created this long list of people that they wanted to contact. And so I do know that we have some others scheduled, but they're actually going to help with interviewing.

Kevin: Yeah. Yeah, they're great. I miss Angela and Dorothy. I need to catch up with Dorothy sometime.

Stephanie: Yeah. They've been very helpful with just the history of the place.

Kevin: And Sara Lyons Davis.

Stephanie: Okay.

Kevin: She worked with Dorothy in educational outreach. But that's who, when we went, it was Angela and Sara and I went over to Ellis Island and sat at the table. And it was fun having a window into another aspect of NARA's operations.

Stephanie: Oh, okay.

Kevin: I enjoyed that, you know, being able to get beyond my normal day-to-day job and actually see what a regional archive does. And that was the beauty of a small space is that everybody kind of did everything. Whereas, if you're at All [Archives II] you know, there's exhibits people, there's public programs people. But in New York, it's like everybody helped out with everybody else's jobs. When I hosted the International Standards meetings, people would

help me because that was kind of a big thing to try and organize by yourself during sequestration. So, I miss that.

Stephanie: Yeah, I think with the former regions, I mean, the Records Management side, they would do a little bit of everything, right?

Kevin: Yeah.

Stephanie: You were doing the agency assistance and training and scheduling, appraisal, things like that. And then now, since the reorganization, I think you said 2016, now it's more functional—

Kevin: Right.

Stephanie: —teams and you're kind of pigeonholed maybe into a certain area where you're not really working with others.

Kevin: It's different.

Stephanie: Yeah, it is different. Well, if there's nothing else that you can think of, I can go ahead and end this recording. And when I send you the transcript, if you think of other things as you're reading—

Kevin: I'll have to go through my email and try and remember, it's—

Stephanie: Yeah, because you can totally add those stories in there because we're just wanting to document the history of the Archives there. So, that would be great. So, well, that's all I have for you then today. Thank you so much for taking the time to talk with me about all of this.

Kevin: Certainly. It was great meeting you and have a great weekend. We made it through another week.

Stephanie: Yes, we did. Yes. Have a great weekend.

Kevin: Bye.

Stephanie: All right. Thank you. Bye.

[END RECORDING]